5-12-2015

If the Shoe Fits: An Analysis of Historical and Contemporary Adaptations of *Cinderella*

Heather Dupont

Follow this and additional works at: http://vc.bridgew.edu/honors_proj

Part of the Critical and Cultural Studies Commons, and the Gender, Race, Sexuality, and Ethnicity in Communication Commons

This item is available as part of Virtual Commons, the open-access institutional repository of Bridgewater State University, Bridgewater, Massachusetts.

If the Shoe Fits: An Analysis of Historical and Contemporary Adaptations of *Cinderella*

Heather Dupont

Submitted in Partial Completion of the

Requirements for Commonwealth Honors in Communication

Bridgewater State University

May 12, 2015

Dr. Jessica Birthisel, Thesis Director
Dr. Jason Edwards, Committee Member
Dr. Maria Hegbloom,Committee Member

Chapter One: The Many Interpretations of Cinderella

Cinderella stories have been around for centuries. Each adaptation, while following a similar premise, explores and presents various themes, creating an adaptation different than those that came before it. In American culture, these stories have been transformed into many works of art, including paintings, television shows, movies, poems, books, stage presentations, and songs. Each adaptation depicts the Cinderella character in a different light. Even princess fairy tales today are just as likely to get mocked as they are to get praised. Sara Bareilles, for example, set the tone of an atypical, unmotivated Cinderella in her song *Fairytale*: "Cinderella's on her bedroom floor/ She's got a crush on the guy at the liquor store/ 'Cause Mr. Charming don't come home anymore and she forgets why she came here" (Bareilles, 2003). Bareilles (2003) sang of a not-so-happy-situation that Cinderella had unfortunately faced when her happy ending did not work out as she expected it to. Disney's The Cheetah Girls revealed that they did not want to their lives to turn out as Cinderella's had in their song *Cinderella*: "I don't wanna be like Cinderella/ Sitting in a dark, cold, dusty cellar/ Waiting for somebody to come and set me free. I don't wanna be like someone waiting/ For a handsome prince to come and save me/ On I will survive/ Unless somebody's by myside/ Don't want to be no, no, no one else/ I'd rather rescue myself" (Robbins and Savigar, 2003). Photographer Dina Goldstin's widely shared photo essay called "Fallen Princesses" also depicts the falsehood of the notion of the happily ever after.

While many of the critiques are humorous, scholars such as Orenstein (2011) highlight more serious repercussions that princess culture could have on women and girls in society. If modern songs allude to the negative aspects of a Cinderella story, why has this story returned time and again through various adaptations, particularly when so many of the gender stereotypes within the story feel outdated in the contemporary context? It was Disney who introduced the

Cinderella story to mainstream audiences 65 years ago, and the film company has kept the tale current in a variety of adaptations including 2014's *Into the Woods* and this spring's live-action Cinderella film. In fact, Disney had been responsible for keeping the Cinderella story alive through its various adaptations, commercializing and materialistic motives (Ashbrook, 2015). The excitement in the classic fairy tale was reignited in 2015 when Disney debut a live-action adaptation of their classic animated film. Jack Zipes, a fairy tale scholar commented in NPR that the reason this story remains so appealing to a diverse audience is because the Cinderella character is relatable (Ashbrook, 2015). She experiences social situations, including class struggles and family dysfunction that viewers have experienced in their own lives as well. This is seen in situations where individuals are not able to freely speak their mind, or when individuals in authority restrict access of power to their subordinates. This Cinderella-like concept was seen when all individuals were children as well. In these situations they were not taken seriously when they expressed their ambitions and they were forced to do chores around the house. Also, traumatic events and dysfunction in a family setting is one factor that every individual would understand, even if the dysfunction is not to the extreme level that Cinderella experienced (Ashbrook, 2015). These are some of many reasons why the Cinderella story has maintained its luster over generations.

While many audiences adore the timeless rendition, there are individuals that criticize the story as well. According to McVeigh (2015), Americans are more open to Disney's recent portrayals of "strong, feisty heroines" that young children are able to look up to. Disney's latest *Cinderella* (2015) did not "pass the role-model test" as past Disney heroines Rapunzel and Merida had (McVeigh 2015, p. 1). The test included characters making decisions to craft their own destinies through confident, assertive actions as opposed to Cinderella's relatively passive

reputation. Instead of criticizing Cinderella's true actions, the actress playing Cinderella was criticized by her very small waistline, which could give girls an unrealistic vision about what a princess and woman should look like. While beauty image is not the theme of this paper, it is important to note that modern audiences have become sensitive to visual messages that dictate how a perfect woman should be portrayed. Ornstein (2011)'s book *Cinderella Ate My Daughter* addressed issues of society's expectations of girls. In this book, Ornstein (2011) said that before girls are even born, as soon as their sex is officially determined, girls are put in a different category than boys: pink onsies with a pink nursery is made, dolls are given as the girls grow up, and if, for whatever reason, a girl enjoys playing more hands-on games than "princess" on the playground, boys question their entertainment choices and thus force young girls to become "girlier." As these girls grow up, they're faced with an expectation that they have to be perfect and feminine like a princess.

Some positive messages that McVeigh (2015) conveyed from the newest Cinderella film was that "children learn about themselves, other people, and the world in general based on what they see and hear. Kids absorb lots of messages from media sources, such as TV commercials, cartoons, and books." As Birthisel (2014) summarizes, children's texts, including princess movies, can have a socializing effect and reinforce for children certain ideologies based on gender and power. Sometimes the underlying messages are subtle… but over time those media messages can change how kids think and behave" (p. 2). Crocker (2015) reiterated that Cinderella in *Cinderella* (2015) saw the world as it could be, which could be a life theory that kids could absorb into their own lifestyles as McVeigh (2015) explained earlier.

Despite the opinions of the newest Cinderella adaptation, the variations and adaptations have substantially changed since the first recorded variation of Cinderella in 850 A.D. It is

important to note the differences in the adaptations to understand the significance of the changes. While multiple variations and adaptions of each fairy tale, especially Cinderella, exist, it is imperative to know why these adaptations occur, but most importantly how and why each adaptation varies from the next. With this thesis, the representations of economic class, gender, sexuality, character roles, and overall plot will be explored and analyzed, as many of the historical setting film stories honor the original premise and setting, but contemporary setting adaptations change it up a bit. For example, in some contemporary versions, "Cinderella" isn't working to go to a ball, instead she is working to get into an Ivy League University, or is working to dance in a professional setting, and a growing love story finds itself into her efforts to achieve her goal. Specifically, each category will be analyzed in regards to the time period that each film representation takes place in, as well as each adaptation's intended target(s). This project will seek to answer the following questions:

> *RQ1:* What makes each adaptation different? Why are the adaptions different in similar settings (historical settings, contemporary settings)?
>
> *RQ2:* What is the significance of the change in character shift as each character travels through time?
>
> *RQ3:* How do characters experiencing a time traveling component fit in with the contemporary culture?

Methodology and Archive

This project will be broken into two parts. The first part consists of a qualitative textual analysis of twelve Cinderella story films from the last twenty-five years to see how the representations change based on the time period the adaptation is set in. This will be conducted through a textual analysis of each film, which are listed below:

a) Historical (Period) Setting

    i)   *The Magic Riddle (1991)*

    ii) *Rodgers & Hammerstein's Cinderella (1997)*

    iii) *Ever After (1998)*

    iv) *Cinderella (2000)*

    v) *Ella Enchanted (2004)*

    vi) *Happily N'Ever After (2006)*

    vii) *Into the Woods (2014)*

    viii) *Cinderella (2015)*

b) Contemporary Setting

    i)   *A Cinderella Story (2004)*

    ii) *Falling for Grace (2006)*

    iii) *Another Cinderella Story (2008)*

    iv) *Rags (2012)*

Part two of this project includes a textual analysis of season one of ABC's show *Once Upon a Time*, which debuted first in 2011 and is still on the air; Disney's *Enchanted* (2007), and *The 10th Kingdom* (2000), a TV mini-series aired on NBC. This analysis will allow for a better understanding of the character's personality shifts as each character travels through time between different time and location settings, as the time-travel piece allows for an examination of each character's intertwined stories. This adds a different element of understanding of how cultural context shapes the representations of classic characters. Various communication and cultural studies theories will lead this project, including framing theory, and feminist theory.

The first theory that will be useful to this analysis is framing theory, particularly its sociological roots. According to Goffman (1974) individuals rely on "primary frameworks" which help them to classify new information based on shared understanding of how a society works (p. 24). Frames are culture-specific, meaning that they make reference to something that already exists within a society (van Gorp, 2007). Additionally, how an issue is framed in media can have strong implications for how audiences perceive that issue and for how important they consider that issue to be (Tewksbury & Scheufele, 2009, p. 25). Framing theory is important to this analysis because it allows us to consider how the presentation of a character or a storyline can shape audience expectations about gender, and societal expectations, as well as how this presentation relates to cultural context. In addition, an audience has expectations on how Cinderella's story should end based on collective familiarity with the fairy tale.

A feminist cultural studies approach has also shaped this project. By analyzing these fairy tale adaptations, we can consider the ideologies they reinforce. Durham & Kellner's (2006) definition of ideology is especially useful in that it reminds us that "ideology forces readers to perceive that all cultural texts have distinct biases, interests, and embedded values" and that these often represent "the values of the dominant social groups" (p. xiv). As they point out, "the concept of ideology accordingly makes us question the naturalness of cultural texts and to see the prevailing ideas are not self-evident and obvious, but are constructed, biased, and contestable" (p. xv). In regards to Cinderella films, viewers have a preconceived expectation about who Cinderella is prior to viewing the film. They have expectations of actions she should or should not be doing as well. This analysis will pull out these expectations and help us see that the ideologies are both reinforced and challenged in these adaptations.

Before entering into my own analysis of contemporary Cinderella texts, I will use the next chapter to explore the origins of a Cinderella story, the distinction between folk and fairy tales, and to discuss the key elements that could help define a fairy tale genre.

Chapter Two: The Origins of a Classic Tale

Fairy tales are timeless and geographically boundless. They have been around for centuries, experiencing a variety of adaptations based on the culture from which they originated. This section will explore the origins of fairy tales, intended audiences, common types of fairy tales and the differences between the most popular types, which will help the reader to understand Cinderella variations, and how each has transformed over the years.

Across generations, publishers and authors such as the Brothers Grimm, Charles Perrault, Marie-Catherine d'Aulnoy, and others collected and rewrote more than 200 fairy tales, each of which has multiple variations and narratives allowing people of all ages to relate to each tale. American audiences are most familiar with the Brothers Grimm adaptations of fairy tales, yet all variations share uniting characteristics. According to Tsitsani (2012), a fairy tale includes specific elements, such as "hereos and villians, a storyteller, a distant past, and a clear start and ending." This is known to Stark (2010) as the tale's "superstructure." This superstructure is the audience's expected structure of the story; it is the definitive characteristics that inform a reader that a fairy tale is about to occur. This superstructure is found in every fairy tale, but it's the Cinderella superstructure that will be the focus of this chapter. Fritzsche (2012) mentions that "the fairy tale ignites a double quest for home: one occurs in the reader's mind, the second occurs within the tale itself," as each tale features a character's quest to fix something important in his/her life (p. 57). Through these tales, people are able to connect their own experiences with the character's struggle, and therefore can even understand how to improve their own situations simply by reading a fairy tale. Dieckmann (1997) states that the first recorded fairy tales were from civilizations such as in India, Sumeria, and Egypt. Many people believe that fairy tales originally targeted children as the intended audience; however, these tales were originally passed

down through word-of-mouth based on specific issues that the society faced at the time. If children happened to hear these stories, it was because they were around their parents when the stories were told (Zipes, 2013). The reason why many of these stories were not originally intended for children was due to the dark nature that many of the variations possessed. Later on, these "tales were rewritten and made into didactic fairy tales for children so that [the children] would not be harmed by the violence, crudity, and fantastic exaggeration of the originals," and so that the children were set up to learn certain morals from the tales (Zipes, 1992, p. 15).

The phrases "fairy tales" and "folktales" are often confused and used interchangeably. The two story types differ in a number of ways, but their story structure is one sure determining factor when classifying the story into a "folktale category" or a "fairy tale category." Folktales are a subsection of folklore, in which myths about a culture are expressed and explained to those viewing them. According to Bottighiemer (2006), folktales are typically said to "reflect the belief system [of a specific time period] and the world of their intended audience" (p. 211). The characters involved are also those of an everyday setting: ranging anywhere between the status of a priest, a husband and wife, and even peasants to lawyers or doctors. Bottighiemer (2006) adds that the tales typically have dystopic endings in which the character starts from a lower point in life, rises to a higher point, and then falls again (p. 211). Typically the tales would center on a character rising to gain wealth, which has been defined in culturally specific ways. When folktales were told a couple hundred years ago in the country sides of Italy, the "wealth" typically involved obtaining land to increase a class status. Those in the city, however, would mention money as the intended wealth in the folktales (Bottighiemer, 2009, p. 18-19).

Through the years, folktales began to add elements of magic and mystical creatures to the storyline. These tales were termed "fairy tales," and the genre has continued to evolve into a

variety of adaptations today. Zipes (1992) explained that fairy tales were created to "[reflect] the change in values and ideological concepts in the transitional period between feudalism to early capitalism" (p. 7). Marie-Catherine d'Aulnoy termed fairy tales accidentally in her collection of stories called *Les Contes Des Fées* (1697)*,* which was later translated into "Fairy Tales" (Zipes, 2011, p. 226).   d'Aulnoy was one amongst many women who originally told fairy tales. The majority of the fairy tales were told by women, as certain elements were incorporated into the stories to explain parts of the women's lives. One example of this is childbirth. Fairies were used in these tales during the entire "reproduction period to determine the outcome of the pregnancy by providing or withholding aid to mothers-to-be" (p. 226). These tales would be told to give good news, or bad news about a pregnancy. Fairy tales have been transformed by both "common non-literate people and by upper-class people from a simple brief tale with vital information" by the tale tellers (p. 222). The tales were told so that the people in both classes were able to "express perceptions and to satisfy their needs and wants in society" (Zipes, 1992, p. 5). The magical elements that d'Aulnoy discussed reflect back to Stark (2010)'s notion of the fairy tale superstructure.

Fairy tales also differ in plot and structure from their folktale counterparts. In fact, there are two major subsections in which a fairy tale can fall into: restoration fairy tales, or rise fairy tales. Restoration fairy tales focus on human beings:

> They begin with a royal personage- usually a prince or princess, but sometimes a king or queen- who is driven away from home and heritage. Out in the world, the royals face adventures, undertake tasks, and suffer hardships and trials. With magic assistance they succeed in carrying out their assigned tasks, overcoming their imposed hardships and enduring their character-testing trials, after which

they marry royally and are restored to a throne, that is, they return to their just

social, economic, and political position. (Bottigheimer, 2009, p. 10)

These fairy tales are said to be of longer length compared to their rise fairy tale counterparts.

This is because restoration tales typically have more complex storylines. Some morality tales, or

folk tales with an intended morality component, "adopt" the restoration fairy tale structure, but

do not include magic as a factor, whereas restoration fairy tales do.

The second most common fairy tale substructure is that of the rise fairy tale. "Rise fairy

tales begin with a dirt-poor girl or boy who suffered effects of grinding poverty and whose story

continues with tests, tasks, and trials until magic brings about a marriage to royalty and a happy

accession to great wealth" (Bottigheimer, 2009, p. 12). Fritzsche (2012) said "these fairy tales

indicate a socialization process and acquisition of values for participation in a society where the

protagonist has more power of determination," meaning that the character undergoes different

trials to bring him/her from one social standing to the next level (p. 57). Rise fairy tales center

around the story of a human, and animals are occasionally thrown into the plotline for

explanation purposes, or to aid a character to make plot-altering decisions (Bottigheimer, 2009,

p. 12). One example typically considered to be a rise tale is the story of Cinderella. This is a tale

that has undergone substantial narrative changes throughout the centuries in order to arrive in the

Disney version of the story that American audiences are likely most familiar with today.

The Evolution of Cinderella

Cinderella stories are seen to be tales in which a character moves from "rags to riches"

through her love story with a prince. Scholars like Jane Yolen, however, see the story in a

different light.

"Cinderella" is not a story of rags to riches, but rather riches recovered; not poor girl into princess but rather rich girl (or princess) rescued from improper or wicked enslavement; not suffering Griselda enduring but shrewd and practical girl persevering and winning a share of the power." (as cited in Dundes, p. 148)

Yolen, in arguing that audiences should keep in mind Cinderella's privileged origins, shares a premise to the Cinderella tale that many individuals typically overlook due to preconceived expectations that the Disney version imprinted in the individuals' minds. While that adaptation is well-known to American audiences, it is important to understand how the first recorded Cinderella story has transformed into the various film adaptations today. It is also important to note how the adaptations are different to determine why the variances are significant.

The first recorded version of what is now known as a Cinderella story was that of *Yeh-Shen* in 850 A.D., "although the story has dated back since the Greco-Egyptian era" (Yeh-Shen, 2007). With the author unknown, *Yeh-Shen*'s story begins with Wu, a chief with two wives, who had each given birth to a daughter. Yeh-Shen was left with her step-mother after her own mother passed away. Due to her beauty and excessive kindness, Yeh-Shen was not liked or treated well by her step-mother (Traditions- Myths and Legends, n.d.). As she grew older, Yeh-Shen was given more responsibilities than her step-sister. She had a best friend who was a fish. When her step-mother learned of this friendship, she disguised herself as Yeh-Shen, drew the fish to the shore, and killed and ate the fish. Yeh-Shen wept and as she did so, an "old wise man wearing the coarsest of clothes and with hair hanging down over his shoulders" told her about the magical powers that the frog's bones possessed; that if she really needed something, one time only, she would just wish it upon the bones and it would come true (Traditions- Myths and Legends, n.d.).

Yeh-Shen hid the bones and months later, her step-mother and step-sister left for the Spring Festival without her, as her step-mother feared Yeh-Shen would be matched with a partner and her own daughter would not. Wanting to experience the festival for herself, Yeh-Shen used her wish on the bones for clothes to wear to the festival.

> Suddenly she was wearing a beautiful gown of azure blue with a cloak of kingfisher feathers draped around her shoulders. On her feet were beautiful slippers. They were woven of golden threads in a pattern of scaled fish and the soles were made out of pure gold… she was warned not to lose the slippers. (Traditions-Myths and Legends, n.d.)

When she arrived at the festival, everyone's attention was on her. Yeh-Shen fled from the festival when she thought her step-mother and step-sister were about to recognize who she was. While she fled, she lost one of her slippers. She returned home in her rags and hid her remaining slipper. Meanwhile, the slipper was sold to the king, who declared that the owner of the slipper would be his wife. He led a search that made all of the women in the village try on the slipper.

Late that night, Yeh-Shen went to retrieve her slipper, but was arrested by the king's guards. She tried to convince them that the slipper was hers, and to prove it, she had the other at her house. The king was struck by her beauty and followed her back to her home, where she brought out her other slipper. The two were then married. Her step-sister and step-mother were banned from Yeh-Shen's life, "and were forced to continue to live in their cave until the day they were crushed to death in a shower of flying stones" (Traditions- Myths and Legends, n.d.).

Yeh-Shen was an interesting first-recorded spin on the fairy tale because the girl took it upon herself to go out and get her slipper, instead of waiting for the king to come to her. The variation also included the demise of her stepfamily, which wouldn't be seen for another 900

years or so. Many of the Cinderella stories following this variation typically come to an end after the king/prince finds Cinderella once again, and this story made sure to include her stepfamily's fate years later.

Contemporary Literary Adaptations: Charles Perrault and the Brothers Grimm

Since Yeh-Shen, Cinderella stories had been told and written in countries around the world. The versions most familiar to Western and American audiences are from Charles Perrault and the Brothers Grimm. Perrault wrote his variation of *Cinderella* (*The Little Glass Slipper)* in 1697. This was said to have been the greatest influence for Disney's 1950 animated *Cinderella* (Kelley, 1994).

In Perrault's (1697) version, Cinderella's father was alive, although he refused to acknowledge the mistreatments that his newest wife placed upon his daughter. Cinderella was forced to work and sleep by the cinder and ashes, allowing her oldest stepsister to nickname her "Cinderwench." Her youngest stepsister, however, did not participate in this harassment. When the sisters were invited to the prince's ball, they left without Cinderella, leaving her in tears from the lack of opportunity to join them. Her fairy godmother appeared and transformed a pumpkin into a carriage, mice into horses, a rat into a coachman, and lizards into lackeys. Upon her request, Cinderella's rags were transformed into a silver and gold gown accompanied with glass slippers. She set off to the ball with one instruction: leave by midnight, or everything will change to what it was beforehand. When she arrived at the ball, the prince focused all of his attention on her, and after "wooing" the other guests, including her own stepfamily, she returned home before midnight, asking her fairy godmother for one more chance to attend the ball the following night. The next night, her fairy godmother improved Cinderella's attire and sent her off to the ball again. She received the same welcoming from the prince at the ball, and enjoyed it so much that

she lost track of time. At midnight, she ran out of the ball losing her glass slipper on the way out. When she returned to her house, she was dressed in rags and the carriage, horses, lackeys, and coachman were transformed into their original states. A few days later, due to a royal decree, the slipper was brought to her house. After trying the slipper on her stepsisters' feet, Cinderella asked to try it on. It was the perfect fit and her godmother appeared to transform her into her outfit from the ball. She married the prince a few days later, and married her stepsisters off to a couple of the men of the prince's court at the palace (Perrault, 1697).

The Brothers Grimm's variation of Cinderella was similar to Perrault's version; however, their interpretation brought darker elements into the tale to emphasize the moral of the story. Published in 1812, this variation, while following a similar structure, differed mostly through relationships between the characters, the amount of balls the Cinderella character attended, and the goriness the Brothers Grimm included in the story. In this version, a girl, who would later be nicknamed "Cinderella" due to her dirty appearance, wept by her mother's death bed. Her mother promised that whenever it was needed, she would be by Cinderella's side. After her passing, Cinderella's father married another woman. Both of Cinderella's new stepsiblings picked on her, and when they were invited to the ball, her step-mother deliberately kept Cinderella from attending it by forcing upon her various chores. Cinderella was able to get the help from birds to complete the chores, but when they were done she was told she could not go to the ball. That night, she prayed to her mother and was given a gold and silver dress with silk slippers in response to her prayer. After gaining the prince's attention at the ball he walked her home but she jumped in a chicken coop to escape him. Her father was called upon to find out the name of the girl, and he asked "Is it Cinderella?" The next night, Cinderella repeated the same routine, with a more beautiful dress, and a different location to hide when the Prince asked her

name. She hid in the garden on the second night, and again her father was called upon to name the girl. He once again asked "Is it Cinderella?" and again couldn't find her when he searched for her. The third night, she repeated the same routine, with a once again improved dress and gold shoes, but ran away from the prince instead of letting him escort her home. The prince set up a trap that caught Cinderella's shoe when she ran away. The prince ordered all women in the kingdom to try on the shoe, and the stepmother ordered her oldest daughter to cut off her toe to make it fit. The shoe fit, and the prince took her with him, but was stopped by two pigeons singing "…there's blood in the shoe/ the shoe is too tight/ this bride is not right." She was brought back to the house, and the other sister was told to try it on. However, the younger stepsister's heel didn't fit in the shoe. Her mother gave her a knife, and told her to cut off her heel. She, too, did as her mother demanded. The shoe fit, and the prince took her on his horse and rode away with her. But the pigeons repeated their song, and the prince returned the girl. Finally, Cinderella tried on the shoe, and after observing it was a perfect fit, married the prince. At the wedding, her stepsisters had their eyes pecked out of their heads because of their lies and wicked nature (Cinderella, 1812).

In just two-hundred years, these written variations were so different and had created hype once they were published. If a story can change so much in just two-hundred years, how then have they been transformed after another two hundred years, especially when there has been an increase of technology allowing for these adaptations to be portrayed in film and television variations? This thesis will be exploring how Perrault and Brothers Grimm's versions of Cinderella stories transformed into more contemporary film and television portrayals.

Adaptations

For modern audiences, it was Walt Disney Productions' 1950 animated classic *Cinderella* that introduced the story to a film setting. Once the Disney variation was transformed to the screen, many film adaptations have followed the trend, carrying the Cinderella story and transforming it to include modern motives, relationships, and aspirations. Disney's *Cinderella* (1950), for example, shared a similar story line with Perrault's (1697) version. In fact, filmmakers have been using literary ideas to produce their films for over 90 years. "Novel and film can share the same story, the same 'raw materials', but are distinguished by means of different plot strategies which alter sequence, highlight different emphases, which in a word defamiliarizes the story" (McFarlane, 1996, p. 23). This means that film makers can "frame" the story in different ways, providing a unique and contextual spin on each new iteration.

This means that similar storylines in literary are shared on screen, but in order to create a film or television show, a change has to occur to bring out that storyline. The change occurs because in a novel, a smooth transition occurs with the word flow. In movies or television shows however, the transition is made through different scene changes, which could affect that smooth transition the novel had. These scene changes are also responsible for differences in plot change. The reason behind the plot change is due to the scene cuts. An important aspect of the novel's plot might not fit well into the film or television's scene, and therefore could be cut out causing a difference between the two. Other visual elements help to transform the story in addition to scene changes. These elements include sets and costumes which, together, allows for the viewer to see how a setting might be described in a book, and might enable the viewer to completely understand a character's entire personality by simply having a glimpse of the character in a pivotal moment in the film.

Zipes (2011) said that fairy tales, specifically, had gone through an active and long adaptation process. These stories began through oral tales and as time passed, were transformed into a written story, and eventually into films, poems, theater presentations, songs, and more. These transformations occurred due to the boom of the multimedia culture, where the television allowed TV viewers to experience a similar sensation to that of a fairy tale narrator, in that suddenly, those on the TV were more relatable as their own point of view was uncovered (Zipes, 1992, p. 17).

Beyond just the change in storytelling format over the years, representations within the fairy tales have all evolved based on changes in a culture's social, cultural, and political context. In fact, the fairy tale representations have been framed over the years that many of the contexts fall under a particular scope. For example, Cinderella stories have typically been said to be stories of a poor girl rising up in a social class to marry a prince. While the story can be framed from this angle, not every variation capitalizes on these elements. Instead, the story is transformed by producers taking on a new angle. By studying contemporary adaptations of Cinderella, this project contributes to our understanding of the relationship between culture, representation, and ideology, particularly how ideologies "support the interests of the reigning economic, gender, race, or social groups who are presented positively and idealized" (Durham & Kellner, 2006, p. xv). This is especially important because of changing attitudes about the role of women in our culture, largely due to advancements stemming from second-wave feminism. Throughout the years, gender roles have changed in real life and on screen. Women today have more rights and freedoms than women a century ago had. With the change in roles and responsibilities that women have encountered over the years, films and novels have adapted to reflect this change. Feminism became an important factor in many people's lives, as it strove for

equivalence between males and females. Kelley (1994) said that earlier fairy tale adaptors (such as Charles Perrault and the Walt Disney Company) followed male-dominant patterns in their literature and films. Men, for example, had all the power but could and did not express feelings, whereas the women in the featured films had no power, yet were incredibly expressive. Costanzo (1992) cited Christine Gledhill's theory of the feminist approach. Gledhill said "'Women as women' are not represented in the cinema. It's not that movies have no female roles, but that these roles too frequently are stereotypes, that they are presented from a male point of view, as an object for men's eyes" (p. 70). This means that women who are presented in the films are shown to be homemakers, not necessarily the "go-getters" that several contemporary films like to portray. Grandy (2010) supported this theory through a textual analysis of films made in the earlier 20th century of which portrayed a woman's life in both period and contemporary films. From this analysis, she found that the women who did have more of an opportunity to climb the economic ladder would instead choose to be with a man whom, without a doubt, would be able to support her.

It is important for adaptations to occur for viewers (in both literary and film contexts) to understand the changes that have occurred when an adaptation is created. In centuries since *Yeh-Shen* was written in China, *Cinderella* stories have expanded to well over 700 adaptations all around the world, all of which provide cultural norms in each adaptation (Kelley, 1994). As Zipes (2011) said, in order for a fairy tale to "continue to live," people must relay the story in any form they can so that the story will survive. Adaptations allow the stories to "stay alive." This thesis will compare Cinderella adaptations to understand how each superstructure varies, as well as to understand the significance of a time travel component when it is thrown into the

storyline. The next chapter will explore the elements of contemporary and period Cinderella adaptions.

Chapter Three: The True Elements of Cinderella Adaptations

When looking at adaptations of Cinderella over the last 20 years, one of the first observations you'll make is that some are set within historical time periods, and others have been adapted towards more contemporary time periods. It's not difficult to distinguish between the two types of adaptations. Two main indicators would be the setting and the attire. In the historical (period) adaptations, you're likely to see crinolines, hoops, and corsets as an accessory to the typical woman's formal outfit. In addition to these pieces, bustles were used as an undergarment placed over the backside to accentuate each woman's features (Crinolines, crinolettes, bustles and corsets from 1860-80, 2015). If this was the fashion that the adaptations showcased, the time period was said to be between 1860 and 1880. Gibson (1998) said that a woman's attire was purposefully set to restrict a woman's "physical mobility. [This was because] tight corset lacing closed off her lungs and pinched her inner organs together," even her multiple layers discouraged her mobility (p. 3). Disney's *Cinderella* (1950) is a popular period adaptation that helped to distinguish time periods through the character's attire. Cinderella's signature blue gown was complete with crinolines and a corset, while her stepsisters wore bustles on their dresses.

The contemporary Cinderella story adaptations, however, take place between the years 1990-2010, which is coincidentally the time period in which they were released. A notable change between period Cinderella adaptations and contemporary Cinderella adaptations is that Cinderella's ultimate wish does not include the prince to begin with, meaning that she does not work to go to a ball to meet the prince. Instead, she has other driving motivations that dictate her choices. Outfits are also modernized in the contemporary adaptations. Since the 1990s, ball gowns are typically only used for special occasions, including (but not limited to) weddings,

proms, and "coming out parties" such as quinceaneras or cotillions. On occasion, evening gowns will be worn when attending a classier party or venue (including an opera). However, day-to-day attire does not require bustles, crinolines, or corsets. Since the mid-1800's, women have gained more rights and more responsibilities, especially post World War I and II (Grandy, 2010). Women have careers outside of the home and support their own families. This change has led to a fashion change as well: on a typical day, a woman will wear jeans, a comfortable shirt or sweatshirt to accompany it, sneakers or flats, a skirt, leggings, or outfits suitable for her place of employment. Because women have careers and other reachable aspirations outside of family life, they have a sense of independence, and this independence is not driven by who they are in a relationship with.

Although the Cinderella adaptations analyzed in this chapter are set in different time periods and look different in terms of setting and costuming, this analysis identified several interesting themes that transcended time period and challenged some ideologies typically associated with Cinderella stories.

Cinderella unmasked: Obedient, honest, and witty

Many women in the late 1800's had a specific role in society. Gibson (1998) said,

"Women were to be passive bystanders, submitting to fate, to duty, to God, to a man. A really sensible woman feels her dependence. She does what she can, but she is conscious of her inferiority and therefore grateful for support… true feminine genius is ever timid, doubtful, and clingingly dependent; a perpetual childhood." (p. 3)

Similarly, Cinderella has been constructed as a kind girl who, after experiencing the death of her parents, was forced to live in her own home with an unpleasant stepfamily. She was seen to be

obedient no matter how terrible her situation was, and was treated almost as a slave by her stepfamily. Within the films in this study, several themes arose related to this synopsis. These themes included the use of a façade to bring out Cinderella's more expressive side, and several examples wherein the value of sheer obedience was questioned. In some adaptations, she is not obedient by choice: instead, obedience was cursed upon her when she was an infant. In others, she is outspoken and openly expresses her educated views of the world. In the period adaptation *Ever After* (1998), Danielle grew up as an excited child with a big, loving heart. Her father encouraged her to have confidence and she was raised to express her thoughts. Even when her father died, she did not hesitate to express what she was thinking, even if that meant receiving a slap or worse from her stepmother. While her thoughts and actions resulted in abusive punishments from her stepfamily, one reason that the prince fell for Danielle so quickly was her expressive personality. *Ella Enchanted* (2004) and *Rodgers and Hammerstein's Cinderella* (1997) are more examples where the Cinderella characters' first encounter with the prince was marked by a boldness or sassiness that the prince finds attractive. This attraction was interesting because men of the time period have been portrayed to fall for more reserved women instead of women who openly expressed their opinions. In *Rodger's and Hammerstein's Cinderella* (1997) for example, even Cinderella's stepmother advised her daughters, "Whatever you do, do not show the prince how clever you are. Men hate it when they know you're smarter than they are." To the stepmother's dismay, that boldness and wit was exactly what the prince wanted in his future bride.

Another factor that contributed to the Cinderella character's bold first meeting with the prince is that in many variations, their first meeting was outside of the palace walls. The first meeting was also outside the confinement of Cinderella's home where she was free to express

her thoughts as she pleased. When first meeting the prince, Cinderella was typically unaware that he was the prince, and he was under the impression that she was someone else too. In *Ever After (1998)*, Danielle and the prince met under harsh circumstances. Without seeing his face, Danielle threw apples at him to stop him from stealing her horse. The next time they met, she was wearing a proper gown and pretended to be someone she was not to get one of her housekeepers from imprisonment. From then on, she openly expressed her every thought with the prince and he became smitten with her. She even changed his mind on a lot of issues that he had been set on prior to their meeting. She had a strong personality and her persistence made him want to be a better person who made more fulfilling choices for his kingdom. Many of the adaptations do not explain why the Cinderella character and her prince were a great match. *Ever After (1998)* transformed Perrault's original plot in that way to give each character more depth, and also to allow viewers to understand why the characters react the way they do later on in the film, when the prince denies Danielle after her real personality was revealed. A similar situation occurred in *Rodgers and Hammerstein's Cinderella* (1997); the prince and Cinderella were at a market place upon their first meeting. The prince was disguised as a commoner when the two ran into each other, and she told him that she did not think the prince would treat his future bride like a woman [should be treated]. Similarly, when Ella met the prince in the marketplace in *Ella Enchanted* (2004), she immediately expressed her distrust and disgust of the prince, but especially of his fan club. Despite her remarks, the prince saved her immediately and their adventure began. A reason this outside meeting was significant was because women were not encouraged to be outside of the home setting in the late 1800's.

> The world of work was a rough world, where a man did what he had to in order to succeed, that it was full of temptations, violence, and trouble. A woman who

ventured out into such a world could easily fall prey to it, for women were [seen

to be] weak and delicate creatures. A woman's place was therefore in the private

sphere, in the home, where she took charge of all that went on. (Gibson, 1998, p.

1)

For the Cinderella characters to express the boldness that sparked an interest with the prince, she

had to be outside of her home. Otherwise, the exchange between the two never would have

happened.

     While the previous adaptations expressed Cinderella's boldness, the Cinderella character

is also seen as obedient. Sometimes, this obedience wasn't due to her choosing. Welter (1966)

even said during the historical period which Cinderella was set, that "submission was perhaps the

most feminine virtue expected of women," and that men wanted a woman who would obey him

(p. 4). Instead wholly of subscribing to these stereotypical gender ideologies of the 19th century,

these adaptations have explained different reasons why the Cinderella character might be putting

up with her abusive family, and that reason in this situation is simply that she was cursed with

obedience and had no other choice. In *Ella Enchanted (2004)*, Ella was given the gift of

obedience as a young child from a selfish, terrible gift-giving fairy. Her mother knew that while

obedience was a great characteristic to have, it also could make someone be taken advantage of,

and she did not want that for her daughter. Right before she died, she told Ella "what's inside

you will always be stronger than any spell." This adaptation was different in that Ella did *not*

want to obey other people's actions but had no choice in the matter until she morally could not

follow the demands of the people around her anymore. It was the only adaptation where an

individual's personal choice overruled a spell or curse. It was also the only adaptation when the

fairy godmother figure did not have Ella's best interest in conducting the spell, which plays

against the typical Cinderella superstructure, as Ella needed to settle more issues because of the fairy's magic in this adaptation. This is a significant example of a girl's ability to craft her own fate and is an important departure from the standard story. During the late 1800's, women were thought to be four characteristics: pious, pure, submissive, and domestic. Their place was inside the home and the only control a woman could have was the typical tasks inside the home (Welter, 1966, p. 4). Ella's situation reinforces the female superhero theory in the characters because it allows for girls to see that their own actions can make a difference in their lives.

Contemporary adaptions, which were not burdened with 19th-century gender expectations, still rustled with this idea of obedience and outspokenness as well. *Falling for Grace* (2006) was a contemporary Cinderella adaptation that highlighted the expectations of obedience, kindness, and identified the importance of cultural heritages. This movie also presented the importance of hard work and a higher education in a woman's life. This adaptation countered what others had in the past: Grace wanted to live a façade, and many of the typical Cinderella characters did not. In this film, Grace was the daughter of two Chinese immigrants living in Chinatown, New York. Her father worked around the clock at a local restaurant, and her mother worked in a sweatshop to support the family. Growing up, Grace did not have the most exciting childhood, and as a result worked hard to become successful in her career. Part of her responsibilities entailed finding information about famous cases and in doing so, she attended a high society function. Here, she was naïvely mistaken for a more famous Asian woman named Grace. Throughout the film, Grace did not give up the façade. Instead, she was forced to tell the truth when her brother revealed her and her family's identity to Andrew, the man Grace was falling for. Even though she did not reveal her true identity to him, she did reveal her true, generous personality, which was what Andrew fell for. She purposefully went on with the façade

because for her, it was nice to live without her daily burdens and be an unofficial part of a richer family for a little while. Grace was different than many of the other Cinderella characters because she chose to be acknowledged as a high-class individual instead of as herself, especially when she had a family that loved and respected her. After all, love and respect from family members was typically what Cinderella characters looked for in their lives as they were typically deprived of it.

The lesser known adaptation *Cinderella (2000)*, which only aired as a television movie, highlighted a Cinderella character who was not known to be obedient to her stepfamily. She was told not to do something and she would do it anyway. For example, she was told to not attend the ball, and to stay out of her stepmother's way. However, Zizolla learned that her stepmother was poisoning her father and therefore had to step in to keep her father from being murdered. When she attended the ball, she distracted the Dukes from giving attention to her stepmother by being quite forward with them for a lady of that time period. She interjected herself into the Duke's conversations and forced herself to be the center of attention. Her forward attitude was out of character for a typical Cinderella character, especially for one who was almost always known to not manipulate situations and who was known as a genuinely kind individual. Her motivation was that she had to save her father.

The Cinderella character always seemed to find herself in a situation where she was able to remove her mask and reveal her true personality, especially to the prince. She was seen as obedient, kind, and even expressive in many adaptations. In this situation, Cinderella challenges the stereotypes and ideologies that audiences typically view her as. In these adaptations, the Cinderella character shows that kindness is not the same as passiveness and that even obedience can be translated as loyalty. These characteristics help to explain her motivations for staying in a

place where she never felt loved, she never felt respected, and in a place where she did not feel fulfilled. What then were her motivations for wanting to go to the ball?

The Maiden's Motivations

For anyone living a similar life to Cinderella's family situation, a chance to escape would ultimately be the individual's top choice. When thinking of the generic Cinderella story, one often assumes that Cinderella's only desire was to be with the prince; however other motivations presented themselves in both period and contemporary adaptations. In all of the Cinderella adaptations, the Cinderella characters do have a chance to escape from the abusive family. These "chances" come in many forms: friends outside of the family who would gladly open their doors to the Cinderella character, resources such as horses that could physically bring her away from her family situation, or even a strong connection with the prince who could easily transform her life in a second if she allowed him to do so. However, there is often something stopping the Cinderella character from accepting these opportunities to change her life.

First, the Cinderella character stayed in the house that the stepfamily took over because she had a connection to both the house, and the staff that worked in it. In *Cinderella* (2015), Ella could leave if she wanted to. She took her horse into the woods and could have stayed with her former housekeepers as they all left on good terms with her. She however would not leave the house her parents raised her in as it possessed her happiest memories of her parents. When she did decide to leave for the afternoon, she fled to the woods where she met "Kit," the prince disguised as an apprentice. They became infatuated with one another, and this was when her motivation to attend the ball began. She wanted to spend more time with the man she met in the woods. Her reasoning behind wanting to meet Kit at the ball was what separated her from her stepsisters: her stepsisters wanted a royal title and Ella just wanted to be with the "everyday"

man she fell for in the woods. Throughout various adaptations, Cinderella's stepsiblings are portrayed in an exaggerated, over the top light. They typically wanted the prince or the royal status too much that the two become incredibly obnoxious when trying to obtain their desire. In *Cinderella (2015),* they are mean stepsisters but they are not overly obnoxious. While the stepsisters seem to be boisterous, Cinderella stories show that selfish motivations are not rewarded, but that selfless motivations are. This can be both positive and negative, but can mostly be a dangerous expectation for women. Women are always supposed to worry about others' interests, not their own. This is why it was most important that Ella wanted Kit, and she even told her stepsisters that they could have the prince because she was comfortable with her lifestyle as long as she was able to keep her house and have a loving family life. This is important because it helps to differentiate the character that the audience is supposed to root for, Ella, from the characters the audience is supposed to dislike: her stepfamily, just like Perrault (1697) described in his original story. *Rodgers and Hammerstein's Cinderella* (1997) set up a similar situation: that Cinderella promised her father to stay in that house, even though the maltreatments her stepmother made her question why she was still there. Danielle in *Ever After* (1998) was not so much attached to the house as she was the staff in it. Her attachment and devotion to the staff caused her to make strong decisions that ultimately changed the course of her Cinderella story. Her stepmother began selling their furniture and staff to make money. Danielle then dressed up as a pretense to get the staff member back, as he was a part of her family. This dedication to house and home took Gibson (1998)'s theory of domesticity a bit further in that while women in the late 1800's were expected to "make the home a special place, a refuge from the world where her husband could escape from the highly competitive, unstable, immoral world of business and industry," Danielle had her own motivations to work for a better

home life. Her motivations had more to do with loyalty and heritage than a devotion to feminine home making.

Next, Cinderella characters are motivated in some adaptations by the opportunity to have a night free of her stepfamily, or a night out, which contradicts the 19th- century notion that women had no desires outside of their domestic life. *Into the Woods (2014)* explored the Brothers Grimm variation. Much like Yeh-Shen, Cinderella only wanted to attend the festival. She wanted a night out: that was her main motivation. When the weeping willow tree near her mother's grave provided her with the accessories and attire necessary to attend the festival, she attended, danced with the prince, and then she fled near midnight three nights in a row. She explained that she lived a comfortable life, but she was surrounded by the wrong people; whereas he lived a life she would dream of, but she would never fit in with. This dilemma caused her uncertainty because she did not feel as though she fit in with either of the two options. How can one decide where he/she belongs if the only options this individual might have are two options the individual would not want to live with? The interesting thing about this film is that her happily ever after actually occurred once she and the prince separated and she was able to live a life in the middle of the two extremes: between the nightmare and the dream. Interestingly enough, her life had to be absolutely chaotic before she was able to have a happy ending. This was one scenario in the period/contemporary context Cinderella adaptations where the Cinderella character had a different happy ending than she was planning for. It turned out that what she desired might not have been what was right for her. *Happily N'ever After* (2006) is another film in which the desired outcome turned out to be unfit for the Cinderella character.

Cinderella (2000) explored this notion a bit further. In this adaptation, Zizolla never intended on getting a stepfamily; her father brought the new family to their manner without

notice one day, pretended to have more money than he actually did so that his new wife would marry him, and then confessed the truth after the family had already moved in. He was a distant relative of a royal, and therefore had an invitation to a ball that his new wife and stepdaughters decided to attend. The issue was that Zizolla's stepmother was upset that her new family did not have money that she thought they did, and jumped to the only conclusion she felt fit: to kill her new husband. In order to do this, she decided to poison Zizolla's father. Zizolla only attended the ball to keep her stepmother away from the Dukes of the kingdom, as the stepmother was still married to Zizolla's father. She also attended because finding a Duke would ensure that her stepmother would continue to poison Zizolla's father until he died. Zizolla did fall for the prince at this ball, but before she even danced with him, she charmed the older Dukes of the kingdom so they would not dance with her stepmother.

Contemporary films have made the Cinderella characters passionate about furthering their education, a motivation that was absent in period dramas due to women's lack of access to such opportunities in that era. *Ella Enchanted* (2004) was the only period adaptation that included a higher education factor in the storyline, as Ella[1] attended a community college. Contemporary Cinderella characters in *A Cinderella Story (2004)* and *Another Cinderella Story* (2008) acknowledged that an improved education has the ability to enhance a bad situation. Sam in *A Cinderella Story (2004)* only put up with her mistreatments so that she could afford to go to Princeton University. Mary in *Another Cinderella Story (2008)* put up with her guardian because she felt as though she had nothing else until she got her acceptance letter to the dance academy. In both cases, leaving their current situation was contingent upon the entry to the universities

---

[1] *Ella Enchanted* (2004) was a period adaptation with contemporary elements. In this film, contemporary accessories were added to period costumes and the characters attended college, specifically a community college. This was inconsistent with all other period adaptations as the Cinderella characters were not pursuing an education, never mind a higher education.

they both wanted to attend. The two did find their own "princes" on the way to achieving their goals, but finding the prince was not in their original plan. The original literary texts from both Perrault and the Brothers Grimm do not allude to the Cinderella characters having any bit of education, but modern younger audiences understand the importance of a higher education. They also know it is more achievable than marrying a prince, therefore realistically; these two adaptations speak more directly to the younger audience.

Other Cinderella characters in contemporary adaptations took more direct approaches to securing more money and status. In the contemporary Cinderella story *Pretty Woman* (1990), Vivian allowed her clients to tell her who they wanted her to be, and she would change to be this way. When she met Edward and he promised to pay her a substantial amount of money to be his escort, she was not only able to be herself, but she was able to voice her likes and dislikes. Edward's money allowed her to have higher-class contacts who helped to transform her appearance and work on her manners. His money allowed her to have opportunities that she never would have experienced, especially as she did not even have a high school diploma. These experiences consisted of a trip to an opera, a stay at a high-class hotel, and most importantly, the opportunity to stop working on the street. Even though she did not want to choose a life where money was a determining factor for her self-worth, she ended up choosing Edward in the end to help her pursue her own goals.

Charlie[2] in *Rags* (2012) understood the importance of working hard for his own dream career. Charlie wanted to be a professional singer, and he met many individuals on the way who were able to help him reach his goal. He befriended famous singers who allowed him access to

---

[2] Charlie was a male Cinderella character. Gender roles were swapped so that Kadee was the equivalent of Charlie's prince charming. Charlie's stepfamily consisted of his stepfather and stepbrothers who treated him as poorly as Cinderella's stepsisters and stepmother did.

more professional contacts and networking opportunities. These actions together helped him become a famous singer. Along the way, he found romance and the two became a "super-couple."

Interestingly enough, in these adaptations Cinderella's motivations were not decoupled from romance. In one way, shape, or form, the Cinderella character always managed to find romance while working out her personal motivations. This was seen true to all adaptations except for in *Into the Woods* (2014) in which Cinderella was able to reach her goal of getting out of her stepfamily's care, but she did not end up in love at the end of the story. In this way, though the films suggest some contemporary and progressive motivations for women, they still reinforce traditional ideological assumptions that women are only fully successful and whole when they engage in a heteronormative happily ever after.

Though meeting the prince isn't always Cinderella's motivation within these adaptations, his presence is still a prevailing component of the stories; however, the traits ascribed to the prince varied from a typical Disney image. The prince is just as important to analyze as Cinderella because his motivations allowed for the plotline to end up as viewers expect it to. These motivations led him to take specific actions which eventually led him to meet Cinderella for the first time. The prince is often times represented as a bored man who, upon seeing Cinderella, suddenly shows interest in the girl without even knowing who she truly was, suggesting in a role reversal that it is the Prince who is incomplete without a woman in his life; money and power alone cannot bring him happiness. As mentioned earlier, several princes desired anonymity in order to truly be themselves suggesting that men, too, feel constrained b patriarchal ideologies. This was seen in *Cinderella* (2015). Ella did not know she ran into the prince when she did in the woods. The two did not reveal their true names. The prince took it a

step further and disguised his job title. He became smitten with her when she shared her mother's advice with him: to be courageous and kind. Through these feelings he was able to recognize her at the ball where she learned his identity. She did not have enough time to tell him who she was before she took off running. The prince in this adaptation did not make his men find Ella alone, this time he actually went with his men and made them try the slipper on all of the women in the kingdom until he found Ella.

Second, there are notable father/son tensions driven by the king's desire for the prince to become a king. This was seen in *Ever After* (1998), *Ella Enchanted* (2004), and *Cinderella* (1950). In other adaptions, such as *Rodgers and Hammerstein's Cinderella* (1997) and *Cinderella* (2000), the tensions derived from the king demanding his son marry and produce an heir as soon as possible. One important exception is Cinderella (2015). In this film the prince admired his father. He expressed positive, adoring feelings towards his sick father and the two respected one-another, especially when the prince was told he could marry whomever he wished if she attended the ball. The prince even cuddled with his father when his father was too sick to leave his bed. This is one interaction that does not happen in any of the other adaptations, which makes the presence of the interaction significant. This is the difference between *Cinderella* (2015) and the other adaptations: the prince and the king show emotions uncommon to men of similar positions in different variations.

Finally, the prince figure in a typical Cinderella story became more of a family man in the contemporary adaptation *What a Girl Wants* (2004). In this story, "the prince figure" turned out to be Daphne's own father, Lord Henry Dashwood whom she went to find for the sole purpose of understanding who she really was. Lord Dashwood played into the Cinderella story by taking over that father role that so many Cinderella characters wish they had. Since their first

meeting, he did what he could to help her transition into his world. He taught her the balance between what was acceptable in high society, and when it was acceptable to relax and be herself, and most importantly, he took her side when her soon-to-be-stepfamily treated her poorly. Henry Dashwood was the only father figure in all of the adaptations who altered his own life in order to accept his child into it.

Cinderella and Prince Charming characters are portrayed as versatile. The adaptations touch upon motivations that the Cinderella and Prince Charming characters have during the story, but in contemporary adaptations these motivations shifted from saving staff and finding the prince to participating in higher education or working towards dream careers. These characters are placed in a specific place and time and their actions are a direct result of that setting. Chapter four will add a time travel component to the typical fairy tale story, which will ultimately mess up the simple tale's superstructure as it contains a variety of fairy tales entwined in one story, and that one character's actions end up having a domino effect on all other characters in the story. This next chapter will explore cultural norms in regards to misplaced characters and expose how the characters handle the transition from one land to the next.

Chapter Four: Time After Time

Imagine you're a cartoon. It's your wedding day and you're about to marry a prince. You're not only marrying a prince, but your true love as well. Before the wedding ceremony, an "old hag" brings you to a wishing well where you start to protest that your wishes were already coming true just as she pushes you into the well. You suddenly transform into an actual, real-life human. You're still wearing your beautiful wedding gown, and you want to figure out where you are. You are surrounded by darkness so you move a weird circle in the ground. Here, you see it opens up to a land you've never seen before. When entering this land, you notice a few things: life is more fast-paced, loud transportation devices zoom past you on a black surface, and people do not respond to you when you ask them where you are. You see someone familiar: your friend Grumpy the dwarf, but he doesn't seem to know who you are, nor is he happy to see you. You're pushed around a lot in this strange place until you make your way to an alley where you see an old man. You ask him if you can sit with him, and you start talking about how you're tired and lost. You told him that all you "wanted was for someone to show you a bit of kindness, a friendly 'hello,' or even a smile. [You're] sure it [would] lift your spirits so much." He smiles at you, and then steals your crown. As he runs away, you say "You are not a very nice old man!", which you've never said to anyone before (*Enchanted*, 2007). What kind of world are you in? Why do people not respect the same values you had back in Andalasia? Why wouldn't they treat you with kindness? This situation was one that Giselle faced in *Enchanted* (2007). She was forced into a new time period and wanted answers. Instead, she had to become accustomed to a new location in order to survive. Why was everything so different than the land she had formerly experienced? She time travelled to modern day New York City after being pushed into the wishing well. Time travel is a significant component to contemporary fairy tales. While many of the Cinderella

characters discussed in Chapter Three were rooted in a specific time and place, which affected who they were and their actions based off of their personality, this chapter looks at fairy tale characters once they have been removed from a specific setting and time and placed into another. This chapter will help explain the significance of time travel, as well as the impact that culture and setting has on a character's and a fairy tale superstructure.

For this chapter, I conducted a qualitative textual analysis of three contemporary fairy tale texts that incorporate time travel: *Once Upon A Time* (2011), *The 10th Kingdom* (2000), and *Enchanted* (2007) to help explain how time travel fits in with the typical fairy tale superstructure. In these films and shows, many characters travelled from a period setting to a contemporary setting; they travelled from a familiar place to an unfamiliar place. This chapter considers three themes that emerged in these texts: magic and banishment as power, mirroring between both worlds, and the complexity of the characters' return to their original world.

The first significant theme to emerge from this analysis was the use of magic, specifically used for banishment purposes, as a source of power. Within this theme, two driving components emerged: a feminist approach and the character's desire for more power. The feminism theory explored in Grandy (2010) explained that women were more likely to choose a man equipped with a great supply of money and in a position of power than to choose a path to empower herself. A similar theme occurred in the time travel adaptations; however, once women chose a powerful man, she then chose to use that power to gain more for herself. By incorporating time travel elements, these texts provide a fresh take on classic stories, serving as one more example of how adaptation keeps a tale "alive" (Zipes, 2011). While specific characters ended up with a rich or powerful man, many of the women continued on a path of life that led them to more riches and power than they originally imagined having.

In the adaptations, the Evil Queen gained her initial power through interactions with royal individuals such as a king or a prior 'evil queen.' This power did not suffice for the Evil Queens. In each adaptation she wanted to gain more power and the only way she was able to do so was by taking it from other people through the use of magic. It seemed as if magic was the only explanation of why the Evil Queen had so much power. This was because she was a widow, she was unpleasant and cruel therefore having no positive connections, and she only had the riches her husband left upon his passing. These qualities did not typically stand in for a powerful queen, and this is one reason that the adaptations consistently gave the Evil Queen the ability to use magic.

Magic meant power in the time travel adaptations. Magic allowed the time travel to occur in the first place, and it ended up changing ordinary characters into either incredibly nice or evil characters. Whenever magic was used in these adaptations, a warning was given with it: "All magic comes with a price." This warning was spoken in both *The 10th Kingdom* (2009) and *Once Upon a Time* (2011), yet characters in both shows refused to listen to this warning until an unfortunate consequence occurred after the magic was used.

As setting was significant to character development in the Cinderella stories discussed in Chapter Three, setting is equally as important in time travel adaptations. The settings in these adaptations helped to distinguish and set cultural norms, and when characters crossed from a period setting to a contemporary setting, their mannerisms would no longer fit in with society which really made the character stand out, as Giselle experienced in the opening example of this chapter. The time travel component ensured that each character would have to move from one place and time to another. The travel also made sure that characters expressed vulnerability and were forced to learn cultural norms so they would no longer stand out in society. This movement

would ultimately do two things: force the character to become less vulnerable and instead, start to adapt to their new location. The familiarity would then lead to characters making life choices that resembled similar choices they made in their original place and time. Each time travel adaptation allowed for various fairy tale stories to entwine. The significance of the fairy tales meshing together is that for the adaptations, producers and writers need to make the fairy tales mix together to allow for audiences to remain interested in the storyline. The reproductions of the adaptations allows for the story to live again and again as the story is reborn with each retelling (Zipes, 2011). The various adaptions meshed together allowed for a deeper understanding of the individual characters and it allowed for the television series to remain on the air for a longer period of time.

Banished to a new beginning

In two of the three adaptations, the characters did not choose to leave their familiar setting and time. For many, the time travel was a form of punishment that the Evil Queen bestowed upon them to ensure that she was able to keep her power, and to ensure that the other fairy tale creatures did not receive their happy endings. In *Once Upon a Time* (2011) for example, Queen Regina created the world of Storybrooke (in modern day Maine) so she could destroy their original home, the Enchanted Forest. This was done by a "black curse." Her reasoning behind this was to strip the other characters of their happily ever after, as they had sided with Snow White, whom had a role in taking Regina's happy ending away many years before. By bringing the characters to Storybrooke, she took away the characters' memories of their lives in the Enchanted Forest and replaced it with false memories and a new identity. This would ensure that families would remain separated, those in love would not be together, and that Regina had control of their actions, as she named herself mayor of Storybrooke. Snow White and

Prince Charming were amongst the characters whose happily ever after was taken by Regina. They knew this curse was coming and asked Gepetto to create a magical portal that would bring an individual to another world without having to face the curse. They placed their newborn daughter, Emma, into this portal in order to give her "her best chance." Twenty eight years later, she was brought by her own son, Henry, to break Regina's curse in Storybrooke.

Unlike the characters in Storybrooke, *Enchanted* (2007) sent Giselle to modern day New York as a punishment for becoming engaged to Prince Edward, which was not typically an action that women were punished for in the late 1800s; instead, this was a time when women were celebrated and began to have a bit of a say in their own lives (Gibson, 1998). The prince's stepmother, who was later known as the Evil Queen, disguised herself as "an old hag" and pushed Giselle into a wishing well while stating that Giselle was headed to a place where there were no happily ever-afters. Others followed her into the wishing well in hopes of saving her, but Giselle was forced to be there. Giselle had not committed a crime to be sent to this live-action, human world. She was sent out of jealousy. While the two prior adaptations included a banishment factor enlisted by the Evil Queen, *The 10th Kingdom* (2000) was the exception. It expressed a scenario in which time travel was not forced upon the characters. Instead, the characters had a choice to choose the new world as an escape from their first world. The choice was imprisonment in their original world, or entrance into the new world, known as the 4th kingdom. The fact that characters were able to make a choice in *The 10th Kingdom* (2000) was interesting because the choice was determined by the individual characters instead of being forced into a new land by an Evil Queen. Together, these adaptations help viewers to understand that when a time travel component occurs, characters typically do not choose to leave their home. Most of the time, they are forced out.

Once the characters enter the new land, they need to figure out a way to adapt to their new surroundings. Many of the characters used survival instincts learned from their original home setting to determine how to take on the new world. While these instincts often saved the characters from life-threatening situations, it often created similar consequences that the character experienced in their original place and time.

The magical mirroring of the period society and contemporary society

A common theme seen in the time travel adaptations was that the contemporary society mirrored the period society in various ways. The characters in the different settings found themselves repeating similar meet cutes and actions that they had previously experienced in their first setting. Others were able to learn from their original experience and relate it to an issue in their newer setting. This section will elaborate on the various ways that the contemporary world mirrored the period world.

In every place and time, there are acceptable laws and actions that individuals should follow. Similarly, in every place and time, there are unacceptable laws and actions that individuals will be penalized for committing. *The 10th Kingdom* (2000) demonstrated this exact scenario. In contemporary New York, Tony was given access to a magic bean which he decided to eat in order to make three wishes, despite the warnings against it. His wishes were granted, but as was mentioned in the former section, all magic comes with a price. His endless supply of beer broke his refrigerator door as the quantity of beer doubled every time he opened and closed his refrigerator. His landlord and his family gathered in Tony's apartment to actually "kiss his bottom" as he told his landlord to after his consumption of the bean. Tony did receive thousands of dollars that he wished for as well, but was immediately accused of theft and chased out of New York (and into the 4th Kingdom) by the police. In the 4th Kingdom, Tony then decided to

disobey a warning about the magical golden fish that would give him the ability to turn anything into gold, and ended up turning the Prince into solid gold as a result of it. Because he did not follow the rules, he suffered negative consequences in both settings.

Once Upon a Time (2011) also portrayed a situation in which a period situation mirrored that of a contemporary one. Hansel and Gretel, in the period setting of the show were children who were brought to the woods and abandoned by their father. They went through a trying time after the abandonment to fight off a witch when they found themselves stuck in her house. In the contemporary setting, Emma grew up without parents and she too had to care for herself. She found herself stuck in strangers' homes as she was a part of the foster care system and had to work hard to get herself out of that situation.

Finally, *Enchanted* (2007) continued the theme of the settings mirroring each other through different character mannerisms. Giselle first met Prince Edward in Andalasia when he noticed her in a tower. He galloped his horse to her side just as a giant made her fall from a tree near her tower. She fell into his arms and the two decided to get married. When Giselle was banished to modern day New York City, Robert found her on a billboard platform. Her dress caught to the platform and she fell backwards, having Robert catch her then too. The two did not immediately fall in love, but they did end up loving each other.

The significance with these actions was that the characters conducted them from their own personal choices. Much like Ashbrook (2015) mentioned during the *On Point* feature on the endurance of the Cinderella story, the types of trials, relationships and experiences that the characters experienced in these adaptations can be related to life today, as they contained universal and timeless human experiences. These characteristics make the classic fairy tales universal, and truly keep the story alive. Time period and magic in these scenarios did not make

a difference to the repetitious actions as they had with the original tale's superstructures. The next section will explore the character's understanding of the time travel and the significance of feeling a sense of belonging.

A Vulnerable Change

Often times the time travel portrayals added a component in which at least one character felt trapped, and as a result went to a degree of measures to ensure that they no longer felt that way in their own home. In *Once Upon a Time* (2011) when the characters were sent to Storybrooke, Queen Regina wanted her own happy ending. The only way to ensure that would happen was to get rid of everyone else's opportunity of having one. She conducted a spell "evil" enough to make this come true but even she was not able to control how the inhabitants of Storybrooke reacted to the change. Unlike the other time travel adaptations, the people of Storybrooke did not even know they were under a curse when entering the new town and therefore did not react as though anything was wrong, as they had no memory of their previous lives. This changed when Emma entered town and weakened the curse, allowing everyone to experience new situations. The new situations caused each person to feel vulnerable, which actually helped them to participate in opportunities that would bring their old forgotten personalities and identities back to them. Even the Evil Queen felt vulnerable then, as the weakened curse meant that all she worked for, all she sacrificed to ensure the curse would work was diminishing. The same situation occurred in *Enchanted* (2007). While Giselle was overcompensating with her already intensely friendly personality to build relationships with Robert and his daughter, the Evil Queen felt vulnerable and threatened enough that she decided to have her stepson's right-hand man poison Giselle with poison apples. The overall sense of

vulnerability was presented most when the character realized that he/she travelled from one setting to the next. In this state of vulnerability lies characters' true identity and backstory.

Many of the characters revealed a relatable backstory once their vulnerable state faded away. All of the characters in *Once Upon A Time (2011)* revealed an explanation behind their actions, goodness, or wickedness. In fact, this show repeated a few common themes. One theme was that evil is not born, but made instead. This theme related to many of the characters in this show, and helped to foreshadow the backstory behind Regina's wickedness. The reason was because her true love and happy ending was ripped from her when her stepdaughter Snow White told Regina's mother of Regina's true love, Daniel. Regina's mother killed Daniel to prevent this affair and forced Regina into marrying Snow's father, the king. This grudge was held for the majority of Snow's life in the Enchanted Forest and carried over into their lives in Storybrooke. Gibson's (1998) theory that women would be corrupt by partaking in duties outside of the home in the late 1800's applies to Regina's situation as the outside world gave her access to magic, of which she practiced until she gained enough power to satisfy her own needs and to destroy others. The Evil Queen was also one to make important decisions by listening to her emotions in *Enchanted* (2007). She was first able to enforce the decisions by using her stepson's right-hand man Nathaniel to commit the crimes for her. Second, she impulsively made decisions to banish Giselle, or to poison her, all because she felt as though her power was being threatened.

The Evil Queen's actions would ultimately lead the Evil Queen to her own demise, thus reinforcing the fact that she would not have a happy ending. This demise typically allowed for characters to return home. The next section will explore the character's return to their original home, whether it happened or why it did not.

The Return

In every time travel adaptation, the Evil Queen would do something that ultimately led to her own demise. It is important that the Evil Queen failed in every adaptation because the superstructure calls for a winner and a loser. The Evil Queen could not win because she was not the pure, pious, submissive character as was appropriate to be in the 1860's (Gibson, 1998). In order for her to succeed in her tasks, she had to become kind instead of evil. This was seen by the end of season three of *Once Upon a Time* (2011). In that season, Regina decided her own happiness was more important than purposefully inflicting harm and hatred towards the characters of Storybrooke. Later on in season four, she and her son Henry work together to find the author of his fairy tale book to change her fate. This could mean that the Evil Queen ended up dead at the end, or that she lost her power and control over other people. Instead, the "good" characters end up winning, and those characters typically are those who express more period-appropriate qualities. Before any significant personality changes occurred, a spell had to be broken. The broken spell enables characters' illusions of false pasts to shatter while replenishing their true identities and memories. However, when the characters realize they are no longer in their original home setting, they typically had a choice to make. They could do their best to find their way home, as Virginia and Tony tried to do in *The 10th Kingdom* (2000). They could accept their fate until a rescue occurred, as Giselle decided to do in *Enchanted* (2007), or they were forced to adapt to their new environment as their home was destroyed, and therefore the characters were unable to return as was the case in *Once Upon A Time* (2011).

Before any decisions were made, both *The 10th Kingdom* (2000) and *Enchanted* (2007) presented situations where the characters had a chance to return to their original homes. In both *Enchanted* (2007) and *The 10th Kingdom* (2000) characters decided to stay while others decided

returning home was best. In *Enchanted* (2007) for example, Giselle stayed with her true love Robert in New York, while Nancy (Robert's ex-girlfriend) followed her dream of being treated like a princess and loved unconditionally, and naturally went to Andalasia to wed Prince Edward. A similar situation occurred in *The 10th Kingdom* (2000). In this adaptation, Virginia and Wolf decided to return home together to raise their baby while her father Tony, despite his qualms about being of service to other people, decided to stay in the 4th kingdom and serve the prince. Whereas in *Once Upon a Time* (2011), the characters wanted to return home but because most of it was destroyed, returning home would ultimately ensure the characters' own demise as they would be sent to an unknown land.

Chapter four explored the significance of setting in different time periods. The characters in the time travel adaptations faced many obstacles when traveling to a new time and place. The characters in this chapter were either forced into an unknown world, or brought to the unknown world as a last resort. Here, they were forced to adapt to their new surroundings. Their own ways of adapting to the situation defined their true personality, and in some cases helped to discover their long-lost identities. While their insecurities played a role in the character's decision making process, they typically mirrored actions in their new setting that they had previously made in their original setting. Ultimately, a time travel component does not change a character's personality, instead it allows them to adapt to the new setting as they would adapt to a new home in their former setting.

Chapter Five: Discussion and Conclusion

Fairy tales are truly timeless. These tales exist in various art forms including, but not limited to, stories, poems, songs, paintings, theater productions, television shows and movies. These adaptations compare current situations with simple fairy tale superstructures. Well over 1,500 years ago, the Cinderella story alone was passed down through word of mouth until just over 1,000 years ago when it was first recorded. This classic tale has increased in popularity due to key writers and publishers including Charles Perrault and the Brothers Grimm. It was later transformed into a film adaptation by Disney, which made this fairy tale incredibly popular in the United States and started the Cinderella adaptation boom in the US as well. With every new adaptation, critics debate the benefits and disadvantages of the overall storyline, arguing that girls take these adaptations and form personalities to mirror the characters in the story. While some see this in a positive way, that girls look to princesses as if they were superheroes, others worry that Cinderella's 19th-century characteristics will instill the notion of submissiveness into young girls. This debate continues as scholars create new theories exploiting the positive and negative fairy tale attributes.

All fairy tales include a superstructure that helps to define the story amongst all other folk and fairy tales. The superstructures for Cinderella adaptions were all similar, but each adaptation highlighted specific parts of the superstructure over others, allowing for a notable difference to occur. In the majority of Cinderella film adaptations from the past twenty-five years, their superstructures helped to shine a light on the motivations that ultimately drove Cinderella and Prince Charming to make decisions which enabled them to have their version of a happily ever after. Other superstructure elements to this tale expose Cinderella's true personality, which, interestingly enough, was found to be a mixture between the expectations of 19th- century

women and values that contemporary women express. This means that Cinderella was shown to be obedient, loyal, and kind, but it also means she was clever, persistent, and expressive. Prince Charming was typically shown to be versatile. In many variations, he was kind, futuristic, and interested in being challenged. This last trait was what attracted him to the expressive Cinderella characters. In other variations, he was unfaithful to Cinderella, but incredibly loyal to his job as the prince, or in some variations, his job as a father.

While Cinderella adaptations taking place in either a period or a contemporary setting allowed the characters to make specific actions that would alter their course, other fairy tale portrayals had an additional component. When time travel was added to the original tale's simple story line, a couple of things happened. First, the story suddenly became a lot more complex. These tales included multiple fairy tales in which all of the characters developed relationships with characters outside of their own fairy tale. In order to do this, producers and writers of the adaptations had to ensure that the audience had a basic understanding of the fairy tales so that the humor and significance in each adaptation was comprehended by the audience. By adding all fairy tale characters into the adaptations, back stories and character histories became pertinent to the new story.

Next, a character's true identity was not only revealed, but explained. For example, characters such as the Evil Queen acted a certain way because evil happened to her first, and for pay back's sake, she felt as though she had to reciprocate it. In addition, magic was used by these characters to make them more powerful, and even helped them remain in power. This was seen by characters in the adaptation on opposite ends of the personality spectrum: some incredibly nice characters were able to perform magic, while extremely evil characters were able to do the

same. How the magic was used determined which character used their magic for power purposes or to assist others.

The characters had to understand how to fit in with a world in which they stood out in, and they had to communicate effectively in order to make this happen. So many of the adaptations portrayed a world in which a character from a different time had to adapt new mannerisms to fit in with those in their new world. Once this happened, the characters in the adaptations repeated actions in their new setting that they had formerly experienced in their past world. They would then find themselves wanting and working towards the return of their pervious setting or would completely adapt and accept life in the new setting.

Before this thesis was written, Cinderella stories to me were very simple. They included a structure and they were only stories. After conducting the analyses of the Cinderella and time travel adaptations, I realize this is no longer true. Every part in each of the adaptations was significant and gave each character and setting more depth. There were only film adaptations from the past twenty-five years used in this thesis, with the one exception of Disney's *Cinderella* (1950). With this being said, adaptations created before 1991 were not viewed or considered in this analysis. This is one limitation to this study. If repeated, the next study should consider including more Cinderella films to see if adaptations made prior to 1990 added more significance to the cultural representations of Cinderella, or the story's superstructure altogether. It would also be an interesting subsection to include the "anti-Cinderella" film adaptations. This would include movies such as *The Orphan* (2009), amongst others. The reason for this is the "anti-Cinderella" genre follows a similar superstructure to Cinderella adaptations, but the difference is that the superstructure is twisted to form a situation in which audiences severely question the "anti-Cinderella" character's motivations and sanity. Another limitation expressed in this study

was that it relied on perception. One adaptation was viewed to me in one way, but the next researcher might see a situation in a different light.

As was said, the tales truly are timeless. Elements are added and taken from the fairy tales all the time, and the little changes make the biggest impact on the plotline. Cinderella is a complex fairy tale that becomes even more so with an added time travel component. Ultimately, her obedience, kind, and expressive personality was what enabled her to get through any unfortunate situation. Her hope allowed for her to look forward to a new day. For a complex story, I believe the true moral of her story is simple: live like there's no midnight.

References

A Cinderella story [Motion Picture]. (2004). Warner Bros.

Another Cinderella story [Motion Picture]. (2008). Warner Premiere.

Ashbrook, T. (2015, March 16) Cinderella ever after (and after, and after, and after). On Point
Podcast. Podcast retrieved from http://onpoint.wbur.org/2015/03/16/cinderella-ever-after-
and-after-and-after-and-after

Bareilles, S. (July 7, 2003). Fairytale. On Little Voice [CD]. New York City: Epic Records.

Bacchilega, C. (2013). Fairy tales transformed?: Twenty first century adaptations and the
policies of wonder. Wayne State University Press.

Bettelheim, B. (1976). *The uses of enchantment: The meaning and importance of fairy tales*.
New York: Knopf.

Birthisel, J. (2014). How body, heterosexuality and patriarchal entanglements mark non-human
characters as male in CGI-animated children's films. Journal of Children and Media.

Bottigheimer, R. (2009). *Fairy tales: A new history*. Albany, N.Y.: Excelsior Editions/State
University of New York Press.

Cinderella [Motion picture]. (1950). USA: Walt Disney Productions.

Cinderella [Motion picture]. (2000). UK: Isle of Man Film Commission.

Cinderella [Motion picture in theater]. (2015). USA.

Cinderella. (1812.). Retrieved February 9, 2015, from http://www.pitt.edu/~dash/grimm021.html

Costanzo, W. (1992). *Reading the movies: Twelve great films on video and how to teach them*.
Urbana, Ill.: National Council of Teachers of English.

Crinolines, crinolettes, bustles and corsets from 1860-80. (2015). Retrieved March 3, 2015, from
http://www.vam.ac.uk/content/articles/c/crinolines-crinolettes-bustles-corsets-1860-1880/

Dieckmann, H. (1997). Fairy-tales in psychotherapy. *Journal Of Analytical Psychology*, 42(2), 253-268.

Durham, G. D. & Kellner, D. M. Media and cultural studies: KeyWorks. Malden, MA: Blackwell Publishing

Ella enchanted [Motion picture]. (2004). Miramax Home Entertainment.

Enchanted [Motion Picture]. (2007). Walt Disney Pictures.

Ever after [Motion Picture]. (1998). Twentieth Century Fox Film Corporation.

Falling for Grace [Motion Picture]. (2006). Off Hollywood Pictures.

Fritzsche, S. (2012). 'Keep the home fires burning': Fairy tale heroes and heroines in an east German Heimat. German Politics & Society, 30(4), 45-72. doi:10.3167/gps.2012.300403

Goffman, E. (1974). Frame analysis: An essay on the organization of experience. Cambridge, MA: Harvard University Press.

Gibson, C. (1998, January 1). Notes on the cult of domesticity and true womanhood. Retrieved April 26, 2015, from https://csivc.csi.cuny.edu/history/files/lavender/386/truewoman.pdf

Grandy, C. (2010). Paying for love: Women's work and love in popular film in interwar Britain. Journal Of The History Of Sexuality, 19(3), 483-507.

Greenhill, P. (2012). The enchanted screen: The unknown history of fairy-tale films. Marvels & Tales, 26(1), 126-129.

Happily n'ever after [Motion Picture]. (2006). Lions Gate Entertainment.

Into the woods [Motion Picture]. (2014). Walt Disney Pictures.

Kelley, K. (1994). A modern Cinderella. Journal Of American Culture (01911813), 17(1), 87.

McFarlane, B. (1996). Novel to film: An introduction to the theory of adaptation. Oxford: Clarendon Press.

McVeigh, T. (2015, January 1). Kenneth Branagh's corseted Cinderella fails the Frozen test, critics say. Retrieved April 27, 2015.

Once Upon a Time [TV Series]. (2011). Kitsis/Horowitz.

Perrault, C. (1697). Cinderella. Retrieved January 24, 2015, from http://www.math.grinnell.edu/~simpsone/Ft/cinderella.html

Pretty woman [Motion Picture]. (1990). Touchstone Pictures.

Rags [TV Movie]. (2012). Nickelodeon Productions.

Robbins, L. and Savigar, K. (August 12, 2003). Cinderella (Recorded by The Cheetah Girls). On The Cheetah Girls [Soundtrack]. California: Walt Disney Records.

Rodgers & Hammerstein's Cinderella [Motion picture]. (1997). USA: Brownhouse Productions.

Saving our daughters from an army of princesses. (2011, February 5). Retrieved April 27, 2015, from http://www.npr.org/2011/02/05/133471639/saving-our-daughters-from-an-army-of-princesses

Stark, J. (2010). Content analysis of the fairy tale Cinderella - A longitudinal single-case study of narrative production: "From rags to riches". Aphasiology, 24(6-8), 709-724. doi:10.1080/02687030903524729

The history of fairy tales. (2011, January 1). Retrieved January 26, 2015, from http://www.sacred-texts.com/etc/sft/sft07.htm

The magic riddle [Motion Picture]. (1991). Yoham Gross Films.

The 10th Kingdom [TV Series]. (2000). Hallmark Entertainment.

Traditions - myths and legends. (n.d.). Retrieved February 5, 2015, from

http://traditions.cultural-china.com/en/211Traditions8980.html

Tweksbuy, D. & Scheufele, D. A. (2009). News framing theory and research. In J. Bryant & M.

B. Oliver (Eds.), Media effects: Advances in theory and research, pp. 17-33.

van Gorp, B. (2007). The constructionist approach to framing: Bringing culture back in. Journal

of Communication, 57, 60 - 78.

What a girl wants [Motion Picture]. (2003). Warner Bros.

Yeh-Shen: The Chinese Cinderella - my several worlds. (2007, August 2). Retrieved February 1,

2015, from http://www.myseveralworlds.com/2007/08/02/yeh-shen-the-chinese-

cinderella/

Zipes, J. (2013). A fairy tale is more than just a fairy tale. Book 2.0, 2(1/2), 113-120.

Zipes, J. (1992). *Breaking the magic spell: radical theories of folk and fairy tales.* New York:

Routledge.

Zipes, J. (2011). The meaning of fairy tale within the evolution of culture. Marvels &

Tales, 25(2), 221-243.

Zipes, J. (2007). *When dreams came true: Classic fairy tales and their tradition* (2nd ed.). New

York: Routledge.