THE PRINCE, THE PUNISHER, AND THE PERPETRATOR:

MASCULINITY IN ANIMAL/MONSTER

GROOM TALES

by

MARY F. KUPSCH

A THESIS

Presented to the Folklore Program
and the Graduate School of the University of Oregon
in partial fulfillment of the requirements
for the degree of
Master of Arts

June 2017

THESIS APPROVAL PAGE

Student: Mary F. Kupsch

Title: The Prince, The Punisher, and The Perpetrator: Masculinity in Animal/Monster Groom Tales

This thesis has been accepted and approved in partial fulfillment of the requirements for the Master of Arts degree in the Folklore Program by:

Dr. Dorothee Ostmeier	Chairperson
Dr. Lisa Gilman	Member

and

Scott L. Pratt	Dean of the Graduate School

Original approval signatures are on file with the University of Oregon Graduate School.

Degree awarded June 2017.

THESIS ABSTRACT

Mary F. Kupsch

Master of Arts

Folklore Program

June 2017

Title: The Prince, The Punisher, and The Perpetrator: Masculinity in Animal/Monster Groom Tales

Feminist scholarship concerning fairy tales is too limited. While relationships between male and female characters have been explored extensively, this thesis focuses on masculinity as it is performed in interactions between male characters. It aims to bring more justices to traditional fairy tale gender binaries. Using Tony Coles' Theory of Multiple Dominant Masculinities, this project examines four 17th-19th century animal/monster groom tales, studying male characters in order to understand how masculinity is constructed in selected tales and operates as a dynamic relationship between male characters. While the quest for dominance is often linked to violence, by employing the marvelous as an agent of change, these tales offer utopian perspectives in which shifts in male power occur without violence. The system of masculinity can be unfavorable and restrictive, presenting male characters with limited role options, but in fairy tales this system is also flexible, offering the possibility of change.

CURRICULUM VITAE

NAME OF AUTHOR: Mary F. Kupsch

GRADUATE AND UNDERGRADUATE SCHOOLS ATTENDED:

University of Oregon, Eugene
Arizona State University, Tempe

DEGREES AWARDED:

Master of Arts, Folklore, 2017, University of Oregon
Bachelor of Arts, Anthropology, 2015, Arizona State University
Bachelor of Arts, English Literature, 2015, Arizona State University

AREAS OF SPECIAL INTEREST:

Gender and Performance in Fairy Tales
Oral Traditions and Ghost Stories in Britain, Scandinavia, and Western Europe

PROFESSIONAL EXPERIENCE:

Graduate Employee, Department of English, University of Oregon, Eugene, 2016-2017

Graduate Employee, Folklore Program, University of Oregon, Eugene, 2016

ACKNOWLEDGMENTS

I thank Dr. Dorothee Ostmeier and Dr. Lisa Gilman for their invaluable contributions to this manuscript including their assistance and input throughout the writing process and their efforts in broadening my thinking. I also thank Dr. Dianne Dugaw for her contribution to my education, Liz Earl for her editing skills, and the Folklore Program for all their love and support. Lastly, I would like to thank my parents, my sisters, and my brother for always loving me and for supporting me throughout this process.

For my mother who taught me to believe in myself, to be a strong and independent human being, and to always reach for the stars regardless of what others say, and for my father who showed me the value of hard work, dedication, and patience, through his continuous support of our family and his willingness to watch Disney's "Ariel" and *Beauty and the Beast* so many times that the VHS's broke.

TABLE OF CONTENTS

Chapter Page

Chapter Page

LIST OF FIGURES

Figure Page

LIST OF TABLES

Table Page

CHAPTER I

INTRODUCTION

Origins of Inquiry

In 2015, Girl's Club Entertainment released the documentary *The Mask You Live In.* The purpose of this film was to explore masculinity in modern-day America, and the conclusion was that there is something fundamentally wrong with the way our system of masculinity is functioning. In the film, sociologist Dr. Michael Kimmel was quoted as saying, "We've constructed an idea of masculinity in the United States that doesn't give young boys a way to feel secure in their masculinity, so we make them go prove it all the time" (Newsom). As a result of this perpetual need to prove their masculinity, educator Dr. Joseph Marshall suggests "if [boys and young men are] told from day one, 'Don't let anyone disrespect you and this is the way you handle it as a man [proving your masculinity by being physically stronger than your challenger],' respect is linked to violence" (Newsom).

This documentary brought to light that masculinity is an important part of the field of gender studies and that attention should be paid to men and masculinity. By doing so, scholars can understand how the gender binary is constructed in order to theorize as to how it may be broken down. In this thesis I examine earlier Western systems of masculinity to see how men achieved positions of dominance in the past. For exploring these systems, I focus on literary fairy tales. These tales both reinforce and perpetuate systems of behavior, especially because of their widespread popularity in Western culture and their ability to cross cultures, social hierarchies, and generations.

I also examine fairy tales because their style makes them ideal for analyzing the system of masculinity. In this genre, masculinity operates on a typological and not on an individual level. In the book, *Once Upon a Time: On the Nature of Fairy Tales*, Swiss fairy tale scholar Max Lüthi argues that fairy tales take place in a timeless world in which individual characterization has been removed (Lüthi 50-53). In fairy tales, we do not encounter individuals — we encounter types. Lüthi writes: "The fairy tale takes its heroes from the remotest branches of society," (50). Heroes are either the richest princes or the poorest farm boys. There is no subtlety in their design; they subscribe to extremes, as does their behavior and the behavior of those around them. Thus, I read these male character types as representative of a collective model of masculinity that does not operate in a grey area. Their performance of masculinity is either accepted or not, either successful or not. They are either the hero or the villain, the prince or the perpetrator, and said performances are carried out to the extreme. Studying men in fairy tales provides the perfect way to examine the system of masculinity in general and its boundaries. The popularity of fairy tales participates in inscribing fairy tale norms into the human psyche. These are abstract general concepts whereas our social reality, of course, is not so strictly structured. Analyzing fairy tales can assist in thinking about the differences between fictional and realistic structures.

The Characters in fairy tales are also perfect for analyzing masculinity as a performance. According to Lüthi, their "…feelings and relationships are externalized" and "become outwardly visible" (51). "Characteristics are expressed in actions, relationships in gifts" making the performance of the characters' intentions expressly visible (56). We do not need to wonder what a character is thinking or what they want, as

this will be expressed through their actions. If performance is what others can see, then performance is inherent in the structure of the fairy tale and its portrayal of characters. More specifically, for this analysis I choose to focus on animal/monster groom tales in which the main male character is not physically normative but marries, is betrothed to, or courts a human woman. In examining these characters, I concentrate on how these characters attempt to achieve a position of dominance over others, what determines their success, and the consequences of their failures.

The Origins and Classification of Literary Fairy Tales:

The genre known as literary fairy tales began to develop during the late medieval period, between the 12th and the 15th centuries, "… as an appropriation of a particular oral storytelling tradition that gave birth to the wonder folktale" ("Cross-Cultural Connections and the Contamination of the Classical Fairy Tale" 847, 849). According to Jack Zipes, wonder tales arose from earlier oral folktales that had existed for thousands of years, and, although "…it is extremely difficult to describe what the oral wonder tale was because our evidence [of it] is based on written documents," it is this type of folktale that eventually gave rise to what we call literary fairy tales (847). These literary fairy tales became solidified as a genre during the se century and have been passed down, studied, and re-written ever since (*Breaking the Magic Spell* 2).

Because literary fairy tales were born out of earlier oral folktale traditions, it is impossible to clearly distinguish one type of story from the other ("Cross-Cultural Connections and the Contamination of the Classical Fairy Tale" 845). This has not prevented scholars from attempting to define and classify these tales for the past three hundred years (845). The two systems of classification of folktales used by folklorists are

the Aarne-Thompson Motif Index and the Aarne-Thompson Tale Type Index, which was recently updated in 2004 to become the Aarne-Thompson-Uther classification system. The first, the motif index, focuses on classifying the many distinctive features present within folktales. The second classifies folktales as well as literary fairy tales based on their reoccurring plot patterns.

The motif index identifies tales based upon a single, highly specific motif. It does not take into consideration the idea that a grouping of somewhat less specific motifs can exist in conjunction with one another within several different tales and that these tales might then share enough commonalities to be considered the same or similar tale types. This is where one might say that the Aarne-Thompson-Uther classification system is useful, as this system is able to group together tales based upon similar motifs. However, the classification system privileges motifs relating to overall plot structures over motifs of reoccurring characters, creating a situation in which tales with the same types of characters and interactions/events within the story are considered separate tale types because their endings may differ from one another.

A Hole in the Classification Systems: The Animal/Monster Groom Tale Type:

One such tale type that I believe both the motif index and the classification system have failed to properly identify is that of the animal/monster groom tale. These tales all share significant commonalities in that they all center on a male character whose physical form is deemed abnormal (either inhuman, animalistic, monstrous, or even demonic) in some way. This main male character marries, is betrothed to, or courts a human woman.

These tales are often grouped separately due to the fact that animal grooms and monster grooms are sometimes considered separate entities and are therefore grouped under separate motifs. For example, both Bardara Fass Leavy and Bruno Bettelheim identify the animal groom as a tale type but exclude monster-like grooms from their definition. (Bettelheim 277-310; Leavy 101-155). Instead, I propose that both grooms who are animalistic and grooms who are monstrous are physically more alike than they are dissimilar. This is due to the fact that the details of the physical shape are not more important than the fact that, whether or not a groom is an animal or some kind of inhuman monster, he is still physically abnormal when compared to the typical male human.

For my definition of this tale type, I have specifically included both terms, animal and monster, to recognize this commonality. I have also made no distinction between tales where the groom is born an animal/monster or is somehow enchanted. This is because how the groom acquired his form is less important than the form itself. Additionally, I have chosen to exclude tales where the groom is actually a handsome young man, such as the tale of Cupid and Psyche. In these stories, the bride is tricked into thinking her husband is an animal/monster and goes about discovering the truth, which usually leads to her being dealt a punishment in order to win her husband back (Leavy 105). However, because the groom in these stories is not *actually* an animal/monster, only *believed* to be, I have omitted them from the definition of a true animal/monster groom tale.

Another reason why animal/monster grooms are often grouped separately is because under the Aarne-Thompson-Uther classification system, their plot structures

appear dissimilar (The Bluebeard 312, The Frog King 440, In Enchanted Skin 441, Beauty and the Beast 425C). Speaking broadly, animal/monster groom tales usually follow two plot patterns. In the first, the groom is born monstrous or becomes enchanted and is then somehow transformed into a normal human (often a prince and often due to the actions of his bride). After this transformation, he and his bride live happily ever after (Leavy 101). In the second, the bride breaks the husband's authoritarian rules ("Bluebeard") or the groom is somehow disrespected by another male character ("Hans My Hedgehog"), which leads him to brutalize, rape, and/or murder his bride. If he is unsuccessful, he is killed. If he succeeds, he is rarely punished. Usually, this pattern infers that the groom is either animalistic, monstrous, or demonic (Leavy 102). However, in both of these plot structures we still see the somehow non-normative main male character courting, being betrothed to, or marrying a human woman. Therefore, because tales belonging to both plot patterns share the commonalities specified above, I argue that they should be considered to belong to the overarching type of the animal/monster groom tale.[1]

The Animal/Monster Groom Tale Type and Masculinity

The first goal of this project is to approach what I have defined as animal/monster groom tales from a feminist perspective in order to examine how each of these tales presents the issue of masculinity. Masculinity, as I analyze it in the context of Tony Coles' and R.W. Connell's theories, is the way in which men perform their own male identity in social contexts. They display their worth as a man and distinguish themselves from women. The system of masculinity is performed on a larger scale within a culture,

[1] It is important to note that there is not a concrete relationship between animalistic or monster-like features and maleness, as there is also the character of the animal/monster bride that appears in fairy tales. However, this project has chosen to focus on only animal/monster grooms.

not on an individual basis. Males demonstrate their masculinity by acquiring items, qualities, or objects, both physical and abstract, and displaying them to others so that audience members consciously or unconsciously recognize the performer to be male. In Coles' work, such items and qualities are defined as "capital" and can be further categorized into different types of capital: economic, social, cultural, and physical.

Hegemonic Masculinity, according to Connell, is "…the pattern of practice (i.e., things done, not just a set of role expectations or an identity) that allowed men's dominance over women [and over other non-masculine gender identities] to continue" (Connell and Messerschmidt 832). Connell refers to hegemonic masculinity in past tense, and acknowledges its historical references. Gender practices change throughout history. This is also connected to differences in geographic and cultural spaces. The role of both historical and geographic contexts shapes what is considered hegemonic. Connell proposes this abstract concept and its fluctuations and applications need to be analyzed in each specific instance.

My overarching line of inquiry is not only investigating how maleness is portrayed in each individual tale, but also how the masculinity of all the male characters in a story and the actions of all male and female characters influence how the groom enacts his masculinity. Lastly, by examining individual tales in comparison to one another, my intention is to study how masculinity affects the plot structure of these tales. Specifically, I wish to determine if animal/monster groom tales follow one of the two identified plot structures based upon how the groom displays his masculinity.

For this project, I have chosen to analyze four Western versions of animal/monster grooms tales that were written down or composed approximately during

the 18th and 19th centuries, with the exception of Perrault's "Blue Beard," which was first published in 1697. These stories are the Grimm's "The Frog King"[2] and "Hans the Hedgehog,"[3] Perrault's "Blue Beard"[4] and de Beaumont's "Beauty and the Beast."[5]

Although what I have defined as animal/monster groom tales exist in many different cultures across the globe and from many different time periods, for the purposes of this analysis, I have decided to focus on these specific Western versions from this precise time period for two reasons. Firstly, my intent is to focus on masculinity as it is conceptualized and displayed in Euro-Western culture, making it necessary for me to focus on Western texts. Secondly, it was during this time period in the west that literary fairy tales were solidified as a genre and began to shift into the realms of popular and

[2] "The Frog King" was collected by the Grimm brothers from an unknown source. It is speculated that it was originally told to Wilhelm by his wife, Dortchen Wild. It was included in the 1810 manuscript of their German fairy tale collection, Kinder und Hausmärchen, and was published as the first story in their 1812 first edition and in every subsequent edition. Versions of the story continued to be published in new editions of their collection up until their last edition published in 1857. The version used for this project is an English translation of the 1857 version, which has been altered by the Grimm brothers from the original version published in 1812. The decision to use the 1857 version was made due to the overwhelming popularity of the 1857 version, which has become the version most used in re-printings. Another similar story, "The Frog Prince" was published in their volume 2 in 1815 but was omitted from later editions, making this version of the story rather obscure.

[3] "Hans the Hedgehog," sometimes referred to by the name "Hans my Hedgehog" was collected by the Grimm brothers from a German woman named Dorothea Viehmann. It was first published in their 1815 volume 2 first edition as story number 22. In every subsequent edition, it is story number 108. Between the 1815 original publication and the 1857 edition, relatively few stylistic changes were made to the story. The version used in this analysis is an English translation of the 1857 version.

[4] "Blue Beard" is a literary fairy tale composed by Charles Perrault and published in French 1697. Unlike the works of the Grimm brothers which were collected from informants before being altered, "Blue Beard" was Perrault's own personal creation and has not been altered from its original version except to be translated into other languages. The version used for this analysis is an English translation.

[5] The story of "Beauty and the Beast," also referred to as "Le Belle et la Bête," used for this analysis is an English translation of Jeanne-Marie Leprince de Beaumont's version of the story, first published in 1756. Beaumont's adaptation of the tale is based on an earlier version written by Gabrielle-Suzanne Barbot de Villeneuve and published in 1740.

high culture.[6] As Jack Zipes writes, it is at this time period when "…scholars began studying and paying close attention to folktales and fairy tales…" and also when French writers and readers became interested in them as well, causing literary fairy tales to become in vogue ("Cross-Cultural Connections and the Contamination of the Classical Fairy Tale" 846; 858.) Furthermore, the tales that were popularized and brought into the realm of high literature and culture at this time in history are the versions that are still circulating throughout popular and high culture today. For example, de Beaumont's "Beauty and the Beast" has been the basis for versions of the tale that have been created in the 20th and 21st centuries. Therefore, by studying masculinity in de Beaumont's version as well as the other specified texts, I can observe how masculinity in 18th-19th century tales differs from 20th-21st century versions of the same tales.

The second goal of this project is to fill a gap left by second and third-wave feminist scholarship[7]. Between the 1960s and the 1980s, the second feminist wave spread through literary scholarship with the goal of deconstructing the gender binary. Authors such as Angela Carter reexamined fairy tales with feminist ideals in mind, creating retellings of literary fairy tales that placed the heroine in the spotlight and had her taking

[6] Dr. Dianne Dugaw approaches culture as an interconnected sphere consisting of three areas: Folk Culture, Popular/Market Culture, and High Culture. Folk Culture consists of cultural items such as folklore that are localized and, as such, circulate only with certain groups of people, known as folk groups. Popular/Market Culture is made up of items that are at any one time widely circulated throughout society and well known by people from many different folk groups. High Culture centers on items that are highly revered and studied as serious items of literature and art by scholars and that transcend time, becoming "classical" parts of a culture. These three spheres of culture interact with one another in that items that appear in one sphere can move into and out of the other two, and can even circulate back into the sphere they originated in.

[7] Second Wave Feminism refers to the movement that began in the 1960's and continued up into the 1980's that aimed to bring women into the work force and to destigmatize the idea that women could not be masculine or could not take on the work/role traditionally reserved for the "dominant sex": men. Third Wave Feminism refers to the feminist movement as it has existed from the 1990's up into present day. Like Second Wave Feminism, Third Wave Feminism seeks to eliminate sexism and gender stereotypes. Unlike Second Wave Feminism, it stresses gender equality and acceptance of all displays of gender rather than women gaining economic and/or political power equal to that of men.

on more masculine roles or characteristics. These feminist retellings turned traditionally feminine characters into masculine ones, reversing gender roles and calling into question our definition of femininity, what it means to be a woman, and what women can or cannot do. These goals and interpretations have continued into third-wave feminist scholarship. But what these scholars and authors failed to do was to reconsider the male characters in the stories. They failed to examine how their masculinity was constructed, how their interactions change or shift masculinity and male hierarchy, and how women and femininity affected masculinity. Because of this, feminist scholars failed to deconstruct the gender binary.

In order to deconstruct a binary, one must first be able to fully understand both sides of the duality. When it comes to the gender binary in literary fairy tales and fairy tale retellings, we need to take a closer look at not only femininity and what is happening with female characters, but also what is happening with male characters and masculinity.

Literature Review:

Since the introduction of the literary fairy tale to the realm of popular and high culture in the West during the 18th and 19th centuries, both literary and folklore scholars have approached these texts using a variety of different theoretical frameworks and analytic approaches. Using the text as the main source of information, a complexity of literary scholarship is applied to fairy tale analysis and readings. We can distinguish several theoretical frameworks and analytical approaches. For example, Marxist, sociocultural, historical, psychological, feminist, and psychoanalytical approaches grounded in Freudian or Jungian teachings have all been used to analyze literary fairy tales.

Jack Zipes is the foremost expert on the sociocultural and historical frameworks and how position within time, space, and history can impact the importance and meaning of a tale. According to Zipes, "Fairy Tales have always been truthful and metaphorical reflections of the customs of their times" ("Cross-Cultural Connections and the Contamination of the Classical Fairy Tale" 845). "The realm of the fairy tale contains a symbolical reflection of real-socio-political issues and conflicts" (*Breaking the Magic Spell* 43). Zipes' historical approach to the animal/monster groom, suggests that this motif in folktales "…can be traced to primitive fertility rites in which virgins and youths were sacrificed to appease the appetite and win the favor of a drought dragon or serpent" (*Breaking the Magic Spell* 10). He also combines this historical method with a more sociocultural approach to these tales, examining Madame Gabrielle-Suzanne de Villeneuve and Madame Leprince de Beaumont's versions of "Beauty and the Beast" and suggesting that these stories reflect the time and culture in which they were written (mid-18th century France), as they both "…seek to legitimize the aristocratic standard of living to the allegedly crass, vulgar values of the emerging bourgeoisie" (10-11).

Like Zipes, Ann Schmiesing, another prominent scholar of animal/monster groom tales, applies a historical and sociocultural framework to her textual analysis of several animal/monster groom stories. In particular, she examines "Hans My Hedgehog" (Schmising 111-145). Schmiesing interprets the physical form of the animal/monster groom in this tale to be symbolic of a disability, deformity, or disease. She points out that within the place and time period that this story first was told, deformities or other disabilities/handicaps were often linked to animals (114-115). Schmising fails to broaden the idea that the animal/monster groom could represent someone who is physically

different, whether or not this physical difference is a deformity/handicap or a display of a physical body that is somehow outside of what is considered "normal" or "ideal" for a specific culture/group of people.

Similarly, Ronald Baker approaches animal/monster groom tales from a sociocultural standpoint. Unlike Zipes and Schmising, he omits historical context and focuses on examining the overarching tale type rather than any one given tale from a specific place and time. In his article, "Xenophobia in 'Beauty and the Beast' and other Animal/Monster Groom Tales," Baker suggests these tales "…reflect pre-initiation anxieties of men and women who marry strangers or foreigners, especially, though not exclusively, in societies enforcing arranged marriages and practicing exogamy" (76). In these tales, an outsider male are perceived as frightening to an insider female purely because he is unknown. On the other hand, insider males are frightened of outsider males because they fear outsiders possess more sexual potency than themselves, and thus may be more desirable to women (73-74). This leads Baker to an exploration of how animal/monster groom tales that have a transformation and end happily might enforce the idea that women in arranged marriages must eventually accept their outsider husbands. Tales that end badly confirm insider males' fears of losing "their" women and warn women to stay away from outsiders in favor of an insider.

Another prevalent theoretical framework with which scholars have approached literary fairy tales is the psychoanalytic approach, which can be based in either Freudian or Jungian principles. Zipes touches on this type of approach when he explores gender in his analyses, such as in his collection of and commentary on various versions of "Little Red Riding Hood" (*The Trials and Tribulations of Little Red Riding Hood).* In addition,

Alan Dundes and Christina Bacchilega, both prominent folklore scholars, favored a psychoanalytic approach in their works "Fairy Tales from a Folkloristic Perspective" and *Postmodern Fairy Tales: Gender and Narrative Strategies*, respectively.

A prominent scholar of literary fairy tales who also preferred this approach was Bruno Bettelheim, who used his Freudian-based theoretical framework to analyze the significance of these stories. Bettelheim goes so far as to speak specifically on the cycle of the animal/monster groom tale (Bettelheim 277-310). In his work, he suggests the animal/monster groom is a representation of carnal sexual desire, an interpretation that others have also agreed upon, at least in part, and that has been used in the construction of feminist theory of fairy tales (Korneeva; Leavy; Roew; Saxena; Stone; Tartar).

Feminist scholars first became interested in fairy tales due to the perceived negative impact they might have on children, and young girls in particular, resulting from the portrayals of women in these tales (Haase 3-5). From here, scholars began to study the portrayal of women in fairy tales and how fairy tales shape attitudes towards gender and gender roles. They did this by combining psychological and psychoanalytical thinking to create a feminist theory with which to analyze literary fairy tales, paying particular attention to the role of and treatment of women in these texts as well as the perceived morals these stories projected onto females (Haase 3-13). Originally, feminist scholars paid close attention to the text of a fairy tale. Later, feminist scholarship also made sure to take the historical time period and the sociocultural climate in which a tale originated into account, which Haase concludes is essential "…when generalizing or theorizing on the basis of fairy tales" (13). Sources that do not take both into account,

according to Haase, are lacking a perspective that would strengthen feminist theory as a whole.

Feminist scholars such as Tatiana Korneeva, Bardara Fass Leavy, Karen E. Roew, and Vandana Saxena have applied such feminist frameworks to the analysis of animal/monster grooms. However, their focus has been primarily on what is happening with the female character (i.e. the bride), the struggles and challenges she faces in traditional fairy tales, how these challenges are subverted in feminist retellings, and what the monstrous body of the animal/monster groom represents. What has not been taken into consideration is masculinity, how masculinity functions, the masculinity of the animal/monster groom, and how the groom's struggle to define himself as a dominant male impacts him, the bride, and the structure of the story as a whole. Furthermore, while many have only been discussing the groom in terms of what he represents (sexuality, carnal desire, the "other," outsider males, or deformed/disabled individuals) few have taken into consideration how the groom's physical body actually impacts him. As mentioned, Schmiesing is the only scholar I have read who takes this into consideration, and, even then, she limits the groom's body to being a display of a disability, failing to expand this to the more general idea of non-normativity.

My work intends to close this gap in feminist fairy tale scholarship concerning animal/monster groom tales. My intent is to study the groom as well as other male characters in these tales more closely by examining masculinities, using a theoretical framework grounded in feminist theory, gender studies, and performance. By linking feminist theory to gender studies, performance, and masculinity, and approaching the groom's physical form as a representation of male stereotypes and not as a metaphor or a

symbol, it is my intention to be able to better understand the gender binary happening in literary fairy tales. Once I have done this, grasping an understanding of both sides of the binary, I can begin to argue how dualistic structures could be broken down.

Theoretical Framework and Methodology:

The foundation of the theoretical framework for my textual analysis is Judith Butler's theory of the performativity of gender, a detailed description of which can be found in her introductory chapter to *Bodies That Matter: On the Discursive Limits of "Sex"* (Butler 1993). Simply put, this theory states that gender is repeatedly constructed through performance. Individuals utilize their bodies to perform gender and, by performing gender, ideas about what gender is are reinforced, leading to their continual performance (*Bodies that Matter* 2-3). I say this work is my foundation because the rest of my theoretical framework operates under the assumption that this theory reflects the reality of how gender functions within Western sociocultural discourses. My purpose will not be to critique, challenge, or alter Butler's theory, but to use it as a basis upon which to ground the rest of my thinking. I do this because Butler's theory is what links together the rest of the concepts put forth by the other theorists I draw from.

The theories proposed by R.W. Connell and Allen Bourdieu, as synthesized by Toney Coles in his article "Negotiating the Field of Masculinity: The Production and Reproduction of Multiple Dominant Masculinities" (2007) serve as my core framework for analyzing my chosen texts. Yet, for the study of fairy tales, this framework must be expanded in order to account for the irrational—the marvelous—as an agent in the change of events. Bulgarian-French structuralist literary critic Tzvetan Todorov's

introduces the concept of the marvelous in his influential work *The Fantastic: A Structural Approach to a Literary Genre* translated by Richard Howard.

R.W. Connell is the leading sociologist involved in the formation of the theory of hegemonic masculinity and is credited with its popularization. Connell has written several books on the subject, including one of the most cited works concerning hegemonic masculinity, *Masculinities,* first published in 1995. In one of her more recent articles, "Hegemonic Masculinity: Rethinking the Concept," published in 2005, Connell gives a more up-to-date and comprehensive analysis of hegemonic masculinity, taking into account the criticism of the last few decades and reformulating the concept in contemporary terms. Connell's theory of hegemonic masculinity builds on Butler's theory of performativity by suggesting that in performing gender, one creates gender norms which then contribute to the cultural construction of hegemonic masculinity. Hegemonic masculinity, according to Connell, is "…the pattern of practice (i.e., things done, not just a set of role expectations or an identity) that allowed men's dominance over women [and over other non-masculine gender identities] to continue" (Connell and Messerschmidt 832). Hegemonic masculinity is an ideal that few actually embody (832). It is a culmination of what is, at any one time, considered normative, forcing other non-normative masculinities to be positioned in relation to it (832).

Bourdieu was a French theorist who developed the concepts of habitus, fields, and capital, building on the work of Carl Marx. Some of the main works by Bourdieu that Coles cites as being important contributions to the description and discourse surrounding these concepts are *Outline of a Theory of Practice* (1977), *Distinction: a Social Critique of the Judgment of Taste* (1984), *The Logic of Practice* (1990), and *Sociology in Question*

(1993). In simplistic terms, Bourdieu explains habitus as the often subconscious cultural norms of a society that are so commonplace and reoccurring that they are considered habitual (*Outline of a Theory of Practice*). These habitual practices "…are synchronized with the actions of others around them, functioning to produce a social collective that is not ordered by rules per se but influenced but objective structures (Coles 34).

Fields are understood to be domains of social life that are unfixed and amorphous. They can overlap with one another and alter the shape of one another, being susceptible to situational change as well as changes between time and space (Swartz; Coles 35). These fields "…shape the structure of the social setting in which habitus operates and include social institutions such as law and education" (Coles 35). Coles suggests that these fields can also take the form of a physical space (32-33). This is especially relevant when considering this framework for examining fairy tales, due to the fact that these tales often consist of episodes and places that can be largely separated from one another (Lüthi 54). These places are also taken from the extremes: forest vs. castle. For the most part, subfields within the larger field of the story can be broken down by distinguishing physical locations and their relations to the timeframe of the stories.

Capital, according to Bourdieu, is "a resource that is the object of struggle within fields and which functions as a social relation of power" (Coles 36; *Sociology in Question* 73). The three kinds of capital he recognizes include "economic capital, which refers to financial resources; social capital, which refers to one's social networks and the status of the individual therein; and cultural capital, which broadly considers one's cultural skills, tastes, preferences, qualifications, and so forth that operate as class division" (Coles 36). When taken together, it is proposed that how people use capital (their possessions) within

a field (domain of social life) both consciously and through habitus (the subconscious maneuvering through a social situation) shapes the way they interact with and are perceived by those around them, who then make up society as a whole (Coles 34-36).

In his article, Coles also critiques the hierarchy and the linearity of Connell's theory and diversifies it. He does this by introducing Bourdieu's concepts of capital, fields, and habitus, into the discussion of hegemonic masculinity to propose the idea that multiple dominant masculinities can exist at once and do not necessarily need to be encompassed within one hegemonic system (Coles 39). Coles also references Butler's concept of performativity, using this to expand upon Bourdieu's concept of capital, adding a fourth type of capital for consideration: the male body (Coles 37).

He goes on to suggest that if gender is performed, then all forms of capital being used to perform gender are instrumental in determining the nature of a man's masculinity in comparison to other men's masculinities. In other words, what a person has and how they use it in performance of gender, within a specific time, place, social situation, and/or culture determines the nature of their masculinity, femininity, or hybridity. In his theory, Coles also recognizes that the performance of others can alter the performance of the group or of an individual. In considering the animal/monster groom tale, as mentioned, the highly formulaic structure of fairy tales and the fact that their characters are types and not individuals means that they are ideal for identifying how the system of masculinity as a whole functions within the field of the story (Lüthi 47-57).

The application of Coles' theory works perfectly for analyzing masculinity in animal/monster groom tales, especially because he goes so far to suggests that subfields have the potential to be physical locations at a certain point in time in contrast to

Bourdieu's more abstract concept of fields. However, Coles' framework operates entirely on logical grounds. Hegemonic, dominant, and subordinated masculinities are in a constant struggle with one another. The dominant groups attempt to maintain their positioning despite the resistance of subordinated ones.

Within the fairy tale, this is complicated by the interference of the marvelous. According to Todorov's approach, in the context of fantastic tales there are moments when readers hesitate due to uncertainty when encountering "…an event which cannot be explained by the laws of this same familiar world" (Todorov 25). In such a situation the reader may not be able to distinguish between what is reality and what is fiction. Characters and readers reflect on the status of the supernatural. Todorov sharply distinguishes between two possible settings—the uncanny or the marvelous. In the uncanny story there are uncertainties that require logical explanations. In the marvelous, the supernatural simply exists and is accepted without question. "In the case of the marvelous, supernatural elements provoke no particular reaction in either the characters or in the implicit reader" (54). This does not surprise anyone.

According to Todorov, fairy tales are prime examples of the marvelous. Men are turned into beasts, beasts are turned into men, and magic is a given. The characters and the reader accept the happenings without question. Furthermore, due to the style of the tale, readers and characters alike seem to be privy to the rules of the marvelous within the tale. If there is a spell, there is a way to break it. If there is a beast, there must be a way to turn him into a man.

This idea of the marvelous can be stretched even further if we expand our thinking. Instead of only conceptualizing the supernatural as magic spells and bewitched

beasts, we can generalize the supernatural to be anything that is "unnatural" or "illogical." In contrast to the reality of the fairy tale, social reality functions differently; individuals in power stay in power even if this means subjugating others. Individuals make choices fitting social norms. In Coles' theory, these norms are driven by systems of behavior. However, fairy tales operate under the marvelous, flipping the norms. The poor farm boy surpasses the king. Cinderella becomes a princess. The mighty, powerful character falls from grace.

In terms of the system of masculinity, this idea of the marvelous comes into play when we consider what is needed for an animal/monster groom to achieve a position of dominance and what other characters must be willing to do in order to make this happen. Here, the marvelous inserts a utopian perspective into the logic of fixed systems of dominance ("Cross Cultural Perspectives" 849). Men are forced/must be willing to relinquish power in order to flip the norms and allow for a transformation of normative thinking.

"Fairy tales produce very conservative norms, such as gender stereotypes, but at the same time, they challenge them through utopian moments when social systems are turned upside down, often through interference of the marvelous. The motivation for the marvelous to appear is not simply a spectacular waving of the wand. It is charged with philosophical connotations" and a desire to change the current social systems (Ostmeier 2:47-3:07). As Jack Zipes says, these fairy tales "bear witness to the persistent human quest for an existence without oppression and constraints. It is a utopian quest…" (Cross Cultural Connections 849). This is something Coles' system does not take into account, and so I have come to ask the following questions: how exactly does an animal/monster

groom achieve a dominant masculinity? What factors are essential to his success and which determine his failure? What are the consequence of failed and of successful performances of dominance? In a world without the marvelous, what options might be available to men who are attempting to achieve dominance, and what implications does this have for women? Finally, if we consider previous feminist scholarship on fairy tales in conjunction with the answers to the above questions, is it possible to break down the dualistic structures of gender?

CHAPTER II

HOW TO BE A PRINCE: MASCULINITY IN DE BEAUMONT'S "BEAUTY AND THE BEAST"

History:

The story known as "Beauty and the Beast" was originally entitled "Le Belle et la Bête" and was a literary fairy tale by French author Jeanne-Marie Leprince de Beaumont, published in 1756. Beaumont's version is not the first telling of "Beauty and the Beast." A French aristocrat named Gabrielle-Suzanne Barbot de Villeneuve wrote a much lengthier version of the story in 1740 which, in turn, was influenced by older tales, such as the Cupid and Psyche myth. After de Villeneuve's death, de Beaumont abridged the original story and rewrote sections of it to create the literary fairy tale of "Le Belle et la Bête." For this analysis, the English translation used is from the fourth edition of *The Young Misses Magazine, Containing Dialogues between a Governess and Several Young Ladies of Quality Her Scholars* published by C. Nourse in 1783. De Beaumont herself is the translator. The story here is titled "Beauty and the Beast" and will thus be the name I use to refer to tale moving forward.[8]

Today, de Beaumont's "Beauty and the Beast" is the most widely known version of the story and has gone on to shape other Western retellings across several centuries. Examples include the short story of the same name written by Andrew Lang in 1889, Robin Mckinley's 1978 novel *Beauty,* and the all too famous 1991 Disney animated movie *Beauty and the Beast* as well as the 2017 live-action remake of the same title.

[8] See Beauty and the Beast: Visions and Revisions of an Old Tale by Betsy Hearne.

Furthermore, de Beaumont's version has also heavily influenced scholarly works of beauty and the beast tales. For example, Tatiana Korneeva, Bardara Fass Leavy, and Vandana Saxena have all referenced de Beaumont's version of the story either directly or indirectly in their works. The prevalence of de Beaumont's tale becomes even more pronounced when one considers other versions of the story referenced in scholarship that may have derived from de Beaumont's version. Due to its strong influence on literary and popular cultures, I use de Beaumont's version of "Beauty and the Beast" rather than de Villeneuve's earlier version for the purposes of my analysis.

The Story:

"Beauty and the Beast" begins in the typical fairy tales structure with a "very rich merchant" with three sons and three daughters (de Beaumont 45). Keeping with tradition, the youngest daughter is our main female character: Beauty. After the merchant loses his fortune, he moves with his children to a small country home where he, his sons and Beauty, quickly adjust to country life. On the other hand, the two eldest daughters languish without their riches and the high status wealth once brought them.

From here, as a literary fairy tale, the story lacks much of the repetition and patterning favored in folkloric fairy tales but still follows a predictable path. While on a journey to retrieve his fortune, the merchant gets lost in the woods and stumbles upon a palace. He cannot find the owner, but partakes of his mysterious host's hospitality. In the morning, the merchant makes to leave when he sees the roses blooming on the castle grounds. He remembers that Beauty had requested he bring her back a rose and picks one for her. Just as he does so, the owner of the castle, a "frightful Beast," appears (51). As punishment for stealing his rose, the beast claims the merchant's life, saying that he must

die for his crime but offers the merchant a deal. The merchant must return to the palace in three months to meet his fate; however, if one of his daughters willingly chooses to come to the castle and die in her father's stead, Beast will allow the merchant to go free.

The merchant goes home and tells his children of his encounter with Beast. His sons offer to go and kill the beast and Beauty offers to go in his place, but the merchant refuses. Beauty stands firm and insists. The merchant marries his two eldest daughters off and sets off for the castle with Beauty.

After arriving at the castle, Beauty finally meets Beast and is "terrified at his horrid form" (56). In the morning, the merchant departs home and Beauty prepares for Beast to eat her but soon learns this is not the case. Beast asks to join Beauty for supper, and she agrees. As they talk Beauty admits to Beast that she believes him to be "very good natured" and kind (58). Beast acknowledges this, but point out that he is still "a monster" to which Beauty replies "Amongst mankind… there are many that deserve that name more than you, and I prefer you, just as you are, to those, who, under a human form, hide a treacherous, corrupt, and ungrateful heart" (59). At the end of the meal, Beast asks her to marry him. Beauty fears his anger if she refuses, but tells him no.

Beauty becomes accustomed to "his deformity" (60). Despite this, every night at the end of their conversations, Beast always asks Beauty if she will marry him, and every night she refuses. One night after she has refused him again, Beast asks instead if Beauty will "promise me never to leave me" (61). Beauty promises, but tells him she misses her family. Beast replies: "I had rather die myself… than give you the least uneasiness: I will send you to your father, you shall remain with him, and poor Beast will die with grief" (61). This causes Beauty to cry, as she says she loves Beast "too well to be the cause of

[his] death," and so the two come to an agreement: Beauty will visit her father and return in one week (61).

The following morning she awakes in her father's house and reunites with him. Her sisters visit, and they are both terribly unhappy for "The eldest had married a gentleman, extremely handsome indeed, but so fond of his own person, that he was full of nothing but his own dear self" and "The second had married a man of wit, but he only made use of it to plague and torment everybody" (62-63). Jealous of Beauty's relationship with the earthy Beast, they trick her into staying with them longer than a week.

Beauty then has a terrible dream where she sees Beast lying in the garden, dying. She wakes up and bursts into tears. She says "Is it his fault if he is so ugly, and has so little sense? He is kind and good, and that is sufficient. Why did I refuse to marry him? …It is neither wit, nor a fine person, in a husband, that makes a woman happy, but virtue, sweetness of temper, and complaisance, and Beast has all of these valuable qualifications" (64). She decides to go back to Beast.

In the morning she wakes to find herself at the castle, but when Beast fails to come to dinner she goes looking for him, finding him dying in the garden. He tells her he was so heartbroken that she broke her promise that he starved himself. Beauty pleads with him to live, as she has decided to accept his proposal and wants him to be her husband, saying "the grief I now feel convinces me, that I cannot live without you" (65).

At these words, the beast transforms into a human prince and tells her that he was under a spell from a "wicked fairy" that could only broke when a "beautiful virgin" agreed to marry him (66). The fairy then appears and tells Beauty that because she

"preferred virtue before either wit or beauty" that she deserves the prince, "a person in whom all these qualifications are united" (66). As punishment for their wickedness, the fairy turns Beauty's two sisters into statues. Beauty and the prince go back to his kingdom, are married, and live happily ever after.

Methodology for Analyzing Masculinity:

There are a total of seven male characters in the story: Beauty's father, Beauty's three brothers, the eldest sister's husband, the second sister's husband, and Beast. Because the three brothers are never distinguished from one another, they are grouped into a single entity for the purposes of analyzing their masculinity.

There are four discernible subfields within the story: 1) the subfield of the beginning of the story, 2) the subfield consisting of the country, 3) the subfield of Beast's domain, and 4) the subfield of the end of the story post transformation.[9] Along with operating within the larger field of the story, these subfields are influenced by the culture in which the story was written, and the field of masculinity, given that I am examining masculinity within these subfields.[10] The four subfields are applicable to all the male characters except for Beast, who never leaves his domain before his transformation.

Capital, as described by Bourdieu, is "…a resource that is the object of struggle within fields and which functions as a social relation of power" (Coles 36; *Outline of a Theory of Practice*; *Sociology in Question*). Bourdieu described three types of capital: economic, social, and cultural (Coles 36). When considering masculinity, Tony Coles

[9] Bourdieu's concepts of fields is abstract but Coles suggests they can take on physical spaces and, in the fairy tale structure, they are determined by physical location as well as the story's timeframe (beginning of the story, middle of the story, and end of the story).
[10] See Appendix A for all figures.

points out that it is imperative to also consider the male body as a form of capital (Coles 37).

Economic capital, as described by Bourdieu, is the financial resources at a person's disposal. This includes any possessions, land, and other natural resources that could be associated with money, such as owning a castle or a kingdom.

Social capital "refers to one's social networks and the status of individuals therein" (Coles 36). In the story this capital takes on the form of social standing, social connections, family connections, power over women, acceptance by society, and whether or not their masculinity was validated or challenged by other men and/or by Beauty. These last two forms are separate as a character can be accepted by society without necessarily having his masculinity validated/accepted and/or challenged. Power over women is also separate from acceptance/being challenged as it is possible to have power over someone and still have them challenge you, or to not have power over someone, but to have them validate you.[11]

Cultural capital is one's knowledge of and understanding of culture, including language, customs, traditions, values, and beliefs. Familiarity with one's physical surroundings is also included in this section because it can have an impact on a character's masculinity, especially in comparison to the masculinity of other characters. This form is classified as cultural capital as it most closely aligns with the other traits associated with this capital.

The male body as capital refers simply to the physical male form being used to create masculinity. This category also includes the capabilities of the body, including

[11] Although there are three other female characters besides Beauty, obtaining power over her or lacking it would be most influential to a male character's masculinity, and so this form of social capital is referred to as "Power over Beauty" in the accompanying charts.

whether or not it is virile. Whether this masculinity is dominant or subordinate will depend on how closely the male body in question lines up with the most desirable or normative body.

Lastly, I added a fifth kind of capital that heavily contributes to the quality of a male character's masculinity in "Beauty and the Beast": a person's individual personality. This form of capital can undoubtedly influence social and cultural capital, but does not appear to be the same type of capital.[12]

It is important to note that not all capital is valued the same way in all fields or subfields and that the value of capital can change though time and space. Furthermore, the possession or lack thereof of one kind of capital can influence whether or not a character has another types of capital. By examining the power dynamics of characters and how these change when moving between subfields, one can understand what kinds of capital are worth more and in which subfields and what needed to be done in order for a character to gain a permanent dominant masculinity in relation to other male characters.[13]

Masculinity of the Male Characters: The Three Brothers:

Examining the masculinity of the three brothers sheds light on the value of capital male characters use to achieve their masculinity.[14] Economically, all three start the story

[12] De Beaumont wrote at a time when the system of Christian virtue heavily influenced the system of masculinity, explaining why she places such emphasis on the virtues of a man expressed through his personality. No other animal/monster groom tale examined in this analysis does this.

[13] Each character's capital in each subfield is broken down into charts. In each chart, I put a + sign next to capital that seemed to increase the status of a character's masculinity within each specific subfield, a – sign next to capital that seemed to decrease the status of a character's masculinity within each specific subfield, both +/- to indicate capital that could be both positive and negative, and a = sign next to capital that did not seem to have any effect on the status of a character's masculinity. In cases in which a character never entered a specific subfield, no information was recorded. If it could be easily deduced what kinds of capital a character was likely to possess inside a subfield if they were to enter it, and the value of this capital's contribution to the character's masculinity could be assumed, this information was included.

[14] See Appendix B for all tables.

quite well off; they are sons of a "very rich merchant" (46). However, when their father loses his fortune they all see a stark decline in economic capital as they become sons of a poor countryman. This has a negative effect on their masculinity, as they are 1) not able to strengthen their social capital through the connections and status provided by money and 2) considered subordinate to other more economically successful men.

Similarly, all three brothers begin the story with vast amounts of social capital, mainly the high social standing and social connections provided by being sons of a wealthy merchant. When they move to the subfield of the country they also loose these types of social capital. This has a negative effect on their masculinity, similarly to the effect of losing their economic capital.

Other form of social capital that the brothers possess is their acceptance by society. There are in no way ostracized, and this does not change as they move through the different subfields. Therefore, they maintain the level of masculinity being socially accepted brings. Additionally, although they never have their masculinity validated by other men or by Beauty, it is never challenged by these parties. The last form of social capital for the three brothers would be their power or lack of power over their sister, Beauty. It is unclear if they have power over her in the beginning of the story, but it is clear that they do not have power over her in the countryside, as none of the brothers are able to persuade her to stay and let their father go back to the castle alone. This does not have any negative effects on the masculinity of the brothers because, as we shall see, no man truly holds power over Beauty, except perhaps Beast.

All three brothers also possess cultural capital, as they are familiar with their surroundings and the culture in which they live, and this does not change throughout the

story due to the fact that the brothers never enter Beast's domain. They also possess personality traits as capital which serve to elevate their masculinity. They have had a good education, giving them what de Beaumont refers to as wit. It also becomes clear that they are kind and carrying when they are "really concerned" when Beauty goes off to the castle and offer to sacrifice their lives in order to keep her safe (de Beaumont 55). Throughout the story, de Beaumont makes it clear that wit and kindness, which she also refers to as virtue, are valuable qualities in a man. While they might not add to the masculinity of the brothers in the eyes of other men, they have a positive effect on the way women view a man's masculinity.

Lastly, the brothers possess physically normative male bodies and, as they all join the army, it can be inferred that they are young and physically fit. However, it is mentioned when they offer to go kill the beast that their physical prowess is nothing compared to that of Beast's. Their father, the merchant, says "Beast's power is so great, that I have no hopes of your overcoming him" (54). Therefore, if they had entered the subfield of Beast's domain, their masculinity as far as physical might is concerned would have been subordinate to Beast's.

Masculinity of the Male Characters: The Two Husbands[15]:

The husband of the eldest sister is extremely attractive. This physical capital of not only having a normative human body but one that is particularly desirable to women should bolster the masculinity of this man. Yet he is narcissistic, as he is most "fond of his own person" and "full of nothing but his own dear self" (de Beaumont 62). Because of this narcissism, he is also unkind as he neglects his wife. These two personality traits combined outweigh his economic, social, and cultural capital, as well as his well-

[15] See Appendix B for all tables.

endowed physical capital, at least as far as de Beaumont is concerned; his overall masculinity is less than desirable in his wife's eyes.

The husband of the second sister, on the other hand, is not particularly attractive but does possess wit. Yet, he is unkind as he uses this wit to torment his wife. These personality traits have a negative effect on the way other characters view his masculinity and outweigh any positive gains large amounts of economic, social, and cultural capital might have brought him.

These two men, in comparison to the other male characters, are subordinate to the three brothers as well as the merchant and Beast at the end of the story. No comparison to Beast while in his domain can be made as they never inhabit or are suggested to inhabit this field.[16]

Masculinity of the Male Characters: The Merchant[17]:

Beauty's father, also known as the merchant, is the first male character that is seen in the story and is the male character readers know the most about. Therefore, understanding how he displays his masculinity and the position of his masculinity to that of Beast's is vital. We are told that he is a "very rich merchant," giving him obvious economic capital in the beginning of the story (de Beaumont 45). However, the merchant has lost his fortune and becomes a rather poor man. This drastic reduction of economic capital has a negative effect on the merchant's masculinity, not only because he can no longer use wealth to bolster his social capital, but because in comparison to other men,

[16] The two husbands of Beauty's sisters are extremely minor characters and do not provide any additional information as to the nature of masculinity as far as economic, cultural, and social capital are concerned. They were included in this analysis because they provide insight into the value of personality traits and physical capital when the system of masculinity is being influenced by De Beaumont's system of virtue.

[17] See Appendix B for all tables.

economically, he would be considered subordinate. What is obvious is that Beauty's father is inferior to Beast, as far as economic capital is concerned. This is only relevant when the merchant enters the subfield of Beast's domain.

Because the merchant is wealthy in the beginning of the story, he has the social capital that comes along with this, including a high social standing as well as the social connections that would be expected of a wealthy merchant. These two forms of social capital disappear when he loses his wealth and so are absent in the subfield of the country as well as Beast's domain. He does gain the social standing of a countryman, but this is not as valuable as those of a rich merchant. He is on equal footing with Beast as far as this type of social capital is concerned when inside Beast's domain, as Beast is also lacking in social standing and social connections, and the merchant has no connections with anyone inside this subfield.

Besides social standing and connections, the merchant has other forms of social capital that do not disappear as he moves from one subfield to the next: mainly his virility and acceptance by society. Virility is a marker of masculinity, and, as the merchant has six children, he has proved himself to be virile. In addition, the merchant is also accepted by society, as he is not ostracized or looked down upon, even when he loses his fortune. This acceptance plays less of a role when in Beast's domain as society is not present in this subfield. However, it does give the merchant the upper hand in all other fields, as it is his social acceptance that partially allows him to move into these other subfields, whereas Beast must remain in his own subfield to not be heavily impacted by a lack of social acceptance. When it comes to validation, the merchant's sons validate his masculinity when they heed his warning and do not go to Beast's castle. Beauty also validates her

father's masculinity by doting on him; but, she later changes this when she goes against his wishes and takes his place at Beast's castle. This has no lasting effect on the merchant's dominance, as Beauty first validated him and only challenges him out of love, rather than out of disrespect. Lastly, as previously mentioned, although the merchant does not hold power over his daughter, this does not affect him because no character, perhaps maybe Beast, holds power over Beauty.

The merchant is kind and virtuous character, as demonstrated by his affection to towards his daughter and the respect he shows for Beast. For example, when Beast lets him go, the merchant never considers going back on his word and failing to keep his promise to Beast. Instead, when he returns home one of the first things he does is to explain to his children that he must go back to the castle. He does this even though there is nothing stopping the merchant from disrespecting Beast and running away.

One could argue that he was not being respectful because Beast could clearly use magic. Therefore, there was the threat that if the merchant didn't comply he would be found and dealt with. This argument can be dismissed due to the fact that the merchant did not know that Beast's magic could extend beyond the castle when he informed his children he would be going back. Similarly, some might argue that the merchant does not truly respect Beast because if he chose to run away, this could be seen as unmanly and could negatively affect his position of dominance. Thus, the merchant had no choice but to go back, as the other option –demasculinization – was never an option to begin with. This argument has more validity to it. However, if the merchant did not tell his children about Beast and the deal, there is no way anyone would have known the merchant was fleeing. Therefore, he would not have been demasculinized.

The strongest evidence that the merchant willingly abides by Beast's wishes is the fact that the story operates under the marvelous. All rules and logic for how one should behave in order to maintain their positioning are null and void, and are, in fact, reversed. The merchant knows he could get out of his deal, but does not. He subscribes to the marvelous by willingly giving in to Beast, knowing this will lead to a disadvantageous role-reversal later in the story. This abiding by the marvelous is a form of validation of the beast's masculinity.

The merchant also possess cultural capital, similarly to his sons and sons-in-law. Yet, as the merchant is the only male character who moves into Beast's domain, he is also the only one who has this cultural capital diminished. Once at the castle, though he still has knowledge of the overarching cultural norms of the story, he is unfamiliar with his surroundings and the rules of the castle. This puts him at a disadvantage and causes his masculinity in the realm of Beast to shift slightly into a less dominant position than in the other two subfields. Similarly, when he moves into Beast's domain, although the merchant maintains his normative physical human body, he is physically much weaker than Beast. Not only is he elderly, but, in the subfield of Beast's domain, he is at a particular disadvantage given the inhuman physical power of Beast. While an elderly body may diminish a man's masculinity due to a decrease in physical strength, having an elderly body may simultaneously increase it in other ways, as an elderly body is equated with wisdom and seniority.

Masculinity of the Male Characters: The Beast[18]:

Beast himself is an interesting character to analyze given that he does not move into any subfields dominated by humans until after his transformation. Furthermore, the

[18] See Appendix B for all tables

liminal nature of Beast's domain due to its separation from the outside world creates a space where capital's effect on masculinity functions slightly differently when compared to the typical functioning in the overarching field of the story.

In the subfields he enters, Beast is extremely wealthy, owning and inhabiting a luxurious castle. Unlike the merchant who we never see physically display his wealth, Beast is not shy about showing off. When the merchant first enters the palace he finds a "table plentifully set out but [only] one cover laid" and is given chicken and wine to eat (de Beaumont 50). The merchant explores the castle with is "grand apartments with magnificent furniture" and sleeps in an "exceeding good bed," waking to find "a good suit of clothes" provided for him (50-51). He is given chocolate for breakfast, and, even after he angers the beast by taking a rose without permission, Beast invites the merchant to fill a chest with treasures and bring it back with him. The merchant does so, filling the chest with "broad pieces of gold" (53). Beast is also exceptionally generous with Beauty, granting her own opulent apartment filled with "a large library, a harpsichord, and several music books," as well as a magnificent magical looking glass (57). When she ventures home, Beast also provides her with "a large trunk full of gowns, covered with gold and diamonds" (62). Even before his transformation, if masculinity was only measured in economic capital, Beast would clearly be dominant over every other man in the story. Then, through his transformation, Beast gains even more economic capital, being returned to his kingdom where, as a prince, he would have all the economic wealth that can come from a kingdom on top of the wealth already exhibited in his palace.

Beast also excels in cultural capital, being the only character familiar with both the cultural norms of the larger world as well as the rules of his own domain. Indeed, he

seems to be the only character—male or female—who is both comfortable in the physical space of the castle and also knows how the rules of his magical realm operate. Additionally, Beast may not be leading in masculinity where personality traits are concerned, but he still exceeds the two husbands. Though he is not witty, Beast is an exceedingly kindhearted and honorable individual. Not only does he provide shelter to the merchant when the man becomes stranded in the wood, but Beauty herself remarks of his good nature: "You are very obliging… I am pleased with your kindness" (59). She even hints that these qualities outweigh the wit he does not possess, as far as value of capital are concerned, saying "it is neither wit… in a husband, that makes a woman happy, but virtue, sweetness of temper, and complaisance, and Beast has all these valuable qualifications" (64).

Where we see Beast lacking in capital is with his possession of social capital and especially his physical capital. Isolated within his own field, he has no social standing or connections. Furthermore, if he were to leave this subfield his wealth and kindness would not be able to grant him true acceptance by society due to his abnormal physical body.

Additionally, in the beginning Beast holds no power over Beauty, though this does not diminish his masculinity as this is something no man fully accomplishes. Some could argue that he does hold power over her throughout the story because he threatens her with suicide if she does not return to him, and, in the dream she has of him, he "reproached her with her ingratitude," thus guilting her into doing his bidding (64). However, this is not him holding power over her, mainly because if he truly had power over her decisions he would have been able to get her to marry him, which is what he desired from the start. Instead, he merely is able to try and convince her to return to the

castle, which, in the end, was still Beauty's decision to make. Moreover, even if her decision to return was influenced by Beast, Beauty's decision to marry him was one that she makes entirely of her own free will, thus enforcing the idea that Beast's power over Beauty is either non-existent or else extremely limited. Any power Beast has over Beauty can arguably be limited to the power he has over her heart, as he eventually wins her love. Yet, this power is not something that is forcefully obtained nor granted due to obligation. Instead, Beauty's love is something that is freely given.

There is one quality that redeems Beast in the category of social capital: the respect he obtains from the merchant. There are arguments that could be made that Beast never truly has the respect of the merchant because the merchant was forced to abide by Beast's wishes. These theories hold little weight after a closer examination and after taking into consideration the fact that the merchant abides by the rules of the marvelous.

It is important to note that Beauty also validates the beast's masculinity when she praises his kindness. However, Beauty can also be seen challenging Beast's masculinity, particularly when she admits that she finds him ugly and when she constantly refuses to submit to his will by marrying him. As with the merchant, both validating and challenging Beast's masculinity seems to cancel things out, so that his masculinity is neither increased nor diminished. Furthermore, because other men are subject to similar challenges that operate within the acceptable habitus of the broader cultural field of the story, being challenged by a woman in the particular way that Beauty challenges Beast and her father, seems to be socially acceptable. Therefore, it does not negatively impact displays of masculinity.

Physically, Beast is described as frightful when the merchant first sees him, is further labeled as horrid and ugly, and is referred to constantly as "the monster" or "the ugly monster" (de Beaumont 45-65). His condition is also referred to as a deformity. Beauty herself openly acknowledges the beast's ugliness and implies that this is the greatest obstacle Beast faces as far as obtaining a dominant masculinity is concerned. She says "tis thousand pities, anything so good natured should be so ugly" and suggests on numerous occasions that it is his appearance, rather than his lack of wit, which causes her to continuously refuse his proposals (60). In fact, his appearance goes so far as to earn him sympathy, as he is sometimes referred to by de Beaumont and by Beauty as "poor Beast."

Beast's only redeeming physical quality seems to be his strength, which allows him to dominate the elderly merchant when he visits the castle. It is also suggested that if Beauty's brothers had entered the subfield of Beast's domain, this strength would have allowed him to dominate them as well. This power seems to be worth less in regards to masculinity than the capital of having a normative human body, especially outside of the liminal space of Beast's domain. There are many animals that have large amounts of brute strength, yet this does not make them masculine.

After his transformation and movement from a liminal subfield into one that aligns with the habitus of the world at large, Beast's capital rises across all categories. His economic capital increases with the addition of a kingdom, and gains a new personality traits: wit, as the charm he was under not only changed him into a beast but also concealed his understanding (66). His social capital increase as well. The most

significant change to his social standing comes with his ability to now be accepted by society due to his physical transformation into a man with a normative human body.

The Differences in Value of Capital and What Makes a Dominant Masculinity:

As described by Tony Coles, traditionally masculinity has been thought of as either being hegemonic, conforming to orthodoxy, or subordinated, exhibiting heterodoxy (Coles 37). Those who display hegemonic masculinity are men who exhibit the traits and possess the capital that, at any given time, is considered to be most desirable within a given culture. This hegemonic masculinity is an ideal that few embody, as many display characteristics and possess capital that places some aspects of their masculinity under the umbrella of hegemonic masculinity and others under the term of subordinated masculinity. However, as Coles explains, because the value placed on certain kinds of capital changes depending on the subfields a man inhabits, it is possible for men who would not be considered to display a masculinity that is traditionally hegemonic to still obtain positions of dominance over other men (Coles 37-40). Moreover, because positions of dominance are determined by comparing the capital of all men in any given subfield with one another, every man's position of dominance is constantly in flux depending on the capital he gains or losses, as well as the movement of himself and other men in and out of different subfields (Coles 37-40). This causes a never ending cycle of men having to compete with and compare themselves to other men in order to achieve a dominant masculinity (Newsome).

Within the larger field of the story, the man who abides by hegemonic masculinity has an abundance of capital across all five categories. He is economically well off, has a profusion of social connections, and has a high social status. He is witty, kind, virtuous,

knowledgeable about the culture he inhabits, and, perhaps most importantly of all, he has a normative body that allows him to be accepted by society. He is, at the most, validated and at the very least unchallenged by other men and by women. It seems that, if hegemonic masculinity is not possible, which masculinity is dominant in "Beauty and the Beast" is determined most notably by kindness and virtue, validation by other men and/or women, acceptance by society, and possession of a normative male body.[19]

The most important capital for determining a position of dominance for men in "Beauty and the Beast" is the acceptance by society as a whole and the ability to obtain a normative male human body. There two elements are heavily intertwined. Although validation or acceptance by a single individual or even a small group of individuals is possible, especially within the marvelous, without a normative human body, acceptance by society as a whole seems impossible. This is something both Ronald Baker and Ann Schmiesing have brought up in their analysis of animal/monster groom tales. However, Baker focuses more on physical bodies as they relate to xenophobia and Schmiesing more on physical bodies as they relate to disabilities and crippling, yet the concept is the same.

This can be seen when we compare the masculinity of the different men in "Beauty and the Beast" to one another and rank them in terms of who is more dominant and in which.[20] In the beginning of the story, it seems obvious that the merchant is the most dominant male. He shares much of the same capital with his sons, but the merchant is slightly higher in status. The merchant in this subfield is also be dominant in

[19] Kindness and virtue are only applicable to the system of masculinity when considering the overlaying of a system of virtue, which is notably absent from all other tales examined in this study.
[20] See Appendix B for all tables.

comparison to the two husbands. Lastly, even though Beast is never present in this field, if he were, he would still be outranked by the merchant. Though it might be true that Beast would have more economic capital, he would fall short as far as social acceptance, validation, and having a normative human body would be concerned. This would also mean that he would be subordinate to the three sons and the two husbands.

In the subfield of the country, though the merchant's wealth has decreased, he still retains the four most valuable forms of capital: virtue, validation, acceptance by society, and his normative human body. The same can be said for his sons. In third place would be the two husbands. Again, though Beast is never present in this field, it can be inferred that he would be the most subordinate masculinity. Although he would outrank the two husbands and match the merchant and his sons in terms of virtue, in terms of social capital and the ever important normative human body, he would be ranked lower.

Entering the subfield of Beast's domain is where things begin to get interesting. This subfield is liminal, operating under its own habitus that is different from that of the other subfields. For the first time, we see that the beast is capable of displaying a masculinity that can dominate the masculinities of another male characters. In this subfield, physical prowess and cultural capital are weighted more heavily than social capital, whereas the opposite is true in all other subfields. This victory is short-lived as the merchant's time within the beast's domain is rather limited, along with the ever-present realization that if Beast were to step outside the boundaries of his domain, his status would be diminished.

Regardless of the merchant's or Beauty's validation, regardless of his wealth, cultural knowledge, and personality, the only feasible way for Beast to achieve a position

of dominance within the larger field of the story as a whole would be to achieve a normative human body and the social acceptance that comes with this. While he could probably physically dominate any man inside the field of the story and use his wealth to buy acceptance, neither of these solutions would provide true and permanent dominance.

Becoming the Prince:

The key to the Beast achieving a normative human male body and thus wider social acceptance, lies with Beauty and, to a lesser extent, with her father. Beauty allows Beast to become dominant in three ways. Firstly, she validates his masculinity, praising him for his positive attributes and becoming accustom to his physical form. She mentions on numerous occasions that his kindness and virtue mean more to her and even fully accepts him despite his monstrous form. She goes so far as to become perplexed and troubled when he transforms into the handsome prince, asking where her Beast has gone (de Beaumont 66).

Secondly, she never challenges him in a way that would go against the habitus of the culture in which the story takes place. Lastly, she freely grants Beast power over her by giving him her love, this being accompanied by power over her heart. She does not go so far as to grant him total power over her, as she retains her free will. Nevertheless, the power she does grant him is far more than any other male character receives.

These two factors together make it possible for the beast to transform and obtain his normative human body. Whether this transformation is physical or is simply a metaphorical transformation (i.e. Beauty becoming accustom to his abnormality and thus perceiving it as normal) is debatable. Yet, either way, it doesn't seem to matter, at least as far as Beast's display of masculinity is concerned. The important thing is that he becomes

accepted by Beauty, and it is this acceptance that makes his body normative. Moreover, this approval lays the foundation for Beast's acceptance by society as a whole, which is key to achieving a dominant masculinity.

Similarly, the merchant's respect of Beast and his masculinity allows for Beast to also go unchallenged by other men. Then, because Beast never needs to prove his masculinity, he never falls subject to the violent displays of physical might that often accompany a man trying to prove his worth. Instead, thanks to the actions of those around him, and particularly those of a man who displays a dominant masculinity and a woman who holds substantial personal power in the story, Beast is able to remain kind and gentle, taking on a dignified and princely persona.

What ultimately makes this possible is Beauty and her father's adherence to the marvelous, which adds an irrational component to the system proposed by Coles. Coles' system of how masculinity operates assumes that a challenge to orthodoxy will always be met with a subsequent retaliation. Men do not willingly give up their positions of power. Speaking more broadly, both men and woman do not willingly give up power. However, the marvelous offers an alternative utopia, one in which individuals are willing to surrender their dominance to others, effetely reversing norms.

It is within this realm of the marvelous where a beast can become a prince, both literally and figuratively. He can achieve dominance and rise in social stature from an animalistic monster to a highly distinguished figure of nobility. Additionally, he can take on a role of passivity. In the utopia of the marvelous, he don't not need to rise to a challenge in order to achieve power. He can becomes the prince in terms of becoming a

character who is princely in demeanor: composed, compassionate, and innocent of any violent offenses.

CHAPTER III

HOW TO BE A PRINCE (EVEL IF A PRINCESS THROWS YOU AGAINST A WALL): MASCULINITY IN THE GRIMM'S "THE FROG KING"

History:

The literary fairy tale entitled "The Frog King" has many different versions, and sometimes is known by the title "The Frog Prince," "Iron Henry," or "Iron Heinrich." The most well-known variant of this story is "The Frog King," a German fairytale collected by the Grimm brothers, provided by a member of the Wild family, and published in every edition of their collection of children's and household tales: *Kinder und Hausmärchen*. The original version of the tale first published in 1812 differs slightly from the final version of the tale found in the last edition published in 1857 in that any lewd sections were made to reflect more traditional values. According to the Grimm brothers' preface to their second edition published in 1819, the changes that they made to their tales were to make the stories more wholesome and acceptable for children (Grimm).[21]

The decision to use Jack Zipes' English translation of the 1857 version of the Grimm's "The Frog King" was similar in my decision to use de Beaumont's "Beauty and the Beast." Today, the 1857 version of the story is the one most widely used, especially in reprintings or collections of Grimm fairy tales and has been referenced in the

[21] See The Complete Fairy Tales of The Brothers Grimm, translated and with an introduction by Jack Zipes.

scholarship on fairy tales and, more specifically, animal/monster groom tales. It is important to note that the tale is much older than its 19th century publication date would lead one to believe. In fact, the first recorded version from the area of Germany was written in Latin around the 13th century (Heiner). Therefore, the cultural norms depicted in the 19th century version of the text may actually relate more closely to earlier Western culture. This could explain why, though the Grimm's "The Frog King" is chronologically older than de Beaumont's "Beauty and the Beast," it appears to be less progressive in its views of what is and is not acceptable for a woman to do and also depicts a more submissive female nature where male power over women is more easily obtained.

The Story:

In "The Frog King," as with many fairy tales, there is a king whose youngest daughter becomes the central female character. This princess often travels to a well, located in a nearby forest, and plays with a golden ball. Keeping with the fairy tale structure, one day a tragedy befalls her: the ball accidentally drops into the well, and the princess begins to cry. A voice calls out to her, and she looks around to see it is the voice of a frog "sticking his thick, ugly head out of the water" (*The Complete Fairy Tales of The Brothers Grimm* 2).

A bargain is proposed to resolve the tragedy, and the frog says "if you will love me and let me be your companion and playmate, and let me sit beside you at the table, eat from your little golden plate, drink out of your little golden cup, and sleep in your little bed — if you promise me all that, I'll dive down and retrieve your golden ball" (2). The princess promises this and the frog retrieves her ball. She picks it up and runs away, consciously forgetting the frog, believing that the frog's bargain is utter nonsense.

The following day the frog comes to call on the princess, but she slams the door shut in his face. Her father asks her who came knocking and princess explains the presence of the "nasty frog" and the promise she has made him (3). Her father tells her she must keep her promise and commands she let the frog in. One by one, the princess refuses each part of the bargain with the frog, and her father orders her to honor her promise. Each time she does so, letting the frog sit with her, eat with her, and accompany her to her bedroom.

When the princess does not offer to let the frog sleep in her bed, he threatens to tell her father. She becomes "extremely angry, and after she [picks] him up, she [throws] him against the wall with all her might" (4). When he falls to the ground, the frog becomes a prince and the princess "keeping with her father's wishes" takes him as her husband (4).

The two set off for the frog king's kingdom and are met by the frog king's servant, Heinrich, who bound his heart with iron bands to "keep it from bursting with grief and sadness" when his master was turned into a frog (4).[22] As the princess and the frog king drive off towards the kingdom Heinrich's iron bands snap free.

Methodology for Analyzing Masculinity[23]:

There are three male characters in this story: the princess' father, referred to as the king, the frog, or the frog king as he is known post-transformation, and the servant Heinrich. The story of "The Frog King" is its own field in and of itself, which can be broken down into three subfields marked by physical location and the timeline of the story. The first is what I refer to as "By the Well," and encompasses the physical space of

[22] The servant's name in Henry in some translations.
[23] See Appendix A for all figures.

the well inside the forest and is limited to the beginning of the story. Although this well is technically a part of the king's kingdom, it is removed from the rest of the kingdom and the king himself holds no power over this space. The second subfield is "In the King's Castle" and refers to the time spent in the king's castle. The final subfield is "End of the Story" and refers to the time period after the frog king's transformation.

The same breakdown for four types of capital that I used in analyzing "Beauty and the Beast" was also used for "The Frog King." This included economic, social, and cultural capital, as outlined by Bourdieu, as well as the human body as capital, which Coles implies is crucial in determining the positionality of a character's masculinity (Coles 36-37). The characters in this story follow the structure of fairy tale types closely and, as such, do not have distinguishing individual personality traits.

Masculinity of the Male Characters: The King[24]:

The king in the story is exceedingly wealthy, owning a castle and possessing the kingdom that comes with this. He has the means to provide his daughter with valuable objects, such as a golden ball, pearls, jewels, and a golden crown. He even has the finances to allow for his daughter to eat from a golden plate and drink from a golden cup (*The Complete Fairy Tales of The Brothers Grimm* 2-3). All of this wealth gives him substantial economic capital. His status as a king grants him social capital as well, including a high social standing and the valuable social connections normally afforded to a king.

As he is not ostracized, he is accepted by society, though it is unclear if his masculinity is validated by other men. Additionally, the king has other valuable forms of social capital related to his relationship with his daughters. Having children, he can be

[24] See Appendix B for all tables.

seen a virile, a trait that increases his masculinity. Secondly, he holds substantial power over his daughter. When he commands her to do things, she does, even if it goes against her own wishes. In this way, not only does the king have power over a woman, but his masculinity is also validated by his daughter whenever she submits to his power by abiding by his orders.

The king possesses cultural capital in that he is familiar with his surroundings and the culture in which he resides. This adds to his masculinity, as does his possession of physical capital in the form of a normative human body. This normative body is intertwined with his acceptance by society as a whole, both factors influencing each other in such a way as to increase the dominance of the king's masculinity.

This king clearly inhabits the subfields of his own castle and is also present in the end of the story. His capital between these two subfields does not change except that he gains the capital associated with having another king as a son-in-law. Because the king never moves into the subfield of being by the well, his capital here is unknown. It is suggested that he would maintain all of his capital if he were to move into this realm, as it is a smaller subsection of his kingdom. Because he never does so, the position of his masculinity in this subfield can only be implied.

The king is never seen interacting with any other male characters besides the frog king. As a man's position of dominance or subordination can only be established through the comparison of his capital to the capital of other men, we cannot determine the position of his masculinity prior to the arrival of the frog. It is inferred that he would be dominant due to his abundance of preferable capital, but this cannot be verified.

Masculinity of the Male Characters: The Frog/The Frog King[25]:

The frog, or the frog king as he becomes after his transformation, is the only male character to inhabit all three subfields of the story. He begins the story out by the well with little to no capital. He has cultural capital but has no finances, no social standing or connections, and a body that cannot even be labeled as being an abnormal *human* body as it is the body of an animal. He is described as "ugly" and as a "nasty frog" by the princess (*The Complete Fairy Tales of The Brothers Grimm* 2, 3). This animal body also lacks physical strength, although it does allow him to traverse the well, which is vital to his bargain with the princess.

Because of this animal body, the frog is rejected by society. This does not affect him while he is isolated by the well. However, once the princess enters the subfield, he does become affected, as he is rejected by her. When he asks to become her companion, though she says yes, she does not intend to keep her promise and quickly runs away from him. She willingly defies him and goes so far as to challenge him by breaking her promise. This also shows he lacks power over her. Yet, as she runs away almost instantaneously, there is no time for the frog to act in a retaliation against this challenge.

As the only man in this subfield, the frog would be dominant despite his lack of capital. However, it is obvious that this positioning would change if another male character were to enter this field.

When the frog moves into the subfield of the king's castle, he clearly becomes subordinate to the king. There is no contest as his capital has not changed. Despite this, the frog does gain social capital when he is granted validation from the king. This is seen when the king sides with the frog over his daughter and lets the frog enter the palace, eat

[25] See Appendix B for all tables.

with his daughter, and sleep in her bedchamber. This alone does not bolster the frog's masculinity into a position of dominance, but is vital to his ability to achieve this later without having to prove himself.

In this subfield, the frog still lacks power over the princess and, indeed, we see him being challenged by her for a second time in when she throws him against a wall. However, this action has no lasting negative effect and does not force the frog to prove himself for three reasons. Firstly, it is this action that directly precedes his transformation and subsequent achievement of valuable capital in all four categories that coincides with dominance. Therefore, even if this challenge by a female character did negatively impact the value of one category of capital, because all other aspects that contribute to masculinity are simultaneously increased, the princess's challenge has no lasting impressions. For example, if you only have one gold coin and someone takes it from you, it would have a greater impact than if you have a thousand gold coins and only one is taken. Secondly, the lack of a negative effect could be due to the fact that this challenge happened in private. Therefore, it can easily be denied or kept secret. If it had happened in public the frog might have needed to prove himself to other men. Lastly, this action does not prompt the frog to prove himself or have a negative effect on his masculinity because of the king's earlier validation of him. When you have a powerful king in your corner backing you up, the challenge of a woman who, by definition is subordinate under all men, is frivolous. If, however, the frog had not had the validation of the king prior to this, the princess's challenge could have been more of a threat to his masculinity, and he might have needed to prove himself.

When the frog finally transforms into the frog king at the end of the story his capital greatly increase in all categories. He obtains economic wealth, social connections, validation and acceptance from the king and society, and a normative human body. It is unclear if he holds power over his new wife, and she does not validate his masculinity as her father does, but she never again challenges him.

Here, it would appear that the frog king's capital would put him on the same level as the king. The king does have slightly more social capital, having children as well as clear power over the princess. This means that, despite his transformation, the frog king is still not the most dominant male character while in the presence of the king. Furthermore, he is still considered to be the most subordinated male character if there are no other men besides his father-in-law in this subfield with which to compare himself to. Enter Heinrich.

Masculinity of the Male Characters: Heinrich[26]:

Heinrich as a male character exist purely to provide a masculinity that is fully and unconditionally subordinate to the frog king, thus allowing the frog king to achieve a position of relative dominance. He is only seen in the last subfield, and relatively little information is given about him. He possesses the same cultural capital as the other two male characters and has a normative human body and the social acceptance that comes with this. However, he is only a servant, giving him less economic capital than either of the kings and providing him with a social standing and connections that, while present, are less valuable than those of the kings. In addition, whereas both the king and the frog king have their masculinities validated by men and/or women, this never happens for

[26] See Appendix B for all tables.

Heinrich. This positions Heinrich as subordinate, allowing the frog king to achieve true dominance over at least one other male character.

The Differences in Value of Capital and What Makes a Dominant Masculinity:

While hegemonic masculinity in "Beauty and the Beast" is determined by an abundance in all types of capital, including the personality traits outlined by de Beaumont, hegemonic masculinity in "The Frog King" is more closely tied to class. For example, both Heinrich and the king can be interpreted to be loyal and noble: Heinrich mourns his master, and the king honors moral integrity. They both present the same normative physical capital, but only the king embodies hegemonic masculinity due to his social status.

However, there are parallels between "Beauty and the Beast" and "The Frog King" as far as what capital is most valuable and most heavily contributes to dominant masculinities. Like Beast, the frog king is only able to rise to a level that comes close to the king's once he obtains a normative human body and subsequent acceptance by society. It is interesting to note that acceptance or validation by a single individual is not dependent on the acquisition of a normative body and, indeed, in both stories comes before this body is achieved.

Something new that "The Frog King" reveals is that when acceptance by society and a normative body are capital that all men possess, other capital such as economic and social standing as well as validation and power over individuals becomes more important in determining the position of a man's masculinity. This is seen when Heinrich arrives on

the scene. He is equal to the king and the frog king in acceptance and a physical body. Instead, it is his lack of validation by an individual, his low social standing, and his economic capital that determine his masculinity to be subordinate to those who possess greater quantities or more valuable versions of these types of capital.

Becoming the Prince:

In "The Frog King," acceptance by an individual might be seen as the catalyst that allows for the frog king's transformation in the first place. Additionally, "The Frog King" gives further information as to which individual's acceptance of the animal/monster groom's masculinity is more important to achieving this transformation.

In "Beauty and the Beast," we saw Beast transform because of the acceptance of his masculinity by both Beauty and her father, as well as Beauty granting Beast limited power over. Here, the frog king holds no power of any kind over the princess, yet he still transforms. This suggests that the capital of having power over a woman is not the only catalyst for creating the animal/monster groom's transformation. In addition, the frog king does not obtain acceptance/validation by the princess. This is interesting given that this is what seemed to be the main catalyst for the transformation of the beast. Instead, in "The Frog King," the only acceptance the frog king gets is from the king. This suggests that it is this validation from another male that is the primary force at work behind the frog's transformation and subsequent dominant masculinity that results.

Another assumption from the analysis of "Beauty and the Beast" that "The Frog King" complicates is the idea that an unacceptable challenge from female character would have a negative effect on a man's masculinity. Here, the princess challenge the frog by going against his wishes and later throwing him against a wall. Yet, this does not

have any adverse effects on the masculinity of the frog king whatsoever, as he does not then need to prove his masculinity. As mentioned in an earlier section, this is because 1) this happens at a time when the frog transforms, and his capital increases across all categories, making a challenge less adverse in comparison, 2) the challenge happens in private, and/or because 3) the challenge is accompanied by validation from a man. In order to determine the primary reason why this challenge by a woman does not have negative effects I will need examine a story in which it does.

Whatever the reason, the result in "The Frog King" still remains. Due to the male solidarity the frog receives from the king, he is able to transform into a human and becomes accepted by society as a whole without the use of force or violence. As in "Beauty and the Beast" this male camaraderie is made possible by the marvelous. This suggests again that while validation from an individual is not the most crucial in obtaining a dominant masculinity on its own, it is extremely valuable in that this capital can open the door to transformation. Furthermore, it suggests that this transformation into a physical and metaphorical prince is only possible due to the utopian views and willingness to concede power presented by the marvelous. If the king had maintained his own dominance by dismissing the frog, no transformation would have taken place.

CHAPTER IV

BECOMING THE PUNISHER OR THE PERPETRATOR: MASCULINITY IN PERRAULT'S "BLUE BEARD"

History and Classification as an Animal/Monster Groom Tale:

The story of "Blue Beard," was first written down and published in 1697 by Charles Perrault, a French author that many credit as the creator of the literary fairy tale. The tale was originally published in French as "La Barbe bleüe" in the work titled *Histoires ou contes du temps passé, avec des moralités: Contes de ma mère I'Oye*. Today, Perrault's is the oldest documented version of the tale.[27] It was for this reason that it chosen for this analysis.[28]

As mentioned in chapter one, "Blue Beard" is usually not considered to be an animal/monster groom tale for two reasons. Firstly, the story's plotline differing greatly from other animal/monster groom tales, including the ones examined in this analysis. Secondly, under the Aarne-Thompson-Uther Folktale Types and Motif Index, "Blue Beard" is classified under "Supernatural Adversaries" as ATU tale type 312 whereas all other animal/monster groom stories examined mentioned above are classified under "Supernatural or Enchanted Husband," ATU tale types 425C, 440, and 441 respectively.[29]

[27] See *Popular Tales,* edited by Andrew Lang.
[28] Although the Grimm brothers did publish a version "Bluebeard" as number 62 in the 1812 edition, it was omitted from the 1819 and subsequent editions due to its French origins and Perrault's version of the tale in particular which predates the Grimm's version.
[29] See the *Multilingual Folklore Database.*

This is a misclassification of "Blue Beard" which should indeed be considered an animal/monster groom tale for several reasons. One, Blue Beard meets the criteria of being physically animal or monstrous due to his abnormal blue beard, but does not go so far as to be considered a devil or a demon, as these figures are neither human nor animal. Two, like other grooms, he courts and marries a human woman. Indeed, Blue Beard is one of only two monster/grooms analyzed in this thesis to marry his bride pre-transformation and the only one implied to consummate his marriage while in his monstrous form. Three, though there is nothing particularly supernatural or enchanted about Blue Beard, as he is implied to have been born with his abnormal body, the same can be said of Hans the hedgehog. Therefore, if Hans is classified as an animal/monster groom, so too should Blue Beard.

The Story:

Following the timeless nature of the fairy tale structure, in an unspecified time/location lives an exceedingly wealthy man known as Blue Beard. He is physically human, but is abnormally so, as he has a blue beard which makes him "frightfully ugly" (62). He courts the two daughters of a neighbor in an attempt to get one to marry him. Eventually, the younger of the sisters "began to think the master of the house not to have a beard so very blue, and that he was a mighty civil gentleman" and agrees to marry Blue Beard (Perrault 62).

The two wed and live together in the country until Blue Beard announces that he must go on an extended trip. Before leaving, he instructs his wife to have friends over and make merry, and he entrusts her with the keys to his estate. The only prohibition he sets is that he forbids her from using one particular key to enter a small closet. He warns her

that if she "happen[s] to open it, there's nothing but what you may expect from my just anger and resentment" (63).

Blue Beard departs and his wife does as she was instructed. However, she is unable to resist temptation and unlocks the closet. Inside she finds the floor covered in blood and the bodies of Blue Beard's previous wives hanging against the walls. Shocked, she drops the key, which becomes strained in the blood.

Blue Beard's wife attempts to wash the blood stain from the key, but is unable to do so. When Blue Beard retunes and asks for his keys back, he finds the key to the closet missing. He forces his wife to retrieve it and, seeing the blood on the key, knows she has disobeyed him. He tells her she will join his previous wives in the closet, heavily implying that they too disobeyed his command, went into the closet, and were killed for going against their husband.

His wife begs and pleads with him, "vowing that she would never more be disobedient" (64). Blue Beard is not persuaded. He does grant her one last request: time to privately collect herself and say her prayers. She uses this time to stall until her brothers are coming. Blue Beard cries out for her to come down, threatening to come up and fetch her if she does not comply. However, he never makes good on this threat as his wife eventually comes back down to him.

She throws herself at her feet, begging again for time to recollect herself, but this time Blue Beard does not comply and instead raises a sword to kill her. Before he strikes her, her two brothers come running in, drawing their swords and making for Blue Beard. Blue Beard "[runs] away immediately to save himself" (66). He is unsuccessful as the

two brothers catch him and kill him. The story ends with Blue Beard's widow inheriting his wealth and using it to set up good lives for herself, her sister, and her brothers.

Methodology for Analyzing Masculinity[30]:

There are three male characters in "Blue Beard:" Blue Beard himself and wife's two brothers. Though one is a musketeer and the other a dragoon, the two brothers are indistinguishable from one another in every aspects except for their careers. Even then, they are extremely similar, both being military men. As such, they are grouped together into one entity for the purpose of analyzing male masculinity.[31]

As with the other stories, the boundaries of the subfields within "Blue Beard" were determined by physical location and position within the timeframe of the story. There are three: the "Beginning of the Story," "Inside Blue Beard's Domain (Post Marriage)," and "The End of the Story." In "Blue Beard" characters move more freely through space and time, as opposed to in "Beauty and the Beast" and "The Frog King" where there were clearer delineations between physical spaces and the parts of the story (beginning, middle, and end) were distinctly separated from one another. In contrast, the subfields in "Blue Beard" are more fluid, blending into one another at times and complicated by Blue Beard himself, as he moves more freely throughout his story than either of the animal/monster grooms so far discussed.

Within each subfield, I analyzed the four main types of capital previously discussed: economic capital, social capital, cultural capital, and the male body as physical capital. Here, I maintained validation of masculinity or challenge of masculinity by individual characters as a form of social capital separate from acceptance by society. I

[30] See Appendix A for all figures.
[31] There are two other male characters mentioned besides these three, but they are only mentioned in passing and have no bearing on the story or on the analysis of masculinity.

also included power over individuals as another form of social capital separate from validation/acceptance by an individual.

For this analysis I again include personality traits as capital in a similar manner as was done for my analysis of "Beauty and the Beast." This is done firstly because, unlike in "The Frog King," personality traits are given and secondly, because these traits do play a minor role in determining a character's masculinity, or to at least impact the perception of their masculinity.

Masculinity of the Male Characters: Blue Beard and the Two Brothers[32]:

In the beginning of the story Blue Beard seems to have a dominant masculinity. He has an abundance of economic capital. He owns several estates which he fills with all manner of valuable possessions such as "silver and gold plate, embroidered furniture, and coaches gilded all over with gold" (Perrault 62). This wealth is maintained throughout the story, as he is considered to be financially well off in all subfields until his death at the end of the story. In addition, like all other animal/monster grooms, Blue Beard has knowledge of cultural norms and is familiar with and comfortable in the setting in which his story takes place. Both of these grant him cultural capital which, like his wealth, he maintains throughout the tale.

What makes Blue Beard unique is that he is never wholly isolated from society but instead is seen interacting with it. Due to his finances, he is granted a high social status and has many social connections. He hosts parties, interacts with his neighbors, and is involved with social affairs. He even has the connections necessary to persuade his neighbor to let him marry one of her daughters. Even when he is isolated within one of his homes, he seems to maintain these connections, as he frequently moves out into

[32] See Appendix B for all tables.

society, as is evident when he goes on a journey shortly after his marriage to his wife. Like his economic and cultural capital, these elements of his social capital remain the same throughout the story.

In the beginning of the story, Blue Beard also has the added social capital of having his masculinity validated and accepted by his wife. At first she finds him repulsive due to his abnormal human body. However, as he courts her, she becomes used to him and appreciates his personality trait of being a "mighty civil gentleman" (62). After a while, she "[begins] to think the master of the house not to have a beard so very blue" and accepts his proposal of marriage (62).

Based on only these types of capital, one would assume Blue Beard to perform a dominant masculinity: he is rich, has high social standing, is validated by his wife, and fits into the culture. Despite all this at the beginning of the story we see Blue Beard to be in a position of subordination. Though we never see other men in this subfield with which to compare Blue Beard with, it is implied that other men in society are present and are still dominant over Blue Beard. This is due to his non-normative human body. His atypical blue beard makes him "frightfully ugly" and because of this, notwithstanding his wife's acceptance, he is never truly accepted by society as a whole (62). Other characters interact with him and act civil, never directly challenging him, but I argue this is because of the economic capital he possesses and not because of true acceptance. If he were poor and without high social standing and connections, he would have been treated badly by other characters, and he might have even been challenged.

Things change slightly when we move into the second part of the story and into the subfield of Blue Beard's domain. Here, he maintains all his capital from the

beginning of the story, but is in a physical space in which other men are not implied to exist. Due purely to the fact that he is the sole male character in this subfield, Blue Beard would win by default, becoming the most dominant masculinity.

This position of dominance is soon tested and his illusions shattered when Blue Beard's wife disobeys his one request, going against his authority and challenging his position. By doing so, she also calls his power over her into question as she submits to some of his demands—mainly that she have friends over and enjoy herself in his absence—but disobeys others by going into the one place she was told not to.

In addition to this, he gains a negative personality trait when he is presumed to be murderous. He is still civil in that he warns his wife of possible consequences of her disobedience, logically justifies her punishment when she does disobey, and grants her one last request before her death. Yet this does not seem to outweigh the fact that he killed his previous wives and the negative effect this has on his performance of masculinity.

His masculinity is challenged even more moving into the final subfield. Here, his lack of power over his wife becomes clear when he tells her multiple times to come down from her room and meet her fate but is unable to make her do so or ever carry out his threats to force her to come down (65). It is at this point where it becomes clear that any position of dominance he had in his isolated domain was false. Not only is he challenged by a woman that he holds no power over, but the two brothers enter the scene.

The two brothers are on par with Blue Beard in terms of cultural capital, but are somewhat less inclined in economic capital and certain types of social capital. It is made known that both brothers are military men, one a dragoon and the other a musketeer, so

they have social standings and connections as well as finances equivalent to that of military men. This would make them less well off than Blue Beard who has more finances and greater social standing. However, unlike Blue Beard, both brothers never have their masculinity challenge by another character, male or female, and are gifted with normative bodies and the acceptance by society that comes with this. In addition, their bodies are physically strong due to their military service. Blue Beard, on the other hand, is never mentioned to be physically strong.

Because of this, as soon as they enter the room, the two brothers take on a position of dominance to which Blue Beard is subordinate. Blue Beard's next action exasperates this: he tries to run away. This cowardice is a personality trait that negatively impacts the performance of his masculinity. Traditionally, part of what it meant to be a man was to be brave, regardless of physical strength, and to take responsibility for ones actions (Newsom). By going against this, Blue Beard demasculinizes himself, further enforcing his position of subordination in relation to the positioning of the two brothers.

The Differences in Value of Capital and What Makes a Dominant Masculinity:

"Blue Beard" confirms what was seen in the previously examined tales as far as the value of certain types of capital is concerned. Additionally, this tale in particular provides a more in-depth examination of the importance of economic capital. This is important in that it can impact a character's social capital and whether or not they are accepted by individuals. Yet money cannot buy true acceptance by society or a normative human body, and no character without these two types of capital achieves a permanent dominance, regardless of their economic wealth. Therefore, the ideal masculinity in "Blue Beard" is less tied to class. His physical non-normativity and criminality supersede

his socioeconomic status. Along with shedding light on the importance of economic capital, "Blue Beard" also reveals how detrimental lacking acceptance by other male characters can be and the impact this has on the way a man chooses to perform his masculinity.

Becoming the Punisher or the Perpetrator:

In the previous two tales examined, the animal/monster groom is never put into a position where he is forced to prove himself for three reasons. Firstly, his masculinity is validated and accepted by individuals. Secondly, he is never challenged in an unacceptable way. Thirdly, when a character's masculinity is challenged in an unacceptable way, it must be done so either 1) at a time when his capital in all other areas is greatly increased 2) in private, and/or 3) in conjuncture with validation from a male character. It was previously unclear which of these instances was responsible for an animal/monster groom not having to prove his masculinity in a situation that, under normal circumstances, would have called for a display of dominance. However, "Blue Beard" makes it clear that when a man is put into a positon where his masculinity is challenged, validation from other men is critical in preventing a man from needing to prove himself.

While we do see Blue Beard's masculinity accepted by his wife in the beginning, we then see her challenge him by disobeying a direct order. Then, instead of being secure in his performance of masculinity, we see Blue Beard in the opposite position where he encounters the need to assert his dominance the only way he can: by forcing his wife into a position of submission in which he holds power over her. He does this by intending to

kill her, turning into what the character justifies as a punisher of wrongdoing but what others see as a perpetrator of crime.

This challenge to Blue Beard, much like the challenge to the frog, happens in private. However, unlike the frog, we see Blue Beard having to prove himself. This suggests that whether or not a challenge happens in public or in private has no bearing on if it is then met with a display of dominance.

As Blue Beard's never transforms, it is plausible that the first hypothesis holds truth. However, the third theory holds more weight because, as mentioned in chapter 3, it is male comradery and solidarity that leads to the transformation of an animal/monster groom in the first place. Therefore, if the groom is not validated, this leads to him needing to prove himself as a direct response or because this lack of validation creates the situation in which the groom cannot transform. Either way, the outcome stemming from a lack of male comradery is the same. Unable to be accepted or to transform into a prince, he must prove his masculinity by becoming the punisher or the perpetration.

This is exactly what happens to Blue Beard. He is never met with acceptance by any other male character. Then, when his wife challenges him, there is no previous validation by other men to make her challenge less of a threat to him. Therefore, this lack of male solidarity forces him to prove himself in the only way he can: by dominating his wife, the only character whose masculinity would be weaker than his own due to the fact that she is a woman.

Lastly, I argue that "Blue Beard" shows that there are two possible reactions for a character who has been challenged but has not transformed or, at the very least, been validated by other male characters. As already demonstrated, they can prove or attempt to

prove their masculinity by dominating others. Or, as is seen in "Blue Beard" when his wife's brothers arrive, they can turn and flee. This fits well into the fight or flight response human beings have when faced with danger. Yet, it is important to note that this second option, to give in or to run away, would require a male character to surrender and admit subordination. Furthermore, "Blue Beard" makes it clear that this option does not automatically mean that a character will live to redeem himself and fight for dominance another day. Then, the only real option afforded a character in this type of situation who does not want to face complete demasculinization or out-right death would be to stand and fight.

Blue Beard chooses to flee and pays the price with his life. However, it is strongly implied that even if he stayed to fight, he would have been killed as his physical strength was far less than that of his wife's brothers. This suggests a male character in such a situation cannot win. He can die and be demasculanized in the process, or maintain some dignity, but ultimately still have to face death. "Blue Beard" also suggests that when directly confronted and challenged, the most important capital a man can possess when attempting to prove his masculinity is pure physical might, and that this is the only thing that might save a character's life.

This conclusion fits well with Coles' system which suggests a constant struggle between dominant and subordinate masculinities. However, the fairy tale brings to light the real struggle of the subordinated group and the most extreme consequences for failing to achieve dominance. Furthermore, "Blue Beard" in particular suggests the realities of a system that does not operate under the marvelous. "Blue Beard" is a marvelous tale and the marvelous is present. The wife participates in it when she accepts Blue Beard as her

husbands, but other male characters never participate. They have the opportunity to willingly accept Blue Beard and supply male comradery, allowing the positioning of men to be reversed and Blue Beard to transform. Yet, there are no male characters present that can do this. Once the brothers arrive on the scene, it is too late, as their priority is saving their sister rather than playacting to the man trying to kill her.

CHAPTER V

THE CURIOUS CASE OF THE PRINCE WHO WAS ALSO THE PERPETRATOR: MASCULINITY IN THE GRIMM'S "HANS MY HEDGEHOG"

History:

"Hans My Hedgehog," also referred to as "Hans the Hedgehog," is a German tale first collected by Jacob and Wilhelm Grimm from Dorothea Viehmann. It was published in volume two of their original *Kinder und Hausmärchen* in 1815 and included as number 108 in all subsequent editions. The version used for this analysis is Jack Zipes' translation of the 7th edition of the tale. [33]

Although not the most popular or widely studied animal/monster groom tale, I made the decision to include it because of its unusual plot structure and the subsequent performance of masculinities that is impacted by this. In all other tales studied here, the animal/monster groom either has his masculinity challenged and retaliates or is accepted and transforms into a human. Hans does both. He is the ideal character for studying how one performance can then impact another.

The Story:

"Hans My Hedgehog" opens with a farmer who has a wife as well as "plenty of money and property" (*The Complete Fairy Tales of the Brothers Grimm* 361). Yet, he has no children and the other farmers constantly mock him for this. One day, he has enough

[33] See The Complete Fairy Tales of the Brothers Grimm Translated and with an introduction by Jack Zipes.

of their ridicule and declares, “I want to have a child, even if it’s a hedgehog” (361). Soon after, his wife gives birth to a son “whose upper half is a hedgehog and bottom half human” (361). They christen the child Hans, and, as he cannot nurse or sleep in a regular bed, they lay him behind the stove where he remains for eight years. His father wishes he would die, but Hans remains alive.

The story begins in earnest when Hans makes the first of three bargains. He asks his father for a set of bagpipes and to shoe a rooster for him. In exchange, Hans promises to “ride away and never come back” (361). The father complies, and Hans sets off into the woods to raise a herd of donkeys and pigs.

When a king gets lost in the woods, Hans makes a second bargain. He promises to help the king if, in exchange, the king gives him the first thing he sees when he returns home. The two sign a contract, but the king believes Hans to be illiterate. He decides that he will draw up a false contract, and that if Hans comes to claim his prize, he will go back on his word. The king arrives home, and his daughter is the first thing he sees. He tells her of his bargain and his plan, and she is happy as “she would never have gone with him [Hans] anyway” (362).

A second king also gets lost in the woods and Hans makes his third bargain with him. Again, he will help the king home in exchange for the first thing the king sees upon arriving. The two sign another contract, but the second king does not try to deceive Hans. He arrives home to be greeted by his daughter and tells her of his meeting with Hans. “Out of love for her old father, the princess promised him that she would go with Hans My Hedgehog whenever he came” (363).

His three bargains made, Hans sets off on three quests. Having decided he no longer wishes to live in the forest, he sends word to his father that he is coming home. He also tells him to clear out the sties in the village, as he intends to bring his now very large herd of pigs with him as a gift. The father is distressed, as he thought that Hans was dead, but accepts the pigs. Rejected by his father, Hans asks him to shoe his rooster once more and sets off, vowing never to return.

His first quest having failed, Hans begins his second, traveling to the first king's kingdom, but when he arrives he is attacked by the king's men on the king's orders. He uses his rooster to fly over them and confronts the king, threatening to kill him and his daughter if they do not keep their promise. The first king concedes, and Hans rides away with the princess. They don't get far before he strips her naked "and stuck her with his quills until she was covered with blood" (363). Hans says, "This is what you get for being so deceitful!" and sends her home disgraced (364).

On to his third quest, Hans travels to the second king's kingdom and, on the king's orders, is greeted by a fanfare. He is married to the princess, but when it is time to go to bed "she [is] quite afraid of his quills" (364). Hans reassures her she will be safe and tells the second king "to have four men stand watch in front of the bedroom door and to make a big fire, for when he got inside and was prepared to go to bed, he would slip out of his hedgehog's skin. Then men were then to rush in quickly, throw the skin on the fire, and stand there until it was completely consumed" (364). All this is done and Hans is human, but he is coal black and is further assisted by the king's doctor who rubs "him with special ointments and balms" so he becomes "white and [turns] into a handsome young man." After this transformation, Hans is properly married to the princess and

given the king's kingdom. The tale closes when, years later, Hans and his wife visit his father. Revealing himself to be his son, the father rejoices and goes to live with Hans in his new kingdom.

Methodology for Analyzing Masculinity[34]:

I chose to analyze the four main male characters in the story: Hans' father, the first king, the second king, and Hans the hedgehog.[35] They interact with each other extensively and their positionality greatly affects each of the others'.

The fields in "Hans My Hedgehog" are determined both by physical location as well as the time frame of the story. 1) the town where the father lives at the beginning of the story, 2) in the forest, 3) the town where the father lives in the middle of the story, 4) the first king's kingdom, 5) the second king's kingdom, and 6) the end of the story (post-transformation). I separated the time spent in the town where the father lives into two subfields (one at the beginning of the story and one in the middle) because the capital of both Hans and his father has changed between these two encounters, altering the positions of their masculinity in relation to one another. In addition, as in "Beauty and the Beast" and "The Frog King," I included the subfield of the end of the story (post-transformation). There are two physical locations that are encompassed in this subfield: the second king's kingdom and Hans' father's town. In this subfield, Hans' masculinity does not change based on moving from one place to the next.

Similarly to "The Frog King," in "Hans My Hedgehog" the only capital outlined is economic, social, cultural, and physical, as delineated by Coles (30-44). Unlike "Beauty and the Beast" and, to a lesser extent, "Blue Beard" personality traits are not

[34] See Appendix A for all figures.

[35] There are other male characters in this story but they will not be analyzed due to the fact that they have no impact on our main character, Hans.

mentioned explicitly, are rarely implied, and do not have any impact of the standing of a man's masculinity. Similarly to all other analyses, I included power over other characters (particularly women) as a form of social capital and being validated or challenged by other characters (both men and women) as another separate form of social capital. Lastly, I included virility as a form of physical capital and children as social capital, as both are highly influential in determining whether or not a man's masculinity will be challenged in this tale and thus contribute to his overall performance.

The story of "Hans My Hedgehog" is complex, in that, similarly to Blue Beard, Hans moves freely throughout the story from one location to the next. In addition, Hans' capital fluctuates throughout the story's time frame even before his transformation. This adds yet another layer of complexity to analyzing his masculinity as well as the masculinity of the other male characters. Furthermore, Hans is the only male character to move in and out of all six subfields, whereas the father never changes physical location and the kings are only ever seen in two subfields. Therefore, instead of analyzing each character's masculinity and how it changes throughout the story individually, I will center my attention on analyzing masculinity within each subfield. This will allow me to focus more on the main character, Hans, and follow his movements throughout the story, comparing his masculinity to those of the men he encounters along the way.

Masculinity of the Male Characters in the Beginning of the Story[36]:

In the brief time before Hans arrives, the only male characters present in the story are Hans' father and the other villagers. We know that the farmer has a large amount of economic capital as he has "plenty of money and property," the physical capital of a normative human male body, and cultural capital, as he is familiar with the culture he

[36] See Appendix B for all tables.

inhabits (*The Complete Fairy Tales of The Brothers Grimm* 361). However, his masculinity is challenged by others, as he lacks a certain type of social capital. While he has a wife, he has no children and the other farmers "often made fun of him and asked why he had no children" (361). Up to this point, we have not seen a man with a normative body being challenged by other individuals. The challenge by the other farmers implies virility is linked to masculinity and, more importantly, that the proof of being virile (i.e. children) can impact a man's performance.

Hans' father finds that these insults must be met with a retaliation, or else he is in danger of losing his position of dominance within this field. Unlike Blue Beard, his retaliation is not violent, as he does so by impregnating his wife. Perhaps the reason for this is because Hans' father possesses a normative body and is still accepted by society at large, despite the challenge issued by his fellow villagers. Furthermore, once he proves his masculinity by having a child, Hans' father is no longer challenged, despite the fact that his son is non-normative. This suggests that the physical proof of virility (i.e. the child) is more important than whether or not the child is normative. This explains why the farmer claims the child and has it christened. If he had not claimed the child, it would have confirmed that he was not virile, and such a failure to perform masculinity would have negatively impacted his position.

In comparison to his father, inside this subfield Hans is in a position of subordination mainly due to his abnormal body, which causes him to lack acceptance from either his father or society at large. However, this lack of acceptance does not go so far as to become a challenge. Although his father does not respect Hans by treating him

as an equal, he does not openly challenge his son. Therefore, Hans is never put into a situation where a retaliation is necessary.

Hans is also isolated from most people and lacks any viable social capital. Being the son of a wealthy farmer and having cultural capital does not make up for the fact that his non-normative body puts him in a position where he is rejected by everyone. Hans is then socially subordinated.

At the end of his time in his father's village, Hans acquires a rooster and a set of bagpipes from his father. Both of these objects have been suggested to be phallic in nature if not in shape, and thus could be seen as functioning as symbols of Hans' virility (Schmiesing). In addition, Hans takes some pigs and donkeys, both of which could be seen as economic capital, as they would have been of monetary value.[37]

Masculinity of the Male Characters in the Forest[38]:

While inhabiting the forest, Hans has gained virility and economic wealth in the form of his rooster and bagpipes and his ever-growing herd of pigs, respectively. He also gains knowledge of the forest which becomes most important type of capital in this subfield as those who do not possess this knowledge are at a disadvantage. A similar shift in the way capital is valued was seen to occur in the analysis of "Beauty and the Beast." The merchant, who, under normal circumstances would have been dominant to Beast, became subordinated while at Beast's castle due to his unfamiliarity with his physical surroundings and the habitus of the subfield. The same sort of shift occurs in the subfield of the forest.

[37] The significance of these items and how they impact Hans' masculinity in this subfield are only brought into account when he returns to his father's house.
[38] See Appendix B for all tables.

Under normal circumstances, both kings display a more dominant masculinity than Hans, as both have normative bodies and are accepted by society, similarly to Hans' father. They also have more economic and social capital. However, in the subfield of the forest, all of this capital is not valuable, as they cannot use their wealth, social influence, or normative bodies to find their way home. Instead it is the cultural capital of being familiar with one's physical surroundings that seems to be of most importance when determining dominance, and, as the kings are lacking this, Hans, holds power over them.

We now have two examples in which cultural capital outweighs all other forms of capital in a given subfield. Furthermore, both examples are the only ones in which all available forms of this capital are not possessed by a character. This implies two things. Firstly, in Western fairy tales, cultural capital is actually the most valuable form of capital in determining the dominance of a character's masculinity and that anyone unfamiliar with cultural norms or physical surroundings will automatically be put at a disadvantage. Yet, secondly, if all characters possess the same amount of cultural capital within a given subfield, the value of this capital is null and void. Therefore, the position of dominance Hans displays in comparison to the kings while in the forest is impermanent and can only exist as long as he lives in his isolated world. In all other subfields, a normative body and the social acceptance that comes along with this outweigh the value of any cultural capital as all characters are equal in this regard.

Masculinity of the Male Characters in the Father's Village in the Middle of the Story[39]:

When Hans arrives back at his father's village, we see that he has acquired capital such as virility and wealth that act to put him more on par with his father. In fact, up until this point, Hans is trying to emulate his father's capital, trying to be like him in order to

[39] See Appendix B for all tables.

also be considered dominant. First he tries to gain virility through the possession of the bagpipes and the rooster. Next, Hans tries to emulate his father's economic capital. However, as with cultural capital outside of the forest, it seems as if capital that is possessed by all men in a subfield loses its value. It is only at the points of contention between the resources of the characters where the most valuable types of capital can be found. When his newly found wealth and virility fail to gain the acceptance of his father, the importance of a non-normative body, and the other kinds of capital stemming from this, is highlighted. Hans can never be dominant without a normative body.

Here, Hans seems to be caught in a catch-22 scenario. Acceptance by a single individual, especially a male individual, can prompt a physical transformation that bestows upon the animal/monster groom the normative physical body that is needed to gain acceptance by society. Hans' father is unwilling to stimulate this transformation. This demonstrates that in any subfield other than the forest, Hans' masculinity will be confined to a position of subordination unless he finds someone else to accept him.

Masculinity of the Male Characters in the First King's Kingdom[40]:

When Hans travels to the first king's kingdom, he encounters the same shift in the valuing of capital as he saw when arriving at his father's village. While he was considered to be in a position of dominance in the forest, as both characters appear to have the same cultural capital in this new subfield, its value becomes insignificant. Furthermore, as he is up against a wealthy king with a great deal of social capital, even if he had a normative body, Hans is in a position of subordination due to his lower socioeconomic status.

[40] See Appendix B for all tables.

What is most detrimental to his masculinity here is the direct challenge issued by the king when he commands his men to have Hans killed. While Hans is rejected at several points, this is the first time in the story where he is challenged directly. Hans has only one viable option left to him. He must stay and retaliate against the king to stay alive and to not fall further in status.

This retaliation grants him acceptance from the king, as he surrenders and keeps his promise, making his daughter go with Hans. However, this acceptance is a forced one, as the king only does so in order to save his own life and the life of his daughter. Because of this lack of genuine acceptance, unlike Beast and the frog king who transform when met with acceptance, Hans does not transform.

In addition, the king's daughter does not go with Hans willingly, indicating a lack of respect for Hans. This lack of respect is a direct challenge to Hans' masculinity. Because of this second challenge, Hans retaliates again. This time Hans "stuck her with his quills," an image that strongly echoes and thus suggests the physical act of rape (*The Complete Fairy Tales of The Brothers Grimm* 363).

Hans' retaliation to the first princess's challenge suggests that only genuine acceptance by a male character can result in the animal/monster groom not needing to retaliate against a challenge. Hans strikes back by threatening the princess with death, until his masculinity is accepted by her father. Yet, because this acceptance was forced, Hans has not transformed and so his capital has not increased. This then leads to a second display of force.

This is highly problematic, suggesting that, in this type of fairy tale, a female character can only challenge a male character without fear of consequence if other male

characters accept the man. What's even more disturbing is that this display of force (attempted murder on Blue Beard's part and carrying out rape on Hans' part) does nothing to increase the standing of a man's masculinity. This would explain why Blue Beard murdered several wives, as each retaliation did not increase his capital in a way that allowed the next challenge to go unanswered. In addition, while the acts of rape and threatening to murder do nothing to increase Hans' capital, they do not reduce his capital in any way. Fairy tale characters suffer no consequences when they perpetrates crimes done in retaliation of an offense. Their crimes are justified, as, in the fairy tale, justice is an eye for an eye (Ostmeier).

Masculinity of the Male Characters in the Second King's Kingdom[41]:

In comparison, during his final adventure Hans has similar capital and is in a comparable position of subordination. Both kings have equal amounts of economic and social capital that outweigh Hans' own, as well as normative bodies. In fact, the only altered factor is the way other characters treat him.

While both the first king and his daughter challenged Hans' subordinated masculinity, both the second king and his daughter accept Hans, thus validating his masculinity. They greet him with a fanfare, and the second king willingly weds his daughter to Hans, who takes him as her husband. Of course, Hans is still subordinated as he has a non-normative body. However, this validation prompts his transformation, regardless of the fact that larger society does not accept him.

What is of particular interest about Hans' transformation is the fact that he requires the male solidarity of the king and his men in order to get rid of his hedgehog skin. He also requires further help from the king's doctor to complete his transformation.

[41] See Appendix B for all tables.

This confirms the importance of male solidarity. In order for the animal/monster groom to achieve a dominant masculinity, there must be acceptance of his masculinity by other individual men. While the princess's acceptance may have played a role, it was the acceptance of Hans by her father that was the deciding factor.

If acceptance by male characters is the deciding factor in an animal/monster groom's transformation, then it is the marvelous that makes this transformation possible. Hans knows this; he knows exactly what must be done to achieve a normative body and acceptance, and he sets off on his quests in search of this. The second king too is aware of the marvelous and how it allows normative systems of behavior to be turned on their heads. He then becomes a participant in the marvelous when he helps Hans to transform.

Masculinity of the Male Characters in the End of the Story (Post-Transformation)[42]:

After his transformation we see Hans' capital increase across the board. With his newly acquired normative body, he finally gains acceptance by society and by his father. He also becomes the new king, acquiring all the wealth and social connections that come along with such a title, finally achieving dominance over the other male characters.

The narrative structure of masculine relationships in this tale is more complex than in "The Frog King." The two kings are contrasted against one another. Their class is the same, but their moral actions are in opposition. Here, hegemonic masculinity is tied to class and also includes a component of accepting the strict rules of reward and punishment in fairy tale justice. In this case the king with moral integrity wins and the corrupt one loses.

The Prince and the Perpetrator:

[42] See Appendix B for all tables.

Hans' story is unique in that all previous versions of animal/monster groom tales examined show the animal/monster groom transforming into the prince or into the perpetrator based on whether or not they were challenged by other characters. Hans, on the other hand, becomes both at different points in the story. There are no repercussions for committing a crime as far as the positioning of dominance of a man's masculinity is concerned. A perpetrator can turn around and become a prince under the right circumstances, and a prince might also transform into a perpetrator if put into a position where he feels that he must prove his position. Of course, not all retaliations against such a challenge or perceived injustice need to be violent, the example of which is Hans' father. However, it is important to remember that Hans' father was in a position of dominance to begin with, as it was implied that he had a higher socioeconomic status than the other villagers. Therefore, at no point has a man in a subordinated position proven his masculinity in a non-violent way when challenged. Instead, he is only non-violent when he is accepted.

Despite all of these negative implications, Hans' story does offer a ray of hope. By implying that a perpetrator can become a prince, this tale suggests that there is the potential for positive change that would allow a man to achieve a dominant masculinity or maintain his current positioning without having to prove himself but by simply being accepted by other men.

This is the marvelous operating within the animal/monster groom tale. The nature of the antagonists (Hans' father and the first king) dictate that those who hold power will not easily give it up without a fight and that a complete reversal of roles is impossible without bloodshed or harm. However, as the animal/monster groom tale operates under

the marvelous, the characters in a position of dominance and power are indeed willing to give up this position. The second king abides by Hans' contract and helps him to transform, knowing this will allow Hans to surpass him. He even got so far as to gift his kingdom to his new son-in-law. Therefore, it is the marvelous that truly makes the transformation of the animal/monster groom possible and, what's more, it is what makes it possible without violent performances.

This, of course, raises the question: if the marvelous world of the fairy tale allows its male characters to become either a prince or a perpetrator, can dominance be achieved without violence in our current social system, which is void of marvelous thinking and resists the topsy-turvy world of the fairy tale?

CHAPTER VI

CONCLUSION

Male Comradery and its Impact on Masculinity:

There are a number of implications put forth by this analysis when we compare and contrast the different displays of masculinity seen in the four literary fairy tales examined. Firstly, while Cole's framework already suggested that capital would be valued differently in different fields and subfields, he failed to predict the interconnected nature of different types of capital and their effect on masculinity. Most notably, in these tales there is an interrelated relationship between physical normativity, being accepted by individuals, and being accepted by society as a whole. A male character who displays a non-normative body cannot achieve a dominant masculinity that is accepted, respected, and revered by society, even if his economic capital is great and he is familiar with his cultural surroundings.

Despite this, a male character can become accepted by individuals even if the society as a whole does not accept him. This acceptance and respect given by individuals, and especially by male superiors, is what prompts the groom's transformation. This transformation can be interpreted as a physical transformation or as a metaphorical one whereby society's perspective and definition of normativity shifts in such a way that the abnormal physical body can become normative. In this way, the physical capital of the man does not change; it is society's valuing of it that has been altered. Furthermore, even though we witnessed animal/monster grooms being accepted by women, we never witnessed this shift in normativity occurring unless the groom was expressly accepted by

other men. This shift in thinking and valuing prompted by male comradery is the only way in which a male character can display a dominant masculinity in multiple subfields.

Coles also did not predict that the valuing of capital would fluctuate depending on if multiple men possessed it or not. Even though physical and social capital are vital to performing a dominant masculinity, once they were achieved in a setting where all other men also possessed these things, other forms of capital then determined whether or not they could rank higher in dominance than other men. Therefore, having the right kinds of physical and social capital could gain a man the *ability* to achieve dominance, but were not determinant of him *actually* achieving this position.

This analysis also shows the interconnected nature of dominance and social class. In all of these tales grooms are accepted by other male characters who display a dominant masculinity and hold a high socioeconomic status. In the case of "The Frog King," who is accepted by his servant, male comradery is not sufficient. Male bonding is still controlled by social hierarchies. After he is accepted by the *king,* the frog can transform.

This speaks to the limitations of Coles' system. Logically, it is not in the best interest of a dominant man to accept a subordinated one, as this could cause a shift in the system that would place him at a disadvantage or negatively alter his positionality. However, in a world where the marvelous is at work, this logic does not apply. Dominant men accept subordinated ones and prompt the reversal of norms and shifts in the overall system.

It is not surprising that horizontal comradery with others who inhabit similar positions of subordination is not enough to prompt a transformation. It is only through vertical acceptance by someone of a more dominant position that can result in a

marvelous transformation. However, it is interesting that dominance in these tales is equated with social status. This is seen more so in the Grimm's tales "The Frog King" and "Hans My Hedgehog" where both characters are accepted by kings. This is present to a lesser extent in "Beauty and the Beast." Yet, "Blue Beard" demonstrates that money cannot buy dominance. In the context of fairy tale logic this then raises an interesting question: does masculinity dictate social status or does social status dictate masculinity? The question is open to interpretation and deserves further inquiry.

Limited Roles for Male Characters:

Something that fairy tales have been widely criticized for in the past is the limited role options they offer for their female characters, but in animal/monster groom tales, the options available for men are just as troublesome. They can either become the prince, completing a physical transformation where they become accepted by society and successfully display a dominant masculinity and live happily ever after, or they can become the perpetrator, acting in violent ways in attempts to exude dominance, ultimately failing to do so.

Animal grooms are extremely passive, and their actions seem to be dictated primarily by those of other characters. Most everything they do is in response to something done by another character, suggesting that the way they perform their masculinity is primarily based off of audience interpretation and reaction. They have their own desires and wishes and often times make these known. Beast asks Beauty every night if she will marry him, the frog king bargains to be the princess's constant companion, Blue Beard seeks a wife, and Hans strives towards acceptance from his father. However, whether or not they achieve these goals has little to do with the actions

of the groom, and more to do with how these actions are interpreted and responded to by audience members. In this way, other male characters and women hold power over the groom.

In the cases of Beast and the frog king, their initial displays are met with positive reactions. They are accepted by other men and/or by women and thus have the option to not have to prove their masculinity through a subsequent performance. Additionally, the frog king further suggests the idea that an initial display can be met with a challenge from a female character, but this challenge does not need to be met with a violent performance should it be subsequently accepted by a male character. Whether or not this would hold true in a scenario in which the challenger was male and the character who accepted the initial display was female has yet to be determined.

Blue Beard, on the other hand, has his initial display met with a challenge, first from his wife, and then from his brothers-in-law. The first display prompts a subsequent performance where he attempts to prove himself and display dominance through physical violence. This performance fails when he is met with the second challenge to which his response is to flee, resulting in his death. This is problematic as it suggests that a challenge must be met with a retaliation. If not, the consequence is death. Even if one does choose to retaliate with a second performance, they may be unsuccessful.

The case of "Blue Beard" also suggests that past performances can have an impact on how subsequent performances of masculinity are enacted. For example, Blue Beard was challenged in the past by his previous wives, and chose to retaliate by killing them. This caused him to retaliate in a similar way when challenged by his latest wife. If

he had been successful in maintaining his current position of masculinity in the past via murder of his challengers, it would make sense that he would repeat this action.

It is important to note that while these displays may have allowed Blue Beard to maintain the façade of dominance, these previous displays never granted him true dominance. This is evident when his latest wife discovers the bodies of his previous wives. If by killing his first wife Blue Beard had achieved a true position of dominance, he would not have been prompted to kill his subsequent wives when they challenged him. Yet, because the act of killing his first wife does not give him a permanent position of dominance, when her body is discovered he must again prove himself through a retaliation and so on and so forth until his bloody chamber is filled with the bodies of his mutilated brides.

This could explain why the violent actions enacted by present day men are cyclical in nature in that men both repeat similar actions to those of other men and also their own past actions. If they find themselves in a similar situation with the same type of capital as before, they may act in a similar way. Furthermore, even if they do not wish to do so, they may feel obligated, especially if they would be met with severe consequences if they did not prove themselves and particularly if their past actions had not negatively impacted them in any way.

What “Blue Beard” does not make clear is if past violent performances have an impact on more passive displays. In other words, past challenges don not make it clear if the likelihood of a future acceptance would be diminished. However, “Hans My Hedgehog” suggests that this is not the case. Hans encounters scenarios in which his initial display is first challenged and met with a violent retaliation and then is later

accepted and results in his transformation. This is extremely problematic, as it suggests that violent actions carried out by male characters do not have repercussions under certain circumstances. Blue Beard had to face consequences for his actions when his wife's brothers came to her defense. Hans, on the other hand, faces no consequences for his threats of murder towards the first king and his daughter and the rape of the first princess.

Who Holds the Power:

A main question this analysis has raised is who holds the power in animal/monster groom tales? The grooms are passive characters, and the nature of their actions seems to be based more on the reactions of other characters than on their own free will. If he is unchallenged, he can do nothing but wait for his transformation, after which he will be free to do as he pleases. On the other hand, if he is challenged, he is given the choice: retaliate and prove himself and perhaps face consequences or die. This, of course, is not even a real choice and suggests that the animal/monster groom holds little power over their own fate, as their actions are dictated based on what the other characters decide to do.

One would then think the power in this situation would lie with the other characters, both men and woman, as it is their decisions that drive the story, but the situation is not straightforward. These characters are also given two choices. They can either accept the animal/monster groom or reject them, and, most of the time they cannot reject the groom without directly challenging his value. Should they accept, no harm will come to them, and in the case of the female characters, they may even be granted a fairy tale ending where they live happily ever after. However, if they challenge the groom,

male characters are met with a physical act of aggression that could result in death. Consequences are more severe for female characters as they could face rape and/or murder for the same type of challenge. Once more, the women in the story have even less power when you consider that the female characters are only free to reject the groom if and only if another male character accepts the groom, in effect nullifying her threat to the groom's position of value. This is complicated further when you consider the fact that other male characters might also be acting under duress with the implication that their rejection will also result in a violent confrontation. If all three main characters are somehow lacking power, as their reactions seem to be based off of what one another does, I am left to wonder who actually holds power in these tales.

This is something that scholars of literary fairy tales and other folktales should consider not only in their examination of other animal/monster groom tales, but also in further analyses of fairy tales in general. Modern feminist studies are interested in the breaking down of the gender binary in literature and fairy tales. However, scholars cannot begin to do this until after examining *both* male characters and female characters and the power dynamics between them, something that has been neglected in recent scholarship. This is particularly necessary considering this analysis has shown that power dynamics between male and female characters are much more complex then has previously been suggested.

Disney and How the System has Changed:

All four tales have been adapted and retold in 20th century versions. Two tales in particular have gained wide notoriety and fame due to the modern-day fairy tale behemoth, Walt Disney Studios. In the 2009 retelling of "The Frog King," entitled *The*

Princess and the Frog, as well as the 1991 and recent 2017 versions of "Beauty and the Beast," both also entitled *Beauty and the Beast*, the pattern of alterations is the same.

These modern retellings maintain class distinctions, as it is not enough for the beast to be accepted by his male servants because they are below him in class However, these adaptations forgo father figures and/or acceptance by father figures or kings and place the acceptance of the female heroine at the forefront as the most important deciding factor in the transformation of the groom. All three adaptations also add in new male characters that function as villains and that challenge the masculinity of the groom in violent ways. In the case of *The Princess and the Frog*, this is done by the witchdoctor, Facilier, who first transforms and then tries to kill the frog, Prince Naveen. He does this because he desires Naveen's economic capital. In *Beauty and the Beast*, this is done by Gaston, who tries to kill the beast when Belle rejects him, possibly in favor of Beast.

By doing this, these adaptations change the system present in the older versions of the tales in three ways. First, they remove the concept of male comradery. Instead, it is female acceptance or validation which is the key to becoming a prince. Second, they paint other dominant men purely as villains—as obstacles in need of removal—by forgoing the possibility that another male character in a position of power might indeed relinquish logic and help their fellow man reverse the system. The marvelous is still present but, as is seen in "Blue Beard" and with the first king in "Hans My Hedgehog" the other male characters refuse to be participants in it. Third, these tales suggest that it is the other male characters who suffer from not participating in the marvelous, whereas in the older tales it is the groom who bears the consequences of this.

These changes are problematic in several ways. While they present a façade of female empowerment where the woman has the ability to change the groom into a prince, a darker possibility is hinted at. If the groom's transformation is placed solely of the shoulders of a female character, then she is to be blamed if he does not achieve dominance regardless of whether or not the groom is cruel and temperamental like Beast or childish and narcissistic like Prince Naveen. Her power is also severely limited by the threat of future violence if she rejects the groom.

These retellings suggest that male comradery offered by men in positions of power is not possible and that, indeed, rivals for dominance are villains. There is no incorporation of the grooms back into society until after these villains are killed. Although they never die directly at the hand of the groom, their death is necessary for achieving dominance. In these retellings, the marvelous is no longer tied to harmonizing non-normative moral behaviors. Instead of presenting a perspective of hope, the marvelous is reduced to sensational physical displays of the supernatural. The supernatural is one dimensional.[43]

The Impact of the Marvelous:

Despite the changes posed by the retellings of the stories, it is important to remember that both the Disney versions as well as older literary versions still circulate today. The marvelous still exists, and regardless of Disney's reduction of its power, the utopian perspective seen in older versions still persists. The un-logic of the marvelous therefore continues to operate and has the power to inform our reality.

The most notable feature of the fictional logic of the marvelous is that, rather than being a fixed system in which there is always a subordinate loser and a dominant winner,

[43] Jack Zipes in his essay "Breaking the Disney Spell" makes a similar argument.

this system is more complex and fluid. There is not necessarily a loser, as, at some point, the system can reverse itself and make the subordinate dominant, and it does not stop there. The system can always switch back again, evening out to allow all parties equal opportunities to be on top and on bottom, creating a utopia in which, in the end, there is no set binary of winners vs. losers. Instead, the marvelous opens up the possibility that social revolution can be carried out without bloodshed and in a way that will benefit everyone in the long run.

APPENDIX A
ILLUSTRATIVE FIGURES OF FIELDS/SUBFIELDS IN EACH STORY

Throughout this thesis I refer to fields and subfields and how each story has different subfields in which the system of masculinity operates. The following figures are illustrative representations of the subfields of each story and how they are influenced by the story as a whole, the culture in which they arose, and the larger field or system of masculinity.

Figure 1: Depiction of Fields and Subfields in "Beauty and the Beast"

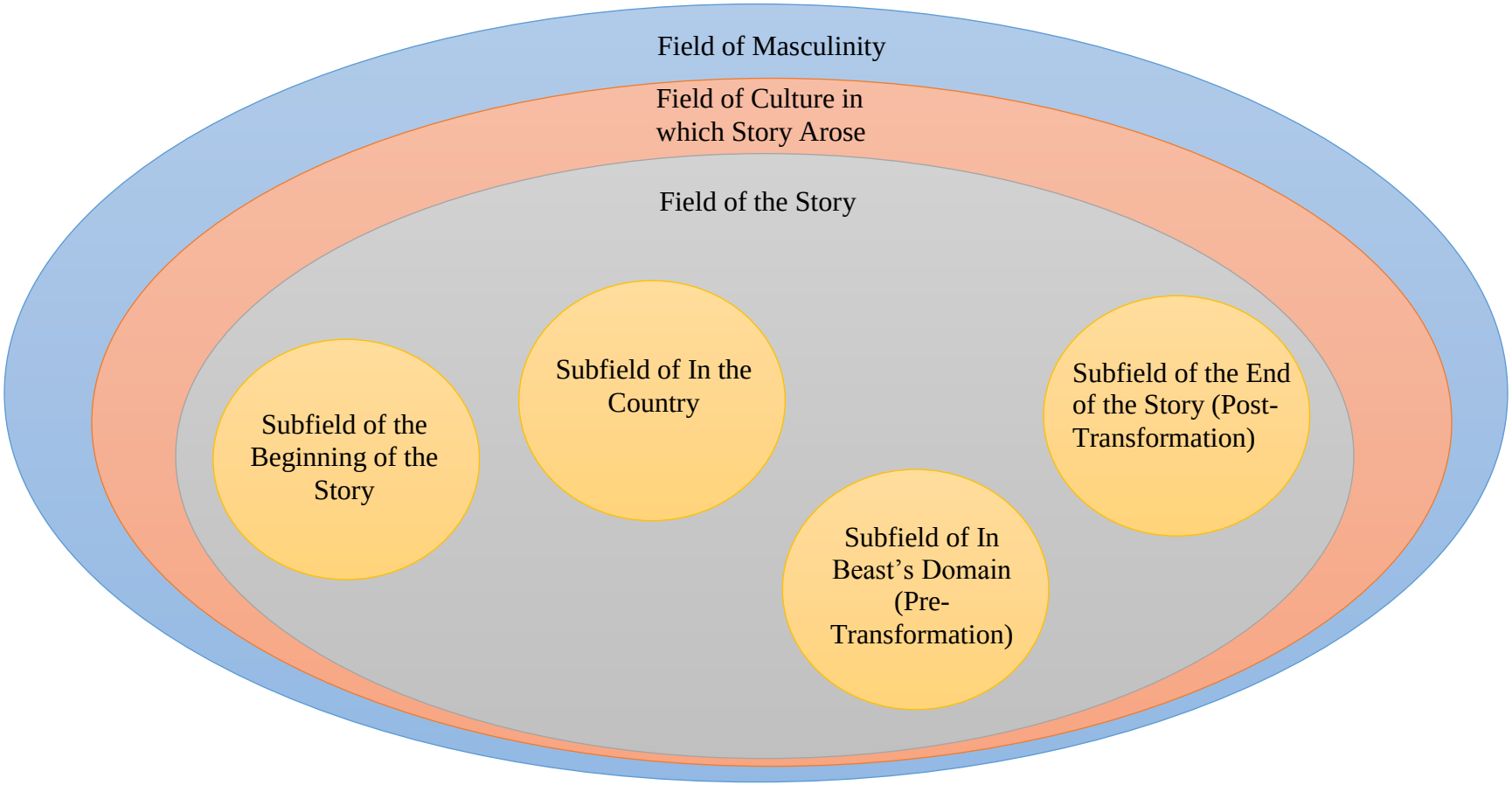


Figure 2: Depiction of Fields and Subfields in "The Frog King"

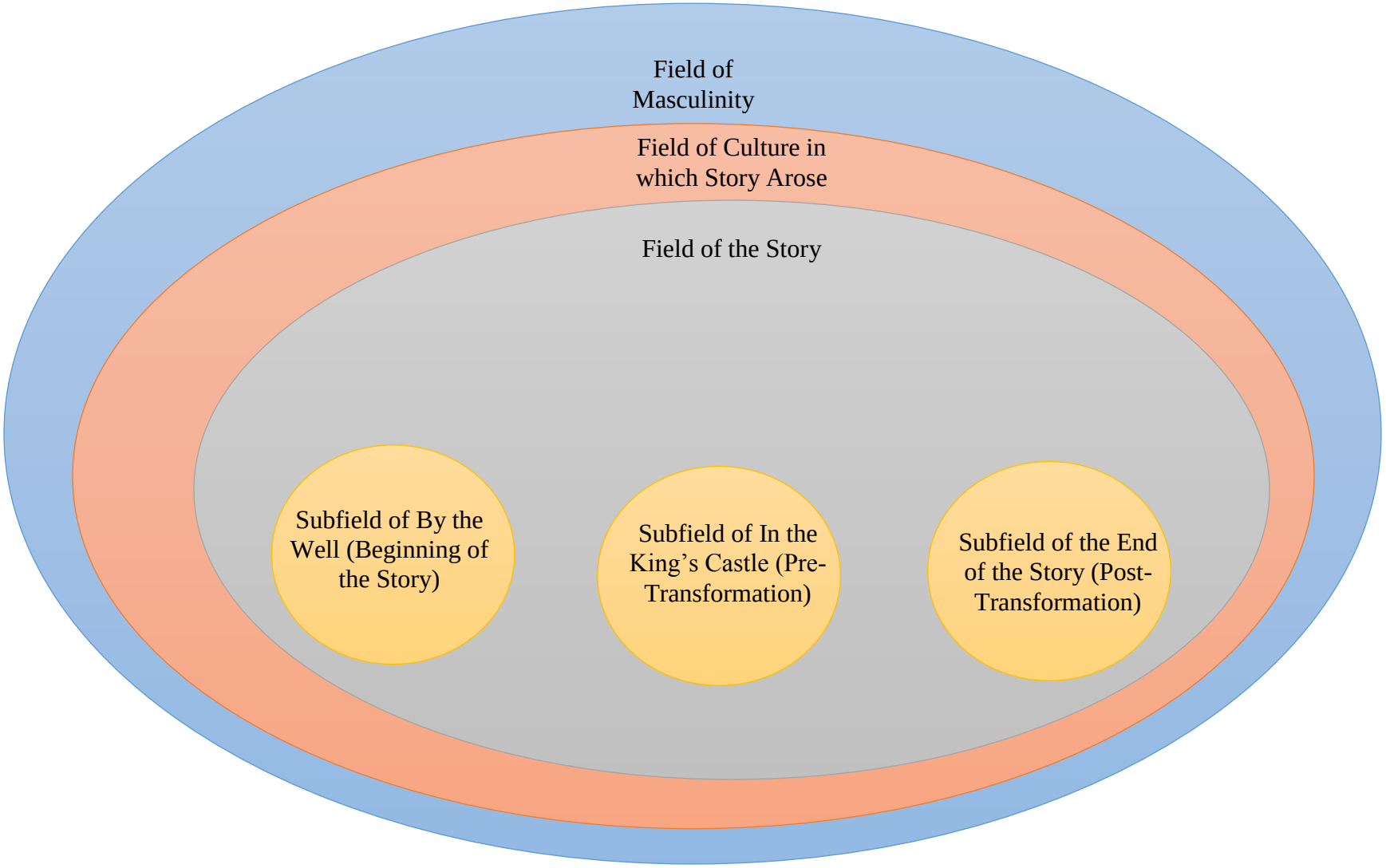


Figure 3: Depiction of Fields and Subfields in “Blue Beard”

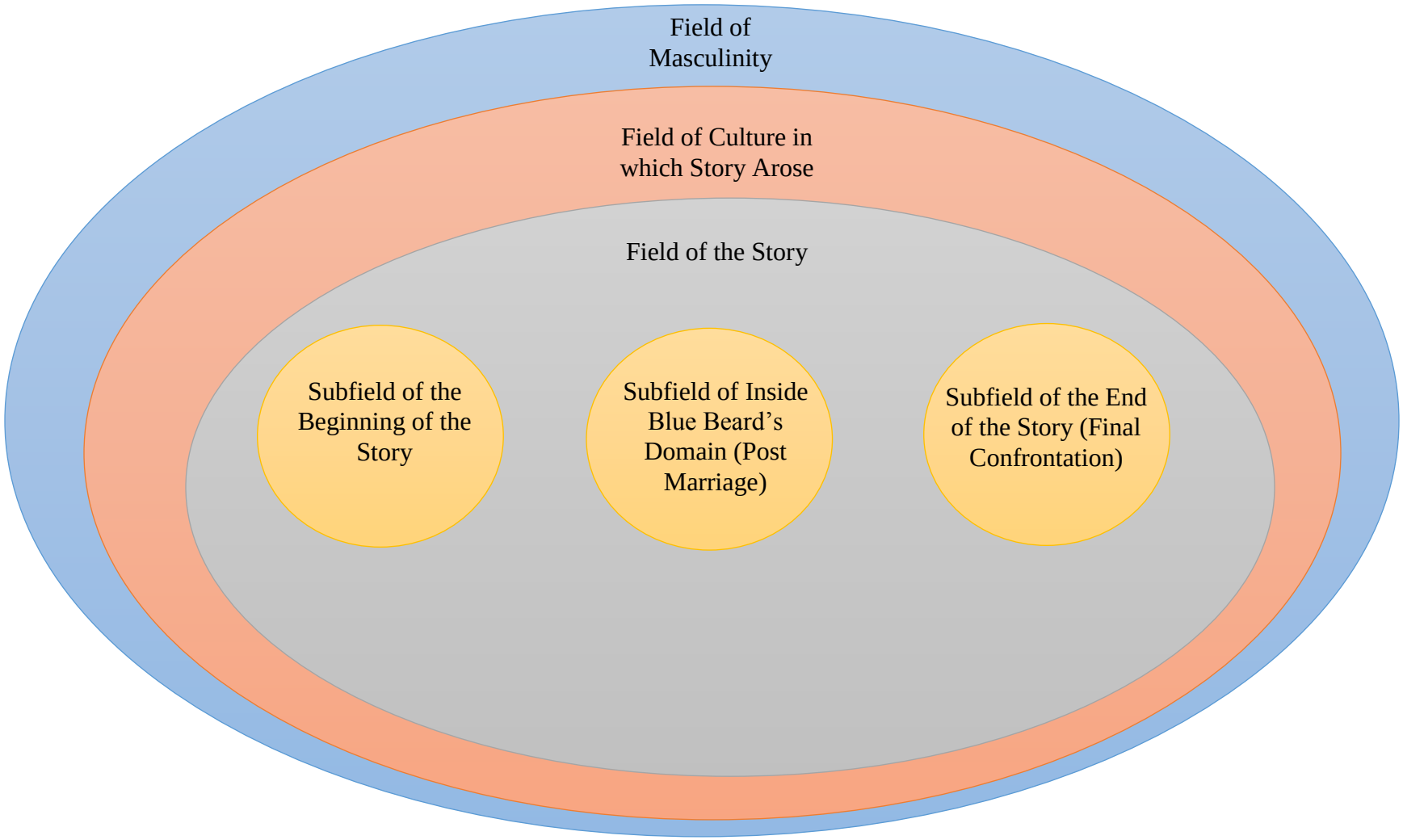
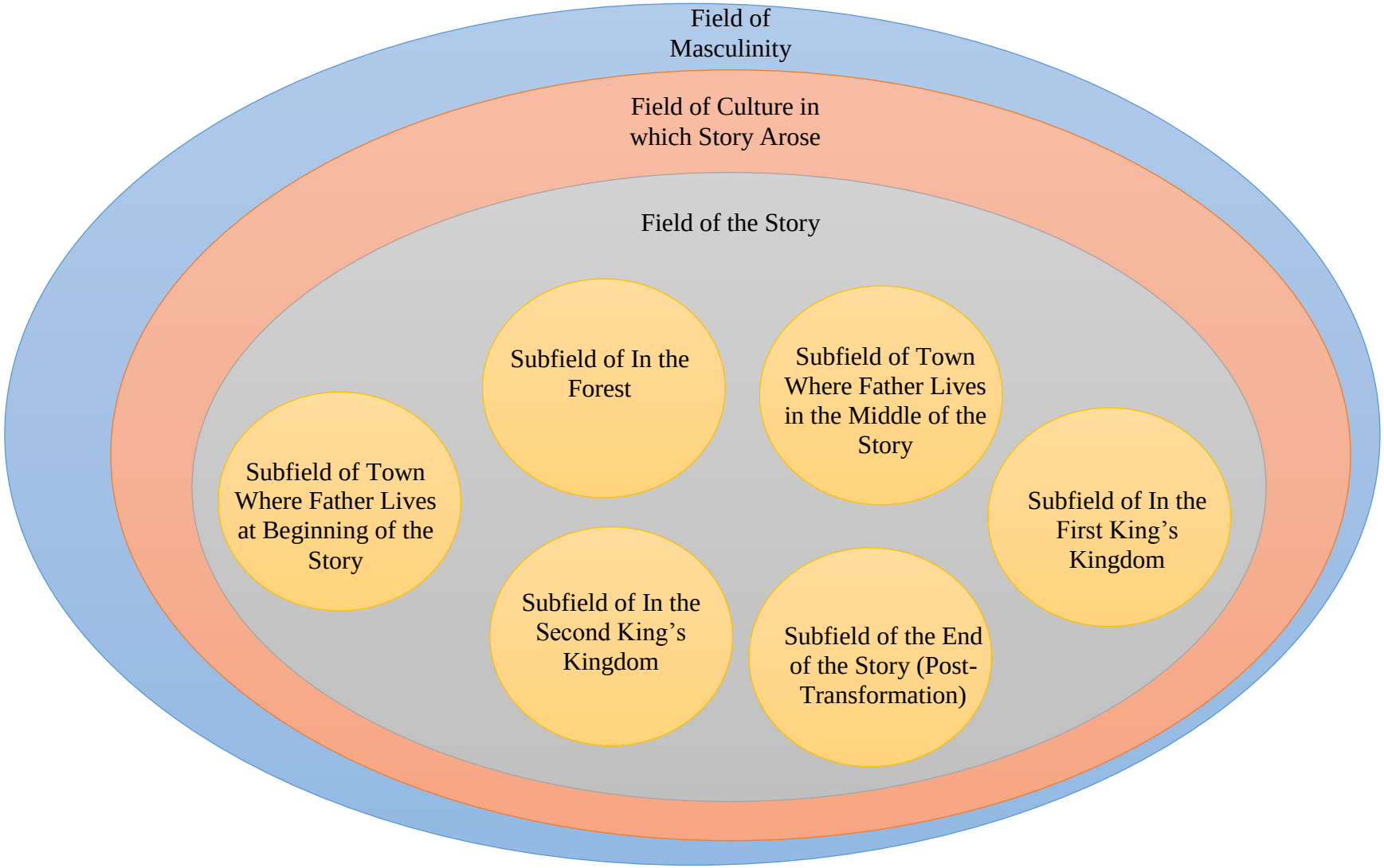


Figure 4: Depiction of Fields and Subfields in "Hans My Hedgehog"



APPENDIX B

TABLES DISPLAYING CAPITAL AND POSITIONALITY OF MASCULINITY

Throughout this thesis I make references to different types of capital, kinds of capital within each type, and what capital a character has within any given field. This appendix contains tables illustrating what capital is present for which character in different subfields.

Within each table, a + sign indicates capital that positively impacted the position of a character's masculinity, a – sign indicates capital that negatively impacted the position of a character's masculinity, both a + and a – sign indicate capital that could be both positive and negative, and an = sign indicates capital that did not impact the position of a character's masculinity. When applicable, tables illustrating the positionality of a character's capital in comparison to other characters are also provided.

Table 1.1: Capital of Beauty's Brothers in "Beauty and the Beast"

	Beginning of the Story	**In the Country**	**In Beast's Domain (Pre-Transformation)**	**End of the Story (Post-Transformation)**
Economic Capital	+ sons of wealthy merchant	- sons of poor man	N/A	+ brothers-in-law to a prince
Social Capital	+ high social standing + social connections of a wealthy merchant's sons = unclear power over Beauty + accepted by society = masculinity neither validated nor challenged by other men = masculinity neither validated nor challenged by Beauty	- lacking high social standing - lacking social connections of a wealthy merchant's sons + social connections of a countryman's sons - lacks power over Beauty + accepted by society = masculinity neither validated nor challenged by other men = masculinity neither validated nor challenged by Beauty	N/A	+ high social standing + social connections of brothers-in-law to a prince - lacks power over Beauty + accepted by society = masculinity neither validated nor challenged by other men = masculinity neither validated nor challenged by Beauty
Personality Traits as Capital	+ wit + kindness/virtue	+ wit + kindness/virtue	N/A	+ wit + kindness/virtue
Cultural Capital	+ familiar with the larger cultural norms + familiarity with physical surroundings	+ familiar with the larger cultural norms + familiarity with physical surroundings	N/A	+ familiar with the larger cultural norms + familiarity with physical surroundings
Physical Capital	+ normative physical human body + young and physically fit	+ normative physical human body + young and physically fit	+ normal physical appearance + young and physically fit - physically weaker than Beast	+ normative physical human body + young and physically fit

Table 1.2: Capital of The Elder Sister's Husband in "Beauty and the Beast"

	Beginning of the Story	In the Country	In Beast's Domain (Pre-Transformation)	End of Story (Post-Transformation)
Economic Capital	N/A	+ a gentleman + married to a woman with a large dowry	N/A	+ a gentleman +/- brother-in-law to a prince
Social Capital	N/A	+ high social standing + social connections of a gentleman = unclear power over Beauty + accepted by society = masculinity neither validated nor challenged by other men = masculinity neither validated nor challenged by Beauty	N/A	+ high social standing + social connections of a gentleman - lacks power over Beauty + accepted by society = masculinity neither validated nor challenged by other men = masculinity neither validated nor challenged by Beauty
Personality Traits as Capital		= not mentioned to be witty - not kind/virtuous - narcissistic	N/A	= not mentioned to be witty - not kind/virtuous - narcissistic
Cultural Capital	N/A	+ familiar with the larger cultural norms + familiarity with physical surroundings	N/A	+ familiar with the larger cultural norms + familiarity with physical surroundings
Physical Capital	N/A	+ normative physical human body + young + handsome	N/A	+ normative physical human body + young + handsome

Table 1.3: Capital of The Second Sister's Husband in "Beauty and the Beast"

	Beginning of the Story	In the Country	In Beast's Domain (Pre-Transformation)	End of the Story (Post-Transformation)
Economic Capital	N/A	+ married to a woman with a large dowry	N/A	+/- brother-in-law to a prince
Social Capital	N/A	= unclear status = unclear social connections = unclear power over Beauty + accepted by society = masculinity neither validated nor challenged by other men = masculinity neither validated nor challenged by Beauty	N/A	= unclear status = nuclear social connections - lacks power over beauty + accepted by society = masculinity neither validated nor challenged by other men = masculinity neither validated nor challenged by Beauty
Personality Traits as Capital		+ wit - not kind/virtuous		+ wit - not kind/virtuous
Cultural Capital	N/A	+ familiar with the larger cultural norms + familiarity with physical surroundings	N/A	+ familiar with the larger cultural norms + familiarity with physical surroundings
Physical Capital	N/A	+ normative physical appearance + young	N/A	+ normative physical appearance + young

Table 1.4: Capital of Beauty's Father, the Merchant, in "Beauty and the Beast"

	Beginning of the Story	In the Country	In Beast's Domain (Pre-Transformation)	End of the Story (Post Transformation)
Economic Capital	+ wealthy merchant	- poor man	- poor man	+ father-in-law to a prince
Social Capital	+ high social standing + social connections of a wealthy merchant + children = unclear power over Beauty + accepted by society + masculinity validated by other men	- lacking high social standing - lacking social connections of a wealthy merchant + social connections of a countryman + children - lacks power over Beauty + accepted by society + masculinity validated by other men +/- masculinity both validated and challenged by Beauty	- lacking high social standing - lacking social connections with anyone at the castle = social connections of a countryman +children - lacks power over Beauty + accepted by society + masculinity validated by other men +/- masculinity both validated and challenged by Beauty	+ high social standing + social connections of a father-in-law to a prince - lacks power over Beauty + accepted by society + masculinity validated by other men = masculinity neither validated nor challenged by Beauty
Personality Traits as Capital	+ kindness/virtue	+ kindness/virtue	= kindness/virtue	+ kindness/virtue
Cultural Capital	+ familiar with the larger cultural norms + familiarity with physical surroundings	+ familiar with the larger cultural norms + familiarity with physical surroundings	+ familiar with the larger cultural norms - lacking familiarity with physical surroundings - unfamiliar with rules of the castle	+ familiar with the larger cultural norms + familiarity with physical surroundings
Physical Capital	+ normative physical human body +/- elderly	+ normative physical human body +/- elderly	= normative physical human body +/- elderly -physically weaker than Beast	+ normative physical human body +/- elderly

Table 1.5: Capital of Beast/the Prince in "Beauty and the Beast"

	In Beast's Domain (Pre-Transformation)	End of the Story (Post Transformation)
Economic Capital	+ exceedingly wealthy + owns castle, land	+ exceedingly wealthy + owns castle, land + has kingdom
Social Capital	- no social standing - no social connections - lacks power over Beauty - not accepted by society + respect of the merchant, which may indicate masculinity validated by other men +/- masculinity both validated and challenged by Beauty	+ high social standing + social connections of a prince + power over Beauty in that she freely give him her love and power over her heart, if not over her actions + accepted by society + masculinity validated by other men +/- masculinity both validated and challenged by Beauty
Personality Traits as Capital	- lacks wit + kindness/virtue	+ wit + kindness/virtue
Cultural Capital	+ familiar with the larger cultural norms + familiar with rules of the castle + familiarity with physical surroundings	+ familiar with the larger cultural norms + familiar with rules of castle + familiarity with physical surroundings
Physical Capital	- abnormal physical human body + physically strong	+ normative physical human body + young + handsome

Table 1.6: Ranking of Men in "Beauty and the Beast" from Most Dominant to Least Dominant/Most Subordinate

Ranking Most to Least Dominant	Beginning of the Story	In the Country	In Beast's Domain (Pre-Transformation)	End of the Story (Post Transformation)
	Merchant The Three Sons The Two Husbands (implied) Beast	Merchant The Three Sons The Two Husbands Beast	Beast Merchant The Three Sons (implied)	Beast Merchant The Three Sons (implied) The Two Husbands (implied)

Table 2.1: Capital of the Frog/the Frog King in "The Frog King"

	By the Well (Beginning of the Story)	**In the King's Castle (Pre-Transformation)**	**End of the Story (Post-Transformation)**
Economic Capital	- no capital	- no capital	+ wealthy prince/king + has kingdom + has servants + married to princess
Social Capital	- no social standing - no social connections - lacks power over the princess = not accepted by society	- no social standing - no social connections - lacks power over the princess - not accepted by society + accepted by the King - masculinity challenged by the princess	+ high social standing + social connections of a prince/king and the son-in-law of a king = unclear power over the princess + accepted by society + accepted by the King + masculinity validated by other men = masculinity neither validated nor challenged by the princess
Cultural Capital	+ familiar with the larger cultural norms + familiarity with/comfortable around physical surroundings	+ familiar with the larger cultural norms + familiarity with/comfortable around physical surroundings	+ familiar with the larger cultural norms + familiarity with/comfortable around physical surroundings
Physical Capital	- non-human body - small physical size	- non-human body - small physical size	+ normative physical human body + young + handsome

Table 2.2: Capital of the King in "The Frog King"

	By the Well (Beginning of the Story)	In the King's Castle (Pre-Transformation)	End of the Story (Post-Transformation)
Economic Capital	N/A	+ wealthy king + has kingdom	+ wealthy king + has kingdom + father-in-law to a prince/king
Social Capital	N/A	+ high social standing + social connections of a king + has children + power over the princess + accepted by society = masculinity neither validated nor challenged by other men + masculinity validated by the princess	+ high social standing + social connections of a king and of a father-in-law of a prince/king + has children + power over the princess + accepted by society + masculinity validated by the frog king + masculinity validated by the princess
Cultural Capital	N/A	+ familiar with the larger cultural norms + familiarity with/comfortable around physical surroundings	+ familiar with the larger cultural norms + familiarity with/comfortable around physical surroundings
Physical Capital	N/A	+ normative physical human body	+ normative physical human body

Table 2.3: Capital of the Heinrich in "The Frog King"

	By the Well (Beginning of the Story)	In the King's Castle (Pre-Transformation)	End of the Story (Post-Transformation)
Economic Capital	N/A	N/A	- servant
Social Capital	N/A	N/A	+/- social standing of a king's servant +/- social connections of a king's servant = unclear power over the princess + accepted by society = masculinity neither validated nor challenged by other men = masculinity neither validated nor challenged by the princess
Cultural Capital	N/A	N/A	+ familiar with the larger cultural norms + familiarity with/comfortable around physical surroundings
Physical Capital	N/A	N/A	+ normative physical human body

Table 2.4: Ranking of Men in "The Frog King" from Most Dominant to Least Dominant/Most Subordinate

Ranking Most to Least Dominant	By the Well (Beginning of the Story)	In the King's Castle (Pre-Transformation)	End of the Story (Post-Transformation)
	The King (implied) The Frog King	The King The Frog King	The King and The Frog King Heinrich

Table 3.1: Capital of Blue Beard in "Blue Beard"

	Beginning of the Story	**Inside Blue Beard's Domain (Post Marriage)**	**End of the Story (Final Confrontation)**
Economic Capital	+ exceedingly wealthy + owns land	+ exceedingly wealthy + owns land	+ exceedingly wealthy + owns land
Social Capital	+ high social standing + social connections of a wealthy gentleman - not accepted by society + masculinity validated by his future wife	+ high social standing + social connections of a wealthy gentleman = unclear power over wife - not accepted by society - masculinity challenged by his wife	+ high social standing + social connections of wealthy gentleman - lacks power over his wife - not accepted by society - masculinity challenged by other men
Personality Traits as Capital	+ civil	+ civil - murderous?	- cowardly
Cultural Capital	+ familiar with the larger cultural norms + familiarity with physical surroundings	+ familiar with the larger cultural norms + familiarity with physical surroundings	+ familiar with the larger cultural norms + familiarity with physical surroundings
Physical Capital	- abnormal physical human body	- abnormal physical human body	- abnormal physical human body

Table 3.2: Capital of the Two Brothers in "Blue Beard"

	Beginning of the Story	**Inside Blue Beard's Domain (Post Marriage)**	**End of the Story (Final Confrontation)**
Economic Capital	N/A	N/A	+ finances of military men
Social Capital	N/A	N/A	+ social standing + social connections of soldiers = unclear power over women + accepted by society = masculinity neither validated nor challenged by other men = masculinity neither validated nor challenged by the princess
Personality Traits as Capital	N/A	N/A	N/A
Cultural Capital	N/A	N/A	+ familiar with the larger cultural norms + familiarity with physical surroundings
Physical Capital	N/A	N/A	+ normative physical human body + physically strong

Table 3.3: Ranking of Men in "Blue Beard" from Most Dominant to Least Dominant/Most Subordinate

Ranking Most to Least Dominant	Outside Blue Beard's Estates and the Beginning of the Story	Inside Blue Beard's Domain 9Post Marriage)	End of the Story (Final Confrontation)
	Unnamed Men in Society (implied) Blue Beard	Blue Beard	The Two Brothers Blue Beard

Table 4.1: Capital of Characters in Subfield of the Town Where Hans' Father Lives at the Beginning of the Story

	Hans' Father = Dominant	**Hans = Subordinated**
Economic Capital	+ wealthy farmer + owns land/animals	+ son of wealthy farmer
Social Capital	+social standing of a wealthy farmer + social connections of a wealthy farmer + wife +/- child + accepted by society +/- masculinity both challenged and accepted by other men	- low social standing - no social connections - not accepted by society - unaccepted by father = masculinity neither accepted nor challenged by other men
Cultural Capital	+ familiar with the larger cultural norms + familiarity with physical surroundings	+ familiar with the larger cultural norms + familiarity with physical surroundings
Physical Capital	+ normative physical human body +/- virility	- non-normative physical human/animal body

Table 4.2: Capital of Characters in Subfield of In the Forest

	Hans = Dominant	**The Two Kings = Subordinated**
Economic Capital	= son of wealthy farmer = rooster and bagpipes = heard of swine	= kings = have kingdoms
Social Capital	= low social standing = no social connections = not accepted by society = unaccepted by father = masculinity neither accepted nor challenged by other men	= high social standing = social connections of kings = children = power over daughters = accepted by society = masculinity neither accepted nor challenged by other men
Cultural Capital	+ familiar with the larger cultural norms + familiarity with physical surroundings	+ familiar with the larger cultural norms - unfamiliarity with physical surroundings
Physical Capital	= non-normative physical human/animal body = virility (as symbolized through rooster and bagpipes)	= normative physical human bodies = virility

Table 4.3: Capital of Characters in Subfield of the Town Where Hans' Father Lives in the Middle of the Story

	Hans' Father = Dominant	**Hans = Subordinated**
Economic Capital	+ wealthy farmer + owns land/animals	+ son of wealthy farmer + herd of swine
Social Capital	+social standing of a wealthy farmer + social connections of a wealthy farmer + wife +/- child + accepted by society +/- masculinity both challenged and accepted by other men	- low social standing - no social connections - not accepted by society - unaccepted by father = masculinity neither accepted nor challenged by other men
Cultural Capital	+ familiar with the larger cultural norms + familiarity with physical surroundings	+ familiar with the larger cultural norms + familiarity with physical surroundings
Physical Capital	+ normative physical human body +/- virility	- non-normative physical human/animal body + virility (as symbolized through rooster and bagpipes)

Table 4.4: Capital of Characters in the Subfield of in the First King's Kingdom

	The First King = Dominant	**Hans = Subordinated**
Economic Capital	+ king + has kingdom	= son of wealthy farmer + rooster and bagpipes
Social Capital	+ high social standing + social connections of a king + child + power over daughter + accepted by society = masculinity neither accepted nor challenged by other men	- low social standing - no social connections - not accepted by society = unaccepted by father - masculinity challenged by other men (the king) - masculinity challenged by women (the princess)
Cultural Capital	+ familiar with the larger cultural norms +familiarity with physical surroundings	+ familiar with the larger cultural norms + familiarity with physical surroundings
Physical Capital	+ normative physical human body + virility	- non-normative physical human/animal body + virility (as symbolized through rooster and bagpipes)

Table 4.5: Capital of Characters in the Subfield of in the Second King's Kingdom

	The Second King = Dominant	**Hans = Subordinated**
Economic Capital	+ king + has kingdom	= son of wealthy farmer + rooster and bagpipes
Social Capital	+ high social standing + social connections of a king + child + power over daughter + accepted by society = masculinity neither accepted nor challenged by other men	- low social standing - no social connections - not accepted by society = unaccepted by father + masculinity accepted by other men (the king) + masculinity accepted by women (the princess)
Cultural Capital	+ familiar with the larger cultural norms +familiarity with physical surroundings	+ familiar with the larger cultural norms + familiarity with physical surroundings
Physical Capital	+ normative physical human body + virility	- non-normative physical human/animal body + virility (as symbolized through rooster and bagpipes)

Figure 4.6: Capital of Characters in the Subfield of the End of the Story (Post-Transformation)

	Hans = Dominant	**The Second King = Subordinated**	**Hans' Father = Subordinated**
Economic Capital	+ king and son of wealthy farmer + has kingdom	+ father-in-law to a king	+ wealthy farmer + owns land/animals + father of king
Social Capital	+ high social standing + social connections of a king + wife + accepted by society + accepted by father + masculinity accepted by other men	+ high social standing + social connections of a father-in-law to a king + child + accepted by society = masculinity neither accepted nor challenged by other men	+social standing of a wealthy farmer and father of a king + social connections of a wealthy farmer and father of a king + wife + child + accepted by society = masculinity neither accepted nor challenged by other men
Cultural Capital	+ familiar with the larger cultural norms +familiarity with physical surroundings	+ familiar with the larger cultural norms + familiarity with physical surroundings	+ familiar with the larger cultural norms + familiarity with physical surroundings
Physical Capital	+ normative physical human body + virility (as symbolized through rooster and bagpipes)	+ normative physical human body + virility	+ normative physical human body + virility

REFERENCES CITED

Addy, Sidney Oldall. *Household Tales With Other Traditional Remains, Collected in the Counties of York, Lincoln, Derby, and Nottingham.* D. Nutt, 1895. Forgotten Books, 2015.

Arnold, John H., and Sean Bradly, editors. *What Is Masculinity? Historical Dynamics from Antiquity to the Contemporary World.* Palgrave Macmillan, 2011.

Bacchilega, Christina. *Postmodern Fairy Tales: Gender and Narrative Strategies,* University of Pennsylvania Press, 2010.

Baker, Ronald L. "Xenophobia in 'Beauty and the Beast' and other Animal/Monster Groom Tales." *Midwestern Folklore,* vol. 15, no. 2, 1989, pp. 71-77.

Beauty and the Beast. Directed by Gary Trousdale and Kirk Wise, Walt Disney Pictures, 1991.

Beauty and the Beast. Directed by Bill Condon, Walt Disney Studios, 2017.

Bettelheim, Bruno. *The Uses of Enchantment: The Meaning and Importance of Fairy Tales,* Alfred A. Knopf Inc., 1975.

Bourdieu, Pierre. *Outline of a Theory of Practice,* Cambridge University Press, 1977.

_____. *Distinctions: A social Critique of the Judgment of Taste*, Routledge & Hegan Paul, 1984.

_____. *The Logic of Practice,* Stanford University Press, 1990.

_____. *Sociology in Question,* Sage, 1993.

Breen, Margret Sönser and Warren J. Blumenfeld, editors. *Butler Matters: Judith Butler's Impact on Feminist and Queer Studies,* Ashgate Publishing, 2005.

Butler, Judith. *Bodies that Matter: On the Discursive Limits of "sex,"* Routledge, 1993.

_____. "Performativity's social magic." *Bourdieu: A Critical Reader,* edited by R. Shusterman, Blackwell Publishers, 1999, pp. 113-128.

Calhoun, Craig. "Habitus, Fields, and Capital: The Question of Historical Specificity." *Bourdieu: Critical Perspectives,* edited by Craig Calhoun, Edward LiPuma, and Moishe Postone, University of Chicago Press, 1993, pp. 61-88.

Coles, Tony. "Negotiating the Field of Masculinity: The Production and Reproduction of Multiple Dominant Masculinities." *Men and Masculinities,* vol. 12, no. 1, 2007, pp. 30-44.

Connell, R.W. *The Men and The Boys,* University of California Press, 2000.

_____. *Masculinities.* 2nd ed., University of California Press, 2005.

_____. and James W. Messerschmidt. "Hegemonic Masculinity: Rethinking the Concept." *Gender and Society,* vol. 19, no. 6, 2005, pp. 829-859.

"Cross-Cultural Connections and the Contamination of the Classical Fairy Tale." *The Great Fairy Tale Tradition: From Straparola and Basile to the Brothers Grimm,* edited by Jack Zipes, W.W. Norton and Company, 2001, pp. 845-869.

Dundes, Alan. "Fairy Tales from a Folkloristic Perspective." *Fairy Tales and Society,* edited by Ruth B. Bottigheimer, University of Pennsylvania Press, 1986, pp. 259-269.

Feathers, Paws, Fins, and Claws: Fairy-Tale Beasts, edited by Jennifer Schacker and Christine A. Jones, Wayne State University Press, 2015.

Fowler, Bridget. *Pierre Bourdieu and Cultural Theory: Critical Investigations*, Sage, 1997.

Gardiner, Judith Kegan. "Introduction." *Masculinity Studies and Feminist Theory,* edited by Judith Kegan Gardiner, Columbia University Press, 2002, pp. 1-29.

Gardiner, Judith Kegan. "Theorizing Age and Gender: Bly's Boys, Feminism, and Maturity Masculinity." *Masculinity Studies and Feminist Theory,* edited by Judith Kegan Gardiner, Columbia University Press, 2002, pp. 90-118.

Grimm, Jacob and Wilhelm Grimm. "Preface to the Second Edition of the Fairy Tales of the Brothers Grimm." 1819. http://germanhistorydocs.ghi-dc.org/sub_document.cfm?document_id=348. Accessed 15 February 2017.

Haase, Donald. "Feminist Fairy-Tale Scholarship." *Fairy Tales and Feminism: New Approaches,* edited by Donald Haase, Wayne State University Press, 2004, pp. 1-36.

Halberstam, Judith. "The Good, The Bad, and The Ugly: Men, Women, and Masculinity." *Masculinity Studies and Feminist Theory,* edited by Judith Kegan Gardiner, Columbia University Press, 2002, pp. 344-367.

Harker, Richard, Cheleen Mahar, and Chris Wilkes, editors. *An Introduction to the Work of Pierre Bourdieu,* Macmillan Press, 1990.

Hearne, Betsy. *Beauty and the Beast: Visions and Revisions of an Old Tale*, University of Chicago Press, 1989.

Heiner, Heidi Anne. "History of Frog King." Surlalunefairytales. 29 June 2007, http://www.surlalunefairytales.com/frogking/history.html. 12 January 2017.

Joosen, Vanessa. *Critical & Creative Perspectives on Fairy Tales: An Intertextual Dialogue Between Fairy-Tale Scholarship and Postmodern Retellings,* Wayne State University Press, 2011.

Korneeva, Tatiana. "Desire and Desirability in Villeneuve and Leprince de Beaumont's 'Beauty and the Beast.'" *Marvels & Tales,* vol. 28, no. 2, 2014, pp. 233-251.

Lang, Andrew, editor. *Perrault's Popular Tales.* Arno Press, 1977.

Le Prince De Beaumont, Jeanne-Marie. "Beauty and the Beast; a Tale." *The Young Misses Magazine, Containing Dialogue between A Governess and Several Young Ladies of Quality her Scholars.* 4th Edition, Vol 1. C. Nourse, 1783, pp. 45-67.

Leavy, Bardara Fass. "The Animal Groom." *In Search of the Swann Maiden: A Narrative on Folklore and Gender,* New York University Press, 1994, pp. 101-155.

Lüthi, Max. *Once Upon A Time: On the Nature of Fairy Tales.* Translated by Lee Chadeayne and Paul Gottwald, Indiana University Press, 1976.

Marvelous Transformations: An Anthology of Fairy Tales and Contemporary Critical Perspectives, edited by Jennifer Schacker and Christine A. Jones, Broadview Press, 2012.

Multilingual Folk Tale Database. http://www.mftd.org/index.php?action=home. Accessed 18 Oct. 2016.

Ostmeier, Dorothee. "Fairy Tales, Fantasy and the Uncanny." International Ducks, 2016. https://vimeo.com/161965748. Accessed 24 May 2017.

Perrault, Charles. "Blue Beard." Originally published by the author in 1697.Version used published by Andrew Lang in *The Blue Fairy Book,* 1889. *Fairy Tales from Around the World.* Barnes & Nobel, Inc., 2014. pp. 62-67.

Roew, Karen E. "Feminism and Fairy Tales." *Women's Studies,* vol. 6, no. 3, 1979, pp 237-253.

_____. "To Spin a Yarn: The Female Voice in Folklore and Fairy Tale." *Fairy Tales and Society,* edited by Ruth B. Bottigheimer, University of Pennsylvania Press, 1986, pp. 53-74.

Sax, Boria. *The Frog King: On Legends, Fables, Fairy Tales, and Anecdotes of Animals,* Pace University Press, 1990.

Saxena, Vandana. "Beauty and the Beast: Reclaiming the Monsters." *Inhabited by Stories: Critical Essays on Tales Retold,* edited by Nancy A. Barta-Smith and Danette DiMarco, Cambridge Scholars Publishing, 2012, pp. 194-211.

Schmiesing, Ann. "Cripples and Supercripples: The Erasure of Disability in 'Hans My Hedgehog,' 'The Donkey,' and 'Rumpelstiltskin.'" *Disability, Deformity, and Disease in the Grimm's Fairy Tales,* Wayne State University Press, 2014, pp. 111-145.

Stone, Kay F. "Feminist Approaches to the Interpretation of Fairy Tales." *Fairy Tales and Society,* edited by Ruth B. Bottigheimer, University of Pennsylvania Press, 1986, pp. 229-236.

Swartz, David. *Culture & Power: The Sociology of Pierre Bourdieu,* University of Chicago Press, 1997.

Talairach-Vielmas, Laurence. "Beautiful Maidens, Hideous Suitors: Victorian Fairy Tales and the Process of Civilization." *Marvels & Tales,* vol. 24, no. 2, 2010, pp. 272-296.

Tatar, Maria M. "Born Yesterday: Heroes in the Grimm's Fairy Tales." *Fairy Tales and Society,* edited by Ruth B. Bottigheimer, University of Pennsylvania Press, 1986, pp. 95-114.

The Mask You Live In. Directed by Jenifer Siebel Newsom, The Representation Project, 2015.*Netflix*,https://www.netflix.com/watch/80076159?trackId=13752289&tctx=0%2C0%2C5c718a3cce0e35e026d9686421b2158bf116d010%3A080bc99b3e3c81a5b3f216621112f3b26f6153aa. Accessed 15 December 2016.

The Princess and the Frog. Directed by Ron Clements and John Musker, Walt Disney Studios, 2009.

The Trials and Tribulations of Little Red Riding Hood, edited by Jack Zipes, Routledge, 1993.

Thomas, Calvin. "Reenfleshing the Bright Boys; Or, How Male Bodies Matter to Feminist Theory." *Masculinity Studies and Feminist Theory,* edited by Judith Kegan Gardiner, Columbia University Press, 2002, pp. 60-89.

Todorov, Tzvetan. *The Fantastic: A structural Approach to a Literary Genre.* Translated by Richard Howard, The Press of Case Western Reserve University, 1973.
Warner, Marina. *From the Beast to the Blonde: On Fairy Tales and Their Tellers,* Farrar, Straus, and Giroux, 1994.

Wiegman, Robyn. “Unmaking: Men and Masculinity in Feminist Theory.” *Masculinity Studies and Feminist Theory,* edited by Judith Kegan Gardiner, Columbia University Press, 2002, pp. 31-59.

Zipes, Jack. “The Grimms and the German Obsession with Fairy Tales *Fairy Tales and Society,* edited by Ruth B. Bottigheimer, University of Pennsylvania Press, 1986, pp. 271-285.

Zipes, Jack, translator. *The Complete Fairy Tales of The Brothers Grimm.* By Jacob and Wilhelm Grimm, Bantam Books, 1987.

Zipes, Jack. “Breaking the Disney Spell.” *Fairy Tale as Myth/ Myth as Fairy Tale,* University Press of Kentucky, 1994, pp. 72-95.

_____. *Breaking the Magic Spell: Radical Theories of Folk & Fairy Tales Revised and Expanded Edition,* The University Press of Kentucky, 2002.

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