

Ultimate Villains in Anglophone Literature and Culture: Evil Queens (the Queen of Hearts from Alice in Wonderland and the Queen from Snow White)

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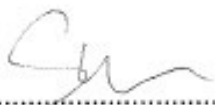
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ABSTRAKT

Cílem této bakalářské práce je provést komparativní analýzu jednotlivých postav královen z různých verzí stejných pohádkových příběhů. Rozbor postav zkoumá projev intertextuality mezi původním dílem a jeho adaptacemi. Analyzované královny pocházejí ze zvolených literárních děl – *Sněhurka* původně od bratří Grimmů a *Alenka v říši divů* od Lewise Carrolla. Fenomén intertextuality zkoumalo mnoho odborníků především během dvacátého století. Lidé jako Julia Kristeva, Mi-khail Bakhtin, Roland Barther nebo Miachel Riffaterre a jejich teorie jsou v této bakalářské práci představeny. Představena je také pohádka jako jeden z druhů folklórního žánru a taktéž Proppova typologie a funkce pohádkových postav, která je pak dále zaměřena především na zloduchy. Tahle bakalářská práce pracuje s konkrétními literárními i filmovými díly, kde jsou jednotlivé interpretace královen představeny a porovnávány.

Klíčová slova: intertextualita, pohádka, Sněhurka, Alenka v říši divů, zloduch, královna, interpretace

ABSTRACT

The aim of this bachelor thesis is to create a comparative analysis of evil queens from different versions of the same fairy tale story. The analysis of the characters explores the intertextuality between the original work and its adaptations. The analyzed characters are from selected literary works - Queen of Hearts from Lewis Carroll's *Alice in Wonderland* and the Queen from *Snow White* originally by Grimm Brothers. The phenomenon of intertextuality was studied during the twentieth century by many scholars, including Julia Kristeva, Mikhail Bakhtin, Roland Barthes and Michael Riffaterre. Their findings and theories are introduced in the thesis. The theoretical part of bachelor thesis introduces fairy tale as a part of folklore genre and also Propp's functions of characters in fairy tale are described. The practical part of bachelor's thesis introduces the evil queen characters from chosen literary works and movies in which the queen interpretations are compared.

Keywords: intertextuality, fairy tale, Snow White, Alice in Wonderland, evil queen, villain, interpretation

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I hereby declare that the print version of my Bachelor's/Master's thesis and the electronic version of my thesis deposited in the IS/STAG system are identical.

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INTRODUCTION

“Mirror, mirror on the wall, who is the fairest of them all?”

One of the most famous lines from all fairy tales across the world and for sure the famous one from Evil Queen from fairy tale *Little Snow White* originally by Jacob and Wilhelm Grimm. The question asked by the Queen in the desire to be the most beautiful in the land became so well-known that even today majority of adults can tell from which fairy tales it comes from. Fairy tales were scaring us since we were children and it seems, that women in general, have some kind of dreadful and scary potential that no other villain possesses in fairy tales.

Some of the patterns of the evil step-mothers, wicked witches and jealous queens are so stereotypical and generally noted that they become archetypes of female villains. One would think that these characters are always the same, but the idea of intertextuality brings the result that the same characters with presumably same characteristics are constantly developing and changing their stories, appearances, attitudes, aims, or relationships over the years.

One of the functions of intertextuality is offering a comparison in which similarities and differences between various versions of the same text are brought. The bachelor thesis focuses on the changes and developments of chosen characters originally from fairy tales. The chosen characters for analysis were focused on the evil side of the stories which an evil queen as a type of female villains represents. As it will be shown, the identity of the same character which is adapted into a different book or medium does not always stay untouched.

In the first chapter of the bachelor thesis, the idea and theory of intertextuality are introduced. Also, the main names in the field and their theories and approaches to the intertextuality are mentioned and explained, as same as types of intertextuality with the brief explanation of function in literature. The second chapter focuses on the fairy tales. It explains the term, origins and introduces Propp’s types of characters and their functions in fairy tales. Then it closely focuses on characterization of the villain. The final chapter is the interpretation of six chosen characters of evil queens each from different versions of two same stories. The analysis will show similarities and differences within each group of characters.

I. THEORY

1 INTERTEXTUALITY

“We create our texts out of the sea of former texts that surround us, the sea of language we live in. And we understand the texts of others within that same sea” suggests Charles Bazerman.¹ According to him, the intertextuality is based on the relation of the text to the text surrounding it.² For María Martínez, the concept of intertextuality is to understand the texts as not as self-contained systems, but “as differential and historical, as traces and tracings of otherness, since they are shaped by the repetition and transformation of other textual structure”³

Since the time when Kristeva, Bakhtin and Barthes first introduced the term itself and the general vocabulary for studying, the idea was more developed and broaden by many scholars all around the world.⁴ As the term intertextuality was analyzed many times by different scholars, each definition can vary and every scholar may interpret the concept in different way according to their different approaches.

1.1 The Origins of Intertextuality

Allen Grahams in his book *Intertextuality* pointed out, that term intertextuality has its origins in the 20th century and particularly credited is work of the Swiss linguist Ferdinand de Saussure, who came up with a theory that a sign can be split from into a signified (concept) and a signifier (sound-image) representing in turn the form in which the sign takes and the concept that it represents. By dividing the linguistic sign into parts Saussure established language as non-referential.⁵

Mikhail Mikhailovich Bakhtin also stands as one of the most important twentieth-century literary theorists, as his work also lies at the origins of intertextuality. Even though, he is not credited for the term “intertextuality”, he provided the specific view of language which helped others articulate theories of intertextuality. He developed Saussure’s linguistic theories, but in terms of the word’s existence within specific social sites, specific

¹ Charles Bazerman, “Intertextuality: How texts rely on other texts, in *What Writing Does and How It Does* ed. P. Prior (NJ: Lawrence Erlbaum Associates, 2004), 83.

² Bazerman, “Intertextuality: How texts rely on other texts, in *What Writing Does and How It Does* , 83-84.

³ Maia Jesus Martinez Alfaro, “Intertextuality: Origins and Development of the Concept,” *Atlantis* 18, no. ½ (1996): 268.

⁴ *Ibid*, 269.

⁵ Graham Allen, *Intertextuality* (New York: Routledge, 2011), 8-10.

social registers and specific moments of utterance and reception. He claimed, that no literary texts stand alone, but they become dialogic ⁶

The term intertextuality was first introduced by Julia Kristeva after her publication of the book called *Semiotiké: Recherches pour une semalyse* from 1969.⁷ Kristeva suggested intertextuality as ‘a mosaic of quotations; any text is the absorption and transformation of another. The notion of intertextuality replaces that of intersubjectivity, and poetic language is read as at least double.’⁸ In other words, she suggested that all texts are interconnected. Her work was mainly influenced by already mentioned Saussure and Bakhtin. She brought to light Bakhtin work, as she believed that his concept of dialogism was dynamic and revolutionary.⁹ She incorporates his idea and changed his insistence on the social and double-voiced language. She suggested that dynamic literary words have two dimensions – vertical and horizontal. . In the horizontal dimension ‘the word in the text belongs to both writing subject and addressee’; in the vertical dimension ‘the word in the text is oriented toward an anterior or synchronic literary corpus’.¹⁰

Later, other theories were influenced also by Kristeva’s strong basis in semiotics. Following her, Barthes developed a theory of intertextuality, which depends completely on a reader, “the reader is the space on which all the quotations that make up a writing, are inscribed without any of them being lost, the text’s unity lies not in its origins but in its destination.”¹¹ According to Barthes, these destinations do not depend on reader’s history, psychology and biography.¹² He divided readers into two groups - “consumers” who read the work for stable meaning, and on the other hand, readers who are productive in their reading, which he called “writers of the text”.¹³

In his essay *The Death of the Author* he further argues that origin of the text is not a word unified by an author, but rather a plurality of other words, other utterances, and other

⁶ Allen, *Intertextuality*, 11.

⁷Jay Clayton and Eric Rothstein, *Influence and Intertextuality in Literary History*, (Madison: University of Wisconsin Press, 1991), 2.

⁸ Ibid, 20.

⁹ Alfaro, “Intertextuality: Origins and Development of the Concept,” 275.

¹⁰ Allen, *Intertextuality*, 9.

¹¹ Clayton and Rothstein, *Influence and Intertextuality in Literary History* , 22.

¹² Ibid, 22.

¹³ Allen, *Intertextuality*, 69-70.

texts put together to create a new text.¹⁴ Moreover, Barthes suggests that words are not formed in the author's consciousness, but they depend on the linguistic and cultural system. Each word, sentence, paragraph or whole text that the author produces takes its origins from the language system out of which it has been produced.¹⁵

Another interesting approach to intertextuality has Michael Riffaterre. Same as Kristeva and Barthes, he was profoundly interested in semiotics. He suggests intertextuality as "not only the text but also its reader and all of the reader's possible reactions to the text."¹⁶ In other words, he believes that the role of the reader is the most important because the reader is the one who interprets the text based on the knowledge, culture perception and understanding. Moreover, according to his theory, he distinguishes two levels of reading: native mimetic reading, which is proceeded in a linear way. It means that text is decoded by word-by-word and reader tries to find the intended meaning of the work. Riffaterre then describes the second reading as comparative in which he considers two possible ways of reading comparatively. The first one is a retroactive reading in which a text is recognizing 'ungrammaticalities'. These aspects of the text are difficulties, obscurities, undecidable moments or figurative language. The reader basically reread the text in terms of its underlying sign structures and finds similarities within the one text. The second one is intertextual reading which is "the perception of similar comparabilities from text to text or it is the assumption that such comparing must be done even if there is no intertext at hand wherein to find comparabilities."¹⁷

These names belong to the most influential scholars at that time in studying the phenomenon of intertextuality for the first time however, there are other scholars, who continue to research and work on this issue and come up with lots of other theories and approaches to the intertextuality throughout history. However, these theories not only helped to reshape the idea of intertextuality but also give ideas and influence to other scholars to come up with their own approaches.

¹⁴ Adolphe Haberer, "Intertextuality in Theory and Practice," *Literatura* 47, no. 5 (2007): 58.

¹⁵ Allan, *Intertextuality*, 73-74.

¹⁶ Clayton and Rothstein, *Influence and Intertextuality in Literary History*, 23.

¹⁷ Alfaro, "Intertextuality: Origins and Development of the Concept," 279.

1.2 Types of Intertextuality according to Gerard Genette

Before getting to any further, there should be also mentioned literary critic and theorist Gerard Genette, who brings a certain clarification for the reader. He comes up with a term transtextuality in 1997 offering five subcategorizations.¹⁸

1.2.1 Intertextuality

According to Genette, intertextuality is the relation of co-presence between two or more texts.¹⁹ Moreover, he suggests intertextuality in three types: explicit, non-explicit and formal intertextuality. The explicit intertextuality is suggested as a presence of elements of texts in the text., so it is clear, that author of the second text does not want to hide the references to a first text. The examples of explicit intertextuality are quotations and particularly direct quotations. Non-explicit intertextuality is a hidden intertextuality for example plagiarism, which is the use of text without permission and mention of reference, the author intends to hide his intertextuality references.²⁰ On the other hand, implicit intertextuality is basically use of allusion, which is suggesting reference without any further identification of place, person, even or literary work.²¹

1.2.2 Paratextuality

Paratextuality refers to those elements, which help reader to drive and control reception. These elements might be the relations between the body of a text and its title, subtitle, epigraphs, illustrations, notes and etc.²² These elements are considered as peritext. The epitext includes interviews, publicity announcements, reviews and so on. Epitext is based on “outside” Together they create space which occupies the text’s relations called paratext.²³ According to Genette, “the paratext consists, as [the] ambiguous prefix suggests, of all those things which we are never certain belong to the text of a work but which contribute to present – or “presentify” – the text by making it into a book. It not only

¹⁸ Sayyed Ali Mirenayat, and Elaheh Soofastaei. "Gerard Genette and the Categorization of Textual Transcendence." *Mediterranean Journal of Social Sciences* 6, no. 5 (2015):534.

¹⁹ Alfaro, “Intertextuality: Origins and Development of the Concept,” 280.

²⁰ Mirenayat, and Soofastaei,, “Gerard Genette and the Categorization of Textual Transcendence”, 534.

²¹ Meyer H. Abrams, *A Glossary of Literary Terms*, (Fort Worth: Harcourt Brace 1999), 9.

²² Alfaro, “Intertextuality: Origins and Development of the Concept,” 281.

²³ Allan, *Intertextuality*, 103.

marks a zone of transition between text and non-text (“hors-texte”), but also a transaction.”²⁴

1.2.3 Metatextuality

According to Genette, metatextuality is “the relationship most often labelled “commentary”. It unites a given text to another of which it speaks without necessarily citing it ... sometimes even without naming it’.²⁵ It is basically explicit or implicit critical commentary of one text on another text and the text can be linked to another through the use of an implied understandable reference.²⁶

1.2.4 Architextuality

Architextuality deals with the relation between a text and a text of its kinds and it is based on the reader’s expectations, and their reception of a work.²⁷ Genette suggests architextuality as ‘the entire set of general or transcendent categories – types of discourse, modes of enunciation, literary genres – from which emerges each singular text’.²⁸ It is the most abstract and implicit of the transcendent categories. He believes that there is a relationship between a work and the genre that work belongs to it.

1.2.5 Hypertextuality

Hypertextuality suggests the relation between a text and a preceding text. Genette defines two terms and it is hypotext and hypertext. Hypertext is text which derives from a previous text by means of direct or indirect transformation which can modify, elaborate or extend it pre-text, namely hypotex. It includes parody, spoof, sequel, translation etc.²⁹

Even though that Genette’s hypertextuality might seem similar to architextuality, they differ and as Allen points out, “the main difference between hypertextuality and architextuality is that whilst pastiche, parody, travesty and caricature are essentially and

²⁴ Allen, *Intertextuality*, 104.

²⁵ Allen, *Intertextuality*, 215.

²⁶ Mirenayat, and Soofastaei, “Gerard Genette and the Categorization of Textual Transcendence”, 535.

²⁷ Alfaro, “Intertextuality: Origins and Development of the Concept,” 281.

²⁸ Allen, *Intertextuality*, 210.

²⁹ Alfaro, “Intertextuality: Origins and Development of the Concept,” 281.

intentionally hypertextual, tragedy, comedy, the novel and the lyric are based on the notion of the imitation of generic models rather than specific hypotexts..³⁰

1.3 Forms and functions of intertextuality in literature

According to Tracy Lemaster, there are two forms of intertextuality and one of them is “Book in a Book” intertextuality. It can be a minor or prolonged reference from one text to secondary text involving, for example, a title of another book, place or scene already known from a different book. Moreover, the author can adopt a famous character or even a whole story. The purpose of minor references can be just to catch the attention of a reader, however adopting of an entire storyline from another book can bring completely new development of a story, which will be observed in chapter 3.³¹

As a second form of intertextuality, she mentions “Other Text in a Book”, which can be a short or long reference to a media or social “text” in a literary text. It can include references to a movie, tv show, song, or a well-known social text.³²

As far as functions of intertextuality are concerned, she suggests that intertextuality can bring a comparison between the texts and similarities and differences can be observed. When it is a story, the reader can see how the story develops, changes or reframes throughout the time. The function of comparison will be again seen in chapter 3 when characters from different versions of the chosen stories will be analyzed. Intertextuality can also bring a conversational dialogue between two “texts.” As both the primary book and its intertext are narratives and they can create narrative dialogues, or even competing dialogues when both narratives very differ. According to Lemaster, intertextuality can also destabilize the idea or understanding of “text”. When it is a story, basically, the original storyline can be changed or reframed by new information from the second text.³³

³⁰ Allen, *Intertextuality*, 108.

³¹ Tracy Lemaster, “What is Intertextuality?” in *Teaching The God of Small Things In Wisconsin: A Guide for Educators*, (Madison: University of Wisconsin, 2012) 70.

³² *Ibid*, 70.

³³ *Ibid*, 70.

2 FAIRY TALES

Fairy tales play a large role in our society because the storytelling itself is an essential part of human being. Fairytales have been passed from generation to generation for thousands of years. Fairy tales are recognized even when the characters and plot will change. Even when fairy tale is adapted into a different medium, the identity of fairy tale usually stays untouched. There are for example many versions of the fairy tale “Snow White” across the world and every adaptation brings some cultural differences and specific essence to the story that each country owns. Fairy tales have been adapted and retold throughout many cultures and time periods and because of the adaptability and evolution they survive and become a subject of study.

2.1 Characterization of Fairy Tales

Fairy tales are considered as a particular type of folklore genre. Compared to for example legends and myths, which are rather long and complicated, fairy tales are often more simplistic in their plot, storylines, characters and description. These short stories have elements of magic, wonder or other supernatural events and they typically feature different entities such as dwarfs, dragons, elves, fairies, giants, talking animals, trolls, witches etc. Fairy tales are defined by their plots, which follow standard basic patterns, which include usually protagonists, who overcome obstacles to advance to rewards and a new level of existence, which may be achieving wealth, power, or marriage.³⁴

The fairy tale’s storylines contain many common motives. The most often is, for example, an entrance into another world, apparently impossible task given to a hero to be fulfilled, looking for an enchanted person, obtaining a lost object back into the hero’s possession, fight against a dragon, long quest etc. Also, fairy tales contains motifs of magical objects such as a magic mirror, goldfish, magic shoes etc. It is the existence of a magic motif which distinguishes the fairy tales from another genre.³⁵

Scholars often distinguish folktales from fairy tales, as folktales originated in oral traditions throughout the world, while fairy tales are usually in written form and continue

³⁴ Donald Haase, *The Greenwood Encyclopedia of Folktales and Fairy Tales*, (Westport, CT: Greenwood Press, 2008) 323.

³⁵ Thomas Andrew. Green, *Folklore: An Encyclopedia of Beliefs, Customs, Tales, Music, and Art. Volume II, I-Z* (Santa Barbara, CA: ABC-CLIO, 1997), 529.

to be created today in various different versions.³⁶ Tismar was first, who set down the principles for fairy tale definition as a genre. According to him, the fairy tale is written by a single identifiable author, it is synthetic, artificial, and elaborate compared to folktale.³⁷ Moreover, Zipes argues that it is almost impossible to define or explain the relationship between oral and written types of tales, because they depend on one another, and together form the complex genre, which is mostly influenced by cultural patterns.³⁸

Although many scholars try to classify fairy tales, they were often unsuccessful. Propp introduced these insufficient classifications in his *Morphology of the Folk Tale*, where he also reasons their inappropriateness.³⁹

2.2 Origin of fairy tales

Fairy tales were not originally written for children and in spite the name, they usually have very little to do with fairies. The name was taken from the French term “conte de fees,” meaning literally “tale about fairies” and first appeared in France in 1697.⁴⁰ However, English translation of a French term “conte de fees” was not accurate as the “contes” really did often include fairies. Since the majority of the stories contain almost no fairies, some scholars prefer the terms “magic tales” or “wonder tales”⁴¹ The word “fairy tales” used in these days was first known as a German term Märchen. According to Stith Thompson “A Märchen is a tale of some length involving a succession of motifs or episodes. It moves in an unreal world without definite locality or definite characters and is filled with the marvellous. In this never-never land, humble heroes kill adversaries, succeed to kingdoms, and marry princesses.”⁴² Moreover, the term now has a function as a part functions as part of a transnational terminology among folklorists and literary scholars.⁴³

³⁶ Jack Zipes, *The Irresistible Fairy Tale: The Cultural and Social History of a Genre*, (New Jersey: Princeton University Press, 2012) 2-3.

³⁷ Jack Zipes, *The Oxford Companion to Fairy Tales*, (Oxford University Press, 2000) 13.

³⁸ Zipes, *The Irresistible Fairy Tale: The Cultural and Social History of a Genre*, 3.

³⁹ Vladimir Propp, *Morphology of the Folktale*, (Austin: University of Texas Press, 1968), 10-11.

⁴⁰ Haase, *The Greenwood Encyclopedia of Folktales and Fairy Tales*, 323.

⁴¹ Jacqueline Simpson, and Stephen Roud, *A Dictionary of English Folklore*, (Oxford: Oxford University Press, 2000) 117.

⁴² Stith Thompson, *The Folktale*, (New York: Dryden Press, 1946) 8

⁴³ Haase, *The Greenwood Encyclopedia of Folktales and Fairy Tales*, 323.

It is impossible to tell exactly when and where the tales originate because human beings began communicating and telling stories thousands of years before they learn to write, read and keep some records. However, according to Laura F. Kready in her book *A Study of Fairy Tales*, she offers four theories of the origin of fairy tales.

First theory claims that fairy tales are remains of myths of gods and heroes. Kready suggests that a tale full of the monstrous and the miraculous was constantly changing a developing its plot until a tale got in the oral traditions of the illiterate peasantry. Origins are based on a fantasy of primitive people, then the survival of a tale is through Marchen of the peasantry and a tale transformation depends on literary artists. "The same tale may be the source of Perrault's Sleeping Beauty, also of a Greek myth, and also of an old tale of the illiterate peasantry".⁴⁴ The next theory called Sun-Myth Theory or the Aryan Theory, which is also supported by Grimm and Max Muller and is based on myths of Sun, Dawn, Thunder, Rain etc. It is suggested that fairy tales reference man experience with nature in the times when he could not distinguish between nature and his own life. ⁴⁵A third theory is connected to the previous one and claims that fairy tales all originate in India and then spread over the centuries, because as a part of the common Aryan heritage they can be followed by the remains of their language. The fourth theory of origin is based on human early fancy as the all primitive people come across similar situations and gained experiences projected into tales with similar motifs. According to Dasent "In all mythology and tradition there are natural resemblances, parallelisms, suggested to the senses of each race by natural objects and everyday events; and these might spring up spontaneously all over the earth as home growths, neither derived by imitation from other tribes, nor from the tradition of a common stock."⁴⁶ Nevertheless, Kready argues that all four theories of origin are possible and all of them might be the cause of fairy tales origins at once.⁴⁷

2.3 Types of Characters in Fairy Tales

Fairy tales are most often built on a number of fixed words expression, motifs, places and actions which occur over and over again. One of these fixed elements is also

⁴⁴ Laura F. Kready, *Study of Fairy Tale*, (Boston: The Riverside Press, 1916) 85.

⁴⁵ Ibid, 85

⁴⁶ Ibid, 86- 87

⁴⁷ Ibid, 87

characters, usually one-dimensional archetypes with their personalities being flat and not very developed as same as in other forms of literature. In some way, it might be unavoidable to write a story without using character archetypes. However, when characters are archetypes they usually tend to be understood from the beginning of the story and it that allows reader's imaginations to fill the gaps of their personalities.

Vladimir Jakovlevic Propp elaborates a conception of fairy tales. As it was mentioned before, in his book *Morphology of the Folk Tale*, he avoids the classification or history of fairy tales and concentrates his studies on the specific kinds of fairy tales. He focuses on the characters from different Russian tales and describes their function in storyline. Because the characters are repetitive in every fairy tale, he classifies and names seven "dramatis personae" - the system of character roles.

- Hero: departs on a search, reacts to the donor and weds at the end
- False hero: claims to be the hero, often seeking and reacting like a real hero
- Donor: prepares and or provides the hero with a magical agent
- Helper: assists, rescues, solves or transfigures the hero
- Villain: assists, rescues, solves and/or transfigures the hero
- Princess: a sought-for person who exists as a goal and often recognizes and marries hero or punishes the villain
- Dispatcher: sends the hero off

However, these seven types of characters which Propp described can be combined within the story. For example, a father who dispatched his son on a journey and gives him a sword can have function as a donor and dispatcher at the same time. Or the roles can sometimes be distributed among various characters, as the hero kills the villain dragon, and the dragon's sisters take on the villainous role. These characters describe both human persons and things and actions important for the storyline, which repeat and keep the same order in all fairy tales.⁴⁸ Propp's major functions are linked to character's acts, which may be characterized in a positive way (helping, giving something valuable etc.) or negative (hurting, deceiving, killing etc).⁴⁹

⁴⁸ Propp, *Morphology of the Folktale*, 81-83.

⁴⁹ Ibid

2.3.1 Villain in Fairy Tales

Villain is the antagonist and the person who is almost always set against the hero and brings out the negative side of the plot. Mike Alsford in his book *Heroes and Villains* characterizes a villain as “The person who operates according to their own rules, who refuses to conform or be limited by convention or taboo has a strength and presence that it is hard to ignore and in some ways is hard not to admire.”⁵⁰ As it is expected, the villain and the hero have opposite traits, when hero cares about others, the villains usually see others worthless and themselves superior. Even though they both usually possess some kind of power, it is usually the way and the cause for which they use this power that divides the two.⁵¹

According to Propp villain in fairy tales can be a dragon, a witch, a stepmother, an old hag, robbers, merchants, or an evil princess, etc The villain aims to destroy the peace of a happy family or to cause some form of misfortune, damage or harm. He also fights and struggles with the hero, or pursues him.⁵²

All characters suggested by Propp have their own form of appearing and each category has certain means to introduce a character into the story. Propp’s investigation suggests that the villain appears twice during the story-line. Firstly, he makes a quick appearance in the tale and then disappears and throughout the second appearance in the story, he is a person who has been sought out by a hero. ⁵³ The villain usually acts as a first one in the way that harms the hero. The hero then reacts by defeating or tricking the villain, causing harm or stealing something from him. The story can continue by a third action aimed negatively towards the hero, which it can be also seen as a new act of a villain. ⁵⁴

⁵⁰ Mike Alsford, *Heroes and Villains*, (Texas: Baylor University Press, 2006) 95.

⁵¹ *Ibid*, 96-97.

⁵² Propp, *Morphology of the Folktale*, 27.

⁵³ *Ibid*, 84.

⁵⁴ *Ibid*, 94-97.

II. ANALYSIS

3 THE QUEEN AS THE VILLAIN

The lead characters of fairytales are usually women. There are several types of women characters based on their moral character and their physical appearance. The patterns of the wicked step-mothers, ugly step-sisters, scary witches and jealous queens are generally noted archetypes. It seems that women, in general, have some kind of dreadful and scary potential that no other villain possesses in fairytales. According to Tatar, especially old women in fairytales are so scary, because for the child the most powerful woman is its mother and children are able to split her character in two ways. The first figure is an evil mother, who gets angry at you easily, making rules and regulations and always controlling your behaviour. The second one is a kind and benevolent person, who is giving, protecting and making sure that you are safe.⁵⁵

The story from a mid-sixteenth century in which the French Queen gave the poisoned apple to her rival prince may point and overlap factual history and fairytale genre. Even though the queen's attempt at killing the prince was not successful, this story could be the basis of many others fables which evolved over time. Fairy tales often revolve around simple binaries such as rich and poor, beautiful and ugly, smart and stupid, kind and cruel, good queen and bad queen. On the other hand, real historical events reveal a rich variety of queens who ruled in a good way and in their own right, who reigned in their sons' absence, who committed a murder or were falsely accused of murder, who suffered because they lost their children, who protected their families and so on. Some of the tales may be influenced by real queens' lives, but mostly the tales points interconnections shared prevailing notions about roles of queens in particular time period.⁵⁶

The bachelor thesis focuses on evil queens in fairy tales as they do not have quite obvious patterns of ugliness or old age as other female villains have. The idea that "evil queens are princesses who were never saved" is one of the many ways in which we can understand or look at evil queens in fairytales, because each of them has her own story and that story changes over time. The following analysis will be focused on the interpretations

⁵⁵ Elizabeth Blair, "Why Are Old Women Often The Face Of Evil In Fairy Tales And Folklore?" 91.9 KVCR, accessed March 26, 2018, <http://kvcnews.org/post/why-are-old-women-often-face-evil-fairy-tales-and-folklore#stream/0>.

⁵⁶ J. Carney, *Fairy Tale Queens: Representations of Early Modern Queenship*, (London: Palgrave Macmillan, 2016. 6-7

of Evil Queen from original Grimm's story "Little Snow White" (1812), from Walt Disney's animated movie "Snow White and the Seven Dwarfs" (1937) directed by David Hand and from the book *Fairest of All: the Tale of Wicked Queen* (2017) by Serena Valentino. Next group of queens for analysis is the Queen of Hearts from *Alice's Adventures in Wonderland* (1865) by Lewis Carroll, Walt Disney's animated movie *Alice in Wonderland* (1951) directed by Hamilton Luske, Wilfred Jackson, Clyde Geronimi and from the movie *Alice in Wonderland* (2010) by Tim Burton. The analysis is focused on changing of three elements in each story which is: the appearance of the queen, the queen's relationships with main characters and her aims and purposes for actions.

3.1 The Grimm's Evil Queens

There are two literary versions of Little Snow-White written by Jacob and Wilhelm Grimm. The one which is most recognized is from the 1857. In this version, the Queen who is obsessed with being "the fairest in the land" is Snow White's stepmother, who appeared soon after little Snow White was born. Snow White's biological mother died right after her birth. In the first version of the story from 1812 by Grimm brothers, the Queen is the mother of the Snow White. As scary as it might seem, originally Grimm's fairy tales were not supposed to be published for children. As the tales became successful with readers and families and their children, the brothers later took time to get rid of inappropriate content and they edited, revised and even sometimes completely rewrote the whole tale.⁵⁷

The change of Evil Queen from mother to stepmother is quite minor for the story itself. In both versions, the queens are essentially the same character however the image of the stereotypically wicked and evil stepmother was set up and has remained until these days. Nevertheless, the Queen mother or stepmother, they were both determined to kill Snow White.

3.1.1 The mother version of Evil Queen

For the analysis, the mother version of Evil Queen from Grimm's story was chosen as her character is more frightful.

⁵⁷History Today, "The Publication of Grimm's Fairy Tales", Accessed March 26, 2018, <https://www.historytoday.com/richard-cavendish/publication-grimm's-fairy-tales>.

The fairytale itself starts with a beautiful and young queen who wishes for a child. In the first version of the book by Grimm's brothers, The Queen later known as Evil Queen is described as an angel almost. This idea may be suggested from the first line, where is written: "*Once upon a time in mid winter, when the snowflakes were falling like feathers from heaven, a beautiful queen sat sewing at her window, which had a frame of black ebony wood.*"⁵⁸ The attributes of beauty and heaven mixed together bring an almost poetic feeling. The Queen is described as the most beautiful in the entire world.

This version of the Queen seems to have good characteristics within the first lines, for example, she is practising one of the traditional female arts that indicates her maturity and creative powers - sewing.⁵⁹ But what is a much more important characteristic is her desire for a child. "*If only I had a child as white as snow, as red as blood, and as black as the wood of the window frame!*"⁶⁰ The line suggests that the Queen wishes to have a child and gives us the idea of a mother's love rooted in her heart. In the following interpretation of the Queen, any sign of motherly love will be unimaginable. However after the birth, the Queen does not behave as a mother at all, she does not give her daughter attention, or comforts her, feeds her or even holds her. She is only constantly obsessive about her looks and is very proud to be the most beautiful in the entire land. For reassurance, she asks her enchanted mirror every morning: "Mirror, mirror on the wall, who is the fairest of them all?" always pleased with the answer that she is the one who is the fairest. Dianne Graf highlighted, that the obsession about her look is focused mostly on her face. She never shows the Mirror her entire body, moreover, when she uses the mirror, she does not behave in a way that typically defines women as she never fixes or combs her hair, neither she adjusts her face. Instead, she uses the mirror to reflect her ability to act independently and apart from society.⁶¹ This idea of covering her body with robes and cloaks and not showing the mirror her entire body will remain in the next adaptation discussed later.

⁵⁸ Jacob Grimm et al., *The Original Folk and Fairy Tales of the Brothers Grimm: The Complete First Edition* (New Jersey: Princeton University Press, 2016), 170.

⁵⁹ N. J. Girardot, "Initiation and Meaning in the Tale of Snow White and the Seven Dwarfs," *The Journal of American Folklore* 90, no. 357 (1977):285, doi:10.2307/539520.

⁶⁰ Grimm et al, *The Original Folk and Fairy Tales of the Brothers Grimm*, 170.

⁶¹ Dianne Graf, *Rereading Female Bodies in Little Snow-White: Independence and Autonomy versus Subjugation and Invisibility*, (Master's thesis, 2008) 33.

Her interaction with the King is missing throughout the whole story. There is no suggestion of mutual love between each other. The King is notable only by his absence. But the fact that the Queen is in this chosen version Snow White's biological mother has led the theory about interpreting the story into the more psychoanalytic way in which is the story more about Oedipus complex. The Queen and Snow White fight for the attention of the King. According to the work of Gilbert and Gubar, the King is a central reference of conflict between the Queen and Snow White.⁶² The relationship with Snow White is not very much described through the first pages of the story, the Queen seems to not care about her, not even share the same space with Snow White at all. However, this is about to change after Snow White grows up and she is seven years old. According to Girardot, these two characters- one innocent and beautiful as an angel and one mean, ugly witch are competing forms of female identity imposed by patriarchal Western culture, but more than rivalry over these two characters, the story is about two personalities within one woman.⁶³

*"You, my queen, may have a beauty quite rare, but Little Snow White is a thousand times more fair."*⁶⁴ After this answer, the narrator continues, the Queen becomes pale with envy and her "neutral" feelings about Snow White change into complete hatred and spite and she orders the death of her daughter, following the demand for lungs and liver as a proof of her dead body. However, the Queen's actions cannot be driven by just narcissism or jealousy, but mostly by envy, and what is the most important self-preservation according to Roger Sale, she is more focused on the realization that both Snow White and herself get older and she scared by idea, that she is the one who will lose: "to make beauty that important is to reduce the world to one in which only two people count."⁶⁵ She wants to keep her place in the castle hierarchy, which is provided to her because of her beauty. The loss of the title of the fairest of all is not only simply threat to her ego, but more importantly, it's a danger to her influence and agency in the castle, which is historically one of the means of survival.

⁶²Vanessa Joosen, *Critical and Creative Perspectives on Fairy Tales an Intertextual Dialogue between Fairy-tale Scholarship and Postmodern Retellings* (Detroit: Wayne State University Press, 2011) 217.

⁶³ Girardot, "Initiation and Meaning in the Tale of Snow White and the Seven Dwarfs," 288.

⁶⁴ Grimm et al, *The Original Folk and Fairy Tales of the Brothers Grimm*, 171.

⁶⁵ Terri Windling, "The Story of Snow White (Continued)," *Journal of Mythic Arts*, accessed March 10, 2018, <https://web.archive.org/web/20080907092717/http://www.endicott-studio.com:80/rdrm/forsga2.html>.

Despite the Queen's strong will to kill her daughter, she does not initially wish to do it by herself at first. In this version of the story, the Huntsman is queen's henchman, whom she orders to kill the Snow White. She does not have any specific relationship with the Huntsman himself, he is only a figure through whom she will get what she wants. After the Huntsman's return back to the castle with presumably lungs and liver of Snow White to satisfy his queen, she then cooks them with salt and eats them. The Queen's brutal actions suggest, that she will do everything necessary to make sure that Snow White will never have a whole body, nor she will be even seen again.⁶⁶ The scene in the book is seen as an evidence of her complete inhumanity and according to Girardot, the Queen's action of eating her body may represent consuming her youth and body literally.⁶⁷ Although Grimms later transcribed and deleted some action containing sex, bawdy language, and other behaviour from their stories which were inappropriate for kids, it is noticeable that elements of brutal violence are kept in the story, which are unique to the Grimm's storytelling.⁶⁸

When the Queen finds out that the Huntsman deceived her and did not kill her daughter, she decides to become the one who will kill Snow White and changes the look from beautiful queen into old peddler woman. The Queen in the character of an old woman makes three homicidal ways to kill Snow White. Here we can see the use of symbolism of certain number, which is significant and important for traditional fairy tales. Firstly, she offers the young girl a pretty staylace "made of silk lace woven of many colours," and "laces her up so quickly and so tightly that Snow White's breath was cut off" and she falls to the floor.⁶⁹ When she finds out that Snow White is still alive using her magic mirror, she immediately plots to kill her again, this time by using an enchanted comb. After Snow White's second resuscitation, she becomes enraged and commences work on her poison apple. When the queen heard this once again, she trembled and shook with rage. "*Little Snow White shall die!*" she exclaimed. "*Even if it costs me my own life!*"⁷⁰ Then she went into a secret chamber where no one was allowed to enter. Once inside she made a deadly

⁶⁶ Grimm et al, *The Original Folk and Fairy Tales of the Brothers Grimm*, 171

⁶⁷ Michelle Ann Abate, "'You Must Kill Her': The Fact and Fantasy of Filicide in 'Snow White'", *Marvels & Tales* 26, no. 2 (2012): 186.

⁶⁸ Girardot, "Initiation and Meaning in the Tale of Snow White and the Seven Dwarfs," 282.

⁶⁹ Grimm et al, *The Original Folk and Fairy Tales of the Brothers Grimm*, 174.

⁷⁰ Ibid

poisonous apple. It is noticeable that Queen is able at this very moment to do anything she can even sacrifice her own life to kill Snow White once for all. According to Graff, the use of implication of “her most secret room,” suggests that she is protecting its integrity and this space ensure her physical independence and sexual autonomy.⁷¹ After the third and the last attempt to kill Snow White with a poisoned apple, the Queen truly believes that her daughter is finally dead. When she hears about the wedding, she is horrified and does not know what to do, however, her jealousy drives her so much, that she attends the wedding. At the end of the story, the Queen is powerless and dies in heated iron slippers danced herself to death.

3.2 Disney’s Evil Queen

Without the doubt, the story of *Little Snow White* is the centerpiece of the Grimm collection, but the success of the story does not belong only them, but it also marks the beginning of Walt Disney’s career as an animator of feature-length cartoons.⁷² The Disney’s version is closely based on the Grimm’s story, characters, narrative structure and symbols almost reminded the same, however, the tone, medium and details changed rapidly. The reason for that is mainly because Walt Disney reflected the social climate and popular culture of the United States at the time of the animated fairytale’s release. In this singing and colourful version, only the queen retains some of the real power of the traditional tale.⁷³ She is the most iconic villains Disney ever brought alive. Since her creation, she has become a true force of darkness in fairytales world. As an inspiration for the creation of Queen, Disney chose a mixture of character Lady Macbeth and character Big Bad Wolf.⁷⁴

The analysis is based on interpretation of the chosen evil queens and the big difference between the Grimm’s and Disney versions occurs at the very start. The Disney version begins with Snow White’s mother already dead and she is not described or characterized at

⁷¹ Dianne Graf, *Rereading Female Bodies in Little Snow-White: Independence and Autonomy versus Subjugation and Invisibility*, 43.

⁷² Sheldon Cashdan, *The Witch Must Die: The Hidden Meaning of Fairy Tales* (New York: Basic Books, 2000), chap. 3, Kindle

⁷³ Terri Martin Wright, “Romancing the Tale: Walt Disney’s Adaptation of the Grimm’s “Snow White””, *Journal of Popular Film and Television* 25, no. 3 (1997): 100-101

⁷⁴ Ibid 103

all, the Grimm version, on the other hand, begins with her very much alive, moreover as it was already mentioned, she is the mother of Snow White. The mother in Disney version is immediately replaced by The Queen stepmother, who is described as a vain and wicked witch, who is constantly in fear, that Snow White's beauty someday would surpass her own. According to Cashdan the replacement of the birth mother by a stepmother is a common occurrence in fairy tales and has a basis in historical fact in which fairy tales are like historical documents and provide us a rough picture of what life was like during periods in history.⁷⁵ The Queen is portrayed as a strong and sexually-mature woman. According to Davis, the reason why women in Disney movies who share the same characteristics are often frustrated, maniacal, bloodthirsty demons and witches is not only sub-consciously held attitudes within society, but also Disney movies possess many attributes in relation to the horror genre the stories.⁷⁶

Her appearance is one of the strongest qualities of her character in this particular version. The Queen is seen within first minutes of the movie, as same as the Queen from the Grimm's version, while in the original version the Queen was described as an almost angelic woman who is desperated to have a child, the Disney's Queen appearance is straightforward in initiating that she is the one, who will be the main villain of the story. She wears magnificent, sweeping purple and black robe which covers her slender body, and gives her very frightening yet graceful appearance. The colour choice of purple and black is often associated with power, nobility, luxury and ambition.⁷⁷ Her face is pale cover under a heavy layer of make-up with red lips and her hair, is completely hidden under the balaclava leaving only her face exposed, which emphasizes her cold, emotionless, and sinister character. In the early stages of designing of her character, she was drawn as a fat, comical character, however, it was decided to give her more realistic look and animators stressed her beautiful and cold appearance. However, the idea of fat and crazy queen reminded and later will be used for The Queen of Hearts.⁷⁸The Queen

⁷⁵Cashdan,, *The Witch Must Die: The Hidden Meaning of Fairy Tales*, chap. 3, Kindle

⁷⁶ Amy M. Davis,. *Good Girls and Wicked Witches: Women in Disney's Feature Animation*. (UK: New Barnet, Herts: John Libbey, 2012) chap. 1, Kindle

⁷⁷ Venngage, "What Disney Villains Tell Us About Color Psychology", accessed March 8, 2018, <https://venngage.com/blog/disney-villains/>.

⁷⁸ WotsoVideos, "The Evil Queen's Full Story: Discovering Disney's First Villain" (video), posted August 10, 2017, accessed April 4, 2018. <https://www.youtube.com/watch?v=d7gRApsMws0&t=313s>.

hides her true personality under the beautiful guise, and her witch form, which is far uglier, can be seen as a reflection of her true evil character.

Relationship with the King himself is as same as in the original version not specified at all. The character of the King is missing throughout the whole story, but not because he does not care, but supposedly he is dead same as the Queen mother. However, it can be assumed that the King married the Queen, because of her unusual and undeniable beauty and to give her daughter Snow White a mother figure as she would grow up. On the other hand, the relationship with Snow White is quite different compared with the Grimm's version, as the Grimm's Queen did not care about Snow White at all until she reached 7 years and became the fairest in the land. The Disney's Queen attempts to hide Snow White's beauty by covering her in rags and forcing her to work as a maid around the castle before even the Mirror tells her who is the fairest of all in the land. And as long as the Mirror answers "You are the fairest of all", the Snow White is safe. When the Queen observes Snow White with the Prince and then is told to not be the fairest one, the Queen is full of rage, not only because she is jealous about the beauty of Snow White, but also because Snow White has a young and handsome suitor. Envious Queen then summons her huntsman to kill the Snow White and brings her heart. In Grimm's version of a tale, the Huntsman is loyal servant, and he is capable of doing everything without the question to please his Queen, however the Disney's Huntsman is rather afraid of consequences of not obeying Queen's orders, because she is known to be cruel locking up and threatening those who oppose her. Motifs from this storyline are adapted from folktales. In the Grimm's version, the use of the symbol of heart was associated only with envious Queen's heart, but the symbolic heart in Disney version is closely connected with love.⁷⁹

Although the Queen should focus on governing the kingdom, she is far more interested into being the fairest woman in the land. While in the original version, the Queen's purposes of action were presumably to not be replaced by younger and more beautiful Queen and to keep herself as a part of the castle hierarchy, what engulfed the Disney's Evil Queen the most is vanity and obsessive jealousy over the beauty of Snow White.

⁷⁹ Wright, "Romancing the Tale: Walt Disney's Adaptation of the Grimm's "Snow White", 7.

3.3 The Fairest of all: the Tale of Wicked Queen

The third Evil Queen is the Queen from the book *Fairest of All: the Tale of Wicked Queen*. In this version of the story, the most noticeable is the change of her character from antagonist (in previous stories) to the protagonist. Serena Valentino, the author of the book, gives the new point of view on the Queen's backstory and while the first two versions are primarily focused on the original fairy tale about Snow White, this adaptation gives more detailed information about the Queen's past, feelings, purposes and relationships with others. In other words, the story gives the idea how the Evil Queen become so wicked and evil.

The Queen's title as the fairest of all in the land remains untouched. Within the first page she is described as follow: "*the King's beautiful new bride – a distinguished beauty who seemed to magically appear from legend and myth, the beautiful daughter of the renowned maker of mirrors*"⁸⁰

But she is not the stereotypical evil step-mother, so well-known from the stories mentioned before. She is described more as an individual who suffers from the very real feelings of unworthiness and insecurity and who struggles to find her place in the world. Her character is observed from the completely different point of view than in the previous versions. It is almost like a psychological study of a girl at once neglected and emotionally abused as a child. Her character is constantly developing through the story and she is more complex as a protagonist. At the beginning of the story and as she was young, she had been very insecure about her look – the characteristic which is the most proud of in the previous stories. Her look and clothes are probably unchanged because the book is closely linked with the Disney's movie, so the image of the Queen remains the same.

Relationships with other characters are completely different and more described compared to the previous two versions. Firstly, the King is a significant part of the story – he is not omitted from the storytelling, moreover, the mutual love between the King and the Queen is one of the reasons that Queen's character is loving, caring and good in general. The Queen is grateful that the King picked her to be the future queen of his kingdom, but at the same time he is the reason that she is constantly afraid of being not beautiful or good enough for him. Her love for the King is also reflected in her relationship with the Snow White. In this version, we can see the Queen acting like a loving stepmother

⁸⁰ Serena Valentino, *Fairest of All: A Tale of the Wicked Queen*, (Los Angeles: Disney Press, 2017), 2.

who would rather die if she lost her husband or her stepdaughter. Her supportive and loving relationship with Snow White is truly acting like mother and daughter, and both cling to each other because both lost their biological mothers and afterwards both have to deal with the death of the King. The version of the Queen as a stepmother completely breaks down the stereotypical view of “fairytale stepmothers” so well-known as a pure evil from the already mentioned versions. She even addresses Snow White as a “little bird” and for Snow White, the Queen is “Momma”. The Queen loving attitude towards her family remains until the King died, then the Queen becomes broken, numb and insecure once again. *“She despaired over what she’d become. Perhaps her former beauty was simply an enchantment after all ... one cast by her husband. And when he died, her beauty – false beauty – died him.”*⁸¹

The Queen’s purposes of action are more complicated than in the already discussed stories. After the death of the King, the Queen is asking her mirror every day: *“Mirror, Mirror on the wall, who’s the fairest of them all?”*⁸² Unlike in stories before, the mysterious face in the mirror is not an unknown face, but it is the face of Queen’s biological father, who always hates and despites her. He blamed her for the death of his wife, and as the Queen had never experienced that the father would show some affection for her, she becomes to be desperate for kind and loving words, which the answer “You are the fairest of all.” represents to her and when she hears these words any of her insecurities vanishes. She is obsessed with the question, obsessed by the control she has over her father, which she never had in the past. *“Even her deep sorrow over the loss of her king was allayed when she heard and saw the Slave in the mirror – the soul, the very face, of her father who had once battered her with demeaning and disparaging words – admit that she was beautiful, that she was the fairest in the land.”*⁸³

When the mirror one day answers that there is another one who is the fairest of all- the maiden Verona, the Queen becomes jealous and for the first time, she hated her for her beauty. For the Queen, the approval of the mirror – her father’s was an obsession and an addiction and she needs to hear affirmation from her father daily. Even though that Queen sends the maiden away after while the mirror tells her there is another one fairest of all –

⁸¹ Valentino, *Fairest of All: A Tale of the Wicked Queen*, 139.

⁸² *Ibid*, 150.

⁸³ *Ibid*, 152.

Snow White. The Queen is crushed again because in her mind she lost everything good in her life, not only her whole family and husband but also now her beauty. The Queen's actions are driven by vanity and envy so much, that she stopped even thinking about Snow White as a daughter like she used to and her skills in black magic uses into the creation of poisoned apple. While in the Grimm's and Disney's versions, the origins of her magical powers were never truly explained, in this version, it is described how she learned her magical powers thanks to King's three strange cousins, whose voices are later in Queen's head commanding her, what to do. Same as in the previous version, the Queen wants to kill Snow White, but not necessarily by her own hand, so she decides to pass this task to the Huntsman and the story follows in the same way like in the previous versions, except when the Queen finds out, that Huntsman betrayed her, she kills him with his dagger. The Queen is capable of murder and her character now truly develops from a lonely, sweet woman into what she is supposed to be in the original Snow White Story – The Wicked Queen. The Queen poisons an apple and feeds it to Snow White, sending her into a deep sleep that can only be broken by love's first kiss, but seeing her daughter lying close to death on the floor threatens to break the Queen's heart.

*“She hated her father and then become just like him. Heartless. Wicked. Cruel. She made a ruin of her life for nothing. She would never be the fairest, not like this. Nothing! She had killed her little bird for nothing.”*⁸⁴ Evil Queen is after poisoning the innocent Snow White not happy, satisfied or proud of herself like in the previous version, instead, she feels guilty and her head is full of regrets. She sees that love for her daughter is more valuable than her beauty, so she decides to end her life by jumping from the cliff. Her character is totally destroyed by her pain, treachery and vanity, however, at the end, her love for the King and Snow White comes once again back into the light.

3.4 Comparative summary of Evil Queens

The analysis of Evil Queen originally by Grimm brothers showed a shift of the relation with Snow White. While in Grimm version Evil Queen was the mother of Snow White, in next two adaptations the relationship was changed into relationship stepmother-stepdaughter. Grimm's Evil Queen gave birth to Snow White however it was indicated that she did not care about her until she surpassed the Queen's beauty, after that, the Queen

⁸⁴ Ibid, 243.

sentenced Snow White to death. Disney's version showed similar attitude in Queen's relationship with Snow White, however, Disney's Evil Queen wanted to kill Snow White in older age. Valentino indicated the Queen behaviour towards Snow White in completely different way. The Queen from *Fairest of All* showed every kind of motherly love, moreover, the love for the King was one of the reasons why she was good and kind. In Grimm's and Disney's story the King was absent or completely omitted from the storyline., while in *Fairest of All* he was one of the main characters who contributed to the story.

In all three versions the Queen's beauty is undeniably emphasized throughout the whole storylines, however the original version did not provide any detailed description of the Queen, while Disney's animators were straightforward in initiating that she was the one, who supposed to be the main villain of the story using black and purple colours which should symbolized power, nobility, and ambition. Valentino did not give a detailed description of her look or clothes however it was assumed that the Queen was strongly influenced by the Disney's appearance which is portrayed on the cover of the book.

The purposes and aims of all three Queens were basically the same – to kill Snow White because of her beauty and to become once again “the fairest one of them all”. However, different observations of the original Grimm story suggested that Queen's purposes were driven more by self-preservation and keeping the place in the castle hierarchy, which was provided to her because of her beauty. Disney's Queen purposes were made more simplistic and understandable for children. The Queen was driven by just vanity and obsessive jealousy over the beauty of Snow White. The Queen by Valentino had the most complicated story of all three, and so her purposes were more described and developed. The Queen was driven by her insecurity which resulted from her past in which her father despised her and made her believe that she was ugly and useless. When the father's face appeared in the mirror saying that she was the fairest of all in the land, she was enjoying the power over her father. In this story, Queen's purposes were also influenced by the death of the King, who was the love of her life and also she was driven by dark magic learned from the King's three cousins.

3.5 The Queen of Heart by Lewis Carroll

For the next analysis of three selected versions of queen characters, The Queen of Hearts was chosen originally from the book *Alice's Adventures in Wonderland* by Lewis Carroll. Carroll in his two books *Alice's adventures in Wonderland* and story's

sequel *Through the Looking-Glass* came up with trio of Queens- the Queen of Hearts, the Red Queen and the White Queen and each of them gave her own characteristics and individuality. The Queen of Heart is portrayed as a villain, but unlike the Queen in Snow White's stories, where the Queen was a major danger to the main protagonist constantly plotting the ways of murdering Snow White, the Queen of Hearts is seen more like one of the many obstacles that the protagonist Alice has to encounter on the journey in Wonderland. However, the Queen makes a higher potential threat than the others.

The Queen of Hearts appears for the first time in chapters 8- *The Queen's croquet-ground*, however, she is mentioned many times throughout the story by other characters because all creatures in Wonderland fear the Queen. She is characterized as a foul-tempered ruler of Wonderland who is quick about making death sentence decision about every kind of offence – slight or not. She is violent, authoritative and dominant over her husband, the King. The reason that the Queen is so dominant might be according to Brady, that Carroll was influenced by Victorian era while writing the story. The Queen of Heart is more powerful and even bigger than the King because Carroll wanted to display female dominance as Queen Victoria reigned during the time of writing.⁸⁵ The Queen of Hearts is bigger in compared to her tiny husband. She wears a dress patterned like the dress of a queen of spades. John Tenniel portrayed the Queen in this way as the queen of spades is the most powerful and fatal card in card game Hearts and so as the Queen in the story is suggested to be one of the highest potential threat to Alice.⁸⁶

Carroll said: "I pictured to myself the Queen of Hearts as a sort of embodiment of ungovernable passion—a blind and aimless Fury."⁸⁷ David Day in his book *Decoded Alice* points out that "The Furies were the underworld servants of Hades. These demonic women would inflict condemned murderers and perjurers with tormenting madness"⁸⁸. The mythological investigation done by Donald Thomas named that the prototype of Wonderland's Queen of Hearts as Tisiphone, the Queen of Furies, as she the Queen is so

⁸⁵ Brady, "Lewis Carroll: The Influence of Lewis Carroll's Life on His Work" accessed April 08, 2018. <http://www.omegabrand.com/carroll/lcbio.html>.

⁸⁶ David Day, *Alice's Adventures in Wonderland: Decoded* (Toronto, Ontario: Doubleday Canada, 2015), chap. Games in the Gardens, Kindle.

⁸⁷ Lewis Carroll et al., *The Annotated Alice: Alice's Adventures in Wonderland & Through the Looking-glass* (New York: W.W. Norton & Company, 2015). chapter Queen's croquet ground

⁸⁸ David Day, *Alice's Adventures in Wonderland: Decoded*, chap. Games in the Garden. Kindle

heartless and vengeful. The task of the Fury in the underworld court “is to enforce the penalty for the crime of perjury, which can explain the Queen’s irrational suspicion of any witness or defendant in her court.”⁸⁹

The Queen’s solution to every problem is to order a beheading, which also fits with the Tisiphone, meaning “voice of revenge”.⁹⁰ Despite the frequency of death sentences, almost nobody is actually beheaded, because the King of Hearts is quietly cancelling her orders and somehow the Queen of Hearts does not notice the fact that her executions are never carried out. Lionel Morton points out, the reason why some characters are absent-minded, or in case of the Queen of Heart forgetful is that Carroll himself had some kind of problems with the time as he “seemed to avoid being caught by time or trying to entrap time himself”.⁹¹ As it was mentioned earlier, the Queen of Hearts is more dominant than her husband. The King of Hearts is passive figure and only quietly countermands his Queen's orders. Because the Queen of Heart is not a “true villain” as the Evil Queens in already mentioned stories, her goals are not really obvious. When the Queen arrives and meets Alice for the first time, she asks her who is lying on the ground and Alice bravely answers that she does not know. She becomes frustrated and angry by her answer and commands Alice's beheading. “*The Queen turned crimson with fury, and, after glaring at her for a moment like a wild beast, began screaming “Off with her head! Off—”*”⁹² The King then reminds her that Alice is only a child, and Alice's head is spared.

Her actions are probably only based on her nature, as she has explosive character and lack of patience. Moreover, she behaves in the same way to all characters, nobody is spared or saved and all characters are afraid to be next in the line of beheading. However, according to Morton, all characters have neutral feelings – not happy, not sad, not in pain. He suggests that the Queen of Heart’s passion for beheading is more like a “kind of childish exuberance” than she would be capable of serious viciousness or evil.⁹³ When she then invites Alice to play croquet with them, where the balls are live hedgehogs and the mallets are flamingos, the Queen behaves towards Alice as same as towards others, there is

⁸⁹ Ibid

⁹⁰ Ibid

⁹¹ Lionel Morton, "Memory in the Alice Books", *Nineteenth-Century Fiction* 33, no. 3 (1978): 294. doi:10.2307/2933016.

⁹² Lewis Carroll, *Alice’s Adventures in Wonderland*, (London: Macmillan. 2004) 117.

⁹³ Morton, "Memory in the Alice Books", 302.

no sign of jealousy, vanity, wickedness or other motive justifying her actions. When there is something against her liking she just orders soldiers to do execution, and this is the reason, why only the King, her and Alice ends up alone on the croquet playground. Luckily, “*It’s all her fancy, that: they never executes nobody. you know.*”⁹⁴

Alice has conflict every time she meets a new character, mainly because of strange rules and behaviors, which occur all the time in Wonderland, however main conflict happens in the last chapter, during the trial, in the presence of the Queen of Heart and the King, where Alice is called to give evidence against the Knave of Hearts. The Queen sentences Alice again offers sentence before the verdict. Bertrand Russel described the courtroom as “a heartless and frightening place—and the monstrous Queen of Hearts is well suited to be its ruler“ David Day also added that the Queen is suggested as a logician, who is more interested in the features that make an argument valid or invalid, than in the content of an argument. Moreover, he suggested according to Carroll’s use of duality in the story, that Queen of Hearts has to be a ruler without compassion, otherwise Wonderland could not exist at all.⁹⁵

3.6 The Disney’s Queen of Hearts

The next version of the Queen of Hearts is from Disney’s animated movie. In the animated movie titled *Alice in Wonderland* from 1951, the Queen of Hearts is the main antagonist, who is according to Alice “a fat, pompous, bad tempered old tyrant”.⁹⁶

The Disney’s Queen of Hearts is quite similar to the description of Carroll’s Queen, as well as to the drawing by Tenniel. The features of her physical appearance remain very close to the original version, as she is chubby, manly, old looking women with a red nose and evil smile. The image of the Queen as a high royalty is stressed by a golden crown on her head and a sceptor in the shape of a heart in her hand. She wears large, red and black checkered dress with the patterns related to the cards. However, the obvious pattern like the dress of queen of spades is not so noticeable than it was in the original version of the Carroll’s Queen. Disney often changes aspects of characters to make them more

⁹⁴ Carroll, *Alice’s Adventures in Wonderland*, 139.

⁹⁵ David Day, *Alices Adventures in Wonderland: Decoded*, chap. House of Card.

⁹⁶ Clyde Geronimi, Wilfred Jackson, and Hamilton Luske dir., *Alice in Wonderland*, (Walt Disney Studios, 1951), DVD.

appropriate for children, however, in this case, the Queen of Hearts looks as evil and scary as in the original story.⁹⁷

Her behaviour and attitude also remain almost untouched. Even though some of her actions may be seen sometimes rather comical, as the audience can even see her underwear full of little red hearts, the Queen is still powerful, aggressive, bossy, ignorant and impatient like in Carroll's version. Disney highlighted her aggressive actions by stomping, yelling, beating and using bossy language. The voice of the Queen of Hearts belongs to Verna Felton, whose raspy voice fits perfectly for Disney's version of Queen, in order to deliver frightening feeling from the character.⁹⁸ It can be noticeable from the dialogues in Carroll's book that the Queen attitude changes all the time – from the violent ordering of beheading to peacefully playing croquet. This “mood switching” is mostly represented in Disney's version by Felton's tone changing - from the dainty state of her voice to furious one.⁹⁹

Also in this version, she overpowers the King of Hearts, and again not only in power and dominance but also in size. The King is portrayed as a tiny person, who barely comes up to the Queen's knee and does not have any effects on her actions, while in the previous version the King of Hearts was influential to some extent. However, even in this version, the King of Hearts could symbolize a logical power in Wonderland as he suggests “a little trial” for Alice.¹⁰⁰ Similarly to the book, the Queen's purposes are based on her impulsive and aggressive personality, rather than she would plan to kill Alice or anyone else for a long time. She is mad and insane like all characters of Wonderland, but her position as a ruler gives her the title of the most dangerous one of them all.

3.7 The Queen of Hearts by Tim Burton

The last character of the analyzed queens is the Queen of Hearts/Red Queen from movie *Alice in Wonderland* 2010 directed by Tim Burton and played by actress Helena

⁹⁷ Geronimi, Jackson, and Luske, *Alice in Wonderland*, DVD.

⁹⁸ IMDb, "Alice in Wonderland (1951)," accessed April 9, 2018, https://www.imdb.com/title/tt0043274/?ref_=nv_sr_2.

⁹⁹ Geronimi, Jackson, and Luske, *Alice in Wonderland*, DVD.

¹⁰⁰ Ibid

Bonham Carter.¹⁰¹ Unlike in the previous versions, the Queen has a name - Iracebeth, which is a play on the word "irascible".¹⁰²

The interpretation of the Queen in the movie is also represented by mostly red colour, temper problems and also screaming line "Off with the heads" as same as in the previous versions, however, the character of the Queen is actually closely connected with the character of the Red Queen than the Queen of Hearts. In the original Carroll's books *Alice's Adventures in Wonderland* and *Through the Looking Glass*, the Red Queen and The Queen of Hearts were distinct characters and both of them appears in each book separately. According to Carroll, The Red Queen is also fury, but another type compared to the Queen of Hearts, "her passion must be cold and calm; she must be formal and strict, yet not unkindly; pedantic to the tenth degree, the concentrated essence of all governesses!"¹⁰³ The Burton's movie adaptation blended these two rulers together and made The Red Queen named Iracebeth, who is rageful, cruel, hot-tempered ruler of Underland, very similar to the Queen of Hearts. She also tends to take the Queen of Hearts catchphrase "Off with the head" and using animals as an object.¹⁰⁴ The Queen's childish attitude also remains in a certain way, emphasized mostly by her shouting, quick decisions and absurd commands. Moreover, the actress Carter even admitted that her toddler was an inspiration in playing the Queen.¹⁰⁵

As far as the appearance is concerned, this version of Queen of Hearts is slimmer than the both previous Queens, however a big difference which strikes in the first look is her huge disproportional head compared to her small body. The disproportion of her body could symbolize her character, as her huge head may represent the arrogance and dominance of her character and her golden crown suggesting the power and royal blood. On the other hand, her tiny body could represent her "actual" power, as she speaks and acts very violently, but without The Jabberwocky creature, which everyone fears, she could

¹⁰¹ IMDb, "Alice in Wonderland (2010)," accessed April 9, 2018, http://www.imdb.com/title/tt1014759/?ref_=nv_sr_1

¹⁰² Ben Child, "Red Queen Is My Daughter, Says Bonham Carter" The Guardian, February 26, 2010, , accessed April 9, 2018, <https://www.theguardian.com/film/2010/feb/26/red-queen-helena-bonham-carter>.

¹⁰³ Lewis Carroll et al., *The Annotated Alice*, chap. The Garden of Five Flowers

¹⁰⁴ Tim Burton et al., *Alice in Wonderland*, (Burbank, CA: Walt Disney Studios Home Entertainment, 2010), DVD.

¹⁰⁵ Child, "Red Queen Is My Daughter, Says Bonham Carter."

actually not be very much violent herself. She wears a red dress quite similar to the Disney's version, however, the initiation of card pattern is minor compared to Tennial original drawing of the Queen. The amount of red colours on her dress, her hair and on her lips again suggests the attempt of blending the Queen of Heart and the Red Queen together. Her dramatic makeup and overall appearance is a clear reflection of Burton's style, as his style is often described as a Gothic, he often uses dark colours and very pale makeup.¹⁰⁶

Even though her furious and aggressive attitude was reached and kept, her purposes and relationships with main characters chose different paths.¹⁰⁷ First of all, the husband of the Queen, the King of Hearts is dead. The killing of the King by the Queen herself brings some kind of darkness to her character, as in the previous stories she screams for the beheading of almost every creature and person within the land, there is no evidence of seeing an actual murder. According to the film, the Queen had her husband executed in fear that he would leave her for her sister, and also if he found out that she was in love with the Knave of Hearts. The aspect of love interest in the Knave of Hearts is also brand new characteristic to the Queen, because in previous versions the Knave of Hearts had only minor role in the plot, or in Disney's versions he was omitted completely, in Burton's version he draws a line between Alice and the Queen because the Knave is interested in Alice which threatens the Queen which causes conflict between both of them. The new conflict between Alice and the Queen is may be understood as a result of the Queen's different reasons for her actions developed throughout the story. "Burton's characters are often subjected to a certain type of identity crisis, as they are likely to have experienced a tragedy or pain in the past" and the same is applied also for the character of the Queen.¹⁰⁸ As the storyline was not adapted from the Carroll's novel, the aim of Queen's actions is mostly based on jealousy over her sister the White Queen, not only because she has the crown, but also she was always the one, who was loved and admired by everyone. The Queen's childish attitude mentioned before could be supported by the conflict between these two Queens, as their fight reminds the childish rivalry over parent's attention.

¹⁰⁶ Željka Flegar and Tena Wertag, "Alice Through the Ages: Childhood and Adaptation," *Libri Et Liberi* 4, no. 2 (2016):230, doi:10.21066/carcl.libri.2015-04(02).0001.

¹⁰⁷ Tim Burton et al., *Alice in Wonderland*, DVD.

¹⁰⁸ Željka Flegar and Wertag, "Alice Through the Ages: Childhood and Adaptation," 231.

Throughout the film, the Queen derives her power by following the ideology that “it is far better to be feared than to be loved.”¹⁰⁹

3.8 Comparative summary of Queens of Hearts

The attitude of Queen of Hearts suggested by Carroll in the original story was mostly preserved in next two versions. In all versions, the Queen was violent, dominant, foul-tempered, and very quick about making death sentence decision about every kind of offence. However, in Disney’s version, the Queen of Hearts acted sometimes rather comical, presumably to make her character funnier rather than keep it in original form, which could be kind of scary for young children. The Queen of Hearts by Tim Burton was also very much connected with two previous versions, but as it was mentioned her character was more influenced by Red Queen from Carroll’s *Through the Looking-Glass*, and characteristics of both queens were blend together.

The Queen of Hearts appearance, originally drawn by John Tenniel, also remained in all versions similar. Tenniel’s drawing of dress inspired by the queen of spades was more or less preserved in next versions, as all three versions of Queen’s clothes had and kept some elements of cards motives. Disney’s animators used for the Queen mostly black and red colour, and these colours are also mostly dominant in Tim Burton’s Queen, however, while Disney animators kept her physical appearance very close to the original version, the Burtons version of the Queen differed in body propositions. While other two queens were chubby, manly, old looking women, Burton’s Queen was introduced as a slim and quite young women, however, striking difference was her huge disproportional head compared to her small body which was suggested to be a mirror of her true characteristics and powers.

Carroll’s Queen of Hearts was viewed more like an obstacle for Alice than an actual villain constantly plotting her downfall and this was also kept in Disney’s version. Original Queen of Hearts behaved towards Alice as same as towards others, there was no sign of jealousy, vanity, wickedness or other motives justifying her actions. When there was something against her liking or will she just ordered soldiers to do execution and the same purposes were observed also in Disney’s version. The Queen was mad and insane like all characters in Wonderland, but her position as a ruler provided to be the most dangerous

¹⁰⁹ Tim Burton et al., *Alice in Wonderland*, DVD.

one of them all. Burton's Queen aims were mostly based on jealousy over her sister the White Queen. The reasons were because she had the crown and also she was always the one, who was loved by parents and even all creatures in Underland. The relationship towards Alice also developed compared to the previous version. For the Queen, Alice was threat predicted to someday kill her creature in the fight between her and her sister The White Queen over power under Underland.

3.9 Summary of interpretation conclusion

The analysis clearly showed signs of intertextuality as there were undeniable links between original versions of the stories and their adaptations. The authors of each adaptation borrowed characters, storylines, plots or even all from the original versions. The analysis of each character of the Queen differed in many ways and these changes were mostly influenced by the authors and by the target audience. The authors adapted each character not only according to the intended audience but also according to the media in which the story was produced and also according to their style of work.

As it was observed, the character of Evil Queen from Grimm's story was the perfect archetype of the villain fitting precisely into the fairy tale genre. Even though that the first intended audience were not the children and that was one of the reasons why the story had some gruesome potential, the simplicity of evil character understandable for the children was kept, moreover, Grimms marked their fairy tales with unmistakable style. Disney's version of the Queen completely omitted any signs of inappropriateness, because they clearly targeted children as an audience, moreover the adaptation showed elements of the style that was typical for the Disney work. However, the interpretation of Disney's Queen was very much alike compared to the original version, while the third interpretation of the Queen brought completely new elements and characteristics to the Queen's character and to the story itself. The Queen as the flat villain and antagonist of the story changed into complex protagonist constantly developing throughout the story.

The analysis of the Queen of Hearts showed similar results. The interpretations of the Queens were strongly influenced by the original author of the story, however the Disney's Queen mirrored more clearly Carroll's version as Disney showed similar attitude in the Queen's actions and they expressed Carroll's theme of women in power by using the King of Hearts as a logic symbol in Wonderland.

CONCLUSION

Intertextuality provides a possibility that the author can adopt famous character or even a whole story and transforms it into his version of a story. The adapted storyline and characters from another book can bring completely new view on the original story itself. In the bachelor thesis the influence of the writer, his story, characters and places were easily spotted in chosen books and movies and because of that the comparison of same characters was possible.

In the first chapter of bachelor thesis the idea of intertextuality was discussed. The phenomenon of intertextuality was mainly studied during the twentieth century and term intertextuality was first introduced by Julia Kristeva in 1960s. However, the idea of intertextuality existed before Kristeva named the phenomenon. Intertextuality was studied by scholars like Julia Kristeva, Mikhail Bakhtin, Ronald Barthes, Michael Riffaterre, Gerard Genette and others. Gerard Genette came up a term transtextuality and offered five subcategorizations.

In the second chapter fairy tales were characterized as a particular type of folklore genre. The name “fairy tales” was taken from the French term “conte de fees” meaning literally “tale about fairies”, however the word “fairy tales” was also known as a German term Märchen. Laura F. Kready introduced four possible theories of their origins, therefore claiming that all four theories might be a possible cause of fairy tales origins at once. Within the same chapter seven types of characters in fairy tales were introduced by Propp focusing then on the character of the villain, as the analysed characters were villains of each story.

The third chapter was the analysis which showed the similarities and differences between Evil Queen and The Queen of Hearts from original stories and their adaptations from chosen books and movies. The analysis showed clearly that every version of the character is strongly influenced by its original version however their appearances, goals and relationships were changing throughout the time.

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