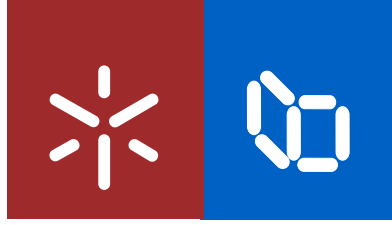


Universidade do Minho
Instituto de Letras e Ciências Humanas

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**The Fairy-Tale Girl in Chinese Culture:
Comparing Female Protagonists in the
Western and Chinese Fairy-Tales**



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Dissertação de Mestrado
Mestrado em Língua, Literatura e Cultura Inglesas

Trabalho efetuado sob a orientação da
**Professora Doutora Margarida Isabel Esteves
Silva Pereira**

DIREITOS DE AUTOR E CONDIÇÕES DE UTILIZAÇÃO DO TRABALHO POR TERCEIROS

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The Fairy-Tale Girl in Chinese Culture:

Comparing Female Protagonists in the Western and Chinese Fairy-Tales

Abstract

This thesis focuses on traditional fairy tales especially the well-known in Western literature, such as *Little Red Riding Hood*, *Sleeping Beauty*, *Cinderella*, and *Snow White* to shed light on another side of the popular viewpoints by means of modern retellings such as rewritings, film adaptations to reveal how the development of those tales can go further in contemporary society. In addition, the comparison with fairy tales in the East, mainly in China, through cross-cultural studies, will show us a different understanding of tales from Eastern and Western cultures, which will be helpful to reduce misunderstandings and discriminations. This dissertation starts by referring to the development of fairytales, a concept and a term invented in Western society, and to explore women issues and their desires, cultural and social similarities and differences. Then, we will try to demonstrate how contemporary rewritings show women stepping out of the shadow of men, and how the woman story teller becomes a heroine stepping into readers' eyesight and fighting for what she desires through reading and analyzing those classical fairytales and their rewritings. In the final part, with the comparison with Chinese versions and Chinese culture and history, we will have discussions about the interpretations of Chinese variants in terms of morality, beliefs, religions to see the diversity and similarity of literature and culture existing in the two civilizations.

Keywords: cross-cultural studies, fairytale, feminism

A Menina do Conto de Fadas na Cultura Chinesa:

Comparação entre Protagonistas Femininas na Cultura Ocidental e na Cultura Chinesa

Resumo

Esta tese de mestrado foca-se em contos de fadas tradicionais, essencialmente aqueles mais conhecidos da literatura ocidental, como por exemplo, O Capuchinho Vermelho, A Bela Adormecida, Cinderela e a Branca de Neve, com o objetivo de clarificar um outro ponto de vista popular através de modos de propagação modernos como a reescrita e publicação de contos ou adaptações cinematográficas, que revelam como o desenvolvimento destes contos pode continuar na sociedade contemporânea. Para além disso, através da comparação com contos de fadas orientais, maioritariamente provenientes da China, e de estudos interculturais, será possível obter uma perspetiva diferente acerca de contos do Ocidente e do Oriente, de modo a reduzir mal-entendidos e ideias discriminatórias que possam existir. Este documento começa com o desenvolvimento dos contos de fadas, um conceito e termo inventado pela sociedade ocidental, pela descoberta dos problemas e desejos das mulheres, e pelas diferenças e similaridades culturais e sociais. De seguida, será demonstrado como a reescrita contemporânea retrata as mulheres a saírem da sombra dos homens, e como a mulher contadora de histórias se torna numa heroína que se atravessa na visão do leitor e luta por aquilo que pretende ao ler e analisar esses contos de fadas clássicos e as suas versões mais recentes. Na parte final, através da comparação entre versões chinesas e a cultura e história da China, serão discutidas as interpretações das variantes chinesas em termos de moralidade, crenças e religião para ver a diversidade e similaridade da literatura e cultura existente nas duas civilizações.

Palavras-chave: contos de fadas, estudos interculturais, feminismo

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Introduction

I did not expect to enjoy fairy tales as much as I did in my childhood or even more until the chance which allowed me to have access to an activity of storytelling in Minho University. The story teller, singing, playing guitar or using items, presented a vivid and animated story to the audience. By singing like a chorus with the teller, I believe all of us did not think of it as only storytelling, but also as us, our real life. When she lighted the candle, the red flame was the brightest thing in that dark auditorium, as if in another world and all of us started to sing again. The more we grow up and the more mature we become, the further we walk away from that "Fairy Land". Why do we stop believing in its existence? Is that because when we become older and know more about the running pattern of the world, we know that fairy stories are childish and unreal?

However, there is always more to explore in the fairy world. Those fairy tales are not only for children, but also for adults, the society as a whole and the world we are in and the world we would like to be. Born in the passage of history, changed and shaped for hundreds or even thousands of years, fairy tales play an essential part in shaping our mentality and perspective of the world. Due to its variation and continuity, fairy tale as a genre is not as easy to define as other literature genres. According to Steven Swann Jones, in *Fairy Tale: The Magic Mirror of the Imagination* (2002), the wide range of examples of fairy tales in literary collections begs the imagination, because it represents the collective creative input of thousands, even millions of story tellers and writers. Such history is the root of fairy tales, reflecting over thousands of years, as an art form quite likely extending back to the dawn of civilization and human intercourse, so that we can know who we are and where our origin is. Originated in an ancient way of telling, a product of oral tradition, fairy tale carries more than what it looks like at first sight. In

addition to its oral popularity, it has enthralled millions of readers. Thanks to collections such as the Grimms and Andrew Lang and tellers such as the Walt Disney and other movie producers, western fairy tales have been enjoyed by the whole world, which has been stimulating vast studies and researches on them as a genre from various dimensions. Such as Historic-Geographic scholar Walt Anderson's *Kaiser und Abt: Die Geschichte eines Schwanks*; Psychological interpretation of Sigmund Freud whose study, *The Occurrence in Dreams of Material from Fairy Tales*, connects fairy tales to dreams and unconsciousness; Claude Levis-Strauss's structural approach and the socio-historical and Feminist study by Jack Zipes, *Don't Bet on the Prince: Contemporary Feminist Fairy Tales in North America and England*. Most fairy tales show a dominant male society, either visible or invisible, even though many of their protagonists are female. In the realm of man, those female characters are inclined to become victims or the ones in need of being rescued by a male figure. Even in the 'liberated' twentieth century, women fighting for gender equality can be seen in many countries because they are not liberated. However, many modern fairy tale tellers, such as Angela Carter, Jeanne Desy, as well as film producers, revealed a new woman who is untapped, no longer stays silent, trying to create a new era of fairy tale so that her voice can be heard. This dissertation aims to discuss how the feminist self and consciousness comes into being in the rewriting of those tales.

The communication between the West and the East has never been interrupted even in their worst times. However, there is not as many academic researches on traditional fairy tales in the East, particularly in China, as those in Europe and America, mostly in English speaking countries. It seems that Western fairytales are chosen and accepted by Chinese people so that the local folktales and fairytales are losing the

popularity. The Grimms' stories are well-known in China not only because of the magic, fantasies but also those values in them that are shared by both cultures. This dissertation aims to interpret the classic fairy tale Little Red Riding Hood from the aspect of Chinese culture to explore what makes it so popular. Additionally, a Chinese version will be analyzed for the purpose of the discussion about the differences of those versions between the cultures and the protection of Chinese traditional tales and the ideology behind them. What's more, I would like to make comparisons between the stories of Cinderella of Grimm and Perrault and *Ye Xian*, a Chinese literary sketch to analyse the common and different dimensions between the two cultures in terms of feminism, socialisation and narrative. Is anything or anyone good destined to have a happy ending or is there still more behind the magic mirror to discuss? Do the two cultures share any similar ideology and values?

Chapter One: Fairy Tale as a Genre

As one of the most popular and enjoyable genres of literature, the fairy tale might have been underestimated by current society. Many readers may be confused by fairy tales, myths, legends and fables. While in Chinese, Fairy Tale is called 童话 (Tonghua), namely, kids' tale or a tale for kids. Therefore, it is often labelled childish, immature, or babyish. Admittedly most readers of fairy tales are children. But it doesn't mean fairy tale is only created the carefree land for kids.

On the contrary, the fairy tale is the natural outcome from human intercourse, through which knowledge and experience can be passed down to the younger generation, guaranteeing the survival of peoples. It is also the product of exchange of experiences and values for entertainment, and education. When reading a fairy story, besides the strange and exotic scenes somehow, we still feel similarities and closeness in our lives. According to Donald Haase, the definition of fairy tales is more than currency and simplicity. "Despite its currency and apparent simplicity, the term 'fairy tale' resists a universally accepted or universally satisfying definition". (*apud.* Zipes 2012: 222) Indeed, with the development of human society, fairy tale, one of the most active and ever-changing categories, is a huge challenge for us to define. Steven Jones mentioned "Instead, a fairy tale is defined as the sum of its versions, From the coinciding events or episodes in texts that apparently tell the same basic story, a plot outline for that tale is deduced". (2002: 4) Therefore, the exact same story has been told and retold for centuries and together with its various versions they have achieved a basic narrative form which can help define fairy tale.

According to Willem de Blécourt, a genre is rather stable and enclosed. “I consider a genre as a rather stable, encompassing category. Such a category may be used, albeit differently, by both narrators and theorists.” (2012: 9) Genre may be stable but not stagnant. With the development of human community, the need for communication, education and entertainment will grow stronger. So does the need for the fairy tale. According to Tzvetan Todorov, that genres are described as a place where the communication between two “language speakers”: giver and receiver, takes place within the social realm and expresses that culture’s ideology. “Genres are the meeting place between general poetics and event-based literary history; as such, they constitute a privileged object that may well deserve to be the principle figure in literary studies”. (*apud*. David Duff 2014: 201) It is a result of interaction of daily language and polished language which is from the former. Todorov believes that genres are originated from speech acts which are able to reflect and contain culture’s ideology. Narrative, for Todorov, could be seen as the result of verbal interaction presented within the culture. It can arise all the time when people tell stories to another one and changes its mode depending on the preference of the teller and audiences. Fairytale then comes into being as a stable but growing genre from the speech acts expressing the culture of the community.

What’s more, fairy tales in contemporary time are no longer what they used to be. Once Jack Zipes described the development of fairy tales as “The wondrous fairy tale emanated from a wide variety of tiny tales thousands of years ago that were widespread throughout the world and continue to exist in unique ways under different environmental conditions”. (2011: 221)

As mentioned above - about the fact that fairy tales are underestimated in China –, we think that, on the contrary, fairy tales have more to tell us about ourselves. They are the tales before tales, the deep narratives in our culture and history. When we read those old and repeated stories with contemporary understanding of the world, we may find a totally different fairy land. It's like the water which has no shape but also has numerous forms. Through those rewritings, those new fairy tales, as the old, always do address the basic problems that confront their readers and audiences. Therefore, there is no surprise to encounter feminist interpretations or elements in fairy tales.

1. What Makes a Fairy Tale the Fairy Tale?

I am afraid that probably there are few people who can give us a clear answer to where and when those fairy tales come from. We still have many questions such as is an oral folklore tale a fairy tale? How and when does an oral tale become a fairy tale? Does an oral tale written down become a fairy tale? In the nineteenth century, authors like the Brothers Grimm thought that many of the fairy tales, including *Red Riding Hood*, *Snow White* and *Cinderella* had a root in a shared cultural history, namely a period where perhaps those fairy tales were only told in an extinct Indo-European language. Dr. Jamie Tehrani and a folklorist Sara Graça da Silva with their findings vindicate this suggesting an origin of thousands of years of fairy tales (Da Silva, 2016). It is also hard to imagine that some of those stories can be traced back to a period when Eastern and Western Indo-European languages split more than 5,000 years ago. However, researchers at universities in Durham and Lisbon found *Beauty and the Beast* was about 4,000 years old and the oldest fairy tale which they traced is *the Smith and the Devel* back to before the Bronze Age.(ibid.) Dr Jamie Tehrani said in an interview: “Some of these stories go back much further than the earliest literary record and indeed further back than Classical

mythology-some versions of these stories appear in Latin and Greek texts-but our findings suggest they are much older than that". ("Fairy tale origins thousands of years old", 2016) Therefore, we should take a note that authors like the Grimm Brothers are collectors but not the creators. The invention of such fairy tales is from folk tradition, from the heritage of storytellers.

Handed down continuously and endlessly throughout the passage of the long history from generations to generations, fairy tales have been marked with a certain culture or civilization. It is the heritage of the fairy tale. According to Steven Jones, oral transmission is the "ability of people to create and retell stories without the aid of books". (2002: 2) It is true that only in this way fairy tales can make their survival possible. We might neglect the importance of oral transmission until authors like the Brothers Grimm collected and published their fairy tales. The fairy tale as one part of ancient folk tradition has its unique written form – there is no fixed and definite pattern to write a fairy tale. It means regardless of literary influence storytellers are granted more freedom to tell their stories for their own purposes. Therefore, the recognition of fairy tales as a genre is also problematic.

Admittedly, its folkloric heritage set up a barrier to define an originally oral genre such as the fairy tale. First of all, there are no exact and original versions of each tales since every fairy tale circulated from mouth to mouth from the very beginning. What is more complicated is not just the same story retold and circulated over hundreds or even thousands of years in multiple versions by many tellers, but also numerous versions retold by narrators from different societies, and cultures. Obviously, the nature of fairy tales is ever varying.

Fairy tales as a genre have a certain way to express themselves. It is the natural outcome of the general poetics and event-based literary history (David, 2014), as Todorov calls them, from the long-term interaction shaping itself in a certain way. According to Jones, there are significant formal continuities that suggest these texts belong to a shared genre. "However, underlying the apparent fluidity of the texts is their surprisingly strict adherence to some basic structures characterizing the genre". (2002: 3) The collections of fairy tales provide us with a rich resource to identify the "tale types" as folklorists refer to describe a basic story. How can we define a single fairy tale like this with so many versions? Because of its oral tradition, each one of the tales is equally legitimate. Jones suggested that a fairy tale should be defined as the sum of its versions for their similar structures and themes. "From the coinciding events or episodes in texts that apparently tell the same basic story, a plot outline for that tale is deduced". (2002: 4) The large amount of versions and collections from oral tradition allows one version to conform to another. Moreover, Jones employs Aarne-Thompson-Uther Classification of Folk Tales grouping variants based on their similarities to find a certain pattern of a type of tale. Therefore, through the repetitive oral circulation, here come the tale types which present a basic structure or sequence in the context of a fairy tale. In short, we can apply the plot outlines as a defining tool.

The combination between the continuity and variability of its contexts and the stability of its plot outlines allows fairy tales to change freely in the frame of the plot. Such combination also creates a different separated world for contemporary authors to express themselves in the fairy-tale realm. Contemporary fairy tales also follow the same basic structure but with richer contexts and more complicated narrative skills.

According to the Russian folklorist Vladimir Propp, there are 31 functions of fairy tale depicted in a certain sequence from his book *Morphology of the Folktale* (2009: 26-64). We may find out that based on Propp's study, there are two rules for fairy tales: variability and stability. This agrees with Jones' theory we talked about before. Since the traditional fairy tales are, to some extent, "out of date", I would like to give another example of a contemporary Japanese fairy tale which gains its popularity and reputation in the form of anime. *Doraemon* known as an anime actually can be categorized as fairy tale even though many people have doubts because there are no fairies, elves, fantasies etc. It will be easier for us to identify its characteristics of fairy tales where Propp's theory is applied. In fact, *Doraemon* has both variability and stability. The robot cat from the twenty-second century marks all the items and instruments in his pocket with a scientific explanation, but he brings changes to the protagonist's life with his magic items, which is the distinguishable point from other narratives. His items have the same function as the witchcraft in tales like *Cinderella*, or *Little Mermaid*, which brings about changes. Indeed, unlike traditional fairy tales, *Doraemon* tries to explain every "fantasy" scientifically instead of adopting the notion of fantasies. We may notice that the robot is from the future, which means that those items could be regarded as magic or fantasies in current time since no one can understand the future high-techs. However, except those items, most of its stories or episodes are monotonic. It follows the order: bullied by schoolmates, or rebuked by his mother and teacher, the protagonist whenever has difficulties or challenges will ask for help from Doraemon, the robot cat from the future. Then, Doraemon will take his items out to solve the problem or punish the bullies. Such plain plot receives great popularity mainly because its features meet the basic structure or the functions of fairy tale. In return, it also proves that *Doraemon* is a fairy tale.

In order to identify the fairy tale, in addition to the discussion of the basic sequence of the fairy tale, we will define its essential elements. Meanwhile, we should bear in mind that the fairy tale is originated from the folktale. Folktales, with myths and legends, are categorized as folk narratives. We also have to make comparison between them to find a clear regularity. Those characteristics according to Jones are called genetic qualities. "Not only do individual versions follow with remarkable regularity the traditional story line of one established tale type or another, they adhere to the basic characteristics of the genre with equal regularity". (2002: 8)

In the first place, myths, legends and folktales are all stories. Most of them also share an oral tradition that is passed down to the next generation to form a culture. However, there still are obvious points to help us identify each of them. For myth, the most captivating part of it perhaps should be the scaring stories handed down as a part of religion, as well as the judgement of great acts of nations and peoples. It is not limited to entertainment but charged with a special seriousness and importance as Northrop Frye puts it (Quoted from Thury and Devinney, 2012: 4). Even nowadays, some stories are still associated with living religions. They reflect the perspective of human beings to understand the cosmos. Jones describes myths as "etiological narratives that use gods (divine, immortal figures) to explain the operation and purpose of the cosmos." (2002: 8) Since the concept of god or divine is adopted in myths, this immortal figure indicates the immutable laws to which ordinary people must subject.

While legends are not completely based on imagination. In other words, legends are involved with historical figures and events. It is considered in relation to rumor. According to Timothy R. Tangherlini, "Both of these narrative forms are believable and

often presented as true.” “Both the legend and rumor are closely related to question of belief”. (1990: 375) Jones said that legends are quasi-historical narratives that use exceptional and extraordinary protagonists and depict remarkable phenomena to illustrate cultural ideals, values, and norms. (2002: 8) A modern folklorist Timonhy R. Tangherlini defined legend as:

a short (mono-) episodic, traditional, highly ecotypified historicized narrative performed in a conversational mode, reflecting on a psychological level a symbolic representation of folk belief and collective experiences and serving as a reaffirmation of commonly held values of the group to whose tradition it belongs. (1990: 385)

In short, distinguished from the myth, the legend has (quasi) historical or topographical connection. Its imaginary events are based on experiences or life of a real personage. The legend has historical prototypes.

The folktale typically encompasses a wide variety of different types of story passed down from generation to generation orally, including fable, fairy tale, joke and novella. These kinds of stories are meant to have specific functions such as to give an explanation to things people do not understand, to discipline the younger generation or to simply entertain. Jones once said: “folktales are entertaining narratives that use common, ordinary people as protagonists to reveal the desires and foibles of human nature”. (2002: 8) In short, folktales are regarded as narratives of individual entertainment and introspection. As Jones put it “we regard folktales as personal entertainment, as engaging fictions reflecting our liability to laugh at ourselves as well as to express our deepest dreams and fears”. (2002: 9)

According to Jones, there is an outline illustrating the relationship of fairy tales to other folk narratives:

Folk Narratives

- I. Myths-etiological narratives employing immortal protagonists
- II. Legends-quasi-historical narratives employing extraordinary protagonists
- III. Folktales-quotidian narratives employing ordinary protagonists
 - A. Fables-didactic or moralistic tales
 - B. Jokes-humorous tales
 - C. Novellas-romantic tales
 - D. Fairy Tales-magical tales (2002: 8)

As we can see, fairy tales are regarded as one genre of the folktale, since unlike myths and legends, fairy tales deal with social or daily life by employing ordinary protagonists. As a result, fairy tale involves personal entertainment as a primary function, as well as reflection of the expression of our deepest dreams and fears. Once Jack Zipes said in his book *Fairy Tales and the Art of Subversion*:

Almost all critics who have studied the emergence of the literary fairy tale in Europe agree that educated writers purposely appropriated the oral folk tale and converted it into a type of discourse about values, mores and manners so that children would become civilized according to the social code of that time. The writers of fairy tales for children acted ideologically by presenting their notions regarding social conditions and conflicts, and they interacted with each other.... (2006: 3)

Therefore, the fairy tale like other genres of folktales, plays an essential role in cultural and social formation or in addressing daily issues. Behind the marvelous stories, fairy tales have been interpreted sociologically reflecting the notions of social conditions and conflicts. What's more, there is another important distinction between fairy tale

and other genres of folktale. This distinction lays the foundation for the classification of fairy tale as a genre. As Jones explained, the other genres of folktale are reasonably mimetic. “While these other genres of the folktale are reasonably mimetic—that is, they depict life in fairly realistic term — fairy tales depict magical or marvelous events or phenomena as a valid part of human experience”. (2002: 9)

The concept or the term of fairy tale was never used until Marie-Catherine d’Aulnoy coined it in 1697 when she published her first collection of tales. She called her tales *contes de fées*, literally “tales about fairies”. It is translated later into English as fairy tales. There is a controversial argument about “fairy tale” and “tales about fairies”. As we said before, magical or marvelous events are the very distinction to define fairy tale. How can we explain why tales such as *Puss-in-Boots*, *Three Little Pigs* are regarded as fairy tale? The main problem may be related to the name of the genre. As a result, some folklorists prefer the analytic term ‘magic tale’ or ‘wonder tale’ to the widely used ‘fairy tale’. Ruth Bottigheimer in *A Companion to The Fairy Tale* (apud. Zipes, Jack 2015: 57) explained clearly the distinction between these two classifications:

Tales about Fairies treat fairyland and its fairy inhabitants [---] as well as the complex relationships that develop between fairies and human beings. [---] Fairy tales are commonly narratively and lexically simple, may or may not include fairies, unfold along predictable lines, with magically gifted characters attaining their goals with thrice-repeated magical motifs. (2003: 57)

Therefore, it is not obligatory for fairy tales to have fairies. Even if there are no fairies in the events, stories that deal with the imaginary world can still be fairy tales. Jones said: “Since, in the English folk tradition, the fairy realm is the embodiment of the

magical aspect of the world, its name is used metonymically to refer to all folktales that incorporate the magical and the marvelous". (2002: 9) Therefore, 'fairy tale' may be deeper and broader in terms of analytic value encompassing fairy tales and tales about fairies to go beyond the traditional dichotomy between wonder and belief.

Fairy tale regards wondrous phenomena with respect and some trepidation. Since the protagonists usually are ordinary people, the magical power would be a double-edged sword which can be used positively or negatively. The incorporation and attitude toward magic and fantasies used in fairy tales can also be a distinction for us to differentiate the genre of fairy tale from other genres of folktales. Most likely the fairy tale is dominated by marvelous events. The protagonist must have interaction with magical objects such as a curse the magical mirror, magical potion, a magical wand etc. The protagonists' experiences with those magical objects often serve to validate the existence of the magical things in the world.

Carl Jung, a psychologist whose influence affects prominent researches up to the present believed "dreams" relate to fairy tales and myths. In *Introduction to Mythology* (2012), Eva Thury and Margaret Divenney employ Jungian theory as an approach to myths and fairytales. Unlike the conventional attitude towards dreams that people see dreams as a useful instrument to deal with everyday life, in his opinions, dreams as well as stories are symbolic representations of aspects of the process of individuation, the process to understand who and what we are psychically (2012: 468-484). Dreams and the fantasies in fairy tales are believed to have symbolic meaning rather than reflecting directly on the people and forces operating in our daily lives. It is suggested to be the language of the unconscious mind. Therefore, things appearing in dreams may not

present things as they seem to be. In Jungian analysis, the interaction or experience with fantasies in fairy tales should be treated as if it were a dream experienced by the individual. As a result, the fantasy in fairy tales has generic function to represent the process of individuation though addressing issues of everyday life, of dramatizing the desires and foibles of human nature. As Jones put it, "One essential characteristic of the fairy tale is that it presents these quotidian concerns in nonmimetic ways". (2002: 11) He described fantasy in fairy tales as metaphoric dramatization. Fantasies in fairy tale are the product of materialization of the unconscious mind of audiences as well as the tellers. It is the way to express the unconscious fears and desires.

The unbalance between the consciousness and unconsciousness give rise to the employment of fantasies in fairy tales. People created or imagined fantasies to reconcile the difference between the consciousness and unconsciousness. The purpose of employing those fantasies is not to avoid the issues in daily life or to solve problems without any pain or action in real life but to express the internal desires and fears, to face the true self, inspire oneself, and achieve individuation. In Jungian analysis, there are three psychic forces or archetypes in fairy tales which are called the shadow, anima or animus, and Self. All together create the "hero" or protagonist. According to Jungian theory, the shadow is the unknown or little-known attributes and qualities of the ego—another side of oneself; The anima is the personification of all feminine psychological tendencies in a man's psyche while the animus is the male personification of the unconscious in woman - the personalities or psychological tendencies of opposite-sex in oneself; self is defined as the inner guiding factor that is different from the conscious personality. Therefore, Jung believed fairy tales should be retold as a symbolic narrative, with its events corresponding to developments in the process of individuation attributed

to the figure or character who is seen as the dreamer. As Jones puts it, “At the heart of the fairy tale is the representation of the world (both internally, the world of the individual psyche, and externally, the world of society and the cosmos) through the poetic devices of exaggeration, metonymy, simile, and metaphor”. (ibid.)

Due to the close interaction between fairy tale and folktale, fairy tale can be defined to entertain and to educate. Most protagonists in fairy tales are “lucky dogs”. Many of them, especially female protagonists, are too mild to fight against the villains. What they mostly do is to have the help from a magical agent. In fairy tale, the way to solve a problem or conflict is very straightforward and simple. Especially involved with magical power, the conflict in fairy tale doesn’t seem to be a problem at all, while heroic legends such as *Beowulf*, *Robin Hood*, or *King Arthur* depict their protagonists with a quest. Although there is a distinct correlation between a heroic legend and fairy tale in plot structure, the focus of the protagonists’ mission is also different. Most protagonists in heroic legends are extraordinarily brave and intelligent with their mission to benefit the ordinary people or serve their king. All their stories are involved in fights, violence and their endeavors for their faiths. Comparatively, the protagonists of fairy tales are more likely to seek their individual needs, such as marrying a princess or prince or acquiring wealth.

Jones used Joseph Campbell’s assessment to differentiate between the quests of fairy tales and those of myths or legends. According to Jones, the objective of the mythic quest is interaction with the divine. The objective of the legendary quest is about social harmony. The objective of fairy tale quest is personal needs and happiness. Therefore, fairy tale is more about oneself and personal demanding and feelings. Fairy tales’ quest

focuses more on personal relationship to family members and mates, and personal fears and desires.

we can discern a recognizable emphasis in each genre: whereas the focus in myths and legends seems to be on cosmic and cultural lessons, respectively, the focus of fairy tales is apparently on journeys of self-discovery, recognition and confrontation of internal anxieties and desires. (2002: 17)

Just as Jung believed, fairy tales reflect the growth process of an individual. It is a way to individuation. When one reads or hears fairy tales, unconsciously he or she imagines to be one of the characters in those tales and identifies with the problems and successes of that character. It is also an instrument to help a person deal with obstacles of growing up or individuation. There seldom appears the worship and awe of the divine power neither social harmony and conformity in fairy tales. Instead, the domestic satisfaction and the insights into cosmic and cultural principles often follow the quest of fairy tales.

By reading fairy tales we may also find another quality which is so popular that people nowadays use it as a metaphor for a happy ending. Fairy-tale ending is a truism spreading almost all over the fairy tales so that whenever people see the beginning—once upon a time—they expect the ending to be “they live happily ever after.” An early example of the employment of “fairy-tale ending” in print is Charles Dickens in 1854. “I should not have been sorry to have had the old fairy-tale ending affixed to this true story, ‘And they lived together very happily for ever after’.” (“The Meaning and Origin”, n.d.) Compared with other genres such as myths and legends whose endings are tragicomedy sometimes involving death, mortal injure of the protagonists or their friends, the fairy-

tale ending is simpler and more innocent. Actually, fairy tale simplifies human feelings. A happy ending will solve the conflict between the protagonist and the villain. It has more to do with social justice, moral adjustment which affirm the moral propriety of the universe. The happy ending formula is a reward to the protagonist, who is the incarnation of the values of society. It may be interpreted as that personal success or accomplishment is based on the conception of the society.

As we mentioned, the fairy tale, to some extent, simplifies itself, the audience has to identify strongly with the central protagonist. Some fairy tales name their protagonists with nicknames to belittle them or indicate their low status, such as Simpleton, or Cinderella. More frequently, many protagonists do not have a name at all. They usually are called by “the prince”, “the princess”, “the boy”, “the girl”. In the analysis of fairy tale, the name is an important clue. The protagonist without a name is unable to be identified. This means the individual is an ordinary person whose life is the life of the majority. Later, when the protagonist is given a name, he or she is identified such as Snow White and Sleeping Beauty. The process from being unidentifiable to being identifiable is the process of individuation. According to Jones, “the audience is encouraged to identify strongly with the central protagonist, who is presented in an unambiguous way” (2002: 17). Although we don’t know the true names of all the protagonists, we still try to identify with them since the text is solely focused on their personal experience.

Although not every fairy tale is telling a story about marriage or mate finding, most fairy tales focus on personal desires and fears. Many endings thus entail a happy marriage. In childlike tones, fairy tale simplifies the complexity of the world and human

society. To some extent, the world is purified like the world in the conception of a child where there is a clear line between the good and the bad. Fairy tale is not just for entertainment but also for instruction and education. It is controversial to define Fairy tale as a genre for it has a long history and close interactions with other genres with which it shares many similarities such as folktales. However, the employment of fantasy, the focus on personal desires and fears, and the existence of a happy ending reveals the thematic core of the fairy tale. It is not about cosmic truth but self and individuation. It has something to do with social morality, but it is not always obedient to it when the conflict arises from social regulation and individuation.

2. The Literary Development of Fairy Tale

The development of the fairy tale is initially connected with the growth of folklore. Fairy tale, as a product of folklore, has been constantly expanding and adapting itself to different cultures until the spread of written language. Oral tradition itself as an outstanding feature of fairy tale is not the main source making it a genre alone for most literate people. Therefore, editions of collected fairy tales become the major resource for those fairy tales. Since then, the fairy tale has been involved in the form of literature besides its oral tradition. Jack Zipes (2015) and Pertti Anttonen (2012) described this as “textualization”. It is ways in which oral performance and orality are transformed into literary imitations of their original performances. According to Pertti Anttonen to textualize means to “literalize”. It transforms the invisible oral utterances into words written down that are ready to be read, understood, interpreted and analyzed through reading. Pertti Anttonen refers to:

(...) the ways in which oral performances and orally expressed utterances are transformed into literary representations of orality. When we textualize oral expressions,

we do not merely document them by writing down words that were sung or uttered. We create artefacts that function as representations of the original oral utterances. In addition, these artefacts by their very existence as written documents enter literary culture in the accomplishment of their representation of orality. In this respect, to textualize also means to “literalize”, that is, to transform oral utterances into literary representations that are to be read, interpreted and analyzed through reading, and by extension, to be preserved as textual documents that call for further reading as well as cultivation as specimens of cultural history and heritage (2012: 325)

Since the 16th century with the publication of fairy tales mainly for children, more and more the upper classes, literate and well-educated, would use fairy tales to reflect specific moral norms and manners. The publication of collections of fairy tales marked a new era in terms of literature and society for fairy tale which inspired many editors and authors. Fairy tale, since then, has been added the color of literature. Jones said: “we should recognize first that these edited collections of oral versions are to some extent hybrids of folklore and literature”. (2002: 33) They inherit the oral texts reasonably in many cases at the same time they also reasonably alter the oral experience or even sometimes tamper it. Therefore, the more literary experience can be noticed from the collections of fairy tales, which present a distinctive form of fairy tale from the one of oral tradition.

The fairy tale was simply called a *conte*, *cunto*, *cuento*, *story*, *märchen* and so forth. When Marie-Catherine d’Aulnoy first introduced the term, she was unaware of the revolutionary trend brought about by the term in France among not only tale collectors, editors, but also literary authors who would create a new form of the fairy tale by employing the fairy-tale model such as Washington Irving, Charles Dickens, Oscar

Wilde, in the nineteenth century. These authors adopted the generic characteristics of fairy tales into their narratives. Inspired by the conventional but appealing mode of narrative, a rich formula of literary fairy tale had come into being, drawing on the content and formulas of traditional fairy tale, performed by a single narrator at greater length and with more details and logic than the folktales. For instance, in mid-century Europe only the work written in standard or “high” language could be published. Quoting Zipes “any story collected orally would be transcribed or translated into a ‘literary’ language or the dominant vernacular” (2015: 26) Therefore, the stories collected more or less would be modified and transcribed into a literary fashion.

These plots have been edited and reworked in a literary fashion so that the tales can be widely spread throughout the world and preserved in different nations in a certain way. What’s more, tales are modified literarily to be readable in terms of morality, religion, society, beliefs, laws or others. In the collection of Charles Perrault, *Contes de Ma Mère L’Oye (Tales of Mother Goose)*, we may notice some literary alterations. Those tales based on French folk tradition and adapted to a literary fashion made him the founder of the modern fairy-tale genre. Once Zipes said:

The ideology expressed in wonder tales always stemmed and stems from the position that the narrator assumed and assumes with regard to the developments in his or her community, and the narrative plot and changes made in it depended on the sense of wonder or awe that the narrator wanted to evoke. (2015: XIX)

Perrault took part in the creation of the Academy of Sciences and was a member of the *Académie Française*. In addition, he was devoted to Christianity. More than a tale

collector, he recreated and transmitted oral tradition into literary level making the tales completed and more appealing, meanwhile evoked his understanding of the world.

A turning point in the development of the literary fairy tale is the creation of fairy tales or adaptations of fairy elements by a single author. In fact, it started as early as the fifteenth century or even earlier. For example, *The Faerie Queene* (1590-96) written by Sir Edmund Spenser and known widely as the longest English poem and its Spenserian stanza. Fantasies and fairy elements were employed in Shakespeare's plays such as *A Midsummer Night's Dream* (1596). At the time, British society was reluctant to accept fairies taking utilitarianism and Puritanism into account. As a result, these literary attempts did not go farther.

However, in France, the fairy tale was circulated and created in the academic groups such as the private literary salons where writers, specifically the female writers such as Marie-Catherine d'Aulnoy, Mlle L'Héritier, and others introduced the fairy tale into their works and books. They laid the foundation of the literary fairy tale as a genre. This is another important influence on the fairy tale, or to be accurate, the literary fairy tale. Those salons, which were like a cradle of literary fairy tales, provided the writers with an opportunity to present and express their desires and needs at a time when there was a limitation to express themselves in public. It was those salons that permitted them to have the freedom to share their tales, build their magical castles and look upon themselves as fairies. As Jack Zipes put it, "it was only in a fairy-tale realm, not supervised by the Church or the dictates of King Louis XIV, that they could project alternatives that stemmed from their desires and needs". (2011: 224) It is widely understood that in the seventeenth century women writers made a great contribution

to the development of fairy-tale writing nurtured in those *feminocentric* salons. The fairy tales during this period are remarkably of female gender. The narratives, unlike the traditional fairy tales, vary in themes and styles. They are not only didactic but also ornate and ironic. In the initial stages, however, the *féerie* is originated from the court ballets as an entertainment for the noble class performed by women of the court to eulogize the grandeur of the court. Zipes mentioned:

In all the court entertainment in Italy and France during the Baroque period, the spectacle was of utmost importance, and it consisted of magnificent displays based on myths and fairy tales that celebrated the glory and power of the court, which was likened to some kind of enchanted fairy realm. (2011: 226)

It became a fashion in the education of the upper classes and aristocratic homes. Later, in the eighteenth century, it was mothers, and governesses who educated children through story telling. According to M. O. Grenby (2014), there were two forces in competition—realism and didacticism on one side, and fantasy and entertainment on the other. The latter was defeated by the success of editors and authors like the Grimm Brothers, Hans Christian Andersen, Lewis Carroll, J.M. Barrie and so forth. Gradually, the literary fairy tale somehow had become the privilege of a certain class while the other groups, such as the uneducated, the illiterate and working-class women were marginalized by the patriarchal society, even though most tale tellers were women. As Zipes described, this is the first stage for the literary fairy tale.

The first stage for the literary fairy tale involved a kind of class and perhaps even gender appropriation Put crudely, one could say that the literary appropriation of

the oral wonder tales served the hegemonic interests of males within the upper classes of particular communities and societies in Europe and North America (2015: XX)

Since the fairy elements somehow became exclusive for the purpose of the privileged classes, those literary salons in Paris provided female authors a sanctuary. For instance, d'Aulnoy employed fairy elements and supernatural power in her tales to express publicly themselves things which she should not, as a woman. As a victim of the patriarchal society, the women writers fondly adopted fairy fantasies in order to make their voices heard. Fairy tales were modified and individualized to protest against the Church and the state. Quoting from Zipes (2011: 225) "In general the awesome fairies, with their kind and nasty personalities, stood in opposition to the court of Louis XIV and the Catholic Church"

As a result, the voices of fairy tales had turned to be individualized favoring the writer. "And the more the literary fairy tale in the different cultural textualization of Europe and North America was cultivated and developed, the more it became individualized and varied by intellectuals and artists, who often sympathized with the marginalized in society or were marginalized themselves." (Zipes, 2015: XX) During this stage, the fairy tale was equipped with more power other than the functions of sheer entertainment and education. As a young and modern genre, the literary fairy becomes a magical mirror reflecting the reality tale for the need of the authors as well as the readers.

There is another great writer we have to move to. Hans Christian Andersen, a great productive fairy tale author from the lower class, created a new era for fairy tales. In his early works, such as *The Little Mermaid*, *The Emperor's New Clothes* and

Thumbelina he mixed realistic and romantic tones. The rise of Andersen's fairy tales is the transition of the literary fairy tale from romanticism to realism. But both focus on the creativity of individual and artist and try to engage the reader in an interaction with art, humanity, philosophy, and love. In the story of *Thumbelina*, the tiny girl is strong-minded and positive. She basically depends on her own without magic, fantasy or any super power. Despite of her thumb-size figure, Andersen created the tiny girl human not a fairy or jinni. Later in his works, realism outshines fantasies. In the collection of *New Fairy Tales*, "The Little Match Girl" reveals the darkness of the society during that time. The dreams and hopes of the little girl reflect the longing of the ordinary people for a good life. In this story, fantasy only appears in the light of the match, which is different from other fairy tales. As we can see, the ending is totally different from other traditional fairy tales. All those alterations serve the ideology of the author, the information he wants to show to the world. Andersen wrote those tales based on what he saw and experienced.

Andersen employed the language of child to express himself in a literary fashion. His narratives are written from the perspective of children-employment of a language which is straightforward, natural, and fantastic, but not ridiculous. It may not be accurate to say that Andersen's fairy tales are only for children, since the world he depicted is based on his time.

Jones concludes his conception of the fairy tale genre by recognizing three major forms: indigenous oral versions, collected and variously edited versions in print, and original, single-author fairy tales that are not drawn from oral tradition but that closely resemble that narrative genre. (2002: 34)

During the nineteenth century, the fairy tale became more individualized expressing the personal desire and needs of the authors, since at that time, the happiness faded away in the process of industrialization, widening the gap between the rich and the poor. Literary fairy tale is the product of the era created by those uncreditable authors and inherited its own tradition from previous conventional fairy tales. As Zipes put it:

More and more the fairy tale of the nineteenth century became marked by the very individual desires and needs of the authors who felt that industrialization and rationalization of labor made their lives compartmentalized.... It was the fairy tale that provided room for amusement, nonsense, and recreation. This does not mean that it abandoned its more traditional role in the civilizing process as agent of socialization. (2015: xxix)

The development of literalization of fairy tale as a genre has gone through so many years since the birth of written language which signifies the literalization or textualization of the fairy tale. During this period in history, the language of the original fairy tale had been polished into a literalized language used by educated people within a nation and a fairy tale traveled from one nation to another in the form of translation. A version of one fairy tale can be found in another tale even in a different culture. As Jones says:

Part of the motivation for those collections was the developing nationalism of the early and middle nineteenth century, but ironically, as a consequence of the proliferation of collections from various countries, the international existence, and indeed the international citizenship, of many of the narratives came to light (2002: 41)

Chapter Two: The Retold Fairy Tales in Contemporary Time

It is said that the heyday of fairy tale is from the Grimm Brothers to Andrew Lang. Many of them not only collected the stories from all sources but also tried to make them readable by censoring or minimizing the elements.

It was during this period that hundreds of educated European collectors, who called themselves at first antiquarians, philologists, traditionalists, and later folklorists, began taking an intense interest in the tales of the folk that included people from all social classes, and gathering all sorts of oral stories, writing them down, and publishing them so that they would not perish. Moreover, they thought that these tales would strengthen communal and national ties. (Zipes.2013: xvii)

The contribution made by women to the development of the fairy tale is inclined to be neglected by the whole society. Normally, it is women who play the role of storyteller and performer, which could give access to creation and recreation. Women also make their contribution to the fairy tale. In Zipes' opinion, "It is misleading to think that the canon of fairy tales excluded women's writing or that it was totally constituted by men and totally served patriarchal interests." (2009: 125) As a result, the fairy tale as a genre is being and will be influenced by the consideration of women's writing. In this chapter we will have an analysis of the feminist elements in contemporary fairy tales

We may already regard some versions of fairy tales such as the one of the Grimm Brothers as the "authentic" or "canonic" version considering the huge influence through those generations on our daily life since our childhood. We also already noticed that with the development of our society, social values, mentality and so on, some moral values in the old versions seem to be outdated or even "wrong" in current society. Many

authors whether feminist or not when they tell or retell stories are inclined to take the contemporary mentalities or social values into consideration. If we say the old versions such as the Grimm Brothers' guide women to a cage where women could only rely on men, the contemporary fairy tales encourage the heroines to break up the cage. For instance, *The Princess Who Stood on Her Own Two Feet* by Jeanne Desy in the book *Don't Bet on the Prince* by Jack Zipes tells a story about how a princess sacrifices herself for the prince whom she is supposed to marry. In this story the princess proves that male and female are equal. It is possible for a woman to be stronger, taller, or smarter than a man.

It is an unavoidable trend to encounter more and more feminist fairy tales, since it is a symbol of the progress of human society as well as of the achievement of efforts of generations. As Zipes said: (2009: 121)

It is impossible today for anyone, male or female, whether heterosexual, transvestite, androgynous, homosexual, lesbian, sadist, masochist, straight, black, yellow, white, tan, or rainbow, to write a serious artful fairy tale, even comical or farcical, without taking into account the vast changes wrought by feminism in the last forty years.

Many of the traditional fairy tales have been told and retold for such a long time that contemporary writers instill the current ideology and mentality or those the whole society is trying to obtain in order to deal with issues such as gender equality, race equality or sexual orientation into fairy tales so that those traditional and well-known fairy tales are marked with the current ideologies. The gender stereotypes used in traditional fairy tales cannot be seen as a standard measurement of a man and a woman anymore. The vast changes brought by the feminist movement have greatly influenced

fairy tale as a genre. People criticize and rewrite the stories for their own times. *The Bloody Chamber and Other Tales* (1979) by Angela Carter unveils a different world to readers. It is boldly challenging the “traditions” both in fantasy and reality. Zipes speaks highly of her tales thinking that “the book brought about a thoughtful, sensitive, and radical approach to the long-entrenched tradition of patriarchal classical fairy tales” (2009: 121)

The intertextuality in stories originating from the same version or those sharing the similar ideologies will help us to understand the contemporary writings and rewritings. Memes can be found to have a better comprehension on the development of those tales as well as their morphs. It is a wonderful but strange experience when a reader is reading a story, he or she may find him/herself astray from the one in hand to another one in mind. In fairy tales, intertextuality and memes may be easier to be noticed because of the repetitive and similar plots, the straightforward and black-or-white didactic telling, and the interaction between the storyteller and the audience. Quoting from Zipes (2009: 105) “In the case of folk and fairy tales, memes are easily observed in the communicative act between storyteller and listener.”

The forms of the fairy tale are not only limited to oral transmission and printed books. Film may be one of the most performative forms which can present a story completely through actors and actresses, plots, and audio-visual interaction. Moreover, people have filmed many classical fairy tales to interpret the feminist re-vision of fairy tales since 1980 such as *Beauty and the Beast* (2014), *Red Riding Hood* (2011), *Cinderella* (2015). Undoubtedly film makes it more possible and accessible to speak about notions of space and time, reality and existence, truth or false etc.

1. Intertextuality and Rewritten Fairy Tales in a Feminist Context

As Yuval Noah Harari in his *Homo Deus* said, "Each and every one of us has been born into a given historical reality, ruled by particular norms and values, and managed by a unique economic and political system." (2016: 66). It is not far since fairy tale as a genre has become the object to be substantially analyzed, interpreted and studied by feminist critics and as an approach to the young generations.

According to Yuval Noah Harari, "studying history aims to loosen the grip of the past. It enables us to turn our head this way and that and begin to notice possibilities that our ancestors could not imagine, or didn't want us to imagine". (2016: 69) Therefore, we do not have to repeat history and we must not on certain occasions. "Studying history will not tell us what to choose, but at least it gives us more options." (ibid.) Rewritings are not copies of history but the witnesses of the creation of history.

Published in 1979 the collection titled *The Bloody Chamber and Other Stories* by Angela Carter is regarded one of the most extraordinary collections of fairy tales. In this collection, we encounter some of the most famous classical fairy tales in Western literature such as *Beauty and the Beast*, *Puss in Boots*, *Little Red Riding Hood* and so forth. However, Carter wisely and excellently twisted those classical fairy tales into brand-new forms. But her approach to retell the tales was not new. There are other writers who had done the rewritings such as Robert Coover's *Little Red Riding Hood* and *Hansel and Gretel* (1969), Anne Sexton's *Transformations* in 1971. Because of the huge success of this collection, Carter invented herself as a new authorial *persona*, was identified by readers as reader and rewriter. In her collection, Carter boldly unveiled many hidden contents and pictures from the traditional fairy tales. Her Gothic description about sex and sexuality in her tales creates another unusual reading

experience to the readers. As Lorna Sage said, “New wine in old bottles was already one of her most serviceable slogans for her practice as a novelist, but now she gave roots and a rationale to her habitual vein of fantasy, parody and pastiche.” (Sage, 1998) Carter did not regard her tales of horror and adult tales. Instead, she thought of herself as the one who spoke the unspoken words in the conventional Western fairy tales. She was like a fairy god-mother retelling those classical fairy tales, explaining herself, in a more violent, fantastic and audacious tone. Once she said: “My intention was not to do ‘versions’ or, as the American edition of the book said, horribly, ‘adult’ fairy tales, but to extract the latent content from the traditional stories.” (Haffenden, 1985: 80) Although each tale seems independent with a different set of characters and plots, in general they are all dealing with issues of feminism and metamorphosis.

Anny Crunelle-Vanrigh wrote in *The Logic of the Same and Différance: “The Courtship of Mr Lyon”*, “All literature originates in plagiarism - all except the very first text, which anyway remains an unknown quantity.” (1998: 129) Carter’s tales successfully destroy the conventional binary oppositions in classical folktales and fairy tales. If we say that there is only white-and-black in traditional tales, Carter’s tales, I have to say, have another shade which blurs the flank between the white and black. Intertextuality provides her as well as the readers with an exotic, nostalgic and familiar experience back and forth through different stories destroying the stable binary logic in the conventional tales and meanwhile establishing a sense of belonging and differentiation. Anny Crunelle-Vanrigh commented once “Her text depends on intertextuality and pastiche to proclaim its sense of belonging and simultaneously on anachronism and travesty to advertise its difference.” (1998: 129) As a result, Carter’s tales are of fluidity like the running water destroying but, on a certain level,

reconstructing itself. Intertextuality is the access to communication between hypertexts (the texts deriving from or relating to an earlier text) to hypotexts (the earlier source or original texts). The latter can be either unconsciously or deliberately reflected to the hypertexts. As the French theorist Gérard Genette defined, “hypertextuality refers to any relationship uniting a text B (which I shall call the hypertext) to an earlier text A (I shall, of course, call it the hypotext), upon which it is grafted in a manner that is not that of commentary.”(1997: 5) To readers, the precondition of the intertextuality should be the knowledge about both hypertext and hypotext. Without any of the two, reference cannot be found, and the transformation can impossibly be started. It is a reflection, a shadow or an evocation of the hypotext. It is the result of reestablishment of destruction of the earlier text, which is a process where the hypertext derives from the hypotext without necessarily mentioning the hypotext directly. As Crunelle-Vanrigh said: “implicit in his (Jean Giraudoux) statement is the idea that the ‘pleasure of the text’ is to be derived as much from the text itself as from the reader’s identification of it as an instance of bricolage or palimpsest” (1998, 129)

There are various forms of hypertext including imitation, parody and pastiche among which parody and pastiche are discussed about frequently. Imitation is an action or behavior whereby one individual mimics and replicates another through observation. Normally it is an approach to learn new things. While parody and pastiche are also within imitation. Peter Brooker once quoted Fredric Jameson in *Modernism/Postmodernism* “both pastiche and parody involve the imitation or, better still, the mimicry of other styles and particularly of the mannerisms and stylistic twitches of other styles”. (2014: 166) Parody is also a kind of imitation. But normally it is characterized by a purpose to mock and ridicule. While pastiche does not. He said again: “parody capitalises on the

uniqueness of these styles and seizes on their idiosyncrasies and eccentricities to produce an imitation which mocks the original". (ibid.) While pastiche is often regarded as the "blank parody" because it has no such mocking and ridiculing function. It is just an imitation without any purpose. Jameson states: (2014: 167)

That is the moment at which pastiche appears and parody has become impossible. Pastiche is, like parody, the imitation of a peculiar or unique style, the wearing of a stylistic mask, speech in a dead language: but it is a neutral practice of such mimicry,Pastiche is blank parody, parody that has lost its sense of humor: pastiche is to parody what that curious thing, the modern practice of a kind of blank irony, is to what Wayne Booth calls the stable and comic ironies of, say, the eighteenth century.

Moreover, pastiche in most cases tends to praise and celebrate the virtues of the target text rather than to mock and ridicule. Usually, pastiche will not introduce new characters nor change the tone or style of its target. It is a pure entertainment due to its playful nature. In other words, pastiche tries to preserve its hypotext on all levels.

2. Fairy Tales Retold in Films

Adaptations are omnipresent. As Linda Hutcheon said, "adaptations are on the television and movie screen, on the musical and dramatical stage, on the Internet, in novels and comic books, in your nearest theme park and video arcade". (2006: 2) Adaptations are no longer limited within one genre but across different genres. Adaptations are also not a contemporary invention. Since the creation of music and dance or even earlier, adaptations have already been with us. According to Linda Hutcheon, adaptations are repetition. "art is derived from other art; stories are born of other stories." (ibid.)

Nevertheless, adaptations, even though some of them are popular, are very criticized by academic criticism and journalistic reviewing for being derivative, culturally inferior, as well as for aspects such as, interference, violation, betrayal, deformation, perversion, desecration. (ibid.) Adaptations are considered unqualified translations “dishonoring” the original narrative. Quoting Linda Hutcheon, “if an adaptation is perceived as ‘lowering’ a story (according to some imagined hierarchy of medium or genre), response is likely to be negative”. (2006: 3) Brian McFarlane once said that adaptors should build allegiance to the source work. “The adaptor should see himself as owing allegiance to the source work.” (2004: 7) Fidelity seems the controversy in adaptation. People are inclined to find out Dickens, Lawrence, Shakespeare or others superior to the adaptations of their work. It seems a major criterion for judging the film adaptations from all levels, from film reviews to academic essays. We may wonder if it is such a simple task to film a novel or a story in a loyal manner. Will the film adaption will be a success?

According to Brian McFarlane, “Fidelity criticism depends on a notion of the text as having and rendering up to the (intelligent) reader a single, correct ‘meaning’ which the filmmaker has either adhered to or in some sense violated or tampered with”. (2004: 9) Adaptation like translation is the dance with chains. Fidelity is not a superficial link to the “letter” of the source text. The adaptation loyal to the “letter” has no soul. It is a challenge for the adaptors to ensure the fidelity to the “spirit” or “essence” of the source work. For so many years, adaptors have been limited to such judgment and standards via the destruction of their own interpretation and creativity. McFarlane quoted the questions once raised by Beja, “What relationship should a film have to the original source? Should it be ‘faithful’? Can it be? To what?” (2004: 9) Indeed, it would be a

challenge for film-makers to restore the impression exactly the same as Hugo's Paris, Dickens' London since writers had and have their own faith in their cities.

Those critiques do not mean that adaptations of literature should be banned or rejected. Hutcheon also remarked that fidelity should not be the criterion of the judgement of a film. "An adaptation's double nature does not mean, however, that proximity or fidelity to the adapted text should be the criterion of judgement or the focus of analysis". (2006: 6) Undoubtedly, adaptation is the creative undertaking based on the personal comprehension of the source work. Adaptation is based on interpretation, so is translation. Translation theorists believe that it would be an impossible task to have the exact translation. This also doesn't suggest that translations should be refused considered its "inaccurate" meanings. However, what can be done is to embrace the gap between the two. Therefore, in the same way, adaptation demands improvement in diversifying manners. The relationship between adaptation and literature once was described as symbiotic. Citing from Hutcheon, as early as 1926, Virginia Woolf called film a "parasite" and literature its "prey" and "victim" (1926 :309 cited from Linda 2006 :3) Obviously, filmic language has more than the language of letters. When we are reading or listening to a story, mostly we use our imagination to "see" the information delivered to us. While filmic language helps us actually visualize the information. As Woolf foresaw, "film had the potential to develop its own independent idiom: 'cinema has within its grasp innumerable symbols for emotions that have so far failed to find expression'" in words (ibid.) Therefore, there is a reason for the possibility and necessity of adaptation.

If fidelity to the original source, to some degree, is given some freedom so that some of its privileged position could be lost, there will come intertextuality which represents a more complicated and sophisticated approach. The relationship between fidelity and intertextuality is negative correlation. One becomes stronger and another weaker. As McFarlane said, “the stress on fidelity to the original undervalues other aspects of the film’s intertextuality”. (2004: 21) Fidelity, to some extent, gives way to intertextuality which has a loose relationship with the original. Christopher Orr said, “Within this critical context, the issue is not whether the adapted film is faithful to its source, but rather how the choice of a specific source and how the approach to that source serve the film’s ideology.” (cited from Brian, 2004: 10) As a result, there will be some freedom for filmmakers to realize their imagination from letters.

For a long time, fidelity had been the current criticism in adaptation studies. However, it has been challenged. There are now discussions about the classification systems of adaptations in films, since the appearance of the concept of intertextuality in relation to adaption in film industry. McFarlane listed some classification systems in his book *Novel to Film* (2004). Firstly, he presents categories by Geoffrey Wagner, namely: (a) Transposition, in which a novel is adapted into screen royally; (b) Commentary, in which the original is altered either purposefully or accidentally; (c) Analogy, which is the representation of a considerable “infidelity” for the sake of making another work of art. Secondly, he discusses Dudley Andrew’s classification or modes, which roughly correspond to those of Wagner’s: Borrowing, Intersection and Fidelity of Transformation. The third system is raised by Michael Klein and Gillian Parker: first, “fidelity to the main thrust of the narrative; second, the approach which retains the core of the structure of the narrative while significantly reinterpreting or deconstructing the

source text; third, regarding the source merely as raw material, as simply as the occasion for an original work". (2004: 11) All those systems are categorized according to the extent or purpose of adaptation in relation to its original source. Although there is no definite line to distinguish those categories, such classifications threaten the importance of fidelity as a critical criterion. According to McFarlane, they challenge the primacy of fidelity as a critical criterion and imply that unless the kind of adaptation is identified, critical evaluation may well be wide of the mark. (ibid.) Hutcheon agrees that adaptations should be treated as adaptations (2006: 6): "To deal with adaptations as adaptations is to think of them as inherently 'palimpsestuous' works, haunted at all times by their adapted texts". (ibid.)

Dudley Andrew remarked once, "The distinctive feature of adaptation is the matching of the cinematic sign system to a prior achievement in some other system... in a strong sense adaptation is the appropriation of a meaning from a prior text" (quoted in McFarlane, 2004: 21) According to McFarlane, the "matching" and the "appropriation" are the overlap or intersection of one impression of reality by another. (ibid.) This is like looking at oneself in the mirror from various perspectives. The one standing in front of the mirror is the original, the written book. While the images reflected from the mirror are perceptual experiences which aim to correspond to the original. The reflection derived from the original seeks to coordinate with it with multiple responses to the original. McFarlane claims,

Whatever claims of fidelity and authenticity are made by film-makers, what these essentially amount to are the effacement of the memory derived from reading the novel by another experience---an audio-visual-verbal one---which will seem, as little as possible, to jar with that collective memory. (2004: 21)

They choose another path different from the one of the literal-minded visualization or “spiritual fidelity”. (2004: 22) Adaptation involves the process of creation. According to Hutcheon, adaptation can be seen as “a formal entity or product, an announced and extensive transposition of a particular work or works; a process of creation, the act of adaptation always involves both (re-)interpretation and then (re-)creation; a form in intertextuality from the perspective of its process of reception.” (2006: 7-8)

However, when it comes to the consideration of how closely the film-makers have sought to film an original novel, McFarlane suggests that it is revealing to pay attention to the extent to which they have selected to transfer those narrative functions independent from the language. (2004: 47) In novels according to McFarlane, the cardinal functions play an essential role in determining the overall movement of the narrative. Each movement of the narrative as a result of its last movement will cause another one which will promote the development of the narrative. He calls the phenomenon the sequential and consequential characteristics of cardinal functions in novels. (2004: 47-48) While film is not featured with such one-direction linear relation. McFarlane remarks, “They (cardinal functions) do not necessarily appear in the same order in each, but on the level of ‘story’”. (2004: 49) Therefore, adaptation does not necessarily show the fidelity to the original. According to Hutcheon, adaptation should serve the ‘story’, the ‘narrative’. “The story is the common denominator, the core of which is transposed across different media and genres, each of which deals with that story in formally different ways and through different modes of engagement---narrating, performing, or interacting.” (2006: 10)

Adaptation is popular among different genres not only because it makes itself possible to concretize or actualize ideas across different genres such as drama, music, dance, opera, and literature but also the way it is treated with. The dominance of fidelity no longer overshadowed other aspects of film giving rise to a chance for adaptation to claim itself as adaptation from the wrongly concept of inferior and secondary creations. The combination of those genres or forms of art make simplifying selections to some degree but also amplify and extrapolate. It will be very difficult for most of us to finish a novel within two hours. However, film can make it possible.

Adaptation also provides an easier access to reach diverse cultures across the world. Its popularity also comes from the repetitiveness of a story with variations. This will bring freshness or even exoticism to audiences particularly those who are familiar with the original narrative. According to Hutcheon, "Recognition and remembrance are part of the pleasure (and risk) of experiencing an adaptation; so too is change". (2006: 2) No matter what an adaptation is, either pleasure or risk, there is no doubt that each time an adaptation may be the cause of a hot topic, which can build on reputation and commercial success. In return, there is also an obvious financial appeal to adaptations. In addition, the adaptations also contain the adaptors' interpretation of the source and respect for it and its creator. In Hutcheon's opinion, although adaptation is repetitive actions, it will never replicate the original completely. "Adaptation is repetition, but repetition without replication." (2006, 7) With the rise of media and its growing dominance in contemporary society, it is a trend for literature to start to adopt this new mechanical form to tell us a story while breaking the barriers between languages and probably cultures with the possible intentions behind the act of adaptation: "the urge

to consume and erase the memory of the adapted text or to call it into question is as likely as the desire to pay tribute by copying". (ibid.)

Since 1895 when the first film came into being, various films have been put on screen, among which the fairy-tale films. They seem to have never lost their popularity, contributing to the glory of the fairy tale since the creation of *Snow White and the Seven Dwarfs* in 1937. In 1990s heroines such as the Little Mermaid and Beauty (in *Beauty and the Beast*)started to take the first action to pursue their true love other than being trapped in danger and waiting for the prince. The following animated films such as *Mulan* (1998) and *Tangled* (2010) stopped the worship for the romantic relationship between a princess and a prince via shifting the focus to the female identity and self-realization. As a result, the romantic illusion about a prince has been losing its influence.

Maleficent (2014), an adaptation of *Sleeping Beauty*, created the record of 0.52 billion dollars within only four weeks after its release. *Maleficent* does not follow the narrative line of its original *Sleeping Beauty* by shifting from the princess to the "evil fairy". It can be regarded as the prequel of *Sleeping Beauty* because of its explanation for the reason that this fairy is not welcome. According to the original, the fairy is powerful and strong, so is she in the film. However, for some reason, in the original she cut her connection with the outside world, living alone in a tower for more than 50 years without leaving. The film shows the audiences the very beginning of her story which cannot be found in books. *Maleficent* also adopts the characteristics of fairytales or folktales in general, I since there is voice-over from the beginning to the end of the film. The film starts with a female voice "Let us tell an old story new", which reminds us of the traditional way of telling a story where a female, normally an old woman, tells a

story to the younger ones. Although audiences are able to notice the subtle psychological changes through the performance of actors and actresses, the voice-over explaining such changes can give audiences a cozy and familiar remembrance of the moment when they were told bedtime stories in childhood. What's more, the beginning also indicates that this time it is a new wine in old bottles, a retelling, an adaptation. It is not the story of a sleeping princess, but the story about a powerful fairy, Maleficent.

The cardinal functions of the film are as follows:

1. Maleficent meets Stefan, a human boy;
2. They fall in love with each other;
3. Maleficent is betrayed by Stefan and loses her wings;
4. Stefan marries the King's daughter and they have a daughter together;
5. Maleficent comes to the christening of the newborn princess, Aurora with a curse;
6. Maleficent observes the growth of Aurora;
7. Maleficent loves Aurora;
8. Maleficent fails at revoking her curse;
9. Aurora falls asleep;
10. Aurora comes to life by a kiss of Maleficent;
11. Peace and reunion of two kingdoms.

The first part (from 1 to 3) of the film focuses on how the fairy becomes evil while the second one is shadowing the fairy tale— *Sleeping Beauty* of Perrault's narrative. Before the princess, the story between Maleficent, the fairy girl, and Stefan, a human boy, can be seen as an independent narrative, which is the pavement for the story of *Sleeping Beauty*, who in this film is named Aurora. Unlike the characters in most fairy tales, many of the characters in the film have their own names such as the three fairies who bring up the princess, the evil and powerful fairy, the king, even the raven. Except for the adaptation of the characters in the tale, the film also enriches the cast making

them distinguishable. This film has the magic to amplify or overstate one aspect of the personae. For example, the three fairies forget to take the baby into the cottage even blaming the baby for “hiding” from them; the raven shows his disgust in becoming a dog which he despises. The film is revealed in a doom and depressing tone. However, those amplifications additionally bring comedian effects, to some extent, releasing a melancholic air in the film.

The film changed settings of some characters compared with those in the original narrative. Distinguished from the Disney movie of *Sleeping Beauty* (1959) as well, *Maleficent* tells explicitly more about the King, and the fairy’s world, while trying to tear the “dream for a prince” up. The evil fairy becomes the guard of their kingdom while in the original tale, she, a forgotten fairy, curses the baby for not being invited. This seems ridiculous but in the film the conflict has righteous reasons: 1. The old King desires their forest; 2. She is betrayed by her human lover; 3. Her lover continues trespassing the fairy forest when he becomes the new King. In the original narrative, the Princess is cursed to death. While in *Maleficent*, the fairy is not so cruel. When Stefan went down on his knees to beg for pardon, she changed her curse from death to sleep giving the baby a chance to survive. Both in the original narrative and in the previous Disney animation the evil fairy observes the girl waiting for her sixteenth birthday as well as her death day. However, in *Maleficent*, the fairy has taken care of the girl secretly for sixteen years. She tries to revoke her curse and save the girl. Therefore, the character of Maleficent has no intention to be a villain, which is contrary to the character the in original narrative.

The King and Queen in Perrault’s narrative are described only at the beginning while in the film both the old and the new royalties are depicted more often. Normally,

in classical fairy tales the role of father is implicit. However, in the film, the old King married his daughter to the brave man who helped him realize his ambition. In addition, it is the father (the new King) who puts aside his dignity to beg for mercy, while the Queen does not do or say anything when Maleficent makes her curse.

Although in Perrault's narrative, there is not much to say about the three fairy god-mothers, in Disney animation audiences are so impressed by them for their kindness. They quarrel a lot for the benefit of the princess. It is an unforgettable scene where Aurora's dress becomes red and blue through the magic of the two fairies who are arguing against each other for which color is much prettier in Aurora when she is dancing with the prince on the ball. While in *Maleficent*, the function of the three fairies is outweighed by Maleficent and her raven Diaval. The three lovely fairies are dull and irresponsible. Unlike other fairies they have a human face and want to integrate into human society. After so many years of isolation from the human world, they know neither how to raise a human baby nor have a human life. However, they have hope to bring the fairy and human kingdoms back to harmony and peace. Speaking about harmony and peace, it is not to cut off the connection and communication between the two but to rebuild trust and love. Aurora, a human baby raised by fairies has the destiny to close the gap.

Princess Aurora in the original tale has slept for one hundred years while in the film she just slept less than one day. In Perrault's story, the princess is overprotected by her parents so that she has no awareness of her danger. While in the film, Aurora is very smart and she already knows her curse. Even so, she still touched the spinner.

The film also destroys the halo of prince in fairy tales. Prince is not a brave savior any more. Aurora doesn't need him to save her life. He has a crush for Aurora mainly because of her prettiness. The crush even cannot be described as love. As a result, his kiss is nothing more than a kiss. While the kiss of Maleficent saves the princess. This alteration is a bold challenge to conventional heterosexuality in fairy tales.

The sixth function is the turning point which is astray from the narrative of Perrault. This adaptation doesn't retell the story with fidelity. Instead, it has its own "spirit". True love is one of the themes of Sleeping Beauty's stories. In classical fairy tales, the true love can only exist between different sexes. They encode adult desire and anxiety implicitly at a level of erotic rise. Normally in their description of family, protagonists are bullied or expelled by some of their family members. While the love and bond among families is seldom appreciated. Maleficent tells us the value of love from same sex or from family members, reevaluating morality. When she observes the little girl, there is love, maternal love arising inside her. The little girl evokes the kindness, softness deep in her heart, which reminds her of her true identity. She also finds herself helpless and upset after she failed at revoking her curse. There are many changes made in the film. For example, Maleficent did not mean to kill the baby when she made the curse. She just gave her a deathlike sleep which only could be awoken by true love. While in the original story, it is the evil fairy that makes a death curse and the last fairy who although has no power to erase the curse alleviates the impact by changing the death to deathlike sleep. It may suggest that Maleficent has no intention to kill an innocent baby girl for the mistake made by her father.

One of the three fairies says, “true love doesn’t just fall from trees”, when they are trying to find a solution to save Aurora. She is right, proven by that when the prince is brought to the princess, his kiss doesn’t bring Aurora back to life. This is challenging the conventional fairy tale belief that a kiss of a prince can save a princess. In this film, the function of the prince is obviously destroyed so that when his kiss failed many audiences whispered in cinema that the lover would be the raven. Although it is not the raven, undoubtedly the raven also loves Aurora. Perhaps this would be an alternative that the raven kisses Aurora awake. However, it may again restore the heterosexual tradition just as the frog turns to be a prince. But it is probably not the theme the film wants to express. There should be no prince who can take a princess away just by a kiss. It may indicate that the privilege of men can no longer exist. A kiss of a man no longer works as one’s signature in a contract to show the possession of a woman. For example, when Maleficent was sixteen years old, she had her first kiss. Both she and Stefan thought they had found the true love. However, their love turned into hatred, revenge when Stefan hurt Maleficent for power, right, and wealth. For them, there is no true love in the world. It is the reason why she said only the kiss of true love can save the princess when she did her curse. However, true love is not limited to romantic relationships. It can be any kind of love as long as it is pure, kind, and deep. Maleficent’s kiss brings the princess back to life, which may reinterpret true love in another level.

Moreover, Maleficent is born to be powerful. She is regarded as the protector of her homeland, which is another alteration compared with the female protagonist in traditional fairy tales where female protagonists are more likely to be depicted as vulnerable and dependent on the male. As we can notice, the role of women has changed. Either in fairy tale narratives or in Disney animations, in recent years, heroines

whether princesses or common girls, are featured with weakness, dependence, fragility, and the need to be saved. They are expected to do house chores. Even if some women are strong and powerful, most of them are described as evil and demonic in conventional narratives. Feminist awareness is rising as we can notice in *Maleficent*. However, female protagonists in narratives are the ideal of the illusion of true womanhood in patriarchal society. They don't even show their disgust and hatred when they are treated cruelly. Those heroines are depicted as the pious Christians. While the betrayal of Stefan throws *Maleficent* into an abyss where her hatred is burning. This depiction will humanize the role closing the distance between her and the audiences.

Normally as a villain in narrative, *Maleficent* changed the stereotype of herself from a loathsome old woman into a pathetic and respected one, enriching the character with more humanity, which is a breakthrough in character depiction in fairy-tale films avoiding copying the stereotype created by classical fairy tales. By this, the formation and depiction of characters will be more vivid and real. In addition, other supporting characters such as the three fairies, the raven, and prince Philip also bring many hilarious moments to the audiences, contrary to what happens in the original. The three fairies bring audiences laughter---The quarrels and arguments among the three fairies give flavor to the film. Even though they are dull and tiny, they are brave and sometimes can think profoundly. The raven is very loyal and caring. Although it is a story about *Maleficent*, other characters are impressive and important as well. Unlike the written narrative, here the main protagonist always wears a star aura which is the unreasonable phenomenon favoring the main character especially in adversities. What's more, the protection of the Moors' forest can be understood as the appeal for the attention to the protection of Nature. The union of the human world and fairy kingdom may suggest that

human and Nature are interdependent. Humans should seek a harmonious way to live with other beings, instead of persecution or isolation.

Demonization of male characters is also a reflection of deconstruction of traditional narrative in *Maleficent*. As we mentioned above, male characters are often implicit and even invisible in classical fairy tales. In other words, men are not usually companions of heroines. They normally show up as protectors or saviors when heroines are in need. For example, in both narratives of Perrault and the Grimms of *Sleeping Beauty*, the king only appears at the beginning (christening) and end (wedding); the prince usually appears at the end of the story. (In the second part of Perrault's narrative the hero also comes to save the heroine at the end of the story.) In traditional narratives, men are the symbol of wisdom, power, kindness and authority even though most of them are invisible. However, in *Maleficent*, the bright image of the male is broken. This story is also connected through wars. The war between human and fairy worlds is initiated by the old king for his greedy desire and ambition. He even regards his daughter as rewards, or goods in order to kill Maleficent.

The new king, Stefan in order to gain the power and wealth chooses to betray his lover. As a king, he is violent and abusive because he abuses his power to enslave his people and force them to work excessively. He starts several wars for his private revenge rather than the benefit of the whole nation. As a father and husband, he shows not much care and love to his daughter and wife. He even does not know what Aurora looks like when Aurora comes back. Deconstruction of traditional fairy-tale villain tears up the glorious and bright image of the male. Therefore, the demonized face is revealed on

man instead of women who for ages in fairy tales had been blamed for mistakes which had not been made by them.

The stage set also reflects the psychological movements of the heroine. For example, when she was a girl, the forest was kissed by spring, full of green trees and flowers. This suggests her happy and carefree childhood. When she was betrayed, suddenly the scene becomes wintery, indicating the wound both on her back and in her heart would not recover. Since then, the air is gloomy and dismal. At the end when she realized her love for Aurora, the wintery forest embraces spring again. This suggests that the warm love between them has melted her coolness and extinguishes her hatred. When she had to fight with Stefan, she said enough wishing to stop their war.

What's more, the air of the castle also varies according to the tune of the plot. In addition, the make-up also has the similar function. The colors of her dressing can also indicate her mood. For example, when she falls in the abyss of sorrow and bitterness she is in black; while she regains her wings and happiness, she is in the same color as the one when she was a child. Other filmic techniques also contribute to impress the audiences with visual moving images such as the magic fairyland, various fairies flying, wars, various forms of magic etc. In this way, audiences are able to feel the changes of the heroine without lines and voiceover. All of those may not be achieved only by reading letters.

Recent fairy tales retold in the form of movie stop the repetition of the perfect combination between a princess and a prince. Instead, they tell the audiences that a princess does not treat a prince as her whole world. *Frozen* (2013) is a Disney 3D computer-animated musical fantasy film inspired by the fairy tale *The Snow Queen* of

Hans Christian Anderson. To some extent, the film hardly shares the story with the original narrative by Anderson. However, there are still some similarities between the two such as the icy world, a queen with the magic to control the snow, adventure to find sister or friend. It won two Academy Awards for Best Animated Feature, and Best Original Song (*Let it Go*), as well as the Golden Globe Award for Best Animated Feature Film, five Annie Awards, two Grammy Awards for Best Compilation Soundtrack for Visual Media and Best Song Written for Visual Media and so forth. It is regarded as another peak of Disney after *The Lion King* (1994).

Although inspired by *The Snow Queen*, as we can notice *Frozen* also adopted other fairy-tale elements such as the death of parents, love at first sight and loneliness from “loss” of sisterhood. In traditional narrative, the function of parents is to push heroines into a misery life. For example, the father of Cinderella: he doesn’t treat all his daughters (two stepdaughters) fairly; the father of Snow White: his absence and indifference gives the queen chances to kill his daughter. Even though the parents of Elsa and Anna are caring and protective their sudden death, to some extent, puts the two girls in danger and uncertainty. Normally, female protagonists have a miserable childhood before they meet their future husband who are able to bring them into happy womanhood. The younger princess Anna is one such case. Due to an accident caused by the magic of Elsa, her older sister, their parents dismissed most of the servants in order to keep the secret while Elsa closed her room forever. Little Anna suddenly “lost” her sister. After being left alone for so many years especially after the death of her parents, Anna desires for love and attention. In her songs, she expresses that she could be noticed by someone. The appearance of the prince Hans can comfort her and fill up her emptiness in her heart. This is typical in fairy tales that the first sight can decide a

marriage. However, the adaptation doesn't follow the routine. Elsa, as a recent crowned Queen, doesn't give her permission and blessing for she has doubts about love at first sight. Apart from Elsa, Kristoff, an ice harvester Anna meets on her adventure is also astonished by Anna's love story. Later the prince Hans shows his ambition and evil spirit. Even the kiss of true love, which is expected by many audiences doesn't appear. *Frozen* once again tears up the fantasy made by fairy tales like *Snow White*, *Sleeping Beauty* and *Cinderella* which have convinced readers of the truth of love at first sight.

Both *Frozen* and *Maleficent* not only weaken the power of man but also demonize men. The later describes a useless prince who plays no part in the rescue action and whose kiss has no effect. In *Frozen* prince Hans is the thirteenth son from a small kingdom, which means he has no chance to become the heir. The way he treats princess Anna and queen Elsa shows his humbleness as an ambassador of his homeland. When Anna comes back dying, he takes her last chance to save her---a kiss of true love. What's more, he stops the fire of the fireplace and leaves Anna alone dying. Another man, the Duke of Weselton is a perversity who wants to have the new queen or destroy her after he knows her secret. His lowness can also be showed when he is introduced to the Queen Elsa as the Duke of Weaseltwon. Therefore, the heroine is not the one singing songs, talking to animals, doing chores and waiting for husband. She also can be a Queen or a real Princess. To some degree, the female protagonist is superior to men. The superiority here is not referring to the biological differences between the two sexes since they should be equal but to the social position where traditionally the male is favored more than the female. In addition to that, the role of villain is played by male instead of female as described in traditional narratives. This story fights against the idea that the powerful women in fairy tales are not female because they are not the ideal

image of womanhood forged by patriarchal society. There is no doubt that Maleficent and Elsa are loved by audiences. They successfully overturn the conventional conception of the female.

Compared with *Maleficent* it seems that *Frozen* has more of feminism. It tells us that a woman also can be the ruler, the Queen. She doesn't need to be a Queen due to the social position of her husband. In *Maleficent* the old king had to find a brave man to marry his daughter to take his crown, which suggests that there may be no possibility for a woman to be a ruler. The case of Maleficent who is the protector and ruler in her kingdom is different because in her forest fairies do not necessarily follow the pattern of human society. However, Elsa just inherits the crown when she reaches her age. Therefore, women do not have to improve their social position by the hand of man which is common in classical fairy tales. Gender equality, however, is widely accepted in the whole country because everyone is happy to have a new Queen instead of a King. The stereotype of the Princess has to be changed into a self-dependent image leading to the picture of female valued in contemporary society.

There is also a female victim in *Frozen*. Elsa had always played the role of good girl before she totally shows her true identity to others. She is the one who has to comply with all the social routines. Her magic is like something that not allowed and unaccepted by the majority. She tries to become "normal" but that's not her. She grows up in confusion, fear, loneliness. The way she expresses her love is to keep distance. Since she was a child, she was told to conceal, not to feel and be the good girl. The ice and snow may be the symbol of her soulless body and frozen heart as cold as snow. There is no other color besides white in her world. She shuts others out to avoid contact with the

outside even her sister. Therefore, Elsa is restricted to reveal her real identity. Maleficent is born to be strong and powerful while princess Elsa although she is born with magic, has to learn to control herself. She is not as brave as Maleficent. She is afraid of exposing her magic. In her songs, she repeats to herself that conceal it; don't feel it; don't let it show; be the good girl you always have to be. Although it may be difficult to tell what her magic exactly means to the society, what can be confirmed is that Elsa is not a victim of patriarchal mechanism.

The gate of the country, the door of her room and her gloves, all can be interpreted as the social regulations guiding and ruling Elsa. Her father gives her a pair of gloves which can conceal her power in order to protect her from the outside world while she closes her door for not to hurt others. All those only make her suppressed because she cannot have freedom to be herself. Prince Hans also wears gloves all the time. He behaves loyal to princess Anna. But when he reveals his treachery, he starts to take off his gloves for the first time. Therefore, the prince is not a righteous and bright image any more. It is depicted as the big bad wolf in *The Little Red Riding Hood* disguising himself to hunt down his prey. Therefore, the gloves mean disguise which can conceal one's real identity.

Being similar to *Maleficent*, *Frozen* also tells us a story of love between same sex. Once again, love in fairy tale has been enriched. When Aurora falls into the cursed sleep, the first thought flying in the mind of the three fairies and Maleficent is to find the prince for his kiss. When Anna is poisoned, Kristoff and even herself immediately think of prince Hans. Traditional love, mostly heterosexual love has been challenged. People, including the audiences, realize that love can be more than the heterosexual love. It can even exist

between the same sex. The action of true love doesn't have to be a kiss. It can be a warm hug.

In addition to the story, the music in the film is another highlight. Characters express themselves via operas which increase the flow of emotion, giving a better and different experience to audiences. *Let it Go* won many awards such as the Academy Award for Best Original Song in 2014 and the Grammy Award for Best Song Written for Visual Media in 2015 and ranked one of the most popular music reaching the top five on the Billboard Hot 100, selling 10.9 million copies in 2014. (Let It Go)

Nowadays, film-makers of the fairy-tale adaptations also try to change the stereotype of female protagonists in fairy tales from home-centered, male-dependent into the ones as powerful as Maleficent and Elsa with their personal charisma. Heroines are not just put into the role of hero which is usually played by men in traditional narratives. Instead, they are given opportunities to overcome their weakness to become strong and powerful.

Chapter Three: The Girl in Cross-Cultural Contexts

1. Cross-Cultural Studies in Literature

It is usually recognized that what belongs to a nation belongs to the world. In such a prosperous time for human beings, human society has been through huge changes in many fields including literature. With the frequent communication between different nations, more unknown literatures have attracted attention from peoples and scholars in the cultural field. Cross-Cultural Studies involves various fields such as sociology, politics, psychology, history, literature among others. Cross-Cultural Studies could be a response to globalization, a benchmark of a new era for human beings. Since 1990s, the development of globalization and cross-cultural communication highlights the cultural divergence and interaction between different cultures. The focus mainly on Western culture has been shifted to other cultures such as American multiculturalism, and post-colonial cultures. Cross-Cultural Studies are not only for scholars but also affect ordinary people and their lives.

Recent studies updated the patterns to have a focus on Cross-Cultural Studies: the culture of each nation or group is no longer regarded as the result of sharing the same history, language, social system, geography and production mode, although it is true that a culture is born in a long-term stable certain condition. According to He Ping (2014), a new concept realizes the influence and cultural hybridity of the interaction of other cultures. When compared with each other, the cultures are not seen as an insulator to each other but the bond across the border of country and nation. Postmodernism focused on the concepts of "Otherness", "Inter-subjectivity", "Inter-culturally" as against "Centralism" and "Binarity". In Cross-Cultural Studies, the concepts proposed by postmodernism are likely to reduce conflicts due to the

acceptance of cultural differences. They do not presume the other as enemy and encourage each culture to know and understand another, or even to accept. In return, with the updated perspective, it will be helpful to build national confidence as well as a bridge between other cultures improving a harmonious human society.

In this chapter, two famous Western fairytales, *Cinderella* and *Little Red Riding Hood* are going to be compared with their Chinese counterparts: *Ye Xian* and *The Tale of Old Tigress*. Besides their similarities, we are going to discuss about their differences through the analysis of interpretation of images such as the employments of villains, saviors or helpers, heroes (heroines) from the perspective of Chinese culture. The story of *Ye Xian* is surprisingly similar to *Cinderella's* story, which raises me huge interest to write a comparison of it. The story of *Ye Xian* is not well known in China for the story is from Guangxi Province where Zhuang people live whose culture contains many differences with the culture of Han, the majority group in China but the two cultures have a time-honored interaction through history.

What's more, unfortunately after Qing dynasty, Chinese peoples had a very hard time which caused the focus from Chinese classical studies to Western philosophy. Even in a period of history in contemporary China, there were voices and policies to abandon Chinese classical studies dramatically weakening the continuity and inheritance of traditional philosophies. There are many Chinese variants of *Little Red Ring Hood* such as *Wolf Granny*, *Bear Grandma*, *Bear Grand aunt*, *Tiger Grandma* etc. Although recent scholars such as Ding Naitong (2008), an American Chinese folklorist collected Chinese folktales and categorized them, only a few of them are written into books and put on

shelves. Most of them are not literalized in order to adapt to a new reading experience for children. They are like the early versions of *Little Red Riding Hood*, bloody and violent. In Taiwan, there is a horror movie adapted from *Tiger Grandma* in 2006 which, of course, is not suitable for children. In Chinese Mainland, there were picture-story books about this theme, but they were out-of-date.



Figure 1 - The Bear Grandma and the two children in their house

Li Jinhui, a founder of Chinese Popular Music and Children's Dance and Music Drama once in 1920 created a children's song based on *Tiger Grandma*

called *Tiger's Knocking* for a children's drama in Beijing. Somehow, the lyrics and name were changed to *Be a Good Baby Rabbit* telling a story about a Rabbit Mom warning her children not to open the door to strangers. Although the song is popular and widely spread in China, nowadays, few people know the song is based on a folktale *Tiger Grandma* which is rarely known to many people. As a result, the story of Grandma Tiger (Bear or Wolf) still exists in people's daily life in a new form. The reason I choose *The Tale of Old Tigress* is that it may be one of the few written versions available online. For another, it is recorded in Qing dynasty, which may be the oldest existing written version. The Cross-Cultural Studies can be a way to preserve and protect the traditional tales and the culture behind them. Moreover, by comparison with Western versions, it will reveal those similarities as well as differences in Eastern and Western cultures, which aims to build comprehension, a bridge for "others" to "us", and vice versa.

2. Cinderella and Ye Xian

The story of Cinderella is one of the most widely known fairy tales throughout the world. There are thousands of variants many of which are unknown to most of us. Undoubtedly, the most popular versions of this fairy tale should be the version of Charles Perrault published in 1697 widely known in Europe and America and the one of Brothers Grimm in 1812. Although there are differences among those versions, the main plot of the story has remained. With its increasing popularity throughout the world, it is exciting to know that there are similar versions of the story in Asia such as the story of *Sumitoshi Monogatari* in Japan, *Tấm Cám* story in Vietnam and the tale of *Ye Xian* in China. Not only is the later regarded as the oldest known variant of *Cinderella*, it also shares most similarities with the story of *Cinderella* in general. Considering those similarities among those versions, we are going to have a comparative analysis of them in terms of national characteristics, cultures, and social traditions.

Ye Xian's story is recorded by Duan Chengshi in his collection *Youyang zazu* around 850 in ancient China, Tang Dynasty. It is about a girl called Ye Xian who is bullied at home by her stepmother after her father's death. Her father, Wu who was the chief of their small community of cave-dwellers, had two wives by their custom and a daughter by each of them. Although Ye Xian lost her mother in her childhood she was loved by her father because of her kindness, beauty and gentleness. However, her stepmother, Wu's other wife, concealed her jealousy of Wu's love for Ye Xian until Wu's death caused by a local plague. Since then, Ye Xian was forced to be overburdened with chores by her stepmother.

One day she found a red carp with golden eyes and she took it home to raise it as her companion. The fish only popped up when Ye Xian approached it. However, the

fish was discovered. Her stepmother tricked Ye Xian into giving her the tattered dress she wears. Disguising herself in the dress, she caught and killed the fish and cooked it for dinner for herself and her daughter. When Ye Xian found out, she was devastated until the spirit of an old man in a white robe told her to collect the bones and hide them in the house so that her wishes would come true. She did and made a wish to the bone to have a rich life.

Once in a year, the festival of the cave was celebrated. Her stepmother took her half-sister to the celebration while ordering Ye Xian to stay at home. But Ye Xian was anxious about the festival. She put on her green dress and a pair of golden slippers given by the bone and followed her stepmother. She enjoyed herself until she realized that her half-sister might recognize her and left, accidentally, leaving one golden slipper behind.

The slipper was found and traded to the king of To'Han islets, a powerful kingdom covering thousands of small islands. Fascinated by the small size of the slipper, the king made up his mind to find out the owner of the slipper. After great efforts, he finally found Ye Xian whose foot fitted the slipper perfectly. Her stepmother and half-sister were hit to death by stones. The dwellers made them a tomb called "The Tomb of the Regretful Women". Ye Xian married the king and had a happy life forever. As greedy as the king, he was given by the bone as many jewelries as he wanted. One day, he buried the bone with gold and pearls for it did not realize his wish. But all the jewelries and the bone were washed away by sea waves.

Since *Ye Xian* is the oldest existing variant recorded, there are many arguments about its origin. One raised by a famous Chinese translator, Yang Xianyi, is that this story is originated in Europe and then circulated to Asia which is based on the name of the

heroine---*Aschenputtel* or *Aschenbrödel* used in the version of the Grimm brothers referring the ashy girl because *aschenl* means ash or cinder in English. While in the Chinese version, the heroine is called Ye Xian which is believed as the transliteration of *Aschenl*. (2006: 66) According to Yang, in the French version, the shoes are made of vair (squirrel fur) which is hardly used. As a result, when the story was translated into English, Verre was mistakenly employed. While in *Ye Xian* the slippers are made of gold, which may indicate that the tale comes from Europe. (ibid.) However, A Chinese American folklorist Ding Naitong once said that it would not be convincing because the pronunciation of local dialect varies. (Wang Qing, 2011)

While another is holding the opinion that the story may be originated in Asia. Fay Beauchamp (2010: 34) came up with a question that if the seminal version was written down in China around 850, why does Cinderella type begin to spread in Europe after the 1650s? According to his study, the new woodblock printing of Duan's miscellany in the 1580s contributing its circulation because the miscellany contained many fantastic tales was popular in China as well as neighbor countries. Many copies are extant from the 1580s onward, including a 1608 copy in Tokyo, Japan. (Beauchamp:480) It is widely known that Tang Dynasty is famous for its openness and international communication. Therefore, there were many foreigners coming to China along the Silk Road and sea roads. According to Beauchamp, it is likely for the story to be have been transmitted by sailors, merchants and other travelers, many of whom even could read Chinese well. In addition, the area where the story of Ye Xian took place indicates Guangxi, the southmost province of China and Southwest Asian countries such as Vietnam, Indonesia. Therefore, taking the time and place into consideration, it is likely for the foreigners to know and hear about the story once they arrived in China.

However, we are not going to discuss the original motif of “Cinderella” type stories in details. I would like to talk about the family differences in the story as it circulated in three different countries. The three motherless heroines from France, Germany and China are from rich families but mistreated by their stepmothers. In the Grimm’s version and Perrault’s version, after the death of their wives, both remarried the second ones who have their own daughters by their former husbands with them. While in the story of Ye Xian, the chief has two wives by custom, which was very common, especially in rich families before New China (1949). Normally, polygamy system allows one man to have one wife and as many girls as he wants to be his concubine with the permission of his wife. Although both the wife and concubine have the right to inheritance, the wife is superior to concubine in all levels such as salaries, clothes, food, and the right to govern domestic affairs. The children of concubines are also entitled with the right to inheritance and education. Polygamy, to some extent, can guarantee the survival, prosperity and continuity of a family for more possibilities to have more children. While in Europe, in France and Germany, which we are talking about, mainly because of Christianity which is against polygamy, monogamy dominates the society. Jim Massey explained in his book *Answers in the Bible to Problems in the Church*, that “the New Testament says that marriage to another partner while the first partners is still living is adultery”. He also quoted from the Bible Corinthians 7:2, “Let every man have his own wife, and let every woman have their own husband”.(ibid.) Although some nobles and rich men may have mistresses and even have children with them, it cannot be called marriage. Therefore, the children have no right to inheritance. The story of Henry VIII may be the best example. Henry VIII spared no efforts, even cut off relations

with the Pope to abolish his marriage in order to marry another woman. Perhaps he never thought about having two or more wives.

Therefore, in ancient China, the major social functions of women might be to give descendants to their husband and raise them well in order to maintain the prosperity of the family because they believe that the more children, the more blessings. If a man has children with his concubines, his wife should treat them equally. The children will call the wife mother while call their own biological mother *Xiaoniang* or *Yiniang* which literally means the maternal aunt. Polygamy is a symbol of patriarchal society because once there is no male heir, the property of the family will go to other male next of kin, such as brothers, uncles, cousins, sons-in-law. Since China has developed from an agricultural nation, male labor had more advantages in society. As a result, polygamy can provide more possibilities to have more male offspring for work and war.

What's more, it is unusual for a bride to take her children by her former husband into her new marriage in ancient China, because children are regarded as the continuity and property of the paternal genetic family. What's more, the ancient Chinese society values the ties of blood very much. The families from the paternal side have the responsibility to raise the fatherless children for they don't want their children named by other family names. For example, in Western Jin Dynasty (a period of Chinese history, 266-316) *Chen Qing Biao*, we can find a letter written by an official, Li Mi, to the emperor to appeal for a delay in assumption of duty because he needed to take care of his sick grandmother who had brought him up after his father's death and mother's remarriage. ("Chen qing biao", n.d.)

Usually the widow will marry into a family which is not as good as the first one, in most cases, in bad conditions. Even though the children are raised by their stepfather, they may not be equally treated. For example, Fan Zhongyan, a politician of the Song Dynasty (960-1279) was raised in his stepfather's house until he was told his real identity by his stepbrothers when they told him not to poke nose into Zhu's (family name of his stepfather) affairs. He left the Zhu's telling his mother that he would come back to take her to live with him once he won an official rank. Four years passed, and he fulfilled his promise. (Fan Zhongyan, n.d.) In ancient China, the intellectual is appreciated and encouraged while the traders and businessmen are despised. Fan's father and forefathers are civil officials while his stepfather Zhu is a trader. It would be extremely hard for a widow to remarry to a rich family

It may be unacceptable for Ye Xian to adopt the same family structure as the ones in the versions of Grimm and Perrault. In return, Ye Xian's family structure may not stand a chance to appear in the other two versions. However, the heroines have a stepmother mistreating them maybe for different reasons. As mentioned before, children in ancient China are regarded as the property of a household. The parents and other family seniors have great expectation in the young generation wishing them success so that the whole family will be honored. Therefore, the honor of the family is the destination of the young ones as the best way to repay their parents. Family members are bounded together as there is a saying that one honors all; one damns all. Moreover, according to law, all family members shall be punished for the crime committed by one. However, according to Yang Jinhong, Li Yufang, if the child's filial piety is blindly for the benefits of the parents and family, the filial piety is stupid because it strangles the free development of one individuality and creates slavishness. (2015: 10)

It was common in ancient China, for children, especially for girls, to share the domestic burdens with their mothers so that they could learn from their mothers the domestic chores, such as cooking, knitting, planting, laundering etc. Even in contemporary China, it is common though the work is not as heavy as before. There is a course called Labor in primary school to teach children how to do domestic works and respect labor work. Before and after school, students have the duty to clean the classroom and public areas such as playground, passages, even toilet. Even in university, I had every Thursday as cleaning day. Therefore, Ye Xian's domestic duty doesn't seem abusive because in the original tale, she is asked to collect firewood in steep mountains and take water from deep rivers. What's more, there is no description of any other male in their house. Therefore, the child has to take more responsibilities after the loss of her father.

She catches the fish while taking water, which indicates that she is good at fish catching and familiar with the river. Thus, it may suggest her capacity to deal with her duties. In the original story, it is said that Ye Xian feeds the fish with leftovers, which suggests that she has enough food. If it is not the case, she could have let the fish go back to the river. It is regarded as abusive that the stepmother cooks the fish because she destroys the girl's happiness. From the beginning, the stepmother doesn't know that the fish is a pet. As the unique parent in the house, she has the right to everything in the house, even the two girls. Another action of the stepmother which is described as abusive is to ask Ye Xian to look after the house because they have fruit trees in the yard while she takes her own daughter to the festival. Her stepmother didn't refuse her because she did not ask to go with them; what's more, unlike the stepmother of Cinderella, who refused and laughed at her (Perrault's version) or played fool of her, asking her to select and pick beans from ashes but breaking her promise (Grimm's

version), Ye Xian's stepmother asked her to stay at home with a righteous reason, which lessens her cruelty or increases her cunningness if it were her excuse and trick again. The children, however, in ancient China are treated as adults for they also have the same duties as adults.

However, the case of Cinderella is different from Ye Xian. First, we will talk about Grimm's version. When the wife feels her end, she tells her child to be good and pious and she will look down on her from heaven. (Grimm,1857) From this, we assume the mother loves her girl so much. Child is thought to be loved and protected, which is different from ancient Chinese ideology, where the child is private property to be used to increase one's honor and wealth. Later, the girl has a stepmother who mistreats her. "Is the stupid goose to sit in the parlor with us," "He who wants to eat bread must earn it, out with the kitchen-wench." (ibid.) The stepmother and her own daughters also take her pretty clothes away and force her do to domestic work. While the two stepsisters don't need to do anything but wait to be served. The girl has no room even no bed for her. They even humiliate her by calling her Cinderella. The girl is regarded as an animal.

Compared with Ye Xian's stepmother, Cinderella's stepmother seems very abusive and mean. She and her daughters bully the motherless girl both physically and verbally. There is no reasonable explanation for their motives except the selfish love for her own daughter. The little girl often visits her mother's tomb not only for her piety but also the longing for her mother and good days with her. Therefore, the arrival of her stepmother and stepsisters turns her good life into misery. While in the story of Ye Xian, there is no sign of her longing for her father or the days with him. It is noticeable that she was fond of her father and she has no much memory about her mother since she

died early. It may suggest that the death of father doesn't change too much of her life. In the Grimm's version, there is maternal love to their own children such as the last touching words of Cinderella's mother; the stepmother's abuse for her own daughters' benefits. While in *Yexian* maternal love is seldom seen. Unlike the stepmother in *Yexian*, who asks Ye Xian to stay home to take care of trees and house, the stepmother in Grimm's version promises to take her only if she can finish a challenging task given by her stepmother: to pick lentils from ashes in two hours. Although with the help of pigeons and birds she finished, she is still not allowed to go and even insulted "We should be ashamed of you" (ibid.).

Perrault's Cinderella is also bullied by the stepmother and her daughters. "She employed her in the meanest work of the house"(Perrault, 1889); like in the Grimm's version, the poor girl is used as a servant while her stepsisters become masters in the house because "the wife (their mother) governed him entirely".(ibid.) She is excluded by her stepmother who is now in charge of the house. The stepmother has different reasons to mistreat the heroine. First, she dislikes the good qualities of Cinderella. "She could not bear the good qualities of this pretty girl". (ibid.) She is jealous of the girl's goodness. Second, she does it for her daughters for "they (the good qualities) made her own daughters appear the more odious". (ibid.) In this version, the stepmother does not directly abuse Cinderella. Unlike the ones in *Yexian* and Grimm's version, the stepmother prohibits the heroine from going to the party or festival with her, the stepmother in Perrault's Cinderella is as invisible as the father. In most occasions it is the story or conversation between the heroine and the two stepsisters. The heroine knows her situation even though she is eager to go. "it is not for such as I am to go to such a place" (ibid.) Those who insult her are the two stepsisters. "It would make the

people laugh to see a Cinderwench at a ball". (ibid.) Even though, the two sisters will still ask for suggestions for dressing and hairstyles from Cinderella. Therefore, in the French version, maternal love ranks after selfishness. The ill treatment by the stepmother is because of her good qualities which will overshadow the stepmother; the ill treatment by her stepsisters is because of humiliation, entertainment and her excellent needlework and hairdressing skills.

Therefore, the villains in those three versions ill-treat the heroine with different reasons. In the Chinese version, the stepmother reasonably "mistreats" Ye Xian for the whole family. Considering the loss of man who is the bread winner in a household, other family members including children shall be responsible for the livelihood of the whole family. Because the concept that children are a property of parents they are treated as adults. In other words, they need to earn their bread. In *Yexian*, the stepmother also has to do chores such as cooking; her half-sister also needs to take care of their mother. In the German version, there is a similar idea: if one wants to eat bread, then he or she will have to earn it. However, the stepmother and her daughters do not work for what they have. They just "steal" from Cinderella and her father.

The way the stepmother deals with the heroine varies in those tales although all of them are burdened with domestic chores. In *Yexian*, there is no such description of expelling the girl to sleep in the kitchen as in the other two variants. The stepmother in *Yexian* compared with the others, is more cunning. For example, she got Ye Xian's dress by a trick, saying she would make her a new one; she dressed herself in Ye Xian's clothes to get the trust of the fish. Comparatively, the stepmother in the European versions is crueler. In the Grimm's version, in addition to her oral abuses, the stepmother plays fool

of Cinderella, asking her to pick beans from ashes. She breaks her words repeatedly. She is also shown as stupid especially when she urges her daughters to cut their toes. The villain in China usually is depicted as cunning, tricky, scheming, and cruel. While the villain in Western is frequently described as cruel and malevolent. This may be because Chinese culture relies more on connotation. Normally, Chinese people will not express themselves explicitly. While people in Western cultures dare to express themselves openly.

What's more, in Chinese culture, filial piety always goes first, which is reasonable for the ill treatment of the stepmother because Ye Xian as a junior has to follow the commands of her stepmother, a senior in a house. As mentioned before, in the German version, the stepmother put her daughters' interest first, which can be interpreted as an expression of her narrow maternal love for her children. This is the motive of her mistreatment. The two girls also want to win the chance to have a royal marriage. In Germany it seems parents respect their children. It also can be suggested from that the father brings the gifts to his three daughters. He respects them and asks for desires first. It may be improper to say that there is no maternal love or parental love among Chinese people. The parental love in China will go after the honor of the whole family. This seems to be the egoism of parents. But the Chinese parents' selfishness is for the benefit of their family instead of themselves. In the French version, there is little description of the stepmother. Readers just know she is the ruler in the house, and she dislikes the good qualities of Cinderella. Contrary to the Chinese version, the French one focuses more on individualism. In other words, the heroine is treated for personal interest. The stepmother puts her own benefit before her own daughters'. Unlike the stepmother in the German version, where the two sisters are accompanied by their mother to the ball,

the two sisters go to the ball by themselves. It seems, when it comes to social activities such as, gathering, dating or marriage, French girls enjoy total freedom and independence: without the company of parents, usually the mother, while German girls are accompanied by their parents, who may give sincere suggestions. For example, in the Grimm's version, the mother asks the daughters to cut off their toes and heel in order to put their feet into the shoe.

The role of father in those stories, to some extent, reflects the social positions of females in their respective cultures. As we discussed in previous chapters, the invisibility of father in classical fairy tales is one of the characteristics which makes way for the villain, usually the old woman. In *Yexian*, at the beginning of the story, it is said that the father died. The absence of the male member shifts the power from the male to the female, making the stepmother the master of the house. This suggests that women can be in charge only when the man is absent in ancient Chinese society, since it is a patriarchal mechanism. This plot makes the beginning of Ye Xian's misery life possible because the patriarchal system in ancient China will give women no chance to rule a household when the husband or male senior is alive. Ancient Chinese women have to live with "Three Submissions and Four Virtues" originating from Confucius. Before marriage they have to submit to the father; after marriage to husband; when husband dies, to their eldest son. This can be applied in other cultures also. Considering the story is written in Tang Dynasty, a period of history where women have more freedom and also Wu Zetian, a concubine of the late emperor takes office becoming the first ever female emperor in Chinese history and employing educated women in court, the social status of women can be improved so that the stepmother of Ye Xian can be the leader in the house. However, the case of the French version, where the wife governs the house,

even controls her husband, who is the head of the house, is unlikely in the Chinese cultural context if the husband is present.

While in Perrault's tale, the stepmother governs the house, even her husband, which to some degree, means women are respected and liberated. In the 1690s, less educated than their male peer, French women created many beautiful stories. They organized activities and had salon for sharing ideas. Some of Mme d'Aulnoy's tales feature women as protagonists. During that time, women were not confined to the house. They had more rights to be themselves. They also wrote fairy tales, fictions to express their desires and opinions. "Nurtured by d'Aulnoy and her aristocratic contemporaries.... Fairy tales blossomed in literary salons. They were written by women, for women." (Winter, 2016) d'Aubigny was a swordswoman and opera singer. She did not conceal her sex although dressed in male clothes. (Julie d'Aubigny, n.d.)

In the Grimm's version, the father is alive. But he is also absent in the family. It seems that he doesn't notice the changes on his daughter, Cinderella. The absence of the father indicates his indifference to his daughter. Although we mentioned before that in Germany parents respect children, when it comes to gender difference, patriarchy is outstanding in Germany society. Men don't know or care about the real need of women. On the one hand they expect women to be the ones they like. For example, the father gives the stepdaughters beautiful dresses and jewels so that the daughters can look pretty. This fits the male's expectation of women. On the other hand, women follow the pictures given by men to become the ones in the pictures. For example, the stepsisters need beautiful dresses and jewels to become attractive to their stepfather and the prince. Cinderella also needs the golden dress to be outstanding in the ball. If Cinderella

can dress beautifully at home, she may be able also to get the attention of her father. In other words, women's beauty is not for themselves but for men. Women have low social status.

Cinderella-motif stories basically follow the similar narrative structure: death of mother - abuse by stepmother - help from supernatural power - identity verification - marriage. Therefore, the help from supernatural power can be regarded as a turning point in the development of the narratives. As we can notice, the supernatural power varies in different variants. For example, in *Yexian* it is the golden carp and its bone; in Grimm's tale, it is the tree; in Perrault's version it is the god-mother. We are going to analyze the association between the magic agency and its culture respectively.

2.1. The Red Carp

Back to the time of Ye Xian, there is a strong connection between human and natural world. Human beings are in the process of conquering Nature. This tale starts with Ye Xian's discovery of a small beautiful fish. She catches it and raises it. In the original tale even though it is very short, just one page, the description of how Ye Xian raises the fish is very precise with many details.

"she caught a fish a little over two inches long with a dark red dorsal fin and golden eyes, whereupon she put it in a bowl of water and raised it. Day by day it grew, causing her to change the bowl several times. It grew so big that no bowl could hold it; consequently, she threw it into the pond out back. Whatever extra food the girl got hold of, she right away submerged it to feed the fish" (Beauchamp, 2010: 462)

According to the story, the story is likely from Guang Xi Province, in the south of China – the biggest habitation of the Zhuang people, an ethnic group –, where there are many waters such as springs, streams, lakes and rivers. People there are traditionally fishermen. Therefore, fish is most valued in that region because fish can bring wealth and wellbeing. What’s more, in the Chinese culture, the red carp fish has been regarded as a symbol of good luck, fortitude and happiness. It is common to see a happy baby



Figure 2 - New Year Picture

holding a red fish and sitting on a lotus blossom in statues, calendars, and New Year pictures. In Chinese, “fish” (yú) has the same pronunciation of “more” or “abundant” (yú). As a result, fish is usually a symbol of best wishes wishing to have abundant life.

I personally have a question: why was such a story able to become popular and survive throughout such a long history, considering the social position of women, which used to be low, and of children, who used to be treated as the property of their parents? In addition, *YeXian* is a story about a little girl. There are even little male involvements after all.

Nevertheless, the fish may be the answer. The fish is the key alimentary source for the local people. Since *Ye Xian* knows how to raise fish, she has the know-how and skills, which is vital for their livelihood. According to Beauchamp, she agrees with Anne Birrell that *Ye Xian* is a “Cultural Bearer”, the one who first teaches the techniques and arts of culture and civilization. (2010: 463) Birrell suggests that “in Chinese mythology the origin and production of food and the cultivation, reclamation, and nurture of the

land are major mythological themes". (1993:41, cited from Beauchamp) It is true that the stories of those "Cultural Bearers" have been circulated orally such as the story of "Qi" who taught others the knowledge of agriculture; "Shen Nong" is regarded as the god of herbal medicine for his capacity to distinguish herbs; "Luo Zu", who found and raised silkworms is regarded as the god of silk. According to the Chinese Academy of Sciences, around 460BC, *The Instruction of Pisciculture* by Fan Chi is the first book preserved and known for fish-farming in the world. Fish-farming in rice field started in East Han Dynasty. (Chinese Fish Culture, 2013) Early Chinese carps were found in rivers and streams. Wild golden carps were selected and cultivated as domesticated animals for entertainment. Golden carp fish was found in An Hui Province, in south of China, which is recorded in *Shu Yi Ji* by Liang Ren Fang (*Shu Yi Ji*, n.d.) According to the story, it is said the story of Ye Xian happened before 221BC, before the Qin Dynasty. We may take it as "once upon a time" or "long ago" in typical folktales whose origin cannot be traced. While we may also take it literally. Since around 460BC there was a monograph whose methods of fish-farming were outlined in detail, it would be reasonable that around 200 years ago, in the time of Ye Xian, fish-farming in ponds was employed by a few people.

The little girl found a two-inch fish and raised it at home. It grew so fast and big that Ye Xian had to change bowls often and at last she put it in a pond. Usually the size of carps will be decided by the size of the water where they are kept. Since in the south, in Guang Xi, there are many ponds with different sizes, it will be an advantage to farm carps in pond, which can grow large and provide aliment. Fish in fishponds can be privately owned and can be an increase of wealth like rice, chicken while fishing in streams, rivers and lakes is a communal activity and sometimes it can be dangerous.

Therefore, the story seems didactic. It doesn't only teach people to be kind and good but also teaches others how to raise big fish. On another level, because of the unusual color, growth and behavior: it appears above water when the one whom it is familiar approaches, the fish also can be thought of as divine being, based on the beliefs of the Zhuang: Animism and Ancestor Worship. Although the behavior of the fish can be understood now especially for those who have experience with goldfish it is still covered with mystery. From their respect and beliefs this unusual fish is a blessing or taboo. The one who breaks it will be punished such as her stepmother who killed the fish while Ye Xian is rewarded for her kindness.

There is a story of Manu and the Fish which may suggest the motif of the fish.

One day, Manu was cultivating himself at the bank of a river. A small fish came to his hands for help. Manu reared the fish in a bowl and then moved it to a pond. The fish grew huge. He put it in the river. It continued growing. Then Manu took it to sea. The fish warned him of a coming flood. It was better for him to prepare for the flood. The flood came and Manu was saved. (Manu, n.d.)

Yexian's red carp also is regarded as a connection with Buddhism. The official communication in religion between ancient India and ancient China started in East Han dynasty (67AD) where the temples and pagodas were built by Chinese governors for the monks from ancient India. Since then Buddhism gradually started to dominate China reaching its heyday in the Tang dynasty. Therefore, the mentality and beliefs, to some extent, could be influenced by the ideology of Buddhism. In the Hindu story, the mentality of payback and punishment gives the message that people should do good for good. This is also the mentality expressed in *Yexian*. In Buddhism one core is the "Circle"

where anyone will be paid back for what he or she did whether it is good or bad. Sympathy and love are most valued. *Manu* and *Ye Xian* are destined to be paid with good for both of them are of sympathy and love to save a tiny fish raising it into huge one. While for their good deeds, the fish will return them with good fortune. *Yexian*, as a result, also reflects the impact from Buddhism on the Chinese mentality, ideology, literature etc.

2.2. Shake and Quiver, Little Tree

As we know, in Grimm's version of *Cinderella*, the little girl gets help from a tree. Whenever she needs help, she would go to the tree and cry out: "Shake and quiver, little tree, throw gold and silver down to me". It seems that tree or forest is a special symbol to Germanic culture. Among all the 215 tales collected in Grimm's collection, there are 168 tales set or involved with the forest. (Yi Xue, 2013) The forest is an unknown area, full of adventure, treasures or dangers where also live the wise, magician, various personified animals and plants. For example, in *The Old Woman in the Wood*, a girl hid behind a tree to avoid robbers; a tree in the forest turned into a handsome man. In *Little Red Riding Hood*, the little girl walked alone in the forest; *The Twin Brothers* also sets its story in the forest; *Sleeping Beauty* is protected by the woods; in *Rapunzel*, the prince returns to the forest every day to learn how to reach the girl; *Hansel and Gretel* are abandoned in the forest.

Trees play a key role in Germanic mythology. Germanic religion ceremony or activities usually take place in groves rather than temples. (Sacred trees and groves, n.d.) Human beings are inclined to connect their beliefs to the environment where they are living. For example, *Yexian* is a story originating from the South of China where rivers and lakes are widely spread. As a result, peoples from there regard river or creatures in

the river as the source of power; Germanic peoples are from deep forest where they learn the rule of jungles. Therefore, they build a special bond with trees. What's more, in Grimm's tales, huntsmen frequently appear, and heroes and heroines can talk to different animals, which suggests their life in the woods.

In the groves, ancient Germanic peoples would have religious ceremonies and sacrifice. According to Tacitus (56-120AD), the greatest historian of his time, who wrote "The Germania" about the Germanic tribes in the Latin language, the human sacrifice to the tribal god of the Semnones took place in a sacred grove. (*Encyclopedia Britannica*, n.d.) It is a spiritual path to help people to connect with the natural world, ancestors. Although the tree worship is too old to remember, there are still some traditions among Germanic peoples indicating such ancient belief. For example, in weddings, the bride and bridegroom will saw a tree trunk to illustrate their strength and team spirit as a couple; another one should be the story of the Christmas Tree. Although there are different opinions about the origin of this tradition, the most popular one may be from Germanic culture.

One day Saint Boniface came across some native Germans performing some sacrifice in front of a mighty oak tree which was to be sacred to the god Thor. He wanted



Figure 3 - St Boniface cutting the tree

to cut the tree to stop the ceremony because of the false belief. The pagans were waiting for him to be hit by lightning, but it didn't happen. Therefore, he took the opportunity to convert them into Christian. But then a fir tree grew out of the fallen oak.

Other stories about its origin also involve Germany or Germanic peoples. Nevertheless, the tradition of the Christmas tree is associated with Germanic culture. During 16th century in western Germany Christians brought trees into their houses and decorated them. Although the Christmas tree was popular in some part of Germany, it was not accepted by the rest of the Christians because they thought of it as paganism. It was Britain's Queen Victoria and Prince Albert who brought the tradition to Britain and popularized it in the 1840s and 1850s. Queen Victoria had German influence because her mother Princess Victoria of Saxe-Coburg-Saalfeld was German as well as her husband, Prince Albert of Saxe-Coburg and Gotha. (ibid.)

"The Christmas tree, which embodied the spiritual beliefs of the earliest Germanic tribes and contemporary Christians in a single symbol, exemplified the process", Joe Perry wrote in his book *Christmas in Germany- A Cultural History*. (2010: 54) Compared with other European nations, Germanic peoples were converted into Christian later. It is also reasonable to worship the national god while in the process of conversion. The Semnon tribe would hold human sacrifice in their sacred grove as representatives of man's symbolized birth and death because they believed the origin of humanity was the world tree. ("Trees and Religion", 2016) They also regarded the tree or grove as protector. The pillar of Irminsul, an important tree for the Germanic Pagans was felled by Charlemagne, the king of the Franks in 772A.D.. Pagan visitors left gold and silver at the sacred site as payment for protection by the gods which were also removed by Charlemagne's troops. (ibid.)

In Grimm's tale the little girl planted the branch later becoming a tree on the tomb of her mother, which can suggest that the tree connected her to her mother. This

reflects the Germanic tree worship and ancestor worship. She would ask for help from animals and the tree instead of others, such as her father. This may imply the power of nature. It also reflects nature worship. She went to the tree three times every day and prayed, indicating a pious ritual of the little girl. Others would argue that she might not worship the tree but the bird because it was the bird that threw her what she had wished for. However, “shake and quiver, little tree” suggests that the bird should not be her worship although the bird and other birds like the pigeon, and the dove also came to help her. However, in the Bible it is the doves that fly far away and bring the branches of olive back to Noah informing them of the withdrawal of the flood. The dove is like a messenger that brings hope and peace. In this narrative, the dove also works as a messenger bring the girl hope and happiness. Suggestively, the narrative might be mixing the original beliefs of the native Germanic peoples with Christian elements. Nevertheless, most of Grimm’s tales and other Germanic mythologies reveal how the protagonists learn from and grow in the forest. They usually enter the woods and begin their adventures. After all the tests in the woods, they have a new life. Hansel and Gretel were abandoned in the woods. After their adventure they found their way back, rich and brave. Rapunzel was kept in a tower in the middle of the woods. She walked out of the woods becoming a queen. Trees, woods or groves are often a symbol of life and energy. When the protagonists pass their jungle adventures, they will have another identity, a rebirth.

2.3. Bibbidi-Bobbidi-Boo: Fairy Godmother

Among the three versions of “Cinderella” type stories, the godmother in Perrault’s version may be an impressive figure. Audiences and readers are surprised by her magic. Undoubtedly, Perrault’s *Cinderella* is a success particularly when he

employed a godmother who can turn a pumpkin into a fantastic carriage; mice into beautiful horses; rats into coachmen; lizards into footmen; in this version, the shoes are a pair of glass slippers. All those breathtaking scenes are due to the nameless godmother. However, why did this time Perrault introduce a fairy godmother instead of animals, trees, or objects such as a magical cup?

In fairy tales a fairy godmother is a fairy with magical powers who acts as a mentor or parent to protagonists giving instructions and help. In fact, the fairy godmother, or fairy godparent, is not a frequent figure in fairy tales. Most fairy tales would employ animals or plants as the agents of the magical world. "In many fairy tales, especially the more literary tales of Charles Perrault and other French writers of his period, a common donor and helper is the fairy godmother." (Jorgensen, 216-217) The literary fairy tales of Madame d'Aulnoy, Charles Perrault usher in the popularity of fairy godmother. Fairy godmothers and their male counterparts such as the one in Harry Potter are the representatives of divinity with the power to find the inner power and strength of the protagonists when they are in need. In the 17th century, France already becomes a Catholic country. This means that their belief in God would guide them to divinity (the godparent) while they were in need instead of a kind of tree, bird, river, and so forth. To some degree, the godparent can fulfill the duty of parents. Many of the protagonists are orphaned or raised by a single parent, psychologically they need someone to do a parent duty. Such as the fairies in *Sleeping Beauty*, they take the duty of parents to bring the child up; the fairy Godmother of Cinderella can be regarded as the role of mother who is absent in her life. In *The Blue Bird* by Madame d'Aulnoy, the fairy mother tries to arrange a good marriage for her goddaughter; in *Finette Cendron*, the fairy godmother is offended for her goddaughter doesn't take her advice; Therefore,

although their natures can be maternal, they don't have to have their own children but often take care of others as a guidance, mentor, parent.

In the French fairy tales, the villain is usually played by a woman who is inclined to be described as old, or older than the protagonist, ugly and cruel, while the helper or magical agency is played by another woman who is as good as the protagonist but powerful. In those tales, especially the literary ones, it seems to be a story about women. It is rare to see a heroic story where characters are mostly men such as stories about King Arthur and the knights, in fairy tales in the 17th century. Women gradually come into view whether they are depicted as meek and lovely or malicious and ugly. Perhaps the life of Madame d'Aulnoy will make it clearer. Marie-Cathérine le Jumel de Barneville was a daughter of a noble family in Normandy. She was abducted at the age of sixteen by François de la Motte, Baron d'Aulnoy, a Parisian nobleman who was thirty years older than her. This arranged marriage was for the financial profit of her father. She didn't feel happy in her marriage. After her failure to send her husband into prison, she escaped with her mother and lived in many countries where she wrote many novels and fairy tales. It was her mother who helped her all the way. Her own story reflects the social position of women including women from noble families. What's more, she was an influential figure in *Préciosité*, a salon which arose in the 17th century among the witty and educated intellectual French women. ("Précieuses", n.d.) As we mentioned in the previous chapter, the salon was not only enlivened by female topics such as female freedom, love affairs and marriage but also elected to be the place for the educated intellectual women who wanted to be distinguished from ordinary individuals. According to Alexandra Cheira:

They did that so as to criticise and reform social customs but also because they reclaimed the right to be treated more consistently as intellectuals by their male peers, whose reaction was polarized into admiring and gallantly defending them or vehemently attacking and satirizing them as ‘the ridiculous précieuses’ or ‘the sage women’. (2014: 222)

Therefore, those educated women refused to take the traditional submissive role, but they accepted it at a social level. Such salon would be an isolated island for their “anti-social” activities and mentality. The fairy tales created in the salon by women such as Jeanne Marie Leprince de Beaumont, Gabrielle-Suzanne Barbot de Villeneuve, and Marie-Cathérine d’Aulnoy were a notable influence on writers and fairy tales later. Their tales revealed the women’s expectation for happiness as well as their rebellion and determination against the marriage mores of their time. As Elizabeth Wanning Harries said in *Twice Upon a Time: Women Writers and The History of the Fairy Tale*: “Their contes, in fact, are often self-referential, “fairy tales about fairy tales” ... The conteuses’ tales tend to make self-conscious commentaries on themselves and on the genre they are part of.” (2003: 32)

D’Aulnoy herself as a victim of such a misery forced marriage, was expressing her critique and hatred in her works. Her tales valued much on free love, romantic courtship and marriage. Her writings also described the female as a princess who did not need to do domestic chores. The influence of the salon, as well as of the fairy tales was paramount in intellectual individuals both male and female. Thus, in many French literary fairy tales, the heroines’ destiny usually is a happy marriage with a nobleman or a prince. While the fairy god-mother, as a marriage agent with her power restores the nobility or builds nobility for the heroine in order to match a royal young man. Due to

the influence of such literary fairy tales, the heroines born to be noble or especial in later fairy tales are destined to suffer before a happy ending with the help of a godparent.

At the end of the fairy tale, Perrault said: “Without doubt it is a great advantage to have intelligence, courage, good breeding, and common sense. These, and similar talents come only from heaven, and it is good to have them. However, even these may fail to bring you success, without the blessing of a godfather or a godmother.” (Perrault, 1889) Christianity is also suggested in the narrative, which indicates the differences of beliefs among the three variants.

2.4. Courtship

Both Grimm’s and Perrault’s versions depict vividly the spectacular balls in the palace, especially the interaction between Cinderella and the Prince. In Perrault’s version, “The king’s son led her to the most honorable seat, and afterwards took her out to dance with him; the young prince ate nor a morsel, so intently was he busied in gazing on her.” (ibid.) The prince was always with her all the way. In the Grimm’s version, “The prince approached her, took her by the hand, and danced with her. Furthermore, he would dance with no one else. He never let go of her hand, and whenever anyone came and asked her to dance, he would say, ‘She is my dance partner’”. (Grimm, 1857) He would like to go along and escort Cinderella home. From the two variants, we can see the prince is full of love, romance and care. Undoubtedly the prince falls in love with Cinderella. How about Cinderella herself? First, the ball was held by the king for finding a suitable lady to be the bride for his son. Anyone who has interest to go wants to be the selected girl, including Cinderella. Otherwise, when her stepmother refused to take her, she would just stay at home. Second, the prince is depicted as charming and

handsome. No one would refuse to dream of him for a husband. Third, Cinderella enjoyed very much at the ball with the prince. Therefore, she also loves him.

This form of courtship is very close to free love. The interaction is based on respect. Man can invite a woman to dance while the woman has the right to accept or decline the offer. Therefore, before their marriage, the bride and bridegroom already know each other or furthermore, love rises between them. Usually the description about love in Western literature intends to be straight, open and enthusiastic. What's more, in their mentality, love should be fair and pure. This is also what Madame d'Aulnoy wanted and dreamed of. Because her marriage was based on benefit and unfairness, she desired to own the true and pure love.

While in *Yexian*, there is no such communication or interaction between the king and Ye Xian. Before the slipper the king even didn't know of the existence of Ye Xian. Their marriage is close to the arranged marriage which was very popular in the history of China. As we discussed before, the children in one household were regarded as the property of the family including boys. In Grimm's Cinderella story, the king arranged a ball for his son to select a bride, which again indicates the parental love and care. In Perrault's version, it is the prince who gave a ball, which suggests that in French culture, young people are granted more freedom. While in ancient China, parents would arrange everything including the selection of the bride. When speaking of marriage, in the long history of China the parents would select the right young man or young lady for their own children. At that time the legality of a marriage can only be verified by the permission of parents from both sides as well as the woman matchmaker as a representative of bride or bridegroom. In other words, the bride and bridegroom only

meet each other on their wedding day. In the narrative, when the king saw Ye Xian in a beautiful green dress and the delicate golden slippers, he wanted her to go with him. Therefore, assumingly the king was obsessed by the beauty of Ye Xian since there was no description about the king's reaction nor the interaction between them. We may put it into that there might be no love between them for the lack of communication but admiration of the king for a beautiful lady. This suggests that the traditional marriage in China was implicit - Chinese people are usually hesitant to express their feelings explicitly, especially when it comes to the love between men and women, which is the opposite of western culture encouraging the young men and women to express themselves openly.

The understanding of beauty and marriage varies in the three variants. In Perrault's version, the king's son only invited all persons of fashion. As we all known, France or more specifically Paris is well known as one center of fashion of the world, together with Milan, New York and London. It is said to be the cradle of fashion and this comes from old times. The two stepsisters were invited because, according to the narrative, they cut a very grand figure among those of quality. In other words, Cinderella was not invited. However, her taste of fashion was revealed when the two stepsisters asked her for suggestion and recommendations of dressing. What's more, she was able to design clothes and fix hair styles. Undoubtedly, she was a person of high fashion. With the help of her fairy god-mother, her dress, horses, carriage were extremely gorgeous and fashionable. This would be the main reason for the prince to select her as his bride.

While in the version of Grimm, the lady the prince wanted should be beautiful and young. In the narrative, it says "All the beautiful young girls in the land were invited,

so that his son could select a bride for himself". (Grimm, 1857) It seems that there is no concept of "class" or social hierarchy, because the invitation was for all. All girls could go to the ball and have the chance to be the bride. However, it may not seem so simple. If the invitation was really for all by its literal meaning, why did Cinderella have to beg for permission? Her stepmother might give a clue that she had no clothes and did not know how to dance. Fancy clothes and royal dance do not sound like anything to do with common people. In other words, the king invited the beautiful young girls from upper class and rich families whose girls could have the access to pretty dresses and education. Since Cinderella was from a rich family, she was invited as well. In three days, each day Cinderella had more magnificent dresses and shoes than the preceding day for the ball. She was dressed so well that her families could not recognize her. Since she was born in a rich family, she had some education, at least dance lessons. It suggests that dressing can represent one's nobility and class. Dancing can also indicate one's background. Three days, she changed three gowns which were more splendid than the last one, which implies her unusual background. Even her stepsisters thought she was a foreign princess. Since the ball was organized by the king for his son, he should take political benefits into consideration. It would be beneficial to have the combination with another kingdom or a rich family. In addition, according to the stepmother, such a girl as Cinderella in poor clothes would shame the family if she would go to the ball. The concept of social hierarchy could be seen. Assumably, she was a bad and evil stepmother. If she would let Cinderella go to the ball, it should be Cinderella who would be laughed at and ashamed. This would be beneficial to the stepmother because the girl might be laughed at for the rest of her life. However, she did not allow Cinderella to go because she and her daughters would be ashamed of her, if she were with them at the ball. This would

indicate that it might not her fault of not allowing Cinderella to join but the social environment where the poor were despised by the rich. In many Grimm's fairy tales, the heroines first lose their nobility but then regain it becoming the queen of the land as well as the land of the prince such as *Snow White*, *Sleeping Beauty*. There should be a proper match in the level of social position. Therefore, when comes to marriage, beauty and family background will be likely taken into consideration.

Personally speaking, *Yexian* shares more with Grimm's Cinderella than Perrault's version in terms of marriage match. The proper match is also an ideology among Chinese people. In ancient China marriage was only the arrangement for the patriarchal system. The main purpose was to give offspring especially the male descendants. In addition, it had the function of stabilizing society. Therefore, since it had nothing to do with love and romance, "parents' permission and woman matchmakers' introduction" was taken for granted. In the narrative of *Yexian*, there is no ball in a palace but a gathering or festival, which basically means there would be no rules for the entrance. Moreover, the obscurity of the attitudes of the king and Ye Xian makes it harder to know the measurement and standard of beauty here.

However, there are three possibilities if we pay more attention to the narrative. As the typical plot of "Cinderella" story, the king came to the cave of Ye Xian to find out the owner of the slipper. But why would the king make such effort to find out the strange owner? In the narratives of Cinderella, since the prince interacted and fell in love with the girl, it is reasonable for him to want to find her.

when the king had the slipper, he asked all women to try it. The slipper was described as light as a feather, silent while walking. This indicates how delicate the

slipper was and how excellent the maker would be. In the beginning of the narrative, it is said that the girl was favored by her father because of her gentility and specialization in making clothes with golden silk. The king would like to find the owner for her marvelous skills. Considering the king was living in an island it would be reasonable for him to acquire such talent, in order to teach his people how to weave. This may be the beginning of international communication.

For example, in the history of China people learned Buddhism from Ancient India. Many Chinese monks would visit India for enlightenment. The most famous one would be *Pilgrimage to the West*, a novel based on a real historical figure – Tang Sanzang in the Tang dynasty; Japanese people learned Kanji (Chinese character) from ancient China. If the king could find the talent for weaving, this would rapidly be disseminated in his kingdom. When Ye Xian came to see the king in green clothes and the golden slippers, the king thought she looked like a fairy. This is the only part describing her prettiness in the whole narrative, which again indicates the implicit expression in Chinese culture. Ye Xian then told the king the whole story. She with the bone was taken by the king to his kingdom. Therefore, she also told the king how she found and raised the fish. As we discussed before, Ye Xian has another skill – fish farming, which should be as valuable as her weaving. It would not be improper to suggest that the king appreciated her skills so much that he took her home for the prosperity of his kingdom. From this perspective, Ye Xian is similar to Perrault's Cinderella, because both of them are not only beautiful but also have their own specialties – the taste of high fashion of Cinderella and the skills of weaving and fish-farming of Ye Xian.

If it is not because of what she is capable of, there comes to the second assumption – beauty and wealth. As we know, in the narrative, Ye Xian was the daughter of a chief governing the cave-dwellers, which is like a tribe leader. She should be different from the common girls although she had to share chores. In the story, it is said that when she was a child, she was already capable of making beautiful clothes with golden silk yarn, which suggests the wealth of her family. While compared to the wealth of a king, the family of Ye Xian probably has no difference with the common people. But she has the fish bone. The old man from the heaven told her to make wishes to the bone, and the wishes will come true. Since Ye Xian told the whole story to the king, the king should know the power of the magic fish bone. He took the girl and the fish bone with him to his home. Ye Xian became the first lady. But later the king became greedy and had countless treasures and jewelries from the fish bone.

Therefore, implicitly the king had taken the wealth into consideration in his marriage because such a gift was worth more than any marriage portion as the prince in *Toads and Diamonds* measured. To marry the girl means to own the gift. From this point the king is similar to the king in Grimm's *Cinderella* in that when he comes into marriage, both are inclined to take social position and wealth into account. Perhaps it is the nature of a leader that personal happiness may be associated with or limited in the benefit of the whole kingdom. From both narratives there is the shadow of arranged or political marriages. This way, women are labeled and priced by patriarchal mechanism in favor of men. Marriage is nothing romantic but something to increase a man's wealth and power. It could be suggested that when it comes to marriage, social rank and wealth are the top matters for men to consider among others such as good qualities, education, beauty. Usually people will not take another look at someone including girls. In *Beauty*

and the Beast, her first sight told Beauty it was a monster. But then the second glance told her it was the right one to marry. As we discussed before, because the French literary fairy tales are influenced by ladies such as Madame d'Aulnoy who had an arranged marriage for the benefit of her father's business, their literary fairy tales usually criticize and ironize such marriages. Unlike the narratives of *Yexian* interpreted in such way and Grimm's *Cinderella*, Perrault's *Cinderella* wins the heart of the prince with her specialty and good virtues.

2.5. Lotus Feet and Shoes

In most variants of the *Cinderella* narrative, the heroine is identified by a shoe or slipper including *Yexian*. It is so interesting and surprising to find such coincidence in *Yexian* and *Cinderella* narratives. In those narratives, the shoe or slipper can fit no one but the foot of the heroine because of its unusual small size. It possibly reveals the sexual or aesthetic inclination of male to female. According to an article by Bob Holmes (2010), women with small feet are more attractive to men. In this article, it is said that women with small feet are perceived as being likely to have a prettier face. Big or large feet are considered to be manly. In another article (Fei Yu Yan, 2012), it is stated that, generally speaking, women are more likely to have small feet than men from the same ethnical group; the younger and slimmer a woman is, her feet are smaller.

In Perrault's *Cinderella*, all the princesses and duchesses and girls from all the courts couldn't put their feet in the little glass slipper; in the narrative of Grimm, the two stepsisters tried in vain; in *Yexian*, the king asked all the girls in his country to try the small golden slipper in order to find the owner. In the previous two, after days of dancing and communicating, the prince falls in love with *Cinderella*. While, in *Yexian*, the king is obsessed with such a tiny slipper before he met the heroine. The three narratives

suggest that the heroine has a pair of usual small feet. It seems a pair of small feet or shoes will be more attractive.

When a ballet dancer lightly tiptoes, people will be infatuated with the elegance of the walking as if they are floating in the wind. Women are so into high-heels because they will look more beautiful and graceful in the shoes. It seems even nowadays feet are a matter of the standards of feminine beauty. Only the front part of the feet touches the ground while the rest becomes “legs”.

The admiration of women’s feet exists in both Western and Eastern cultures. It is the product of patriarchal domination of the female body and patriarchal esthetic in honor of beauty. According to foot sexual fetishism, feet are regarded as one of the sexual organs. In other words, sexual pleasure can be gained through touching or watching feet. China was once famous for Footbinding – a custom of applying tight binding to the feet of young girls, mostly Han Chinese, to stop them from growing big to modify the shape and size of the feet. Although there are many opinions in relation to this custom most scholars agree that this phenomenon is due to the esthetical preference of patriarchal society in ancient China. It is still unclear since when foot-binding had started, but according to historical documents it was in the Song dynasty (“A Thousand Years”, n.d.). The custom had lived for about one thousand years, being regarded as one of the biggest “body adornments” in human history.

The addiction to a beautiful female body has a long history. The preference of the upper-class male can be decisive on this point. For example, the king of Chu preferred a slender waist. As a result, many ladies in the court died from starving themselves for such a waist. Women’s feet are also frequently admired by many men.

Although before the Five Dynasties and Ten kingdoms period (907-979) there was no foot-binding, the poems and articles speaking highly of women with small feet were common and popular in society. It is said that women with small feet could be more delicate and lovelier, delivering the signal of the need to be taken care of. There are many stories about small feet and foot-binding indicating the admiration of men for women with small feet. The emperor of Southern Qi who decorated the floor with golden lotus flowers for his concubine Pan (dies in 510) asked Pan to walk and dance barefoot on those flowers. It is the story of Every Step a Lotus. There is no evidence of foot-binding of Pan, but she is well known for her lovely small feet. The “golden lotus” and “lotus feet” come from this story referring to the bound feet. It is said that the Emperor of Southern Tang, Li Yu created foot-binding because of his fetish for tiny feet. He asked his concubine Yao Niang to bind her feet in white silk into the shape of the crescent moon, and perform a ballet-like dance on the points of her feet on the six-foot golden lotus decorated with precious stones and pearls (“Chinese Foot Binding”, n.d.). It is said her dance was extremely graceful and heavenly so that foot-binding became popular in court and among upper-class women.



Figure 4 - The shoes for lotus feet

Ancient Chinese poets and literary men shied away from describing female breasts but were keen on describing hair, eyes, eyebrows, waist, fairy skin and feet of women. In addition, they also paid attention to decorations and clothing

of women. Su Dongpo, a great poet from Eastern Song dynasty once proposed seven

standards of a pair of beautiful feet: slim, small, sharp, shape of crescent moon, smell, soft and stable while walking. In his poem Ode to Feet, *Pu Sa Man*, Su Dongpo praised the woman with bound small feet: the steps are as soft as breeze, moving as if dancing on the surface of water; there is no way to say how delicate the small feet are except to appreciate them in hand. ("Pu Sa Man", n.d.) (my translation) In the Song dynasty, there was a saying that contemporarily there is nothing so pleasant and enjoying than Peony from Luoyang, Tea from Jianzhou, and Lotus Feet of women. (Xie 2016: 291) Therefore, back then, women's small feet were regarded as a symbol of beauty.

When the Mongolian came and started the Yuan dynasty, even Mongolian women started to bind their feet under the influence of the deep-rooted custom of Han people. Gradually the practice became nationwide. Foot-binding was related with the concepts of class, esthetic, morality and sex. Foot-binding was the symbol of nobility of women, encouraged by upper-class and accepted and copied by ordinary people. When in its peak time, almost every Han woman had their feet bound. There was no law enforcing women to bind their feet. People did it voluntarily. Women from other ethnic groups and lower-class families did not adopt the custom because of their living conditions. During Tang and Song, capitalism was in the rise. Most women didn't need to farm. Usually they did handicraft at home, such as sewing, weaving, etc. While women from poor families needed to do farm work. That's why they did not bind the feet. The Kejia people, however, after the wars had to immigrate from the north to the south. The frequent relocations made them abandon this custom. Bound feet were, therefore, a symbol of identity. If there was a daughter in one household, the parents would bind her feet so that she could marry a good/rich husband. A girl with natural feet (unbound feet) was regarded as a shame to herself and her family. There was an agreement

nationwide that for boys schooling is a must while for girls, foot-binding is an obligation.

(“A Thousand Years”, n.d.)



Figure 5 - Ancient Chinese pornography

What’s more, feet were regarded as a sexual organ. Normally women would not expose their feet in public. They washed their feet alone in their own room, avoiding their feet being shown to others. Women needed to wrap their feet well otherwise

they would be thought of shame. Therefore, during that time, women’s feet were as important or even more important as their private parts such as breasts and vagina. Many scholars, literati and men from the upper-class would use the tiny lotus shoes for sexual needs. Women in brothels did not only show their talents such as playing instruments, singing, making poetry etc. but also let clients touch their feet. Men usually hold the lotus feet in hand as a sexual toy while in foreplay. In all pornographic pictures there is no woman with bare feet even if she takes off her clothes. There may be a taboo for them to show their bare feet or they are too horrible to show.

The queen, Ma, wife of the first emperor of Ming dynasty Zhu Yuanzhang, had natural feet because they were famers before their revolt. Zhu killed many people who had witnessed her wife’s feet for defending the honor of the queen. She was called secretly as “the big feet” in history. Her feet reminded themselves and others of their shameful past, their humble origin. The term “露出马脚” is from this story. Literarily it means to expose or show the feet of Ma. Now it means to give oneself away.

Actually, when the Man people, a northern ethnical group, built Qing dynasty (1636-1912), laws were issued many times to ban foot-binding. However, the efforts were in vain. Peoples, especially the Han, still valued the practice. The emperor had to give up and commanded the Man girls would never adopt this practice. Therefore, foot-binding was just an inveterate esthetic of female. The foot-binding and waist corset were the product of the self-mutilation arising from the match to patriarchal esthetic. Without these, there would be less chance to marriage or to marry a good husband. Women who suffered from those customs had to bear them for their own happiness. Women unconsciously dehumanized themselves into property in proposal of the men. In other words, they followed the custom at their will. Even before there were voices against the custom. However, such practice had been with people for almost one thousand years so that it became the daily routine or a part of women. In the fairy tales, heroines married the man from nobility. They all have small feet, which is just a coincidence or preference. Traditional esthetical standards of West don't consider small feet much. Instead, waist, breast, skin, eyes are frequently taken into account. Admittedly, there is fetish for feet, but it was/is not such a major trend in Western society as the foot-binding practice in ancient China.

Although according to Dan Ben-Amos, in the book *Folktales of Jews: Volume 3. Tales from Arab Lands*, admiration of small feet as an erotic symbol was not limited to China, and was found in other Asian and European countries (2011: 424-425), he talked about shoes instead of the female feet or the size of shoes. In *Cinderella*, the communication and interaction between the heroine and the prince at the ball can reduce the possibility that the prince had admiration for small feet, while in the story of *Yexian*, the king made his mind to find out the owner of the small slipper, which indicates

his admiration for small feet. Associated to the background: one-thousand-year foot-binding custom in Chinese history, *Yexian* is likely to be the motif of Cinderella stories since in western culture small feet usually are less admired than other parts of women's bodies such as the waist and breasts.

There are various ways to express love and admiration among humans. Different nations and cultures may employ their own practices such as a kiss, a meal, a piece of clothing, some hair from the girl, or a pair of shoes etc. In the northern part of Portugal, *lenço dos namorados* is a piece of cloth decorated with flowers, birds, or in heart shape with sweet words sewed by girls to the boy they liked. In the Netherlands, young men would traditionally make a pair of wooden shoes as his love to a girl. In the Jewish tradition, a shoe has a symbolic significance in the rejection of the levirate marriage ritual. According to Dan Ben-Amos, a man refuses to marry his dead brother's widow by saying "I don't want to marry her". Then, the widow will go up to him to take off his slippers off his foot at the witness of the elders in the family (ibid.). In China, particularly in the south, a pair of embroidered shoes were the love token frequently given by a girl to the man she fancied. By observing the shoes, the man could decide if she is the one that he likes. The shoes will prove the embroidery skills of the girl and the pictures and patterns will suggest her inner world and love.

In the Chinese culture, shoes (*xíe*) are usually associated with harmony due to the same pronunciation of harmony (*xíe*) in Chinese. Shoes always come as a pair, which indicates the close relationship between a couple. As a result, shoes are given more meanings such as love, longing, care and so forth. Moreover, feet were regarded as a sexual organ. Shoes due to the close connection to feet, then, became a symbol of sexual

culture. In the Chinese culture, including other ethnical minority groups, shoes are often associated with marriage, love and sex. Shoes granted as a token of love are popular in peoples such as Maonan, Han, Yaolao, Miao, Zhuang, Yao and so on. When the young man or husband goes to war, the girl or wife would use their shoes to tell the fortune of their mate. Although nowadays people stopped following those practices, the symbolic eroticism was not lost in their cultures and tales. The saying “you can lend your clothes but never lend your shoes” suggests the special status of shoes. The term “broken shoes” is used to refer to the woman of bad reputation who cheats on her husband. It is said it was the term for cheap prostitute in the north. They could borrow clothes from others but not shoes. Therefore, their shoes were worn out. Another story is that the cheap prostitutes hanged their shoes out on the wall as a signal of sex service. After a long time, the shoes wore out. They were called by that name. In my hometown, a rural and remote county in the Southwest, such prostitutes are called by “the gang of insole”. Although it will be hard to know exactly the origin of the relationship between shoes and sex, shoes indeed reveal eroticism in many cultures. When the king in *Yexian* saw the tiny, exquisite slipper embroidered with golden threads, he might receive the erotic information through the slipper. Then he spared no efforts to find out the owner.

3. Little Red Riding Hood and Tiger Granny

The story of Little Red Riding Hood is one of the most famous fairy tales not only circulating in Europe but also in the rest of the world due to its popularity. The character Red Riding Hood has a profound significance so that it is used to refer to the stories of the similar type according to Aarne-Thompson classification system. As always, there are many variants of *Little Red Riding Hood*. In Asia, there are also stories of such type. Each delivers the ideology, culture, and customs of each individual nation. In China,

stories of the type are popular both among the Han people and other minority groups such as Yi, Chaoxian (Korean), Miao, Yao, Bai, Tibetan and so forth from north to south. Although their names and plots vary in different cultures, the motif can be detected from those tales. Most tales involve the same or similar theme: animals disguising as parents or relatives to build trust with the underage; the child(ren) will be in danger by trusting the animal; the death or rescue of the underage.

Since the first “Red Riding Hood” coming into existence in 1697 by Perrault, the popular story has been reinterpreted from many perspectives ranging from anthropology to psychology. Although there are many researches and studies on *Little Red Riding Hood*, less attention is paid to the Chinese “Red Riding Hood”. Unlike the story of *Little Red Riding Hood* which has been modified literarily making it more readable, the Chinese versions mostly are circulated orally. Although nowadays there are scholars collecting and recording those tales, they are not modified literarily to be “readable”. As a typical folktale, there are many variants. An American-Chinese scholar Ding Naitong collected 111 Chinese variants before 1966. Later in the 1980s, another 43 variants were collected in his book *Type Index of Chinese Folktales* published in 1991. (2008: 91-93) Among those tales, the animal is not limited to the wolf. Others are also employed such as tiger, bear, fox or imagined creatures depending on their residence. In Taiwan where tiger is not the local animal, due to the close communication with mainlanders, the animal is a tiger. Therefore, it is the common comprehension of Eastern and Western cultures to employ animals or “others” out of human society as a symbol of villain.

The “Red Riding Hood” tales connect human society to Nature through human children and an animal. Although there have been questions about its origin as well as its motive, the story is usually interpreted as a way to explain the complexity of the world to a confused child with little social experience. In those variants, the mother warns the child(ren) of dangers outside of human society. Children are instructed by the parents to behave in a certain way to protect themselves. As Perrault commended at the end of *Little Red Riding Hood*,

Children, especially attractive, well-bred young ladies, should never talk to strangers, for if they should do so, they may well provide dinner for a wolf. I say ‘wolf’, but there are various kinds of wolves. There are also those who are charming, quiet, polite, unassuming, complacent, and sweet, who pursue young women at home and in the streets. And unfortunately, it is these gentle wolves who are the most dangerous ones of all. (Perrault, 1889)

In China, this type of story such as *Tiger Granny* or *The Old Tigress Woman*, which we will discuss later, is often read to children as a way of family education. Mostly children will be horrified and shocked by this story for its bloody and terrible details. As we know, most fairy tales have the “original” versions full of horrors and violence. In contemporary time, the “Red Riding Hood” by the Grimms and Perrault modified their story so that the children would be happy to listen to the story instead of being shocked. Compared with Perrault’s version, Grimms’ *Red Riding Hood* is milder and more acceptable because of its happy fairy-tale ending: the girl and her grandmother are rescued by a huntsman while the villain-the wolf is killed.

3.1. The Wolf

The time-honored Little Red Riding Hood stories can still be on the top of the book list for children all over the world for many reasons. Both the East and West have

this type of story respectively. Perhaps it can be a coincidence but also there can be some connection to human cultures. Animals play the role of villain suggesting that humans already realized “the selfness” and “others”. For example, the wolf is often mentioned as a villain in folktales from many cultures. The Werewolf is also a popular figure in stories and movies in contemporary time. There are also exceptions. For example, Qidan, an ancient northern ethnic community in ancient China regarded the wolf as their forefathers and god. Therefore, the choice of the villain depends on the attitudes of the nation or local people towards the animal. Little Red Riding Hood stories were translated to China in early 1900s. The main sources were the versions of the Grimm’s and Perrault. (Yang Xun, 2018) Since then, the little girl in red hood has been well-known in China. As mentioned before, there are many variants of the “Red Riding Hood” story whose villains vary in different regions. However, no matter which region people come from, the employment of wolf as the villain is acceptable in China. In Chinese culture, wolf usually has negative meanings.

The nature of a predator associating strongly with danger and destruction contributes to the evil image in human society. One of the most impressive wolf stories is *The Boy Who Cried Wolf*. The English idiom “to cry wolf” means to give false alarm. In Perrault’s version, he pointed out the danger of the wolf, warning young ladies of such creature. In other words, the wolf is associated with the man who takes advantage of young ladies for his sexual desire – a seducer, or a rapist. In Chinese, there are also expressions about wolf. “白眼狼” (bái yǎn láng) first appeared in a poem “自寿词”(zì shòu cí) (“Bai Yan Lang”, n.d.). In the poem, it means those who have no gratitude and worship for money. “白眼” means the whites of the eye; “狼” means wolf. It literally

means the wolf without pupils. The wolf is famous for its coolness and cruelty. It is said the wolf with white pupils is the most ferocious one in a pack.

There is a Chinese idiom “引狼入室” (yín láng rù shì) meaning to lead a wolf into one’s house. It is used to mean to bring an enemy or threat to oneself. The idiom comes from a play “对玉梳. 第二折” (“Yin lang ru shi”, n.d.) (duì yù shu, the second part) in Yuan dynasty where a lady doesn’t accept the arranged marriage by saying to the man if you marry me, it will be like leading a wolf into your house and my prettiness will only bring you disaster. Another famous story about this idiom is The Li’s in Strang Stories from a Chinese Studio by Pu Songling in Qing dynasty, “聊斋志异. 黎氏” (“Li shi”, n.d.), where a widowed man met a very beautiful lady, Li. He doesn’t know her well but wanted her. He had her by force then they got married. One day, the man went out for business. When he came back, he saw a big wolf rushing out of his house. He ran to the house only to find the heads of his children. Only then did he realize the beautiful lady was a wolf. “Wolf” in Chinese culture is featured with its predator characteristics which will bring misfortune. Moreover, the two stories also reveal a common understanding of the wolf’s appearance in Chinese culture. Wolves are regarded as a potential threat and danger because their appearance can cheat. From this perspective, the wolf is like the rose with thorns combining beauty and danger.

One famous wolf story in China should be “中山狼” (zhong shan láng) ---“The Wolf in Zhongshan” in Ming dynasty. Back in the time of the War Period, Zhao Jianzi hunted in the mountain. A wolf begged Mr. Dongguo for help. Mr Dongguo hid the wolf in his bag. When the huntsman went away, the wolf came out of the bag and wanted to eat his savior. Then, an old farmer came and killed the wolf. Therefore, the wolf is used

to emphasize someone's lack of mercy, compassion or gratitude. In addition, the wolf is employed to refer to the ungrateful people. In modern Chinese language, there is a term related with wolf for "Lothario" or masher, a man who is aggressive in making amorous advances to women. "色狼" (sè láng) literally means erotic wolf. Some people suggest the origin of the term should be connected with the story of Little Red Riding Hood because no one knows exactly when people created and started to use this term for this purpose and its similar meanings with the wolf in Perrault's tale. What's more, before this term, people would use "色鬼" (ghost), "色魔" (demon) to refer to this kind of person.

According to You Xiuling, (2011), the wolf is a self-disciplined animal including the mating behavior. An Alpha has only one female wolf as his wife. The rest are his followers. Only the most powerful and strongest one has the right to mate. Therefore, the wolf is entitled with a wrong name by human. She explains that the conflicts between wolf pack and human especially herdsmen in long history raise the hate and disgusts of humans to the wolf. Probably due to the relation with the wolf in long term, "wolf" becomes an offensive and insulting word.

The "wolf" in the Chinese context is different from its mate in the West. In the "Red Cap" stories, it is suggested that the "wolf" is a rapist. In the Webster dictionary, "wolf" as a noun means a fierce, rapacious, or destructive person; a man forward, direct, and zealous in amatory attention to women ("wolf", n.d.). While in the Chinese context, "wolf" is usually associated with cunningness, and sneakiness. Therefore, "色狼" ("wolf") is not as serious and horrible as "色魔" ("demon"). The latter is closer to "wolf" in Western culture---violent and rapacious. While "wolf" in the Chinese context often

means the one who commits sexual harassment both physically and verbally. Because of the cunningness and sneakiness, the story of The Wolf in Zhongshan is regarded as the origin of “色狼” who is also sneaking when it harasses women.

You’s article also mentioned the pronunciation of “wolf” in Chinese languages. “Wolf” (láng) has the same pronunciation as “郎” (láng) which means man in general. According to the Chinese dictionary, 郎 is an appellative of young men; a man of an occupation; husband; official titles (“lang”, n.d.). For example, bridegroom is 新郎 (xīn láng) with the literal meanings of “new man”. Therefore, in certain contexts, “wolf” (láng) is man (láng). In semantics, “色” (erotic or amorous) and “狼” (man) are combined to refer to the man who usually takes advantage of women sexually. As a result, wolf is employed as a symbol of a sexual abuser.

Wolf can be confusing due to its appearance – similar to the dog, which is one of the animals closest to humans. People may find it hard to distinguish a wolf from a dog so that they feel less wary about the wolf. In this case, it is like grooming where an adult tries to build a good relationship with an underage before he or she exposes their true purpose. In the story of The Wolf in Sheep’s Clothing the cunningness of the wolf and its confusing appearance can be noticed. Perhaps because of those features, the wolf is chosen to play the role of the villain in “Red Riding Hood” stories. An innocent girl sees it as a good figure, as gentle and friendly as a dog. Although it is still unclear how the term “色狼” (sè láng) comes into view in Chinese language with the meaning of a sexual predator, admittedly Chinese people accepted the image of wolf as an predator or even a rapist. In both Western and Eastern cultures, wolf is associated with such bad image based mainly on the long-term fights and experiences between humans and wolves.

Perhaps because of the similar comprehension of “wolf” in society as well as in literature, the tale of little Red Riding Hood in China can be so popular and well understood.

3.2. Interpretation of Red in Chinese Context

Since the protagonist in *Little Red Riding Hood* has no name, the distinctive red headdress becomes the very symbol of her identity. In fact, the color was not mentioned or particularly penned until Perrault literalized this tale in 1675. Although the dress varies in different cartoons, pictures, tales and movies, the color “red” is retained becoming the distinctive trait of the heroine. In all the Chinese translations, the “red” is in the titles such as 《红帽儿》 (*Red Cap*, 1913), 《红帽女郎和狼》 (*The Lady with Red Cap and The Wolf*, 1930). (Yang Xun, 2018) The later one is able to remind Chinese people of sex and danger. Later on, the name of this fairy tale is standardized as 《小红帽的故事》 (*The Story of Little Red Riding Hood*) because it is aimed for an audience of kids. “Red Cap” is gradually used to refer to cute and naïve girls in Chinese. Although the red hood might be used to help to build an eye-catching and impressive figure there are studies about it in terms of psychology, psychoanalyst, critics. As Viviane Julien says in *Contemporary Riding Hoods Come of Age* by Sandra L. Beckett (2008: 44), “the function of the red hood may very well have been esthetic rather than symbolic”. Perhaps it is true because in Perrault’s fairy tales, the protagonists are of distinctive traits such as Puss in Boots, Blue Beard and Cinderella. For example, the glass shoes in Cinderella should be one of the most successful traits to distinguish the protagonist.

Because of the interpretation by scholars and psychoanalysts, writers and illustrators often associate the red hood with sexual connotations. The red color has the similar function of the blood in *Sleeping Beauty* which tells the maturity of the heroine.

According to Erich Fromm, the red hood can be interpreted as the beginning of menstruation. (quoted in Beckett, 2008: 45). The story of Little Red Riding Hood is regarded as the process or growth of a little girl walking into womanhood. The psychologist Bruno Bettelheim states that the color of red can involve violent emotions among which sexual ones are included; the red hood is given by grandmother which can be viewed as a symbol of a premature transfer of sexual attractiveness. (ibid.) Therefore, the grandmother is the one who should be blamed for giving the little girl the red hood which can attract dangers while the girl is not ready for the change. Perhaps the grandmother forgot telling the girl how to use the hood correctly. However, she wants the girl to learn more about the unknown fields. By giving her the red hood, the girl may be able to learn the lesson by herself while the grandmother plays the role of teacher. In the short story *Riding the Red* (1997), by Nalo Hopkinson, the grandmother tells her daughter to teach the girl before it is too late. While the mother thinks the girl is too young to know these. As a result, the old lady begins to teach the girl. The story proves that the teaching of the grandmother is smart and foresighted.

Why did not the grandmother give the girl a green or black hood instead of the red to protect her? The red color in the dark and green woods is never to be the protective color in Western interpretation. It is the color to catch his eyes. In Hopkinson's retelling, the grandmother understands the red hood's function from her own experience. By giving the girl the red hood, the girl has a new name as well as a new mission. The protagonist is sent away from her mother and her home, as is the case of adolescent initiation. In other words, the protagonist needs to learn and know on her own. The house of her grandmother is located far away from her community in the woods, which suggests the unknown. The girl is to learn wisdom and maturity during the

journey. While the red hood may catalyze the process. However, the catalytic can also be dangerous.

3.2.1 The Lucky Red

While in Chinese (Han) context, the red color can be understood in a different way. In Chinese traditional culture, the red color is associated with happiness and luck. Red is often used to express blessings. Chinese people believe that the red color is able to exorcise the evil spirits. In Chinese folk culture, red color is regarded as a symbol of Yang which can overpower the evil.

Spring festival, one of the most important Chinese festivals, is decorated with red. For example, the spring festival scrolls are red papers on which blessings are written; houses are decorated with red lanterns and “Fu” character which means blessing on red paper; children will receive red packet with lucky money inside; people will dress in red. It can be said that Chinese people is a nation of red. There is a legend about the Spring Festival. Once upon a time, there was a monster called “Nian” in the deep dark woods. Every 365 days it would come to hurt people. The day it came out is called the day of Nian. Then people found a way to scare it off by using the red color of which Nian was afraid. They posed red papers, hung red lanterns, firecrackers and dressed in red so that they could pass the day safe and sound. Since then it is believed the red color can protect people and has a different meaning for Chinese people. Perhaps because the red color looks like fire, it can drive other beasts away.

In many interpretations from Western perspectives, the red hood or cap is a signal of danger for the protagonist. The red color is not only able to catch the eyes of the audiences and readers but also to catch the eyes of the villain, the Big Bad Wolf. In Stephen Sondheim and James Lapine’s Broadway musical *Into the Woods*, the Red Riding

Hood gives her red cape to the Baker for the freedom of her and grandmother from the Wolf (Mccorkindale, 2014). She learnt her lesson from the terrible but exciting experience. Her song “I Know Things Now” presents her realization of the fact that the red hood cannot protect her. While if the Red Riding Hood were into the woods of China, perhaps it would turn out to be a different story.

The red color is omnipresent in the whole life of Chinese people. In addition to the lunar calendar, the zodiac calendar is also frequently used in China. There are twelve animals used to record the years based on a 12-year animal cycle. Each year is symbolized by an animal. When the animal of the year becomes the same as the one of the year of one’s birth, that is thought of as the year of challenges. In order to pass the year smoothly, people will wear red through the whole year such as red socks, red



Figure 6 - Guan Gong Mask

underwear, red belt and so forth. In northern China a bride will prepare a red coat for her mother to express her longing and best wishes. Red is regarded as a protective color. It is common to see a car decorated with a strip of red cloth for that is believed to protect the driver on the road. Even in the share market, the red means the rise of the share price while the

green the fall of the price. While it is the opposite way in the share markets in Europe and America. Red is used in Chinese operas as a symbol of righteousness, courage and loyalty. Audiences just take a look at the color of the face of the actor and they will know if he is a hero or a villain. The picture 6 presents the face of Guan Gong who is the symbol of justice and courage in Beijing opera.

It is thought of a blessing to receive a gift from a senior in Chinese culture. Moreover, it is a way to show the love of the elder for the younger generation. During the wedding, the parents and grandparents will give the newlyweds red pocket to send their best wishes to their new life. Traditionally the mother will make red bedding clothes. In the Chinese New Year, parents will give children red clothes wishing them a happy new year. Red is the color of luck and happiness in Chinese culture. The grandmother gives the red hood to her granddaughter not only for her fondness of the little girl but also as protection. If the Little Red Riding Hood is interpreted in Chinese culture, the red hood cannot be a bait. The little girl puts on the red hood on the day to visit her grandmother because she wants to tell her grandmother how she loves the hood. It is believed that the red hood can protect her from dangers in the woods. The red hood is a symbol of care and love from her grandmother. What's more, it is also an object of luck and blessings. As in the story of Nian where people use red to protect themselves, the grandmother also wants to drive the evil away from the little girl by putting on the hood as red as fire since she knows well the dangers in the woods.

When a family member, usually husband and his siblings or children, is going on a long journey, the wife or the senior would give them an amulet to protect them on the road. Normally, they will go to a temple to ask the god for a rune as protection. Others will make them a pair of shoes, a jacket, a hat etc. For example, Xu Xiake, a famous traveler and geographer in Ming dynasty, received a hat from his mother before his departure. On the one hand, it is a way to show their love and longing. On the other hand, it is believed that their love will become a strong power to guard the one they love. Although it may take just a few hours for the Red Riding Hood to get to her

grandmother's place, it is still a long journey for a little girl in her age. The hood can be understood as the materialization of the good luck from mother and grandmother.

As we know, the grandmother is never the target of the wolf. Otherwise, she would have been eaten by the wolf or other wild animals. She lives alone far away from her own daughter for a long time. It is presumed that the old woman should know the rule to live in the woods like Hokinson's retelling where the old woman teaches the little girl lessons. The hood is normally used when one is out. Probably the old woman wants the girl to put the hood on when she is out as an amulet. When the girl met the wolf on the road, they had a nice conversation. The wolf didn't eat her up at that time because there might be huntsmen nearby. Moreover, that would be an unlikely action, because the girl was still wearing the red hood and also because the wolf would not take a risk of exposing itself talking to a human girl on the road if there were huntsmen around. According to *Little Red Riding Hood*, when the girl entered the room of her grandmother, the wolf asked her to go to bed with him. It is the way to ask the little girl to take off her red hood. Therefore, without the red hood, the girl is in danger. When she took off her clothes, she was giving the wolf a chance to kill her.

3.2.2. The Seductive Red

While red hood is widely interpreted as a symbol of the passage from immaturity to maturity, red is associated with sex and maturity. In Western culture, the red color can be associated with harlots, seduction or sex. *The Scarlet Letter* by Nathaniel Hawthorne in 1850 adopts the color of scarlet or red in general to indicate a sin and crime. The protagonist who has given birth to a baby of unknown parentage has to wear a scarlet "A" standing for adulteress for the rest of her life as a punishment. Red-light district is an area where a concentration of prostitution and sex-oriented business are

found. Erich Fromm thinks of the red cap as the onset of menstruation. (Beckett, 2008: 45) Red means sexy, mature and wild, which rises excitement. According to the study of Andrew J. Elliot and Daniela Niesta in 2008, red is sexually attractive to men. “Red is clearly linked to sex in the context of heterosexual interaction, and this link is viewed as emerging from both societal use of red and a biologically engrained predisposition to red.” (2008: 1151)

Therefore, to read *Little Red Riding Hood* from this particular perspective, Chinese readers are able to understand the point although most of them may feel confused. Red is treated as a dominant color in Chinese folk culture. It is well known as the lucky color, but it is still related to sex and maturity in Chinese culture. As mentioned before, euphemism is one of the characteristics in Chinese language and culture. When talking about sex, people will not speak about it directly. Seasons, wind, the moon and other natural phenomena are frequently used to refer to sex in the Chinese language. For example, 春心 (the heart of Spring) is used to refer to the sexual desire; 风月 (the wind and the moon) to refer to sex. Chinese greetings, those such as “how are you”, “good morning” had never come to Chinese daily life until in the middle of Qing dynasty. (Tian Ran, 2016) People would say “have you had breakfast / lunch?” as daily greetings. (Xiao Yali, 2005)

Red is frequently associated with women. It is said that in ancient China, women would do makeup with powders from flower petals which were usually red. As a result, 红颜 (red face) is a name to indicate beautiful women. 红杏 (red apricot flower) is widely used to refer to those beautiful women cheating on their husbands. 绯闻 (red news) means gossip, particularly the negative erotic stories or gossips. 绯 means red

frequently used to describe peach blossom. While peach blossom, especially red peach blossom often means sex. Ripe cherry is usually used to describe the lips of a beauty. Red is not only the lucky color favored by Chinese people but also the color suggesting sex.

In Chinese culture, the red color can also mean maturity. When the orange becomes ripe, people will say the orange turns red. *Red Sorghum* by Mo Yan won the Nobel laureate in 2012. Sorghum is a common crop in northern China. When it is ripe, the color will become red. In this novel, the two protagonists make love in the red sorghum field indicating sex and maturity. In ancient China, 守宫砂 (shou gong sha) is a red dot normally printed on the arms of a woman to test her virginity. If the dot is gone, her virginity is lost.

Red is the dominant color in Chinese wedding. When speaking of wedding, “Red Event” is employed to refer to wedding. People will not be tired of red in wedding. Almost everything will be decorated or wrapped in red such as candles, invitation letters, red pocket, bottle of wine, and so forth. Since the engagement, the red color can be omnipresent. The two families will exchange letters in red envelopes as a contract and official approval of the marriage. This is called 传红 (to exchange the red). All the dowry and betrothal presents will be wrapped in red cloth and put in red boxes. The wedding dress of the bride is red without exception. The red used on the wedding is not only for the meanings of luck, happiness and protection but also for the subtext of sex and maturity. In Chinese mythology, the god responsible for marriage and love is 月老 Yue Lao (old man under the moon). His function is similar to the duty of Cupido. He is able to connect a man to a woman through his red silken cord. Once connected by his red

cord, the man and the woman will be destined to meet and marry. Therefore, those who want a good marriage will go to the temple of Yue Lao to ask for it. The matchmaker is called 红娘 (the red lady). The introduction of a woman/man to a man/woman is called 牵红线 (take the red cord).

Not only in marriage and wedding is the red widely used, but also in birth customs. For example, the family who want a baby will ask for 喜蛋 (boiled eggs dyed in red color) from those who just have a newborn baby. If the pregnant has no sign of parturition on the due day, her families will go to the temple with a red cord to tie to a clay baby. Red is a symbol of new life expressing the longing for maturity and the worship for fertility.

When the girl in the red hood is walking alone in the woods, sex and maturity is labeled on her, which suggests she is ready for her next journey as a female. She is willing to talk to a man/wolf alone. According to Confucianism, the interaction between a man and a woman should apply the rules of politeness. 男女授受不亲 means the relationship between a man and a woman shouldn't be intimate unless they are a couple. If they are not a couple, they shouldn't give and receive a gift from each other in person. However, people over interpreted it. There is a story about a woman who saved an official of Wu kingdom, Wu Zixu by giving him a meal. However, in order to maintain her reputation, she committed suicide. A woman could commit suicide just for seeing a half-naked man with her bare eyes. Therefore, in spite of her red hood, Red Riding Hood may be regarded as a seductive woman for talking to a strange man alone. Is it acceptable for us to say that the girl is not as innocent as we think?

As we discussed above, the red color in Chinese culture can be interpreted as sex and maturity, the girl has been waiting for the day to come because in the narrative she loves wearing the red all the time. Because of the red hood, she lost her original identity by having and accepting Red Riding Hood as her new name. This can be understood as the process of growth from adolescence to adulthood. In ancient China, the name of a woman should be changed from the family name of her father to the family name of her husband, once she gets married. In the narrative, she chose to give up her real name before marriage suggesting that she might build her new identity for herself. What's more, in old days the only way for women out should probably be marriage. Women expect a good marriage on which they could have a comfortable life. The girl in red hood may be excited to walk into womanhood by putting the red hood on and enjoying the chat with a strange man. She was warned of the dangers in the woods before she left her mother. In the Grimm's version, *Little Red Cap*, the girl was warned to "Behave yourself on the way, and do not leave the path". Her mother's words sound like those any mother would say to their daughter before the departure to the husband's house. The girl dressing in red like a Chinese bride is walking from her pubescence into her womanhood. Unlike a normal wedding where a bridegroom would come to pick the bride up, the girl has to walk alone passing through the woods, which may be interpreted as seduction.

When a girl puts on seductive clothes in terms of color and style, her good reputation will be replaced by a bad one. They are called femme fatale. In Chinese history, there are many women who died for the misdeeds of men. For example, Da ji, the queen of Zhou, the last emperor of Shang dynasty, is said to be the most beautiful lady in the world. The king misconducted the governance because of spending day and

night with her. She is described as guilty of the collapse of the kingdom. In literature works and legends, she is often depicted as a fox. Yang Yuhuan, a concubine of Li Longji, the emperor of Tang dynasty, was sentenced to death because she was believed to be the reason of the Revolution of An'Shi which dramatically weakened Tang dynasty. In Chinese 红颜祸水 (all red faces are disasters) means that those beautiful but sinful women are called disaster or misfortune. But their sin is judged and declared by men

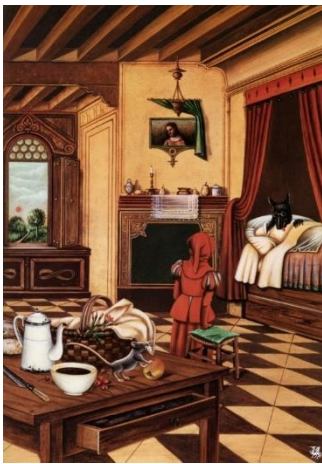


Figure 7 - Red Riding Hood

As there are voices that the little girl may want the attention of the wolf, the seductive red becomes a symbol of the coming age of the girl. The grandmother in *Riding the Red* wants the girl to be caught by the eyes of the Wolf. Hopkinson interprets it as a lure for the girl to have a sexual encounter with the wolf in the woods. While the illustrator Kelek portrays the Red Riding Hood as shown in Figure 7 in a different way. The girl is not on the bed with the wolf but

keeps her distance from the wolf who is in bed gazing at her lasciviously. The French illustrator erases the stereotype of the image of the girl who welcomes the seduction. According to Viviane's explanation in *Contemporary Riding Hoods Come of Age*, the girl is cover from head to toe with red clothing and her back is turned to hide her emotion. (Beckett, 2008: 47) As a result, the Red Riding Hood should not be blamed for her misery for just wearing a red hood.

3.3. Taoist Approach to The Old Tigress Woman

As introduced before, stories like *Little Red Riding Hood* are widely spread. In China, many variants can be heard in different regions and whose villain can be wolf, bear, tiger or other imagined animals. According to Ding Naitong, there are at least 154

Chinese variants. Although there are so many variants in China, the main plots share more similarities. According to many scholars such as Liu Shuer, there are two types of Wolf Granny: Go to the Villain and The Villain Comes/ Outside and Inside. (2013: 64) For example, the first type includes 虎媪传 (*The Story of Old Tigress Woman*) based on local tale recorded by Huang Zhijuan in Qing dynasty telling a story: two children sent by their mother to visit their grandmother. On the way they meet the female Tiger who in disguise of an old woman wants to eat them; the second type contains stories like Grandma Wolf and Grandma Bear telling a story: the mother goes to visit grandma alone leaving her children at home. The villain comes to their house and wants to eat them. The first type follows the same plot as the Little Red Riding Hood whose protagonist goes out and meets the villain, while the second one is close to the American movie Home Alone whose protagonist stays at home but opens the door to the villain. In China, most variants belong to the second type: The Villain Comes.

As *The Story of Old Tigress Woman* is a written tale, it is convenient to be used as a study material. There is a summary of this story: One day two children, a girl and her younger brother are sent by their parent to bring their grandmother a basket of dates. On the way they meet an old woman who disguises as the grandma. She leads the children to her house (cave). After dinner, she commands the children to go to bed. The little boy is chosen to sleep with the woman because he is fatter. The girl is suspicious about the woman, asking about the hair the woman has. She says it is the coat made of sheep because she is too old to stand the coldness. In the midnight, the girl hears noises, asking about it. The woman says she is eating the dates because she is too old to stand the hunger. The woman gives one to the girl. The girl finds out it is a human finger. She sits up and says she wants to answer the natural call. The woman ties

one ankle of the girl and asks her to do it fast for there are tigers outside. In the moon light, the girl finds out the cord is intestine. She unties herself and hides in a tree. The old woman after finding the intestine untied goes out only to find the girl in the tree. She is angry and goes away. In the early morning, a farmer finds the girl and takes her away leaving her coat in the tree. After a while, the Tiger comes back with other two tigers. With their help, she climbs the tree only to find it is a coat. The other two tigers think they are deceived and kill the female Tiger.

The *Old Tigress Woman* is composed with four cardinal functions: 1. Children go out for a visit and meet the Tiger; 2. The youngest dies and the elder discovers; 3. The elder hides in the tree by trick; 4. The elder is rescued and the Tiger is killed by other two tigers.

In the beginning of the story, it says there are tigers living in the mountains most of which are old female and dangerous. It would be strange for a parent to send his or her children to such a dangerous place. As mentioned in the previous chapter, children as part of a family have to take the responsibility of sharing the duty of their parents, such as housework, farming, fishing and taking care of the younger siblings. Normally, children in ancient China are not treated as such, the ones need care and protection. They usually start to work in their childhood to improve their poor financial condition. Children when they reach a certain age, are usually sent by parents to run errands. 孩子打酱油 (to send children to buy soy sauce) is an idiom to suggest that the five or six-year-old child is old enough to help the parents. In some rural areas in China, it is common to see a child taking care of her younger siblings while doing her housework. In this tale, the girl sent out with her younger brother whose age is around ten is due to

her duty attributed by the parent. It would be safe for two teenagers to go to six Li (about 3 km). 天地君亲师 (Sky, Earth, King, Parents, Tutors) is one of Confucian ideologies forming the traditional Chinese morality, which teaches people to respect the Nature for bringing them good harvest, to be loyal to the king for the stable and peaceful society he builds, to love their parents for giving them life and to thank their tutors for teaching them knowledge. Therefore, children have to obey their parents otherwise they will be regarded as ungrateful. In this story, the little girl has to run the errand while taking care of her brother. In many films, take the *Little Red Riding Hood* by GoodTimes in 1995 as an example, the Red Hood enjoys the forest very much: whistling and humming, talking to animals and enjoying the flowers. Unlike the Little Red Riding Hood who feels playful on the road picking flowers or running after butterflies, the girl is anxious because she lost her way. It seems Little Red Riding Hood enjoys this task. In eighteenth century, the Enlightenment of Europe changed the ideology that children are the property of parents to a new one based on human rights. Childhood is redefined during this time as “being a relevant development stage that required attention and ‘formation’ for a child to mature properly into adulthood”.(Erskine, 2013) Born in such time calling for attention for the development of children, the Little Red Riding Hood has a better childhood than the girl in *Old Tigriss Woman*.

As a child, Little Red Riding Hood is given more attention than the elder sister in the Chinese variant. While from the perspective of feminism, the Red Hood is usually regarded as a victim of patriarchal mechanism as other fairytale heroines such as Cinderella and Snow White. Perrault’s Red Riding Hood is an example to defend the morality and benefit of the upper class in France. His moral words reveal the implication of eroticism warning women of morality and virginity. Women are constrained to such

abstinence being forced to hide their desires. In the relationship, women are depicted as passive while men are beautified as active. Books and films depict the wolf as a sneaker and stalker. The Red Hood is exposed as being in invisible danger. The wolf is a supervisor while the girl is his subordinate. There is unbalance of powers between them. In Angela Carter's tale *Peter and the Wolf* (1987), the little boy observes the human girl in a wolf pack, which suggests his unspeakable superior male power over female and his erotic desire for female. The invisible supervisor or stalker is the reflection of patriarchal system. Unconsciously women lose themselves in such mechanism.

While in *Old Tigress Woman*, it seems that men are overpowered by women. First of all, the villain is a female although it is a tiger. It is interesting that two different cultures living far away from each other tell the story in a similar way. One obvious difference is the villain. The Chinese variants usually depict the villain as old female such as Wolf Grandma, Bear Grandma, Tiger Woman, Tiger Grandaunt etc. While in Europe, the villain is frequently described as a male wolf. It is common to use those dangerous and violent animals to be the villain since they are life-threatening creatures. However, in Chinese culture, strong and powerful women are usually associated with the tiger. The worship of the tiger can be traced back to matriarchy. In *The Classic of Mountains and Seas*, a book recording ancient myths and legends, there is a goddess with human face but tiger body. It is one of the ancient goddesses Xi Wang Mu of a powerful tribe Qiang who is still a popular and strong figure in contemporary Chinese society and religion. The Tigress becomes the totem of the tribe which later becomes an important symbol in Chinese society. The high social position of women can be revealed with the explanation of Name in China. According to Ren Guorui, one's name is composed by the (paternal) family name and a given name. The Family name 姓氏 (xing shi) is originated

from the name of a tribe or the chief in matriarchal period. 姓 xing is created before 氏 shi, meaning the name of the mother. 氏 shi shows their social position or duty. By the name, the family and duty can be known. This character 姓 is made of ‘女’(female) ‘生’(produce) which suggests the children are born from a specific name of a woman. In ancient names many of them contain the element of female ‘女’, such as 姬(ji), 姜(jiang), 嬴(ying) etc. Before Qin dynasty, women have ‘姓’xing while men have ‘氏’shi. Even nowadays, a termagant and violent woman or a Xanthippe is called 母老虎 (tigress). A song *Women Are Tigress*, by Li Na was very popular in 20th century in China. It was inspired by a story, 子不语·沙弥思老虎 (*Zi Bu Yu. A Little Monk Misses a Tigress*) written by Yuan Mei in Qing dynasty about a conversation between a Master and a little three-year-old monk. The Master takes the three-year-old monk to villages and towns for the first time. The little monk is curious about everything and asks many questions. When he sees a woman passing by, the Master tells him that it is called tigress that will kill anyone who intends to make a close step. In Chinese culture, therefore, tiger or tigress is associated with women. Nowadays, a mother who is strict with her children is called tiger mother while a strict father is called wolf father.

While the counterpart tale, *Little Red Riding Hood*, employs a wolf, a male wolf to be the villain for some cultural reason. Wolf seems a frequent villain in Western cultures. Wolf in Western culture, especially those under the influence of Latin is a symbol of devil. *Quand on parle du loup, on en voit sa queue (French)*; *Lupo in favola (Italian)*; *Lupus in fabula (Latin)*. (Rosengren, n.d.) Those proverbs mean *Speak of the Devil* in English. They use “wolf” instead of “devil”. In fairytales, the wolf is one of the animals widely used to play the villain. In the Bible, Matthew 7:15, “Beware of false

prophets, who come to you in sheep's clothing, but inwardly are ravening wolves." ("Matthew", n.d.) The wolf Jesus talks about is very much like the one Little Red Riding Hood encounters in the woods. They pretend to be as friendly and nice as a sheep, but they are born to be killers. The stories of Werewolf are also from Western culture. Among those wolf stories, most of the wolves are male and dangerous. However, there are exceptions. The famous tale of *Founding of Rome*, for example, tells a touching story of Romulus and Remus who were suckled by a she-wolf. The She-wolf may be labeled with a more positive image than the male wolf in Western society. Perrault's *Red Riding Hood* presents the male wolf as a seductive and dangerous male becoming a symbol of sexual desire for the female, which suggests the unbalanced power between genders in Western society: the passivity of the female and the superiority of the male. In most tales, villains are usually depicted as powerful and strong, which can be interpreted as an obstacle faced and found by tellers or writers. In other words, the tale can be seen as one corner of the society, where the conflict between the villain and the hero can be the conflict of one group of people against another. Therefore, from the genders of the villains in similar tales in the east and the west, there is a suggestion that in western culture patriarchy is overwhelming and absolute, while in the Chinese society, there are chances for women to escape from and fight against the patriarchal mechanism, because the villain is depicted as a female, old, but still dangerous and powerful. Because of the differences in the endings, the two tales go in different ways: in Perrault's version, the Red Riding Hood dies; although in some versions the girl comes back to life or is saved by someone, it also emphasizes the male dominance; in the Chinese version, the girl escapes from danger on her own.

Perrault's Red Riding Hood, to some extent, should deserve punishment for breaking the rule: do not go astray from the road. In other words, women should protect their virginity and purity. It seems that she is given only one choice by the society. The wolf as a male does not follow the rule either: to "protect" female. In patriarchy, it is believed that the male is superior to the female. As a result, the male is regarded as a protector while the female is seen as the one in need of protection. In the Grimm Brothers' version, the huntsman, a supporter of patriarchy, saves the girl and her grandma, and kills the rule breaker. The rescue of the girl and her grandma by the huntsman is the verification of the dominance of patriarchy. Women can only be saved and protected by men. The sexuality expressed in *Little Red Riding Hood* maybe cannot be found in *Old Tigress Woman*. First of all, the villain is depicted as a female while the protagonist is also a girl. We may not take homosexuality into consideration here. The death of the younger brother indicates that women, to some degree, overpower men. In general, this Chinese variant weakens the ideology of patriarchy meanwhile speaks highly of the little girl who is not passive but independent and active. She also questions the Tigress to verify if she is their grandma. However, although Red Riding Hood has questions, she still believes the wolf. In *Old Tigress Woman* there are two men: the younger brother and a farmer. Although the farmer saves the girl on the tree, he should not be taken as a savior but as a helper. As we mentioned, in *Little Red Riding Hood*, the Red Hood questions the wolf, but she does not try to find out the answer. She is passive, timid and innocent. What's more, the wolf does not give her any chance to seek another option. This is the binary structure: male against female. In the patriarchal mechanism, the destination of the girl is predictable. The relation between the wolf and the huntsman is the dichotomy between animal and human: the animal intrudes into human

community, which breaks the balance between human and the Other giving rise to conflict. While the gun (axe, knife) against the paw and teeth of the wolf is the reflection of civilization against savage or uncivilization. As a part of human society, the little Red Hood does not have a weapon (civilization). Meanwhile, as a female, she has to be passive and timid.

However, in *Old Tigress Woman*, the heroine keeps alarm all the way. She questions the tiger when they meet for the first time about the seven black moles her grandma has. The tiger put seven escargots on face. Whenever she has doubts, the tiger is able to give reasonable answers. However, she is suspicious and chooses to sleep on the downside of the bed instead of sleeping in the arm of the tiger like her brother. When she hears noises, she stays awake and tries to find out what is happening. Once she is given a finger by the tiger who mistakes it as a date, she is terrified but tries to stay calm. Compared with her brother who wants to please the grandma (tiger), she shows her independence. It may suggest that in the time of the creation of the tale, the male is overpowered by women. Men need to submit to women for their recognition. As Xiao Yihan described, men are faced with the Threat of Castration. (2015: 68) “in the relationship between the two sexes, male loses the pleasure of sneaking and stalking. On the contrary, they feel anxious and uneasy (for threatened by castration)” The heroine is depicted as independent, self-redeeming and smart. The patriarchy is never a sanctuary for female. As mentioned, the farmer is not as a savior as the huntsman in Grimm’s tale. Instead, he is only a helper due to the fact that it is the girl who fights against the tiger with her courage and wisdom. Without the farmer, the girl would find another chance to escape. While the farmer is more like a messenger who brings the girl to her family. While in Grimm’s version, the huntsman kills the wolf to save the girl and

the grandma. He is the hero who uses wisdom to fight against the villain but not the Red Hood.

As explained in the beginning, such differences in *Old Tigris Woman* and *Little Red Riding Hood* are due to the different images of authority and power: patriarchy and matriarchy. Undoubtedly, China traditionally speaking is a country of patriarchy. While the continuity of its civilization still imposes many influences in all lives of the living. To some extent, the female is superior to the male. When talking about greatness and highlines, “mother” is frequently used, such as home country is 母国 (mu guo) Mother Country, the Yangtze River where starts the Chinese civilization is called the river of mother or Mother River. In Chinese mythology, humans are created by the goddess *Nü Wa*. While in Greek mythology Zeus is the god of gods or the father of gods. Moreover, in the Bible it is said that the world is created by God. The ruler in Western culture mainly is a male figure. Traditionally speaking, the first man, Adam is based on His appearance while the first woman, Eve is created from one rib of Adam. Therefore, women are regarded as a part of men. Maternity is a byproduct of patriarchy. As a result, Red Riding Hood needs to be judged by man (her master), either punished by being swallowed by man or forgiven by being saved by man.

Perrault’s Red Hood cannot be saved because as an exhortatory tale containing some patriarchal ideologies, the little girl is not given a second chance. She ends up in bed with the wolf. Perrault seemed to try a strict way to lead women to decency and righteousness. In other versions, the Red Hood is given a second chance: she is saved. In Grimm Brothers’ version in 1812, the girl is saved by a huntsman. In most versions, the wolf is killed by the savior. Readers may think that Perrault’s ending is cruel because the

cute and innocent girl ends badly. A happy ending is expected in tales. In *Old Tigress Woman*, the tigress is killed by her companions instead of the savior or the little girl. This ending at first sight seems unexpected but it is common in Chinese folktales because it reflects the traditional Chinese universal moral value: Karma or Retribution for Sin. People will explain the change of one dynasty with Karma. For example, the collapse of Xia dynasty is explained in history as that because Xia is sinful, it shall collapse. Before the arrival of Buddhism, Chinese people already built a similar moral value. The coincidence that Karma is also a morality in Buddhism accelerated the integration of the foreign religion into Chinese society. In Chinese Karma, it is usually the villain that will be punished by the god or by the community sharing the same universal value. Chinese idiom 老天有眼 literally means there are eyes in the sky, which is used to persuade and warn others to be good otherwise punishment will come. Therefore, it is rare to see that one man kills the villain such as the huntsman, woodcutter in Red Hood stories.

In *Old Tigress Woman*, the tigress is killed by her own members, which suggests the belief that the retribution will come to her eventually. The tigress commits two sins: one is that she is greedy; another is that she lies. Although some people will argue that her cruelty is also a sin, it is her nature to hurt people as an animal. It can be interpreted as the conflict between human and Nature. According to Karma, the appearance of the tigress is the consequence of the intrusion of humans into her territory. According to the tale, the two children get lost, which suggests that they may leave the territory of human into the land of the tiger. The death of the boy can be interpreted as a payback for their intrusion. However, she still wants the girl. Greediness is one of the sins in both Chinese Buddhism and Taoism. According to Chinese Buddhism, Avarice is the origin of sufferings. The ideology has existed for hundreds even thousands of years in Chinese

history. It can be seen in Chinese literatures that avarice is against the Chinese universal value. In Fan Qi's poem 渔家傲.听说婆娑无量苦 (*Yu Jia Ao. Listen to Po Suo Telling the Endless Sufferings*), he described avarice as danger and violent as wolf and tiger. A famous poet Lu You in the Song dynasty explained that the pains in life are from avarice in his poem 对食 (*During the Meal*). Han people regard the principle of the Golden Mean as a way toward development and prosperity. It is seen as the highest standard of the Confucius philosophy suggesting it is ideal to stay in the middle where there is no bias. The book *Doctrine of the Mean* was a textbook in the Chinese education system after the Song and Yuan dynasties, influencing profoundly Chinese society and even contemporary China. Therefore, the farmer and the girl do not kill the tigress because it is enough to take the girl away from danger. It will be too much to kill the tigress. Many people may think that the death of the tigress is the result of her killing as her payback of Karma. If we follow the principle of Karma, as I explained above, the business between the children and the tigress is done with the death of the boy: his death is the result of their intrusion.

What leads the tigress to her death? In the tale, the other two tigers kill the tigress for a lie: the tigress tells them the girl is on the tree, but they cut down the tree only to find the coat of the girl. Lie is also a sin. Honesty and loyalty can be the foundation of a family and a country. "there are eyes in the sky" also reflect the belief that there are holy spirits around people. It is believed that they will judge people by what people do and say. People have to take the result of their deeds, both good and bad. Zeng, student of Confucius, kills a pig to show his wife and son how important to be honest. When his wife is about to go out, the son starts to cry for not going with her. The wife

pacifies him by a promise that when she comes back, she will kill a pig to cook his favorite meal. When she comes back, she sees Zeng running after a pig and asks him to stop because what she said is not serious. Zeng tells her as an adult, she should keep her promise to build a good example for the child. This story was recorded and has been passed down through generations. In Western culture, a well-known tale about lying may be “Wolf is Coming”. Honesty seems to be one part of the universal moral values in different cultures. However, when the tigers find out there is no human girl on the tree, they kill the tigress. Honesty is important even for animals. This ending seems simple and sudden. But it takes into consideration the nature of the tiger. In fact, because there was a girl on the tree, the tigress doesn’t lie to them. However, the way they deal with problems reminds us of that they are still animal. The tigress could have eaten the boy out of the house rather than in the bed with the girl. But she is impatient. The tigress could have waited for a long time under the tree until the girl passes out. She is stronger than the girl, and especially she just finished the boy, even though she is old. But she left for help. The other two tigers are too angry to listen to any explanation. They kill the tigress. All of those suggest the characteristics of animals no matter how perfect they play the role of humans.

The farmer is not a savior as mentioned above. If we look at the story from the point of view of its dichotomies, human and Nature, we are inclined to set Nature against humans, and vice versa since one is uncivilized and another one is civilized. While in the ideology of Taoism, human and Nature are not rivals, if we employ binarism to define the conflict, the farmer can be said to be a savior even though he comes after the girl gained the upper hand. On the one hand, as discussed before, the belief of Karma is regarded as one universe value. On the other hand, under the influence of Taoism,

people are hesitant to trespass across the border of others. In other words, humans as a special existence in the universe should not interfere with other communities such as other animals, or natural resources. In Taoism, Human, All and Nature are destined to be harmonious and peaceful. It is believed that there is a reason for all to come into being in the universe. Everything should enjoy the freedom to grow and live. In *Zhuang Zi*, a Taoist book, one ideology is Inaction: letting things take their own course. In this story, this ideology is presented by leaving the territory of the tiger and taking human into human society, which keeps a harmonious relationship with others. Perhaps, the intrusion of the two children is a taboo breaking the balance between the human society and others giving rise to the unbalanced Nature. It is believed that Nature is able to reconcile itself if inaction is employed. As a result, the intervention of humans should not happen. In the story, the inaction is that the farmer takes the girl back to human society safe and sound while causing no harm to others. According to binarism, human and Nature; human and others are usually thought to be exclusive to each other. While in the conception of Taoism, Nature and human are not separated. The latter is one part of Nature. Therefore, it is a duty of every elements in the universe to maintain the peaceful relationship with Nature. Taoism regards the relationship between human and nature as cooperation instead of conquest. (Wang Qian & Liu Guoqiang, 2008: 149-150)

The conception of Inaction is not to blindly do nothing and wait for the destination. Inaction means to follow the rule of Nature. (ibid.) As a part of Nature, human should not overuse resources such as nature, animals, food. Taoism values the absence of desire. Inaction can be interpreted as less desire and more happiness. As we mentioned above, sufferings come from desires which can grow endlessly. Life is valued

as the most precious existence in universe in Taoism. People can only live once. Without life, Tao (the principle of universe) will be meaningless. Therefore, Taoists focus on self-improvement to have high-quality longevity. Taoism persists that all lives should be respected and treated equally. The farmer and the girl show their respect for life and Nature by leaving secretly. Unlike Buddhism, which believes in Karma, Taoism emphasizes responsibility for consequence. In other words, one's misdeeds or crimes will be paid back by one's families. The saying will explain it better: one plants trees, one's descendants will have shade; one causes troubles, one's descendants will suffer. Revenge or murder in both Buddhism and Taoism will only bring troubles, endless like a circle.

The ending in this story is special and surprising leading readers to a profound thinking. The farmer and the girl do not hurt the tigress, which shows humanity reflecting the moral values of traditional Chinese society. It can be understood as the conflicts between human society and animal community where each one has their own rules and taboos. The win-win solution can be found out like what the farmer does that each community takes care of their members. In the tale, Taoist ecological ethical principles can be noticed which makes a difference from other versions such as the villain is killed even cooked by humans. The ideology of the return to Nature in Taoism inspires the contemporary society but as an ancient philosophy before science, industrialization, modernization it has its own limits, which need to be improved.

Conclusion

The fairy tale is a treasure of human civilization where we can be inspired and enlightened. Many of us may be so curious about where the fairy tale comes from because it may help to resolve the question – where humans come from. Perhaps in the beginning, there was no differences between the myth and the fairy tale (and others). During the long-term communication and circulation within a single society, the fairy tale gradually finds its way, differentiating itself from other genres.

The development of the fairy tale as a genre has gone through thousands of years recording the development of human society and culture. In such a long history, the language of the original fairy tale has been polished and modified into a literalized language. Undoubtedly, the development of the fairy tale is closely connected to the development of human society. The human society cannot grow independently. The consequence of the proliferation of the collections from various countries reveals the international existence and international citizenship of many of the narratives. The fairy tale shared in different cultures suggests a common memory and experience of the peoples.

In the perspective of the Eastern culture, people still carefully follow the traditional moral way to understand western fairy tales. As a way to educate the younger generation, fairytale telling is limited to children. However, in this thesis, we can see more possibilities the fairy tale brings to us.

Undoubtedly, the fairy tale is not just for the purpose of entertainment, but also for instruction and teaching. Before the Bible became the dominant book in many cultures, the fairy tale, myths might be told to teach the people or even to rule the community. Born within one group of people, the fairy tale has the magic to strengthen

the solidity of the community and increase the sense of belonging to the group. Thus, a unique culture comes into being.

The communication in literatures between the East and the West sparks more inspirations. With the increasing interpretation of fairy tales from both sides, less cultural shocks, conflicts or even misunderstandings will rise because people are inclined to accept the fairy tale regarding it as simple and interesting. Either from the perspective of Chinese culture or of the Western culture, such intracultural interpretation indeed opens another window for people to learn another culture. Differences can be noticed, but there are more to be shared, such as the awareness of the balance between human society and nature; parental love; the social position of female in patriarchal world. Those similarities make no You and Me, but just Us as one in the planet.

The device connecting the rewritings and the original versions is intertextuality. While when it comes to readers from different cultures or with more than one cultural background, I prefer to use intracultural intertextuality. It will help readers to understand the contemporary writings and rewritings by associating them to the ones they have read and heard, especially from another culture. Intracultural intertextuality can bridge the hypertexts and the hypotexts between cultures. Those subtexts in texts will raise the memories and experience of the hypotexts affecting the reading experience of the hypertexts. Intertextuality will bring readers a familiar but strange reading experience where memes can be found to have a better comprehension on the development of those tales as well as their morphs.

This thesis also aims to encourage people from different cultures to reevaluate their stories and fairy tales. When people have the awareness of cultural difference, most of them may compare unconsciously, which not only raises the intracultural

experience, but also encourages them to explore the common treasure of all human beings. For example, before writing the thesis I didn't know the story of Ye Xian. I didn't know there is such a beautiful Chinese story sharing also many aspects with *Cinderella*. The similarity between *Cinderella* and *Yexian* creates the intertextuality and resonance. Although they share so many elements, the interpretation is not so similar in their specific cultural context. The family structure and concept play a key role in Ye Xian's fate. She is not ill-treated by her stepmother because the absence of the male in one family means that, as a member of the house, she also has to take male's duties. The polygamy in China means to provide more possibility to have more labors for work and war.

The fairy tale is an ideal source for reinterpretation and rewriting. Because of its worldwide popularity, the fairy tale has inspired many new narratives, often delivering questions as well as answers in terms of each society's morality, beliefs, religions, sexual orientation, and gender equality. This is the case of Perrault's *Little Red Riding Hood*, which is influenced by Cristian ideology, while *Old Tigress Woman* involves Buddhism and Taoism, which coexist in China.

In many conventional fairy tales, women play an important role in the development of stories. This doesn't mean women control their life. They are like the chess figures – patriarchal mechanism. They are bonded by patriarchal society. However, in the contemporary rewritings and adaptations, even though the women shadow the men, their glory and light are still with them. what's more, the women in the contemporary rewritings become stronger and more complete.

It is impossible to separate women's writing from the contribution to the fairy tale. The collections of the Grimm Brothers are treated as the "authentic" or "canonic"

versions, influencing generations of people. It can be noticed that with the development of human society, some universal moral values seem to be out of fashion or even “wrong” in current society. The growth of awareness of gender equality, feminism, etc. gives rise to the urge for fairy tales to have a changed morality. People would like to restore or correct the bias in the traditional fairy tales by retelling them in different forms. Therefore, traditional fairy tales have been modified with modern ideology and mentality by contemporary writers to narrow the gap between “improper” morals of traditional tales and the morality in modern society.

Since the gender stereotypes used in traditional fairy tales can't mark the standards of the social function of man and woman, vast changes made by feminist activities have influenced the fairy tale. People started to reevaluate the heroines and their “happy endings” from the perspective of feminism. The bold efforts challenging the tradition in fantasy and reality lead to a thoughtful, sensitive, and radical approach to the long-entrenched tradition of patriarchal fairytales.

Women started to create their own canonical tales making them closer to their lives, sensing them and regenerating them. They transformed the tales for themselves and their times. This is the case of Angela Carter's *The Tiger Bride*, which was analysed in chapter three.

In addition to literature rewritings, the fairy tale readapted into movies, gives attention to the traditional romantic fairy tales from yet another different perspective. Adaptation is omnipresent within and across genres. Having developed for so many years, the standards of adaptation have also been changed from fidelity to the original version to diversity and recreation. In fact, the change of the standards of film adaptation is very similar to the rewriting in literature where the intertextuality comes

along with the presence of hypertext and hypotext bringing audiences a strange but familiar experience. Adaptation does not have to show the fidelity to the original in all levels and it should serve for the “narrative” itself. *Maleficent* (2014) and *Frozen* (2013) are examples of contemporary film adaptation of the fairy tale, which are examined in chapter two.

Those ancient tales and stories can't be forgotten. The continuity will still happen with new moralities, esthetics and social values. Those stories reveal our history and lead to the future. More efforts should be done to protect those tales from different cultures and make them circulated again. Thus, we would know the past and learn from it. What's more, the interaction of the fairy tale between different cultures will guarantee a smooth intracultural communication between various groups. As a Chinese saying says – Agree to disagreement, the fairy tale can be a perfect icon among all the literatures to have a peaceful talk. By the hand of the fairy tale equipped with modern rewritings, I believe many social issues can be prevented and resolved.

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