

From Naive Girl to Tough Female: Many Versions of Snow White

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ABSTRAKT

Hlavním cílem této práce je porovnat čtyři verze Sněhurky a to zejména z pohledu, jak se z naivní hospodyňky vyvinula silná bojovnice. Teoretická část se věnuje vymezení definice a terminologii žánru pohádky a jeho historii. Tato část se dále zaměřuje na vyobrazení žen v pohádkách a psychoanalytické interpretaci vycházející z hlavních psychoanalytických směrů Sigmunda Freuda a Carla Gustava Junga. Navíc je do práce zařazena feministická interpretace. Praktická část se soustředí na postavu Sněhurky, její vztah k ostatním významným postavám a vyobrazení těchto charakterů, jako je královna, princ či trpaslíci. Dále se praktická část zaměřuje na analýzu čtyř verzí pohádky Sněhurka. První část této podkapitoly se věnuje Sněhurce, která je brána jako naivní hospodyňka a matka. Druhá část této podkapitoly zobrazuje Sněhurku, která se chová jako vůdkyně a bojovnice.

Klíčová slova: pohádka, Sněhurka, královna, Walt Disney, bratři Grimmové, žena, adaptace

ABSTRACT

The purpose of this thesis is to analyze four versions of Snow White and especially, how Snow White developed from being a naïve maid to a strong fighter. The theoretical part consists of the definition and terminology of the fairy-tale genre and its history. This section also focuses on the female portrayal in the fairy tales and the psychoanalytic interpretations based on the main psychoanalytic movements of Sigmund Freud and Carl Gustav Jung. In addition, the feminist interpretation is included in the thesis. The practical part concentrates on the analysis of Snow White's character, on her relationship with other characters and the portrayal of the individual characters like the Queen, the Prince or the dwarfs. Furthermore, the practical part focuses on the analysis of the four versions of Snow White. The first part of this subchapter deals with Snow White portrayed as a naïve housewife and mother. The second section of this subchapter concentrates on Snow White who behaves as a leader and fighter.

Keywords: fairy tale, Snow White, Queen, Walt Disney, Grimm Brothers, female, adaptation

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

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INTRODUCTION

For most people, the fairy tales are a familiar part of their childhood. People grow up listening to fairy tales from parents or grandparents. It does not matter whether the fairy tales are in form of a movie, book or the original Grimm's tale. Fairy tales cannot be easily forgotten. The fairy tales by Charles Perrault and Brothers Grimm were popular among people in the seventeenth and eighteenth century. The characters in these fairy tales have been displayed in a stereotypical way which influences society's image about behavior and gender roles.

The purpose of this bachelor thesis is to analyze four versions of Snow White, how the main character changed through these versions and more specific, how Snow White developed from being a naïve maid to a strong leader and fighter.

This bachelor thesis consists of two parts – theoretical and practical. The theoretical part analyzes what fairy tale actually is. It is necessary to clarify the definition and terminology of the fairy-tale genre. Also, the brief overview of the origins of fairy tales is explained in the first chapter. In the latter part of the first chapter, a description of a female portrayal in fairy tales is presented. The following chapter is named introduction to the fairy tale of Snow White. This chapter focuses on the origins of Snow White and also the short description of variations of Snow White. The third part consists of psychoanalytical interpretations of Snow White. The presented interpretations are based on the two main psychoanalytical directions – psychoanalysis of Sigmund Freud and Carl Gustav Jung. These interpretations have caused big criticism from the feminist movement.

The practical part of the thesis concentrates on the analysis of Snow White's character, on her relationship with other characters and the portrayal of the individual characters like the prince, the stepmother or the dwarfs. A special attention is paid to a portrayal of the mother and the father in the fairy tale. Furthermore, the practical part consists of the analysis of the four forms of Snow White. The analysis is done in chronological order. The first part of this subchapter focuses on Snow White portrayed as a naïve housewife and mother in *Little Snow White* from Brothers Grimm (1812) and in version named *Snow White and the Seven Dwarfs* from Walt Disney (Dir. David Hand, 1937). The second section of this subchapter concentrates on Snow White who behaves as a leader and fighter in two movies – *Mirror, Mirror* (Dir. Tarsem Singh, 2012) and *Snow White and the Huntsman*. (Dir. Rupert Sanders, 2012)

I. THEORY

1 FAIRY TALE

The main aim of this chapter is to introduce the genre of fairy-tales from many points of view. A brief history of fairy-tale and is described. A special attention is paid on female characters in fairy tales.

1.1 Definition and Terminology

It is needed to understand and establish a definition of what fairy tale is. There are lots of descriptions which look at the fairy tale from many points of view. Marcie Haloin, with input from Gaylynn Jameson, Kari Oosterveen, and Joanne Piccolo created more detailed table of genres like fairy tales, tall tales, legends, myths or fables. The fairy tales are described as “stories with fairies or other magical creatures, usually for children. A modern fairy tale is written in traditional style with the elements of folklore but with a contemporary twist.” According to this chart, main elements which often appear in fairy tales are often magic, fantasy, characters are clearly good or evil, magical devices such as wands, swords, or horses. It is also mentioned that stories often start with ‘Once Upon a Time’ or ‘Long, long ago’.¹

Since fairy tales were produced by oral storytelling tradition it is difficult to bring a description of a genre. Jack Zipes claims that “there are hundreds of thousands of fairy tales. And these fairy tales have been defined in so many different ways that it boggles the mind to think that they can be categorized as a genre. In fact, the confusion is so great that most literary critics continually confound the oral folktale with the literary fairy tale and vice versa.”²

Maria Tatar in her publication *The Hard Facts of the Grimm’s Fairy Tales* propounds that the fairy tale “has been associated with both oral and literary traditions but is above all reserved for narratives set in a fictional world where preternatural events and supernatural intervention are taken wholly for granted.”³

According to Ruth Bottigheimer, there exist three types of tales which are tales of magic, folk tales and fairy tales, oral and literary. Folk tales have typically characters like

¹ Regie Routman, *appendix to Writing Essentials: Raising Expectations and Results While Simplifying Teaching* (Portsmouth, NH: Heinemann, 2005), <https://www.mhaloin.com/genre-characteristics-of-traditional-literature.html>.

² Jack Zipes, *The Oxford Companion to Fairy Tales* (New York: Oxford University Press, 2000), xv.

³ Maria Tatar, *The Hard Facts of the Grimm’s Fairy Tales*, (New Jersey: Princeton University Press), 33.

wives and husbands, peasants or priests, preachers, and doctors. As Bottigheimer deals with folk tales from specific aspects like marriage and happy ending, she claims that; “a very large proportion of folk tales don’t have a happy ending. [...] Typical folk tales that include a married couple are not about the joys of getting married, but about the difficulties of being married.”⁴ In *a Glossary of Literary Terms*, the folktale is defined as a “short narrative in prose of unknown authorship which has been transmitted orally.”⁵ Another group of tales which Bottigheimer introduces are tales of magic. They contain magic. Tales of magic include legends, religious tales, anecdotes, wisdom tales or oriental tales.⁶ The final category of Bottigheimer’s division is, of course, oral and literary fairy tales.⁷

Jack Zipes, in his book *The Oxford Companion to Fairy Tales*, targets on differentiation between oral and literary fairy tales. The term ‘wonder tale’ was used to states that these wonder tales were firstly distribute orally and then literally. Vladimir Propp’s powerful study, *The Morphology of the Folk Tale*, could be useful. Vladimir Propp summarizes 31 main functions. By functions, Propp thought about “the fundamental and constant components of a tale.”⁸ Propp’s work, like other studies refers to the whole issue of the origins of folktale.⁹

1.2 Brief Origins of Fairy Tale

Fairy tales may be seen as stories for children but they are not that straightforward. They are hard to define.

The writers and storytellers never used the term ‘fairy tale’ until d’Aulnoy introduced the title “Contes de fees” in 1697 when she published her first collection of fairy tales. Jack Zipes also mentions that the term “Contes de fees” was firstly translated in English as *Tales of the Fairies* in 1707. In the year 1750 the term “fairy tale” came into common English usage.¹⁰

⁴ Ruth B. Bottigheimer, *Fairy Tales: A New History* (Albany: State University of New York Press, 2009), 4.

⁵ Abrams, Meyer Howard, and Geoffrey Harpham, *A Glossary of Literary Terms* (Boston: Cengage Learning, 2011), 136.

⁶ B. Bottigheimer, *Fairy Tales: A New History*, 5.

⁷ B. Bottigheimer, *Fairy Tales: A New History*, 6-7.

⁸ Zipes, *The Oxford Companion to Fairy Tales*, xvi.

⁹ J. Norman Giarardot, “Initiation and Meaning in the Tale of Snow White and the Seven Dwarfs,” *The Journal of American Folklore Studies* 90, no. 357 (July 1977): 276, <https://www.jstor.org/stable/pdf/539520.pdf?refreqid=excelsior:e223ba7861327340411a8dd34981f6d0>.

¹⁰ Jack Zipes, *The Irresistible Fairy Tale: The Cultural and Social History of a Genre* (New Jersey: Princeton University Press, 2012), 22.

Fairy tale is one of the oldest literary genres. Although it is not possible to determine where the roots of the first literary fairy tale, specific place and time are, we do realize that humans started telling tales as soon as they evolved the capability of speech.¹¹

Zipes believes that fairy tales were firstly told to member of a tribe. They explained “natural occurrences such as the change of the seasons and shifts in the weather or to celebrate the rites of harvesting, hunting, marriage and conquest.”¹²

The oral tradition of fairy tales continued across Europe until the invention of the printing press in 1440. In the 16th century, two Italians, Giovanni Francesco Straparola and Giambattista Basile were first to develop written form of the European oral tales. Straparola published *Le piacevoli notti* in 1550. Straparola is considered to be the ‘father’ of the fairy tales.¹³ Charles Perrault, who is expressed as a most significant French writer of fairy tales in this period, wrote *Tales and Stories of the Past with Morals* in 1695. These fairy tales were written to introduce to the reader dilemmas presented to the protagonist. This publication contains stories like *Puss in Boots*, *Cinderella* or *Mother Goose*.¹⁴

The Grimm Brothers’ fairy tales were collected in Germany and published in seven different versions during 1800s in seven different versions. Jacob Ludwig Carl Grimm was born in 1785 in Germany. His brother Wilhelm was born in 1786. In 1806, while studying at the University of Wamburg, the brothers were inspired by the folk poetry collection *Des Knaben Wunderhorn* written by Clement Brentano and Achim von Arnim. They started to collect fairy tales. Their tales collection from year 1812 is called *Kinder-und Hausmarchen*. Most of the stories in this collection are rewritten. They worked as librarians and professors later. Wilhelm died in 1859 when he was 73 and Jacob died in 1863, at the age of 78.¹⁵

Another significant name is Hans Christian Andersen. He was born in Odense, Denmark in 1805. In Odense, he got to know about traditional customs. It inspired him in work. In 1819 he travelled to Copenhagen to work as an actor. He tries to become a playwright. Both of it was a failure. Then, he decided to produce fairy tales and he was successful. Among his

¹¹ Zipes, *The Irresistible Fairy Tale: The Cultural and Social History of a Genre*, 2.

¹² Jack Zipes, *Fairy Tale as Myth/ Myth as Fairy Tale*, (Lexington: The University Press of Kentucky, 1994), 10.

¹³ Zipes, *The Irresistible Fairy Tale*, 23.

¹⁴ Rhiannon Williams, “Who was Charles Perrault? Why the fairy tales you know may not be as they seem,” *The Telegraph*, Accessed 2 March, 2018, <https://www.telegraph.co.uk/technology/google/google-doodle/12093512/Who-was-Charles-Perrault-Why-the-fairy-tales-you-know-may-not-be-as-they-seem.html>.

¹⁵ D. L. Ashliman, “Grimm Brothers’ Home Page,” accessed March 1, 2018, <http://www.pitt.edu/~dash/grimm.html#chronology>.

famous fairy tales belong for example, “The Little Mermaid”, “Ugly Duckling”, “The Princess and the Pea” or “Emperor’s New Clothes”.¹⁶

All these stories by the famous writers reflect society’s norms and culture. Good is rewarded and bad is punished. The stories by Andersen, Perrault or Grimm brothers survive through centuries.

1.3 Female Characters in Fairy Tales

The portrayal of women in traditional fairy tales was the same as the patriarchal system and the position of women in the society at that time. Jackie Stacey offers a practical summary of what patriarchy means. She states that “the term ‘patriarchy’ has been used within post-1960s feminism to refer to the systematic organization of male supremacy and female subordination.”¹⁷

In traditional fairy tales an importance is placed on female’s beauty and it is an assumption for a woman to be rewarded with a husband. For instance, an American radical feminist and writer, Andrea Dworkin in her writing *Woman Hating* writes that “beauty was coin in the male realm, that beauty translated directly into power because it meant male admiration, male alliance, male devotion.”¹⁸ In many fairy tales is presented the feminine beauty ideal. This ideal is created by society and means that women’s beauty is one of the most important precedence. It is something that all women should seek for.¹⁹ The fairy tales written during the 18th and 19th century mean to teach girls how to grow into attractive, polite and domesticated woman for a man to marry her.²⁰

There are two types of female characters in traditional fairy tales. The main female characters in fairy tales are “good girls,” who are submissive and kind but also naïve. On the other hand there are “bad girls” who are described as aggressive and atrocious but they are also ambitious. These qualities imply that if a female does not accept her patriarchal gender

¹⁶ Biography, “Hans Christian Andersen,” accessed March 1, 2018, <https://www.biography.com/people/hans-christian-andersen-9184146>.

¹⁷ Alison Graham-Bertolini, *Vigilante Women in Contemporary American Fiction* (US: Palgrave Macmillan, 2011), 12-13.

¹⁸ Andrea Dworkin, *Woman Hating* (New York: Penguin Books, 1974), 36.

¹⁹ Lori Baker-Sperry and Liz Grauerholz, “The Pervasiveness and Persistence of the Feminine Beauty Ideal in Children's Fairy Tales,” *Sage Publications Inc.* 17, no. 5 (October 2003): 711, <https://www.jstor.org/stable/pdf/3594706.pdf?refreqid=excelsior%3A3bdb35698f994e2039b6fc6b28eb01fd>.

²⁰ Baker-Sperry and Grauerholz, “The Pervasiveness and Persistence of the Feminine Beauty Ideal in Children's Fairy Tales,” 714.

role she can only has a role as a monster.²¹ Good woman is connected to personality traits which society expects from women: to be helpless, naïve, well-behaved. Good woman does not save the day, she has to wait for the prince to saves her.

Female figures played definitely big role in the fairy tales, because they were first told by women.²² If we remember Grimm's fairy tales, we can memorize characters such as Rapunzel, Snow White, Red Riding Hood, Cinderella but also witches and evil stepmothers. On one hand females are innocent, beautiful and pure and on the other hand they are evil like witches or stepmothers and mostly die at the end.²³

Careless, lazy girls and older women are normally bad but independent and strong, and they take power of good heroine. They make plans how to change their situations rather than accepting the truth of their life.²⁴

Women in fairy tales, whose desire is success, are always described as horrible evil within and wily as for example the stepmother in *Snow White* or the evil stepmother in *Cinderella*. Knowledge of stepmothers is usually witchcraft and magic. Together with the knowledge are their characteristic of jealousy and pride.²⁵

Much of the fairy tale literature supports the idea of wives and mothers who should be submissive. Good women in fairy tales are portrayed as pretty, silent passive and without any ambition. The dwarfs in *Snow White* make sure that she can cook, clean the house and wash. They also tell her not to leave the house and speak with people. In addition with Snow White there is another character, Cinderella, who makes the whole work around the house and she fulfills the orders from her stepmother and sisters. Cinderella never choose to stand up against them, she only waits for her prince to come for her.²⁶

Female is not the one to saves her from some violence or unpleasant situation; it is the male who rescues her. For instance, Cinderella is set free from her unhappy life by prince who helps her. The Sleeping Beauty is another example. She sleeps almost for hundred years to be awakened to life by the Prince with restoring kiss.²⁷

²¹ Luis Tyson, *Critical Theory Today: A User Friendly Guide* (London: Routledge, 2006), 89.

²² Alice Neikirk, "Happily Ever After (or What Fairy Tales Teach Girls About Being Women), *Hohonu: A Journal of Academic Writing* 7, (2009): 38, <https://hilo.hawaii.edu/campuscenter/hohonu/volumes/documents/Vol07x07HappilyEverAfter.pdf>.

²³ Dr. Silima Linda, M.A., PhD., "The Portrayal of Women in the Fairy Tales," *The International Journal of Social Sciences and Humanities Invention*, (2014): 246, <https://pdfs.semanticscholar.org/4c9e/8c5d6e82dbfa2fdaa5583294decba15b0e59.pdf>.

²⁴ Alice Neikirk, "Happily Ever After (or What Fairy Tales Teach Girls about Being Women)," 39.

²⁵ Dr. Silima Linda, M.A., PhD., "The Portrayal of Women in the Fairy Tales," 247.

²⁶ Dr. Silima Linda, M.A., PhD., "The Portrayal of Women in the Fairy Tales," 248.

²⁷ Dr. Silima Linda, M.A., PhD., "The Portrayal of Women in the Fairy Tales," 248.

2 INTRODUCTION TO THE FAIRY TALE OF SNOW WHITE

Snow White is one of the most famous fairy tales. This fairy tale has hundreds of oral versions which are collected primarily in Europe, but also in Africa, Asia and America.²⁸ Snow White has various origins, which are introduced in this chapter. Furthermore, this chapter focuses on basic and well-known variations of Snow White.

2.1 Origins of Snow White

Snow White is one of the most famous fairy tales in the whole world. The Grimm brothers first published this fairy tale in their book called Grimm's *Fairy Tales* in year 1812. As many of the Grimm tales, it is possible that Snow White and the Seven Dwarfs have been known since the Middle Ages.²⁹

In 1994, Eckhard Sander wrote *Schneewittchen: Marchen oder Wahrheit*, which is translated as a Snow White: Is It a Fairy Tale? According to Sander, story of Snow White is based on tragic life of Margarete von Waldeck. She was born in 1533 as a daughter to Philip IV. She lived in town in northwestern Germany. She had problematic relationship with her step mother, Katharina of Hatzfeld, and was forced by her to move at the court in Brussels. There she attracted the attention of young prince Philip II of Spain. Sander mentioned that Margarete, who died in 1554 at the age of 21, was poisoned by Spanish authorities when the her stepmother and the King of Spain saw the impending marriage between her and the prince as politically substandard for the community. In fact, Philip II was destined to inherit the kingdom from Charles V. The poison which was used to kill Margarete was selected to look as illness not murder. The handwriting of her last will, which was written shortly before death shows sign of a trembling symptomatic of poisoning. What is known is that it was not her stepmother who killed her because she was dead before the death of Margarete. Sander also claims that the apple was added after story which happened in Germany where a man was arrested for giving poisoned apples to children who he believed were stealing his fruit.³⁰

²⁸ Cristina Bacchilega, *Postmodern Fairy Tales: Gender and Narrative Strategies* (Philadelphia: University of Pennsylvania Press, 1997), 29.

²⁹ April Holloway, "Exploring the True Origins of Snow White and the Seven Dwarfs," *Ancient Origins*, accessed February 17, 2018, <http://www.ancient-origins.net/myths-legends/exploring-true-origins-snow-white-and-seven-dwarfs-004150?nopaging=1>.

³⁰ Nadine De Ninno, "Is Snow White Real? A Look Back Into The Life Story Of Countess Margarete Von Waldeck," *International Business Times*, accessed February 17, 2018, <http://www.ibtimes.com/snow-white-real-look-back-life-story-countess-margarete-von-waldeck-701110>.

Margarete's father owned these copper mines. Many workers were children. The reference to the seven dwarfs is connected to child labor in copper mines.³¹

According to study group in Lohr, Bavaria another possible theory is that Snow White is based on Maria Sophia von Erthal, who was born on June 15, 1729 in Lohr am Main, Bavaria. She was the daughter of a landowner named Prince Philip Christoph von Erthal and his wife, Baroness Von Bettendorff.³² After the death of Baroness, Prince Philip married Claudia Elizabeth Maria von Venningen and she moved into a Prince Phillip's castle. Lohr was famous for a glassworks company which was located there near to the forest. Trees were used for the glass-making system. Mirrors produced by the company were known for their exceptional quality. The reputation of the mirrors in the society perhaps caused them to be named as "Talking Mirrors." Prince Philip bought one mirror from the glassworks company for his second wife.³³

The dwarfs in Maria's story were also connected to a mining town called Bieber situated near to Lohr and set among seven mountains.³⁴

According to Graham Anderson, there is another theory about the origin of Snow White. Graham Anderson compares the story of Snow White to the Chione, the Roman legend. Chione literally means "Snowgirl" in Greek. She is represented as the most beautiful woman in the world. Her beauty attracts the attention of the both gods Apollo and Mercury. Apollo puts Chione to sleep and raped her in her sleep. Mercury comes disguised as an old woman. Then "Chione has twins; their mother antagonizes Artemis with her boasting, and the latter kills her with an arrow."³⁵

2.2 Variations of Snow White

In 1812, Brothers Jacob and Wilhelm Grimm published German folk tales including a dark tale of Little Snow White. In early publication is Snow white's birth mother queen. Queen leaves Snow White in the woods. In following story the huntsman has a task to bring back

³¹ Holloway, "Exploring the True Origins of Snow White and the Seven Dwarfs."

³² Marilia Pezzato, "Who Was Snow White? When Old Stories and Real Women Combine," *Ancient Origins*, accessed February 19, 2018, <http://www.ancient-origins.net/myths-legends-europe/who-was-snow-white-when-old-stories-and-real-women-combine-007497>.

³³ Carole D. Bos, "Snow White – Could she be Maria?" *Awesome Stories*, accessed February 19, 2018, <https://www.awesomestories.com/asset/view/SNOW-WHITE-COULD-SHE-BE-MARIA-Snow-White>.

³⁴ Allan Hall, "Once upon a Time, Snow White lived in Bavaria," *Independent.ie*, accessed February 19, 2018, <https://www.independent.ie/world-news/europe/once-upon-a-time-snow-white-lived-in-bavaria-26058455.html>.

³⁵ Graham Anderson, *Fairy Tale in the Ancient World* (London: Routledge, 2000), 47.

to queen Snow White's lungs and liver as proof of her death.³⁶ It is possible that the change to a stepmother in later publications was made to tone down this tale for children.³⁷

Another version of Snow White was from Walt Disney. In 1937, Walt Disney Animation Studios created animated film *Snow White and the Seven Dwarfs*. It is generally believed to be Disney's greatest film success. Walt Disney was already appreciated name in that time.³⁸ It had its premiere exactly on December 21, 1937 at the Carthay Circle Theatre in Los Angeles. Advance demand for tickets was so big that sales were fixed for one person – maximum four tickets. About 30 000 supporters of the film who did not get the ticket, were standing outside to be a part of a historical event. The film cost \$1.4 million. It had taken three years, 750 artists and to create around two million special paintings.³⁹ In 1939 the film got a special Academy award, because it was new innovation for movie business and pioneered a huge entertainment range for the motion picture. This animated version of Snow White introduced names for the dwarfs and also singing Snow White.⁴⁰

In 2012, Rupert Sanders directed movie called *Snow White and the Huntsman* in which Kristen Stewart stands for a Snow White, Chris Hemsworth as huntsman and Charlize Theron as Snow White's evil stepmother.⁴¹

In 2012 was also filmed different American movie *Mirror, Mirror*, another movie adaptation of Snow White, where evil queen is played by famous actress Julia Roberts.⁴² It is clear that these movie versions were affected by the 21st century.

³⁶ Los Angeles Times, "Snow White through the years," accessed March 4, <http://timelines.latimes.com/snow-white-through-years/>.

³⁷ Tatar, *The Hard Facts of the Grimm's Fairy Tales*, 36.

³⁸ Lee Pfeiffer, "Snow White and the Seven Dwarfs," Encyclopedia Britannica, accessed March 4, 2018, <https://www.britannica.com/topic/Snow-White-and-the-Seven-Dwarfs-film-1937>.

³⁹ Erin Glover, "Opening night, 1937: Snow White and the Seven Dwarfs, Premieres at Carthay Circle Theatre," Disney Parks Blog, accessed March 3, 2018, <https://disney Parks.disney.go.com/blog/2011/12/opening-night-1937-snow-white-and-the-seven-dwarfs-premieres-at-carthay-circle-theatre/>.

⁴⁰ Pfeiffer, "Snow White and the Seven Dwarfs."

⁴¹ "Snow White and the Huntsman," IMDb, accessed February 22, 2018, <http://www.imdb.com/title/tt1735898/>.

⁴² "Mirror, Mirror," IMDb, accessed February 23, 2018, <http://www.imdb.com/title/tt1667353/>.

3 PSYCHOANALYTIC INTERPRETATIONS OF SNOW WHITE

Some interpretations of the Snow White fairy tale are introduced in this chapter. The basic source of the interpretation is Freud's psychoanalysis and methods based on this psychoanalysis namely Jung's analytical psychology. An important source is also feminist criticism and interpretation.

3.1 Feminist Psychoanalytic Interpretation

Feminist interpretations of fairy tales were created as a reaction to Bruno Bettelheim interpretation. For instance Sandra M. Gilbert and Susan Gubar criticize Bruno Bettelheim's attitude. According to them, Snow White is frequently connected with the feminine perspective. The story is ruled by patriarchal pressure.

3.1.1 Sandra M. Gilbert and Susan Gubar

Relatively brief feminist interpretation of *Snow White* offer Sandra M. Gilbert and Susan Gubar in their publication named *The Mad Woman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination*. They understand a dispute between the Queen and Snow White as the conflict between two oppositional stereotypes or archetypes of women in Western patriarchal society. The relationship between the angel and the evil monster is described. The Queen represents evil and the Snow White symbolizes pure angel. The Queen wants to destroy the Snow White in herself because Snow White could kill her.⁴³

In describing the angel and the evil monster, Sandra M. Gilbert and Susan Gubar see the Snow White and the Queen as two separate parts of one psyche. The Queen dies in the end while the Snow White will live happily ever after. Gilbert and Gubar argue, if is this end happy at all.⁴⁴ They claim that Snow White ends up "one glass coffin for another, delivered from the prison where the Queen put her only to be imprisoned in the looking glass from which the King's voice speaks daily." Duel between Snow White and the Queen leads to an unhappy ending. The Queen dies and Snow White is imprisoned in domesticity.⁴⁵

⁴³ Sandra M. Gilbert and Susan Gubar, *The Mad Woman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination*, (New Haven: Yale University Press, 2000), 39.

⁴⁴ M. Gilbert and Gubar, *The Mad Woman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination*, 36-37.

⁴⁵ M. Gilbert and Gubar, *The Mad Woman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination*, 42.

According to Gilbert and Gubar when the Queen wants to kill the Snow White she uses typical women's tools which are murderous weapons. In the end it seems the Snow White is killed because of "the female arts of cosmetology and cookery."⁴⁶

3.2 Psychoanalytic Interpretation by Sigmund Freud

Sigmund Freud was a neurologist from Austria. He is best known by reason of developing techniques and theories of psychoanalysis.⁴⁷

3.2.1 Bruno Bettelheim

Psychoanalytic interpretation of Snow White, according to Sigmund Freud, best approaches Bruno Bettelheim.

In 1976 the interpretation of fairy tales was published Bruno Bettelheim in his publication *The Uses of Enchantment: The Meaning and Importance of Fairy Tales*. Bruno Bettelheim was American psychologist born in Austria.⁴⁸ He was appreciated for his work in teaching and treating emotionally disturbed children.⁴⁹

Bettelheim wrote that "each fairy tale is a magic mirror which reflects some aspects of our inner world, and of the steps required by our evolution from immaturity to maturity."⁵⁰ The fairy tale starts with mother of Snow White sticking her finger. Three drops of blood fall on the snow. Red color of blood symbolizes sexual desire. On the contrary white color of snow stands for sexual innocence. The blood is connected with birth and it prepares the child to understand an important thing; bleeding in menstruation and bleeding when hymen is broken. The child learns that without this bleeding no child could have been born.⁵¹ After Snow White is born, her mother died and is replaced by a stepmother. After Snow White gains seven years, her stepmother starts to feel threatened by Snow White. The narcissism of stepmother is shown even long before Snow White is seven years old by assuring herself about her beauty by looking into the magic mirror.

⁴⁶ M. Gilbert and Gubar, *The Mad Woman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination*, 40.

⁴⁷"Sigmund Freud," Biography, accessed March 26, 2018, <https://www.biography.com/people/sigmund-freud-9302400>.

⁴⁸"Bruno Bettelheim," Encyclopedia Britannica, accessed March 25, 2018, <https://www.britannica.com/biography/Bruno-Bettelheim>.

⁴⁹ John Updike, "The Uses of Enchantment," *The New York Times*, accessed March 25, 2018, <https://www.nytimes.com/1976/05/23/archives/the-uses-of-enchantment.html>.

⁵⁰ Bettelheim, *Za tajemstvím pohádek: Proč a jak je číst v dnešní době* (Praha: Nakladatelství Lidové noviny, 2000), 197.

⁵¹ Bettelheim, *Za tajemstvím pohádek: Proč a jak je číst v dnešní době*, 197.

When Snow White grows up, the stepmother orders a man to kill her. This man is presented as the hunter. For Snow White, he can be considered as representation of the father.⁵² The character of the hunter can be associated with an ideal father in child's mind. The hunter is also seen as a symbol of protection because he kills angry animals. Additionally he does not fulfill the duties of the queen but he also leaves Snow White in the forest to be killed by animals. He wants to satisfy both, stepmother and daughter.⁵³ The queen wants by hunter not only to kill Snow White, but to bring her Snow White's lungs and liver as evidence. This motif is related to the primitive thought that one will gain the characteristics of what one eats. Thus, the queen wants to win Snow White's beauty with this act.⁵⁴

Later, Snow White is alone in the forest and she is looking for a new home. She finds a house of dwarfs but they cannot protect her and she is still under queen's control and power.

This behavior clarifies to children that they cannot earn independence by running away from their parents but only by working through inner conflicts.⁵⁵

Moving to dwarfs, one of the question is, why is there seven of them. They can symbolize seven days of the week, because dwarfs are really hard-working and they work every day. In line with the ancients, seven dwarfs can stand for seven planets circle the sun. The sun represents Snow White.⁵⁶ According to Bettelheim the dwarfs indicate males stuck in their development.⁵⁷

After all of that the evil queen returns to the story. She represents Snow White's unsolved inner conflicts.⁵⁸ Only the third queen's try with an apple is successful and she put Snow White into sleep latency, where the dwarfs can no longer help her, because regression of adolescence has stopped to be an answer for Snow White. The apple is cut by the queen in half. The queen eats the white part and snow White eats the red one. Eating the red part of the apple marks the end of Snow White's innocence.⁵⁹

The story of Snow White therefore reflects the process of sexual maturity and growing-up experiences but also the complications and losses associated with it.

⁵² Bettelheim, *Za tajemstvím pohádek: Proč a jak je číst v dnešní době*, 200.

⁵³ Bettelheim, *Za tajemstvím pohádek: Proč a jak je číst v dnešní době*, 201.

⁵⁴ Bettelheim, *Za tajemstvím pohádek: Proč a jak je číst v dnešní době*, 202.

⁵⁵ Bettelheim, *Za tajemstvím pohádek: Proč a jak je číst v dnešní době*, 203.

⁵⁶ Bettelheim, *Za tajemstvím pohádek: Proč a jak je číst v dnešní době*, 204.

⁵⁷ Bettelheim, *Za tajemstvím pohádek: Proč a jak je číst v dnešní době*, 205.

⁵⁸ Bettelheim, *Za tajemstvím pohádek: Proč a jak je číst v dnešní době*, 206.

⁵⁹ Bettelheim, *Za tajemstvím pohádek: Proč a jak je číst v dnešní době*, 207.

Snow White falls into latency stands for her preparation for maturity. The awakening of Snow white stands for achieving the real maturity.⁶⁰

When Snow White rests in a coffin made from glass, there are three birds which visit her. The first one is an owl which is a symbol of wisdom, the next one is raven that stands for mature consciousness and the last one is the dove which represents love.⁶¹

The last part of the fairy tale is the death of the queen. She wears red hot shoes and she has to dance until she dies. The death of the queen is the symbol of the removing inner and outer conflicts.⁶²

3.3 Psychoanalytic Interpretation by C. G. Jung

Next interpretation of Snow White is based on analytical psychology of Carl Gustav Jung.

3.3.1 Stephen Flynn

Psychoanalytic interpretation of Snow White, based on the theory of Carl Gustav Jung, is the work of psychotherapist Stephen Flynn. He claims that the whole fairy tale describes “the state of immature feminine psyche.”⁶³

“Once upon a time in the middle of winter, when the flakes of snow were falling like feathers from the sky, a Queen sat at a window sewing, and the frame of the window was made of black ebony. And whilst she was sewing and looking out of the window at the snow, she pricked her finger with the needle, and three drops of blood fell upon the snow. And the red looked pretty upon the white snow, and she thought to herself: “Would that I had a child as white as snow, as red as blood, and as black as the wood of the window-frame.”⁶⁴

According to Flynn, this picture of the Queen staring at her blood in the snow brought desire for her child. Deep consideration of the Queen in the first part during needlework is one of the expressions of the animus.⁶⁵

The number three is repeated several times in the first scene: three drops of blood, three colors which refer to Snow White’s attribute and the symbol of unity in maid – mother – child. According to Flynn, the number three is a symbol of incompleteness. Thus the symbol of finishing the process is understood as the number four. The number

⁶⁰ Bettelheim, *Za tajemstvím pohádek: Proč a jak je číst v dnešní době*, 209.

⁶¹ Bettelheim, *Za tajemstvím pohádek: Proč a jak je číst v dnešní době*, 208.

⁶² Bettelheim, *Za tajemstvím pohádek: Proč a jak je číst v dnešní době*, 209.

⁶³ Stephen Flynn, “Analysis of Snow White and The Seven Dwarfs,” The Jung Page, accessed March 20, 2018, <http://www.cgjungpage.org/learn/articles/analytical-psychology/677-analysis-of-snow-white-and-the-seven-dwarves>.

⁶⁴ Wilhelm Grimm And Jacob Grimm, *The Complete Grimm’s Fairy Tales*, (New York: Pantheon Books, 1944), chap.53, Library Genesis.

⁶⁵ Flynn, “Analysis of Snow White and The Seven Dwarfs,” The Jung Page.

three shows that there is an imperfection at the beginning of the fairy tale which will be completed during the story. As an example of the number four is mentioned as the mother, the daughter, the shadow (the stepmother) and the prince. The prince is the fourth part that comes from nowhere to finish the story. Flynn also points out that the stepmother actually makes four attempts to kill Snow White, not three, because the first attempt is stepmother's order to the huntsman to kill Snow White.

This fairy tale deals with the development of the masculinity, so the animus. It also deals with the shadow. The development of the animus in the fairy tale is represented by ten men. The father does not appear in the fairy tale too much which signifies that animus is weak. On the other hand, dominant shadow is formed in this fairy tale. The shadow is Snow White's stepmother.⁶⁶

The stronger animus is the huntsman. He deceives the shadow and he does not kill Snow White but also does not help her. The Ego is endangered by the shadow in this scene. Snow White shows emotions when she asks the huntsman for mercy. It is connected with the increasing Ego.⁶⁷

The next phase of the animus is a little bit stronger represented by dwarfs. They give shelter to Snow White but they cannot save her. It is clear that this is not the complete animus but they represent the typical animus which has the form of a rescuer of a helper.⁶⁸

The last show of the animus is the Prince. The negative part of the feminine psyche has to be silenced so the Prince can appear. This negative part is the shadow. The shadow is destroyed by a piece of an apple which gets stuck in Snow White's throat. After awakening of Snow White, a wedding takes place. The wedding is a symbol of the unification of the feminine with masculine. This is also the symbol of the completion.⁶⁹

In the beginning, Snow White is not aware of her dark side. The shadow appears. It is necessary for the Ego to learn to use the knowledge from unconscious though this process shows many troubles. Flynn states that the solution is "to complete their integration, our heroine must invite her shadow to participate."⁷⁰

⁶⁶ Flynn, "Analysis of Snow White and the Seven Dwarfs," The Jung Page.

⁶⁷ Flynn, "Analysis of Snow White and the Seven Dwarfs," The Jung Page.

⁶⁸ Flynn, "Analysis of Snow White and the Seven Dwarfs," The Jung Page.

⁶⁹ Flynn, "Analysis of Snow White and the Seven Dwarfs," The Jung Page.

⁷⁰ Flynn, "Analysis of Snow White and the Seven Dwarfs," The Jung Page.

II. ANALYSIS

4 ANALYSIS OF SNOW WHITE CHARACTER

In this chapter, analysis of Snow White character is introduced. There were four different variations of this fairy tale chosen for the analysis. The first type is by the brothers Grimm from year 1812, named *Little Snow-White*.⁷¹

The second one is the Disney's version called *Snow White and the Seven Dwarfs*, released in 1937. The supervising director of this movie is David Hand. William Cottrell, David Hand, Wilfred Jackson, Larry Morey, Perce Pearce and Ben Sharpsteen directed some parts.⁷²

The next version of Snow White is *Snow White and the Huntsman*, which is a film adaptation of Snow White from year 2012 with stars like Kristen Stewart, Chris Hemsworth and Charlize Theron. This film was directed by Rupert Sanders.⁷³

The last form that was chosen is *Mirror, Mirror*. It is also a film adaptation from year 2012, directed by Tarsem Singh, with actresses like Julia Roberts and Lily Collins.⁷⁴ It is obvious that the last two movie versions are influenced by 21st century.

4.1 Portrayal of Snow White

Snow White is a pretty young girl; on the top of that she is the most attractive girl in the whole world. This reality is the same for all the versions of Snow White. When the huntsman drags Snow White into the forest, he is supposed to kill her but he cannot do it because of her prettiness. For example in Grimm's version is mentioned: "And as she was so beautiful the huntsman had pity on her and said: "Run away, then, you poor child.""⁷⁵ In Disney's version, when Snow White is outside, the huntsman approaches to her and he has a knife in his hand, but cannot kill her.⁷⁶ According to *Snow White and the Huntsman*, the huntsman finds Snow White in the dark forest and helps her to escape in the

⁷¹ Wilhelm Grimm And Jacob Grimm, *The Complete Grimm's Fairy Tales*, chap.53.

⁷² "Snow White and the Seven Dwarfs," IMDb, accessed March 22, 2018, https://www.imdb.com/title/tt0029583/?ref_=ttfc_fc_tt.

⁷³ "Snow White and the Huntsman," IMDb, accessed March 22, 2018, <https://www.imdb.com/title/tt1735898/>.

⁷⁴ "Mirror, Mirror," IMDb, accessed March 23, 2018, https://www.imdb.com/title/tt1667353/?ref_=fn_al_tt_1.

⁷⁵ Wilhelm Grimm And Jacob Grimm, *The Complete Grimm's Fairy Tales*, chap.53.

⁷⁶ *Snow White and the Seven Dwarfs*, directed by David Hand (1937; Los Angeles: Warner Bros., 2001), DVD.

exchange with gold.⁷⁷ In the *Mirror, Mirror*, the Queen's servant takes Snow White to the forest and leaves her to the mercy for a monster.⁷⁸

This fairy tale gives the image that the beauty is the most necessary attribute as it is mentioned very frequently. Snow White is so beautiful that dwarfs do not matter that she entered their house without asking. It gives the impression that a person can do everything when he or she is beautiful.

Taking into consideration other attributes of Snow White apart from her beauty, we can recognize that she is pretty naïve. She accepts all the gifts the Queen give her to hurt her. In the Grimm's version, Snow White accepts things three times despite the fact that she almost died during the using of the first two items.⁷⁹ In Disney's version, she is not as naïve as in the previous version, because there is only one thing, which the Queen gives her and Snow White accepts and that is the poisoned apple.⁸⁰ In the movie *Mirror, Mirror*, when the Queen tries to give Snow White the apple on her wedding day, Snow White reacts: "Age before beauty. It's important to know when you've been beaten."⁸¹ In this version Snow White is very clever and cautious, and she offers a piece of the apple to the Queen. In the last version *Snow White and the Huntsman*, the Queen named Ravenna in this version disguises herself as the Prince William to give her the apple but she has to get away when right William and the huntsman find her.⁸²

Snow White is presented as a maid in the earlier versions. When Snow White arrives to the dwarf's house she is shocked by the untidy condition. She cheers up when she brings out the idea about cleaning the house. It is remarkable that their tidy house is a symbol of their lack of a mother.

This includes the role of the women to stay at home, take care of children and simply be a housewife to satisfy men's requirements. She can live in the dwarf's house under conditions that she will keep their house clean for them.

On the other hand in the movies *Mirror, Mirror* and *Snow White and the Huntsman*, the role of the maid is not mentioned. This change of roles is connected with this period of time where women's opportunities are not limited.

⁷⁷ *Snow White and the Huntsman*, directed by Rupert Sanders (2012; Los Angeles: Universal Pictures, 2012), DVD.

⁷⁸ *Mirror, Mirror*, directed by Tarsem Singh (2012; Los Angeles: 20th Century Fox Home Entertainment, 2012), DVD.

⁷⁹ Wilhelm Grimm And Jacob Grimm, *The Complete Grimm's Fairy Tales*, chap. 53.

⁸⁰ *Snow White and the Seven Dwarfs*, directed by Hand, DVD.

⁸¹ *Mirror, Mirror*, directed by Tarsem, DVD.

⁸² *Snow White and the Huntsman*, directed by Sanders, DVD.

4.1.1 Relationship with the Dwarfs

The dwarfs live in a little cottage and work in the nearby mines. They help Snow White and they protect her from the Queen. The dwarfs have the character of Snow White's sons and are portrayed as tidy men who cannot handle the house without the female's help.

In comparison with the Disney's version of Snow White and the Grimm's version, where Snow White is portrayed as the housewife, in *Mirror, Mirror* she is equal to the dwarfs and later becomes their leader. In *Snow White and the Huntsman*, one of the dwarfs gives her a sword and say: "We follow you princess, in life and in death."⁸³ This shift is related with the emphasis of the reality that women and men are equal and that there should not be any differences between them.

4.1.2 Relationship with the Stepmother

The Queen is portrayed as a very cruel woman. In Grimm's version, the Queen is jealous of Snow White's beauty and attractiveness. Once she asked her looking-glass who is the fairest of all and the looking-glass answered that Snow White is the fairest of all. "Then the Queen was shocked, and turned yellow and green with envy. From that hour, whenever she looked at Snow-white, her heart heaved in her breast, she hated the girl so much."⁸⁴ The cruelty of the Queen gets bigger through the fairy tale and she chooses to kill Snow White by herself.

The Queen's competitiveness is noticeable in the version from year 1937. In the beginning the jealousy is expressed in prologue:

"Once upon a time lived a lovely little Princess called Snow White. Her vain and wicked stepmother the Queen feared that some day Snow White's beauty would surpass her own. So she dressed the little Princess in rags and forced her to work as a scullery maid. Each day the vain Queen consulted her magic mirror, "magic mirror on the wall, who is the fairest one of all?" ... and as long as the mirror answered "You are the fairest one of all," Snow White was safe from the Queen's cruel jealousy."⁸⁵

From the beginning of the movie the movie is focused on jealousy between two women. After the mirror reveals the truth, the Queen looks down the window and widens her eyes with displeasure because she sees the Prince who sings the serenade for Snow White. Thereafter she instructs the huntsman to kill Snow White and to bring back her

⁸³ *Snow White and the Huntsman*, directed by Sanders, DVD.

⁸⁴ Wilhelm Grimm And Jacob Grimm, *The Complete Grimm's Fairy Tales*, (New York: Pantheon Books, 1944), chap.53, Library Genesis.

⁸⁵ *Snow White and the Seven Dwarfs*, directed by Hand, DVD.

heart. Across the movies, Snow White's beauty is expressed as the main cause why the Queen is jealous.⁸⁶

The reason why the stepmother wants to kill Snow White is because of her beauty and it is the same in all mentioned versions apart from *Mirror, Mirror*. In this movie, the Queen is jealous of Snow White's beauty but it is not the main motive why she wants to kill her. It is because she is not afraid to speak and to say what she thinks.⁸⁷

4.1.3 Relationship with the Prince

The Prince is portrayed as a very handsome man. The representation of the prince differs in the versions. In the version by Grimm's brothers he appears only at the end of the fairy tale. He only comes for Snow White and takes her away with him to his castle as a reward. In the version by Walt Disney he shows up in the beginning where he sings to her and then at the end when he kisses her.⁸⁸ In the two later versions *Mirror, Mirror* and *Snow White and the Huntsman* he goes through the story together with Snow White. In the *Mirror, Mirror* he falls in love with her the first time he sees her.⁸⁹

In the Grimm's and Disney's version the prince is described as a hero and the person who rescues Snow White. If he would not be there, Snow White would probably not come back to life. On the other hand, in the *Snow White and the Huntsman* when Prince William kisses Snow White to rescue her, she does not wake up because he is not her true love.⁹⁰ In the movie *Mirror, Mirror* it is the opposite situation. The Queen curses the prince and Snow White is the one to rescue him with her kiss.⁹¹

In the two movies from year 2012,⁹² Snow White is equal to the prince or she is even stronger than him. It is recognizable that these two movies are strongly influenced by 21st century.

4.1.3.1 Wedding

While in the movie *Snow White and the Huntsman* and in *Snow White and the Seven Dwarfs* the story does not conclude the marriage, in *Mirror, Mirror* and in the story by the brothers Grimm does.

⁸⁶ Snow White and the Seven Dwarfs, directed by Hand, DVD.

⁸⁷ *Mirror, Mirror*, directed by Singh, DVD.

⁸⁸ Snow White and the Seven Dwarfs, directed by Hand, DVD.

⁸⁹ *Mirror, Mirror*, directed by Singh, DVD.

⁹⁰ *Snow White and the Huntsman*, directed by Sanders, DVD.

⁹¹ *Mirror, Mirror*, directed by Singh, DVD.

⁹² Los Angeles Times, "Mirror, Mirror' vs. Snow White and the Huntsman," accessed April 4, 2018, <http://www.latimes.com/zap-dm-snow-white-photo.html>.

Children could suppose that the only goal in their life is the wedding. Since in every version where the wedding is, the story ends with it, it can mean that there is nothing bad after the wedding you can deal with.

4.1.3.2 His Attraction towards Snow White

When prince and Snow White first meet, the first impression was Snow White's beauty. In the version by Grimm brothers, the prince determines to take Snow White based on one moment when he sees her in the coffin. He says: "Let me have it as a gift, for I cannot live without seeing Snow-white. I will honor and prize her as my dearest possession."⁹³ This mentions the importance of appearance. Children can understand that prettiness is relevant quality when it comes to the point that a girl has to be beautiful enough to attract a man so he decides to marry her.

On the other hand in the interpretation by Walt Disney, Snow White knows the Prince practically from the beginning and it is evident that they fall in love with each other for the first time.⁹⁴

With regard to *Mirror, Mirror*, the main characters also fall in love with each other the first time thanks to their appearance but there is the headway of their relationship throughout the movie.⁹⁵ Not only the appearance but their similar goals and mutual understanding are the cornerstone of a satisfied relationship in the 21st century.

4.1.4 Snow White's Father and Mother

They are not really present in the story. Her mother dies in her child birth and her father is not capable of raising Snow White on his own and so he determines to marry another woman. It suggests that there can be only one good female character in the story.

For Snow White's father, he is only portrayed in the beginning of the story. He does not function as a father who should support her and help her in her dark times. The only exception from these four versions is the movie *Mirror, Mirror*, where her father emerges at the end of the story. It is necessary to mention that Snow White is the one who saves her father when she breaks the Queen's spell.⁹⁶

⁹³ W. Grimm And J. Grimm, *The Complete Grimm's Fairy Tales*, chap.53.

⁹⁴ Snow White and the Seven Dwarfs, directed by Hand, DVD.

⁹⁵ *Mirror, Mirror*, directed by Singh, DVD.

⁹⁶ *Mirror, Mirror*, directed by Singh, DVD.

4.2 Snow White as a naïve housewife and mother

The following chapter analyzes two earlier versions of Snow White. One is *Little Snow White* from Grimm's Brothers and the other one is the adaptation from Walt Disney. In these tales Snow White is a cheerful housewife and mother subordinate to men. The examples are depicted in this chapter.

4.2.1 *Little Snow White* - 1812

The generation in this particular time did not see women as equal to men. The example of Snow White's obedience included in this version is when Snow White is found in dwarfs' house. When she meets the dwarfs for the first time, all they ask about is: "If you will take care of our house, cook, make the beds, wash, sew and knit, and if you keep everything neat and clean you can stay with us and you shall want for nothing." The dwarfs expected from woman to do the housework. The Queen who is regularly staring into a mirror is another example of the reinforcement of the gender roles.⁹⁷ Female roles in this version were created during a time when females were subordinate and work as housewives.

Wilhelm and Jacob write about the prettiness of Snow White as it is the only element that matters. When the dwarfs tell her that in order to stay she has to do the housekeeping, she answered without saying her opinion: "Yes, with all my heart." As Snow White stays with the dwarfs, she keeps their house clean.⁹⁸

Moreover, the Queen becomes obsessed with her appearance. This statement is supported by her constantly looking in the mirror and asking him: "Who in this land is the fairest of all?" Even after the huntsman arrives back with the lung and liver, she has to look in the mirror to make sure that she is the most beautiful of all.⁹⁹

Snow White as an object can be seen at the end, when she is in the coffin and the prince exchanges with the dwarfs by saying "I will give you whatever you want for it." Then he said: "Let me have it as a gift, for I cannot live without seeing Snow-white."¹⁰⁰ It seems that Snow White is taken as an object to be bought and looked at. And when his servants carry her to his castle, they stumble over a tree-stump, the piece of the apple comes of Snow White's throat, she wakes up and he says to her: "I love you more than everything in the

⁹⁷ W. Grimm and J. Grimm, *The Complete Grimm's Fairy Tales*, chap.53.

⁹⁸ W. Grimm and J. Grimm, *The Complete Grimm's Fairy Tales*, chap.53.

⁹⁹ W. Grimm and J. Grimm, *The Complete Grimm's Fairy Tales*, chap.53.

¹⁰⁰ W. Grimm and J. Grimm, *The Complete Grimm's Fairy Tales*, chap.53.

world; come with me to my father's palace, you shall be my wife."¹⁰¹ Nobody cares about what might she wants.

Snow White is repeatedly saved by men. In the beginning of the fairy tale she is saved by the huntsman. He leaves her in the forest. Secondly she is protected by the dwarfs. In the end, the Prince saves her from the Queen.¹⁰² Throughout the whole fairy tale Snow White cannot take care of herself and needs to be protected by a stronger man.

4.2.2 *Snow White and the Seven Dwarfs – 1937*

The movie *Snow White and the Seven Dwarfs* was released in the year 1937 by Walt Disney Studio and it is the first film that Walt Disney created.¹⁰³

In the opening scene Snow White is dressed in ragged dress and she brushes the stairs that leads into the castle. She seems to be cheerful and full of energy while she works. Only sign of that the cleaning may not be enjoyable is when she sighs sadly.¹⁰⁴

In this version, the domestic details are developed significantly. When she arrives to the dwarfs' cottage she is surprised by the untidiness of their home:

Snow White: Why, there are seven little chairs. Must be seven little children. And from the look of this table, seven untidy little children. A pickaxe. A stocking too [laughs] and a shoe [astonished whistle]. And just look at that fireplace. It's covered with dust. And look, cobwebs everywhere. My, my, my! What a pile of dirty dishes [gasping] and just look at that broom [the broom is covered in cobwebs]. Why, they've never swept this room. You'd think their mother would-- [gasping] maybe they have no mother. Then, they're orphans. That's too bad [looks sad]. I know.

We'll clean the house and surprise them! Then, maybe they'll let me stay!¹⁰⁵

Cleaning is forms as a value to the dwarfs - a work that can be interchanged for shelter.

Even though she is shocked by the mess in their cottage, she cheers up when she delivered an idea to clean. She realizes that they can let her stay if she transforms the house for them. Her housework is completed by Snow White singing the song *Whistle While you Work*:

While you Work:

[Singing begins] Just whistle while you work [Whistling] And cheerfully together We can tidy up the place. So hum a merry tune, [Humming] It won't take long when there's a song to help you set the pace. And as you sweep the room imagine that the broom is someone that you love. And soon you'll find you're dancing to the tune [Spoken] Oh, no, no, no, no! Put them in the tub [Singing continues] When hearts are high the time will fly, so whistle while you work.¹⁰⁶

¹⁰¹ W. Grimm and J. Grimm, *The Complete Grimm's Fairy Tales*, chap.53.

¹⁰² W. Grimm and J. Grimm, *The Complete Grimm's Fairy Tales*, chap.53.

¹⁰³ Pfeiffer, "Snow White and the Seven Dwarfs."

¹⁰⁴ *Snow White and the Seven Dwarfs*, directed by Hand, DVD.

¹⁰⁵ *Snow White and the Seven Dwarfs*, directed by Hand, DVD.

¹⁰⁶ *Snow White and the Seven Dwarfs*, directed by Hand, DVD.

This singing part portrays Snow White as a girl who manages the work with enthusiasm. It is not like in the previous scene showing her wiping the castle stairs. In this scene she has animals to help her. By the end of the song, she and the animals have done the dishes, swept, beat the carpet, swept out the cobweb or even put fresh flowers on the table. Through this scene, the house work is displayed as easy and funny. Snow White thus becomes their ‘mother’ in sign of that she cleans the house. The first night she lives with dwarfs, she prepares meal for them. But before she let them eat, she checks if their hands are clear and she is surprised by how dirty they are. She says then: “Goodness me, this will never do. March straight outside and wash or you'll not get a bite to eat.”¹⁰⁷ This portrays Snow White as their ‘mother’ who takes care of that they are washed and clean. The cooking also belongs to Snow White’s domestic skills. When the dwarfs return home, Snow White pleads for them to let her stay:

Snow White: Oh, she'll [the Queen] never find me here. And if you let me stay, I'll keep house for you. I'll wash and sew and sweep and cook and-- All Dwarves: [in unison] Cook? Doc: Can ya make dapple lumpkins-- uh, lundle dapplins-- apple dumplings! Grumpy and Sneezy: Apple dumplings! Doc: ah, yes! Crapple dumpkins. Snow White: Yes, and plum pudding and gooseberry pie-- All Dwarves: Gooseberry pie? Hurray! She stays! [sniffing]. Grumpy: Ah! Soup! All Dwarves: Hurray!¹⁰⁸

This scene claims that her cooking is so tempting offer that dwarfs risk to hide Snow White from the Queen’s power in their cottage.

There is no doubt that Disney kept key features of the Grimm’s fairy tale that strengthen patriarchal ideas of the nineteenth century. Disney preserves stereotypical attitude towards women.¹⁰⁹ For example in the Grimm’s version, the dwarfs let her stay if she will wash the dishes, clean the house and mend their clothes.¹¹⁰ In Disney’s film, Snow White enters the house and she notices that it is dirty. Her first instinct is to clean up. She convinces the animals to help her clean the house so that the dwarfs let her stay in their home: “We'll clean the house and surprise them! Then, maybe they'll let me stay!”¹¹¹ Their house is the place where good girls remain. The focus of the fairy tale and movie is about the domestication of women.¹¹²

¹⁰⁷ *Snow White and the Seven Dwarfs*, directed by Hand, DVD.

¹⁰⁸ *Snow White and the Seven Dwarfs*, directed by Hand, DVD.

¹⁰⁹ Jack Zipes, *Fairy Tales and the Art of Subversion* (New York: Routledge, 2006), 204.

¹¹⁰ W. Grimm and J. Grimm, *The Complete Grimm's Fairy Tales*, chap.53

¹¹¹ *Snow White and the Seven Dwarfs*, directed by Hand, DVD.

¹¹² Zipes, *Fairy Tales and the Art of Subversion*, 204.

To preserve the classical gender roles, Snow White expects that the children who live in the house do not have a mother. That is the only possible reason why the house is dirty. She takes all the tasks of a mother when the dwarfs go out to work too the mines.

Snow White lives passively and she depends on the rest to force her into action. The only activities she makes are the things of being an obedient housewife who enjoys singing.

She is depended on her monotonous feminine activities and her incessant waiting for a Prince. This point changes Grimm's Snow White's meaning from not being killed by the Queen to focusing on finding the Prince and being a good mother and housewife.

4.3 Snow White as a Tough Fighter

In both films which are represented in this chapter Snow White behaves as a leader and a fighter. While both of the films depict the main character as fighting with their leadership competence, they also emphasize that females can overcome these obstacles.

The adaptation called *Snow White and the Huntsman* is based on the Grimm's version, but it is a big step from that. This film revises the original fairy tale taking into account the effect of feminism. This version is placing an emphasis on the evil Queen and the huntsman who is sent to find and kill Snow White in the forest. The fairy tale includes fight scene and huge battles, while leaving the main elements, for instance the poisoned apple or mirror. The director Rupert Sander changed the Snow White to a strong and independent character. In this version Snow White is not dependent on the male character. She does not need a prince to be saved. Rupert Sanders film changes Snow White to new and modern way.¹¹³

On the other hand the movie *Mirror, Mirror* is a comedy version of Snow White. Snow White in this movie is played by Lily Collins. The Queen, who is performed by Julia Roberts, received the crown after the King is probably killed by a monster. The Queen in this version is not only interested in her beauty but also that she is broke and the only solution she has is that she has to marry wealthy, young and handsome prince who gets her out of trouble. In this adaptation, Snow White transforms into a strong independent girl.

4.3.1 *Snow White and the Huntsman* and *Mirror, Mirror*

These films adaptations are from year 2012.¹¹⁴ *Mirror, Mirror* is the comedy version of Snow White which is not afraid of sarcasm while on the other hand *Snow White and the Huntsman* is a serious movie with its dark details and its wider focus of how men disappoint

¹¹³ "Snow White and the Huntsman," IMDb.

¹¹⁴ Los Angeles Times, "Mirror, Mirror vs. Snow White and the Huntsman."

and sexualize women. Snow White from in both adaptations is brave and willing to fight for her life.

Both movies portray Snow White as a leader and fighter but in both adaptations she doubts about her abilities about leading. The example can be seen in *Mirror, Mirror* when Snow White decides to walk out from the dwarfs and she leaves them a note where she mentions: “I thought I was strong enough to do this, but I am not. I am not my father much as I wish I was. I am not a leader.”¹¹⁵ In *Snow White and the Huntsman* it is seen when she discusses with William, she confesses: How do I inspire? How will I lead men?”¹¹⁶

Even though Snow White in both versions doubts about her abilities of leadership, she is not afraid to play hardball. Snow White gains confidence with time. The power to overcome the obstacles can be seen in *Snow White and the Huntsman* when she appears next to the entrance of Duke Hammond’s castle and gives the speech to the crowd:

“We have rested long enough!” (*whispers*) “Frost to fire, fire to frost. Iron will melt! But it will writhe inside of itself. All these years... all I’ve known is darkness, but I have never seen a brighter light than when my eyes just opened... and I know that light burns in all of you. Those embers must turn to flame. Iron into sword. I will become your weapon, forged from the fierce fire than I know is in your hearts. For I have seen what she sees. I know what she knows. I can kill her. And I’d rather die today then live another day of this death. Who will ride with me? Who will be my brother?”¹¹⁷

Her abilities about leadership are performed in the speech. Her voice is loud enough, filled with bravery and she is seen as a courageous person. This type of speech is usually involves in war films, where it is mostly presented by a man. Following her battle speech, Snow White is shown as a person who leads her army into the battle. While riding the horse, she is portrayed as a warrior in armor and has her hair tied back. Nevertheless, as the army stops in front of the Queen’s castle, the Huntsman looks at her while telling her: “You look very fetching in mail (chainmail armor).”¹¹⁸ These words contradict the masculine behavior and appearance of Snow White by developing her as attractive to males.

In both of the adaptations is Snow White displays as a fighter. In *Mirror, Mirror* the dwarfs teach her sword fighting. Later she fights with the Prince:

¹¹⁵ *Mirror, Mirror*, directed by Singh, DVD.

¹¹⁶ *Snow White and the Huntsman*, directed by Sanders, DVD.

¹¹⁷ *Snow White and the Huntsman*, directed by Sanders, DVD.

¹¹⁸ *Snow White and the Huntsman*, directed by Sanders, DVD.

[They fight] Prince: “All right, that's enough. Stop this at once. I can't fight you.”
Snow: “Why not?” Prince: “Because you're a girl. I don't fight girls.” [She continues to fights him] Prince: “Perhaps I should reconsider.”¹¹⁹

At the end, Snow White wins the fight. While the Prince is in pain on the ground, she remarks: “Why do you have to be so darn cute,” and punches him in the face.¹²⁰

In *Snow White and the Huntsman*, she leads an army of men to the battle against the Queen. In the end of this adaptation, she defeats the Queen using a sword and she shows her skills with it. She thereby defends her position as a fighter and leader.¹²¹

According to the clothes, during the speech she performs in *Snow White and the Huntsman*, Snow White is wearing a long white dress which should define her with purity and innocence. At the end of the movie when she leads the army of men to the battle against the Queen she wears armor.¹²² In *Mirror, Mirror*, in the scene where the dwarfs are teaching Snow White to sword-fight she is wearing the white ball gown. Then she tries on plenty of clothing. She does not like all of these. The only exception is her last outfit comprising of a blouse, a waistcoat and long loose black pants.¹²³

4.4 Summary of the comparative interpretation

In this chapter a brief comparing of these interpretations is developed. The character of Snow White has evolved along with the time when particular versions were developed. While the original story of Snow White from Brothers Grimm and Walt Disney's version portrays Snow White as a submissive housewife, the movies from the year 2012 displays Snow White as an independent woman.

In the original version from Brothers Grimm is Snow White seen as not equal to men. The dwarfs expected from this woman only to do the housework and in some scenes also as a mother. In the end, Snow White is accepted as an object, the Prince wants to look at. Comparing to the fairy tale by Brothers Grimm, Walt Disney created Snow White, where the domestic details are developed substantially. Disney kept the key features of the Grimm's fairy tale to consolidate patriarchal ideas. Snow White in these versions depends on the rest to force her in the action. The only thing she makes is the activity of being a good housewife.

¹¹⁹ *Mirror, Mirror*, directed by Singh, DVD.

¹²⁰ *Mirror, Mirror*, directed by Singh, DVD.

¹²¹ *Snow White and the Huntsman*, directed by Sanders, DVD.

¹²² *Snow White and the Huntsman*, directed by Sanders, DVD.

¹²³ *Mirror, Mirror*, directed by Singh, DVD.

On the other hand, in the movies from the year 2012¹²⁴ is Snow White depicted as an independent character which is not dependent on anyone. In these adaptations is seen her progress to an independent character. *Snow White and the Huntsman* is a serious movie with a very dark atmosphere and many fights. In contrast with this dark version, the movie *Mirror, Mirror* is a comedy where Snow White is also a strong leader. In comparison with the earlier versions of Snow White, in both movies Snow White is not dependent on the male character. She does not need anyone to be saved.

¹²⁴ Los Angeles Times, "Mirror, Mirror vs. Snow White and the Huntsman."

CONCLUSION

The portrayal of women in earlier fairy tales was the same as the patriarchal system and the position of the women in the society at that time.

The main aim of this thesis was to analyze four versions of Snow White, how Snow White developed from being naïve and submissive housewife in earlier versions to acting like a tough leader and fighter in later versions.

At the beginning, the thesis analyzed what fairy tale is, its definition, terminology and its origins. Furthermore, female characters in fairy tales were described and it turned out that there are two types of women in fairy tales. The main female character is a submissive and naïve 'good girl'. On the other hand there is a 'bad girl' who is described as evil.

The versions of Snow White that were chosen for this analysis are the original fairy tale from Brothers Grimm (1812), Disney's *Snow White and the Seven Dwarfs* (1937), *Snow White and the Huntsman* and *Mirror, Mirror* (2012).

Brothers Grimm and Walt Disney kept the key aspects to reinforce the patriarchal ideas. In the two earlier versions Snow White seems to be passive and she is dependent on the action of other people or animals. Snow White is described as a beautiful woman and this fairy tale gives the image that beauty is the most important attribute as it is mentioned very frequently and that it can save her life. At the same time Snow White is portrayed as a maid who has to satisfy men's needs. In Walt Disney's version she is even described as a mother.

Regarding the changes of the portrayal of women throughout the centuries, there are differences mainly in that woman started to be independent. This can be seen in two latest adaptations that were mentioned – *Mirror, Mirror* and *Snow White and the Huntsman* (2012) where the difference is significant. Snow White in *Mirror, Mirror* is depicted as a woman who does not need a man to be saved. She even saves the male character in the story. On the other hand, in *Snow White and the Huntsman*, she is characterized as a strong woman. Huge battles and tough fights take place in this adaptation.

The next research could focus on the development of the Queen character or the Huntsman character or even on the Prince and his role in the story.

This bachelor thesis concludes that the character of Snow White has changed, depending on the time when the individual adaptations of this fairy tale. The change is reflected in the character's behavior and the traits.

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