

BODILY LIMINALITY AND INDIVIDUALIZATION IN THE SLEEPING BEAUTY
VARIANTS OF *PERCEFOREST*, *FIVE OLD FRIENDS* AND *A YOUNG PRINCE*,
AND *MALEFICENT*

by

Tyler Jean Dukes, B.A.

A thesis submitted to the Graduate Council of
Texas State University in partial fulfillment
of the requirements for the degree of
Master of Arts
with a Major in Literature
May 2016

Committee Members:

Leah Schwebel (Chair)

Rebecca Bell-Metereau

Katie Kapurch

COPYRIGHT

by

Tyler Jean Dukes

2016

FAIR USE AND AUTHOR'S PERMISSION STATEMENT

Fair Use

This work is protected by the Copyright Laws of the United States (Public Law 94-553, section 107). Consistent with fair use as defined in the Copyright Laws, brief quotations from this material are allowed with proper acknowledgment. Use of this material for financial gain without the author's express written permission is not allowed.

Duplication Permission

As the copyright holder of this work I, Tyler Jean Dukes, refuse permission to copy in excess of the "Fair Use" exemption without my written permission.

DEDICATION

To the brilliant women of my academic individuation: Mrs. Beverly Dukes, Ms. Taylor Dukes, Ms. Hunter Dukes, Mrs. Nancy Sharma, Mrs. Alden Johnson, Mrs. Nina Pereira, Dr. Leah Schwebel, Dr. Katie Kapurch, Dr. Kitty Ledbetter, Dr. Rebecca Bell-Metereau, Dr. Nancy Grayson, Dr. Marilyn Olson, and Dr. Susan Morrison. Thank you for your wit, demanding intellectual standards, and unwavering support.

Disco Dukes, you'll always be the cat's pajamas.

And to you, Apollo Far-Striker, and your steadfast friend.

ACKNOWLEDGEMENTS

I am deeply grateful to the libraries and people who made this thesis possible. Thank you to the British Library of London and the Senate House Library of London for allowing me access to Anne Isabella Thackeray Ritchie's and Angela Carter's notes and manuscripts; the breadth of these women's fairy tale knowledge was invaluable to this research. Also, thank you to the Texas State Graduate College for awarding me the Thesis Research Support Fellowship, which made my trip to London possible. I would also like to give the deepest thanks to the Université de Rennes 2 and the people of Kickstarter for allowing me to call Rennes my academic home during the summer of 2015. To Dr. Jean-Pierre Metereau, Dr. Rebecca Bell-Metereau, Dr. Carole Martin, and Simon Lauretti, thank you for assisting me in my understanding of the French language. And a massive thank you to you, Joshua Flores, for always making sure I ate, slept, and had (some) fun during this arduous writing process.

TABLE OF CONTENTS

	Page
ACKNOWLEDGEMENTS.....	v
CHAPTER	
I. INTRODUCTION.....	1
II. “TROYLUS AND ZELLANDINE,” <i>PERCEFOREST</i>	12
III. “THE SLEEPING BEAUTY IN THE WOOD,” <i>FIVE OLD FRIENDS AND A YOUNG PRINCE</i>	28
IV. <i>MALEFICENT</i>	47
V. CONCLUDING COMMENTS.....	71
BIBLIOGRAPHY.....	73

I. INTRODUCTION

“Fairy stories are everywhere and everyday. We are all princes and princesses in disguise, or ogres or wicked dwarfs. All these histories are the histories of human nature, which does not seem to change very much in a thousand years or so, and we don’t get tired of the fairies because they are so true to it.”

Anne Isabella Ritchie Thackeray

The distinguishing feature of “Sleeping Beauty” (ATU 410) adaptations lies in their inclusion of a prolonged sleep and its “constitutive opposite, an awakening” (Barzilai, “While Beauty Sleeps” 60).¹ And yet this classification does not include two common attributes of this tale type: the “dichotomy of stasis (indoors) versus mobility (outdoors)” (Barzilai 60) and the negotiation of the female body. Female bodies are a site of conflict in the Sleeping Beauty tradition; they are the space for dichotomous identities – including human/nonhuman, adolescent/adult – but they are also the site for unwanted monitoring by the self, other peoples, and society. The purpose of this research is to demonstrate the individualization of liminal female characters in three revisions of Sleeping Beauty: “Troilus and Zellandine” from the anonymously written *Perceforest* (c.1330s), “The Sleeping Beauty in the Wood” from Anne Thackeray-Ritchie’s *Five Old Friends and a Young Prince* (1868), and Disney’s film adaptation *Maleficent* (2014).

Historically and contemporaneously, the female body has been, and is, used as a stage to mirror the “normative borders and restrictions” imposed by society (Moeslein-Teising xx). These social boundaries and constraints are reinforced or subverted (sometimes both) through the fairy tale narrative. Normative restrictions, either

¹ The Aarne-Thompson Classification System extends its analysis of the “Sleeping Beauty” tale type into four “competent motifs”: “The Wished for Child,” “The Faeries’ Gifts,” “The Enchanted Princess,” and “The Disenchantment” (Aarne-Thompson 66).

consciously or unconsciously written in by the author, are commonplace in Sleeping Beauty variants and “emanate from specific struggles to humanize bestial and barbaric forces, which [threaten] to destroy free will and human compassion” (Zipes, *The Great Fairy* xi). Adapting authors utilize the story of the sleeping princess to negotiate the “bestial and barbaric” historical exigencies related to the violence and violation of the exanimate female body. From a psychoanalytic perspective, Bruno Bettelheim focuses on the princess-as-adolescent, and interprets this exanimation of the female body as a “symbol of passivity” brought on by an “overwhelming experience” with menstruation (Bettelheim 233).² This is a reductive estimation of the female maturation process, and Bettelheim, although eager to discuss the sexual nature of fairy tales through a psychoanalytic lens, conflates the terms love/sex/marriage and fails to acknowledge the deeply disturbing sexual transgressions which occur in many adaptations of Sleeping Beauty –

Overcome by the experience of sudden bleeding, the princess falls into a long sleep, protected against all suitors – i.e. premature sexual encounters – by an impenetrable wall of thorns... But when the Sleeping Beauty has finally gained both physical and emotional maturity and is ready for love, and with it for sex and marriage, then that which had seemed impenetrable gives way. (Bettelheim 233)

² Madonna Kolbenschlag, *Kiss Sleeping Beauty Good-Bye: Breaking the Spell of Feminine Myths and Models* (1979), follows this same sentiment, which was popularized in the 1970s among some fairy tale scholars. She suggests that, “Sleeping Beauty is most of all a symbol of *passivity*, and by extension a metaphor for the spiritual condition of women – cut off from autonomy and transcendence, from self-actualization and ethical capacity in a male-dominated milieu” (5).

Much of Bettelheim's argument hinges on the Sleeping Beauty's safeguarding – something that is not only not “impenetrable” in various adaptations, but extremely porous.³ The penetration of fortifications meant to protect the Sleeping Beauty is as much a part of the story as the construction of these obstacles, and is a parallel (or in some variations, a metaphor) to the invasion of Sleeping Beauty's literal body.

The Sleeping Beauty's body is the borderland for identity negotiation; sexual and supernatural identity is negotiated and then re-negotiated by society in relation to its particular historical reality. The normative borders between adolescent/adult and human/nonhuman demand consideration as the Sleeping Beauty is usually an adolescent female who is either supernatural herself, or who has personal relationships with supernatural women. As Roberta Seelinger Trites points out, the border between adolescent and adult is constructed by the power dynamics associated with age, and that because of the “gradations between power and powerlessness” that occur in the teenage years, adolescents “occupy an uncomfortable liminal space” where they are at once valued for their youth and devalued by the objectification of their maturing bodies (9-10). This liminal space is culturally sexualized, and as the princess in Sleeping Beauty matures, she must negotiate the relationship between her advancing age and its societal implications in courtship, sexual intercourse, and romantic encounters.

The other normative border of the Sleeping Beauty story is between the human and nonhuman realms. With the ability to transgress form, identity, and even species, the

³ The “impenetrably” permeable structure is a motif in the three main texts I will discuss, but specifically, see Chapter One for its relation to *Perceforest's* “Troilus and Zellandine,” one of the earliest known written revisions of Sleeping Beauty.

Sleeping Beauty and her female companions are liminal beings.⁴ Their presence in both this “Other”-world and the human world engineers a rich terrain for psychological and physical identity exploration. As a physical expression of liminality, the interspecial female body expresses varying degrees of hybridity. This trope of the hybrid woman is not exclusive to Sleeping Beauty, but borrows directly from folkloric and Arthurian histories.⁵ For example, Morgan le Fey in *Sir Gawain and the Green Knight* is an extremely powerful sorceress who outwardly disguises herself as an elderly woman, epitomizing both human and nonhuman traits. Katharine Briggs suggests that even though Morgan le Fey is usually tied to the Lancelot-Grail cycle, she “remains an obstinately fairy-tale character” (Briggs 303) because of her complicated liminal identity. Morgan le Fey’s characterial hybridity is dually indicated; she “is a consistently evil and malicious character” until such a time of Arthur’s death and then she is “one of the four queens who bears him away to the Isle of Avalon” (Briggs 304). Mélusine is another predecessor to the hybrid female in Sleeping Beauty; she is included in much of European folklore, but is especially celebrated in French culture. Her body is a literal example of a liminal female, as the top half of Mélusine’s body is human and the bottom half that of a serpent. Mélusine is a hybrid between species (because of a curse), but she is genealogically hybrid as well; Mélusine is half-fairy and half-human, her mother is Fay Pressina and her father King Elinas (*Mélusine* 1895). These stories of Morgan le Fey and Mélusine symbolize a cultural unease about the changeability and mystery of the

⁴ Female liminality, specifically of goddesses, is explored by Merlin Stone in her treasury of goddess lore, *Ancient Mirrors of Womanhood* (46), but is also re-emphasized and expanded upon in the works of Lykke (24) and Balinisteanu (7).

⁵ In *The Great Fairy Tale Tradition*, Zipes suggests that “oral folktales that were told in many different ways thousands of years ago preceded [and influenced] the literary narratives” of fairy tales (826).

female body, possibly in its ability to create life, but also in a mystification of the functions of the “bottom half” of the female.

Cultural anxieties over what would seem to be the enigmatic female body are at the root of these antecedent narratives to the Sleeping Beauty story.

A trend in Sleeping Beauty adaptations is to assign archetypal characteristics – such as Princess/Victim, Godmother/Fairy, and Stepmother/Sorceress – to female characters.⁶ As thaumaturgic persons, these archetypal females are bound to binaries and expected to perform wonders, either wholly good or evil acts.⁷ Tudor Balinisteanu suggests that in female-centered texts there are “male-generated dichotomies” which construct women on polarizing sides of a continuum:

At one end of the continuum we encounter the pure, tame beauty of the fairy: although women are represented as sensually in touch with the realm of nature and the organic, this sensuality is made palatable to masculine appetites by using the Goddess ethos to create a sort of postmodern geisha: a sexual woman whose sensuality is intended for men’s comfort. At the opposite end to the abstract sensuality of such [females], we find the different, the other, the fallen: monstrous images of femaleness such as that of the Alien Mother in the *Alien* films.

(Balinisteanu 6)

⁶ In a critical manifestation of this practice, fairy tale compilations often demarcate their chapters by such archetypes. One such example is Zipes’ edited book, *The Great Fairy Tale Tradition*, where there are chapters categorized as: “Dangers Sirens,” “Incestuous Fathers,” and “Envious Sisters” – all characterial archetypes.

⁷ Stone reiterates that no “simplistic portrait” (i.e. Madonna vs. whore) could “possibly encompass all the images...of women” (16-17).

Many fairy tale authors characterize their females in this way, either as the helpless princess, “palatable to [the] masculine appetites” of the prince or the Evil Stepmother/Ogress/Queen, hell-bent on destruction.⁸ Edward Whitmont argues that “overt” feminine figures are “archetypal and compelling ideals” and that “although [they are] not persons, they are personalities” (Whitmont x).⁹ This characterization would place females on the two extremes of Balinisteanu’s continuum. However, pitfalls accompany characterization of women as archetypal symbols. Although female characters depicted as symbols “can elicit tonifying responses not possible through mere abstract thought” (Whitmont x), typifying women as archetypes removes the individualized elements of their identities. For instance, Whitmont problematically categorizes the archetypal female as “sexual[ly] changeable” and sometimes “devoid of feeling for a particular individual” (Whitmont 133). This designation invokes Eve’s supposed role in the Fall of Man – fickle and easily persuaded by the sensual serpent – which is unsettling in itself, but it also overlooks the vastly different interpretations of sexual fluidity, which are determined by each individual female. Archetypal women, because they emblemize extremes of the human condition but do not depict actual individuals, may seem safer to a male-centered authorship who must write female characters. Male authors can sensationalize the female

⁸ Perrault’s ogress queen in “La belle au bois dormant” or “The Sleeping Beauty in the Wood” is an example of the latter: “It was even whispered that [the queen] had the inclinations of an ogress, and when she saw little children passing, she had the greatest difficulty in the world to restrain herself from pouncing on them” (Trans. Zipes, *The Great Fairy*).

⁹ As a psychiatrist, Whitmont utilizes his patient studies to theorize on the role of the supernatural feminine – which he refers to as the Goddess or Feminine – in healing the emotional disruptions in his patients’ lives. In his collection of the studies, *Return of the Goddess* (1982), Whitmont “reemphasizes femininity [to] constructively channel [the] patient’s fierce aggressive needs for assertion as well as her needs for more adequate emotional and sexual expression” (Whitmont 8).

experience, most of the time without backlash from their audience, if they frame their characterization of women as allegorical or archetypal.

There is thus a critical tendency to consider women as archetypal symbols, to the detriment of their individuality, within the fairy tale genre, and especially in the orally sourced folktale compilations such as Perrault's *Histoires ou contes du temps passé* (1697) and the Grimms' *Kinder- und Hausmärchen* (1812). As Bottigheimer argues that these "collected" literary fairy tales "strongly suggest an act of appropriation, as Marxist critics would express it, a kind of intellectual piracy or theft from an unlettered teller by a literate author" (6).¹⁰ Wilhelm Grimm often removed the personal names of the young women who were his informants, "erasing their urban lives" and identities, and turning them into symbols of German culture.¹¹ Perrault's approach was similar; he consulted peasant informants and household maids, but did not formally credit his sources, and he "contaminated the peasants' simple tales with literary style and borrowed embellishments" (Bottigheimer 54).¹² Maria Tatar refers to this authorial technique as "mining stories" (2), as the Grimms and Perrault did not create new stories but constructed ectypes of existing oral tales. As Zipes claims, the archetypal characters in these "mined" stories have a function: they de-center the individual and highlight the

¹⁰ Bottigheimer also includes Giovan Francesco Straparola, Giambattista Basile, and Marie-Catherine d'Aulnoy in this category of "literary fairy tale" authors. This is not an exhaustive list, but provides a starting point for examination.

¹¹ The Grimms' purpose for the *Kinder- und Hausmärchen* was to provide an *Erziehungsbuch*, or training manual, that showed Germans how to be German while uniting the multiple principalities (Bottigheimer 38). A complete investigation of the Grimms and their collecting process can be found in Bottigheimer's, "Two Accounts of the Grimms' Tales: The Folk as Creator, The Book as Source," the second chapter in her book *Fairy Tales: A New History* (2009).

¹² Perrault's stories are regarded as an expression of the French fairy-tale vogue, the *contes de fées*, and possibly, in a broader context, a social commentary on the Quarrel of the Ancients and the Moderns. Either way, the characters are treated as symbols to demonstrate popular fashions and politics.

importance of community effort.¹³ However, collectivism collapses when the individual's personal interests are glossed in pursuit of quixotic utopian ambitions. In an interview with *The Art of Storytelling Show*, Zipes states:

The active struggle against unjust and barbaric conditions in the world leads to home, or utopia...but the root of history is the working, creating man, who rebuilds and transforms the given circumstances of the world. Once man has comprehended himself and has established his own domain in real democracy, without depersonalization and alienation, something arises in the world which all men have glimpsed in childhood: a place and a state in which no one has yet been. (Zipes Interview)

Even Zipes, a self-proclaimed utopianist, concedes that humans must first “comprehend [them]selves” or their identity before utopia can exist, and that the human experience cannot be depersonalized. Depersonalization can begin with archetypization, a practice in many of the *Sleeping Beauty* adaptations.

However, the antithesis to archetypization is individualization, wherein the distinctive values and beliefs of individuals are valued and the individual is of primary importance in the quest for liberation from human anxieties. It is not surprising *Sleeping Beauty* variants that individualize the female's experience are particularly popular in Western culture, as generally, individualism is a Western value. Such versions provoke mental stimulation, and a healthy reappraisal of the archetypes, images, and codes so

¹³ Zipes states that fairy tales negotiate the fears “which have terrorized our *communities* in concrete ways” emanate from specific struggles to humanize bestial and barbaric forces, which have terrorized our communities in concrete ways, threatening to destroy free will and human compassion” (*The Great Fairy* xi)

popular in the fairy tale canon. When individuality is the key point of analysis, the author can characterize how each person responds to real life tragedies like sexual assault, murder, and incest, even if that characterization is framed by a fairy tale narrative.

The texts I've chosen to examine, "Troilus and Zellandine," "The Sleeping Beauty in the Wood," and *Maleficent* are samples of the many Sleeping Beauty variants that incorporate the individuation of a liminal female character, but offer an important entrance point into this shift of portrayals. Spanning tremendously different eras, each example demonstrates the breadth of the individual female motif in Sleeping Beauty despite changing socio-historical circumstances. Fairy tales are fully "institutionalized" in America and Europe, meaning that a "specific process of production, distribution, and reception has become [widely] recognized within the public sphere of society" (Zipes, *The Great Fairy* xxvi). Reception theory, a version of reader response theory, proposes that the scholar consider "the role actual readers play in the determination of literary meaning," an approach that is especially helpful when the reader encounters fully-realized characters that appeal to a Western sense of individualism (Tompkins ix).

Reader response theory also includes an "examination of authors' attitudes toward their readers" or audience (Tompkins ix). Fairy tales are oftentimes "read too exclusively as stories for children"; "these fantasies carry adult subtexts" (Auerbach 9), or in the case of variants like *Perceforest*, outright textual declarations of grown-up themes like sexual violence. It is also worthwhile to note that during the release of each adaptation I have selected, conceptions of the female reader (and viewer) were undergoing redefinition. "Troilus and Zellandine," was created during the decline of the medieval prose romance and the upsurge in female land ownership, which widened the text's expected female

audience.¹⁴ Thackeray-Ritchie's Victorian revision "The Sleeping Beauty in the Wood" was published amidst "increasing numbers of middle-class literate women" (Carens 240), and the twenty-first century *Maleficent* emerged in 2014 as female moviegoers increased to 52% of the overall movie going population (MPAA). Female bodies occupy more of the public space during the writing and release of these variants, a fitting parallel to narrative the occupation and subsequent anxiety over female bodies in Sleeping Beauty. Additionally, although I will use the Grimms' and Perrault's Sleeping Beauty narratives for comparison purposes, they are not my central focus. Although they include the supervision of the female body, they do not individualize the liminal female's experience and they omit direct acknowledgment of the Sleeping Beauty's sexual violation.

Each chapter is dedicated to a different adaptation and first provides information of the textual and authorial background. The following narrative motifs emerge in my investigation of liminal females in "Troilus and Zellandine," "The Sleeping Beauty in the Wood" and *Maleficent*: 1) the inclusion of a supernatural sisterhood; 2) the violation of the female body; and 3) the formation of multidimensional female relationships. This thesis extends critical understanding of the body of the liminal female, interrogates medieval, Victorian, and twenty-first century constructions of the female reader, and reevaluates the Sleeping Beauty authors' relationship to female and male literary traditions. The choice of these texts helps to uncouple archetypes and fairy tales,

¹⁴ See Chapter 5 of Douglas Kelly's *Medieval French Romance* for discussion on romances after 1300. Scholars like Kelly, and Nigel Bryant, regard *Perceforest* as one of the last medieval romances true to the form and content of the genre. D. H. Green explains the concept of "group literacy" in relation to the medieval revaluation of the female in *Women Readers in the Middle Ages* (17).

centralizing the individual's experience in real life situations such as birth and sexual intercourse, and eliciting a more empathetic response from both male and female readers.

II. “TROYLUS AND ZELLANDINE,” *PERCEFOREST*

“Love will find the slit
And Venus, who knows the fruit so well,
Will pluck it:
Nature will see to that!”

(NB *Perceforest* 389)

Perceforest, a medieval pre-text to the most popular Sleeping Beauty variations, “could [be] called ‘The Rape of the Recumbent Virgin’” (Barzilai, “While Beauty Sleeps” 63).¹⁵ For readers familiar with the culturally dominant 1959 Walt Disney film adaptation *Sleeping Beauty* – in which the princess pricks her finger on a spindle and sleeps for a prolonged period of time until a prince awakens her with a kiss – this title might seem perplexing. However, in *Perceforest*, one of the last of many Grail-oriented stories written in the medieval period, the sleeping maiden is sexually violated while she sleeps.¹⁶ The Sleeping Beauty— no longer anonymous—is named Zellandine, and the chronicle of her problematic courtship with Troylus, unlike many fairy tales, is not chronological. Instead, the narrative is interrupted by long stretches of Troylus adventuring off and fulfilling knightly duties.¹⁷ It is wonderfully convoluted and at times the author of *Perceforest* strikes the reader as a true virtuoso or, at least, an astute commentator on medieval romance culture.¹⁸

¹⁵ Gilles Roussineau, in his *Troisième Partie*, discusses *Perceforest* as a source text for other Sleeping Beauty stories – such as the Catalan short story “Frère-de-Joie et Sœur-de-Plaisir,” and Basile’s “Sole, Luna, e Talia” – but Roussineau maintains that there is an “absence d’une source écrite” and that the Sleeping Beauty story belongs to the general oral tradition (Roussineau XXIV).

¹⁶ *Perceforest* is a vast six-part text that tells the anteceding history of the Arthurian Grail Legend. For more on *Perceforest*’s history see Sylvia Huot’s “Cultural Conflict as Anamorphosis: Conceptual Spaces and Visual Fields in the *Roman de Perceforest*” (2004) 181; and Friedrich Wolfzettel’s “Fictional history as ideology: functions of the Grail legend from Robert de Boron to the *Roman de Perceforest*” (2015) 98.

¹⁷ Sometimes misguided, displays of chivalric affection were common in medieval literature. In *Perceforest*, Chapters XXXIII-XXXVI are dedicated solely to explaining this the romantic maxims of chivalry, and the tasks one must go through to be a worthy suitor. This often included travelling for extended periods of time.

¹⁸ The paper trail of *Perceforest* begins in 1528. There are no surviving manuscripts from the 14th century, but Huot and Roussineau have argued that the 16th century rendition is an abridgement of the original, and

The anonymous author covers an expanse of social topics that would have been pertinent to medieval life, and many of the themes in “Troilus and Zellandine” still hold cultural significance today.¹⁹ Sylvia Huot argues that categories of “gender, sexuality, ethnicity, and even humanity are reconstrued” in *Perceforest*, and therefore it “depicts a process of hybridization” between “nature and culture” (*Postcolonial Fictions* 21). Textual hybridization is mirrored in the liminality of the female body. Zellandine hovers between life and death in a slumber, and Venus – the other principle female character in this Sleeping Beauty variant – fluctuates between deistic and humanistic tendencies. Venus is anthropomorphized as a woman, but she is disconnected from the classical god/goddess paradigm. In mythology it is common for the archetypal gods and goddesses to be highly stylized and possessive of their divine title, however, Venus’ identity in “Troilus and Zellandine” is not defined exclusively within the context of the celestial realm. She is also characterized by her relationships with humans like Zellandine and Troilus. Troilus describes her as “hardie” or “bold,” but also remarks that “qu’elle n’avoit point encores renoncé aux seculiers”/ “she had not made it a point to renounce the secular world” (GR *Perceforest* 69). Of course, this could be a nod to the archetypally sexual qualities usually assigned to Venus’ character, but it also could acknowledge her human interests. In medieval France people were still negotiating the relationship

that the original was most likely written for William I, Count of Hainault. The text has no known author. The most modern editor on the work is French scholar Gilles Roussineau, who, between 1987 and 2007, transferred the entirety of the text from manuscripts to an anthology (referred to as ‘GR *Perceforest*’). The source text for Roussineau’s *Troisième Partie* (where most of the Troilus and Zellandine story takes place) is the Bibliothèque Nationale’s manuscripts MS. FR. 345, 346, and 347. Translations are my own, working from Roussineau’s anthology, unless otherwise indicated. Most recently, *Perceforest* was translated into an abridged English version by scholar Nigel Bryant (2011) – if used, this is labelled as ‘NB *Perceforest*.’

¹⁹ The story of Troilus and Zellandine is told in pieces throughout many chapters in *Perceforest* (which have long and complex names). For clarity’s sake, I will refer to the entire Sleeping Beauty saga present in *Perceforest* as “Troilus and Zellandine.”

between Christian and pagan practices, which is why “God” (239), “Reason” (391), and “Lydore the Fairy Queen” (39) can all exist within *Perceforest*, uncomplicated in the text, but representative of a larger cultural situation (NB *Perceforest*). Venus partially represents the “natural forces external to [the self]” that medieval people believed influenced their lives, even if that sentiment “contradicted Christian doctrine” (Corrie 693). In the later middle ages, Christian doctrine asserted that “God [governed] in accordance with what people deserve[d],” and Venus reflected the liminal region between this doctrine and the pantheistic or pagan rites and beliefs which were still widely practiced.²⁰

Zellandine’s body is also a site of hybridity, as she is suspended between awake/asleep and life/death. She falls “so deeply asleep” yet does not “los[e] her color” suggesting that her body still possesses basic biological functions in its liminal state (NB *Perceforest* 385). Zellandine’s in-between physical condition renders her the perfect quarry for male voyeuristic desire. She is a virgin, is captured in a tower (the perfect opportunity for a chivalric rescue demonstration), and lies unmoving on a bed “tout nue” or “totally nude” (GR *Perceforest* 87). As Mulvey points out in her study of the male gaze, “the determining male gaze projects its phantasy on to the female figure” (837), which in this case could be the fantasy of a naked, unresisting, and subdued young maiden. On the other hand, perhaps because Zellandine’s rape, pregnancy, and childbirth take place in this liminal sphere (she is asleep during all of the above), this tale speaks to other female desires and anxieties as well, such as the “fear of sexual penetration, an

²⁰ Valerie Flint’s book *The Rise of Magic in Early Medieval Europe* explains how “many of the more discerning leaders of the early medieval Church” even “decided to promote [some] non-Christian practices originally condemned as magical—rather than repressing them or leaving them to develop” in spite of Christianity (1-5).

unwillingness to be present during the act” or the desire to have a pregnancy and birth free of complications, as Zellandine “wakes up one day [to] find she has beautiful twins who are cared for by fairies” (Barzilai, “While Beauty Sleeps” 66). Arrested between levels of consciousness, Zellandine does not directly have to address “the realities of infertility, as well as the maternal and infant mortality” rates that were extremely high in medieval Europe (Barzilai 66). Old French texts like the romance and *pastourelle* propounded “heterosexual love as the solution to [otherwise] explosive clash[es] of cultures and peoples” (*Postcolonial Fictions* 114). Because Zellandine is not fully conscious, Troylus’ interactions with her body might normally be considered inappropriate and socially “explosive” (suggesting necrophilia), but since he is in love with Zellandine, Troylus’ sexual encounter with her exanimate female body is encouraged.

It is easy to see that “Troylus and Zellandine” attempts to deal with the central issue of sexuality. Zellandine falls outside of archetypical sexual experience, recasting her as an individualistic Sleeping Beauty who has her own conceptions of sex; “sensuality vs. rationality” and “animality vs. humanity” merge in her body to create a marriage between the “rational and sensorial” aspects of human nature (Solterer 142). For all of these antithetical encounters played out through the female body – Zellandine’s and Venus’ – the reader questions what influence the author’s gender had on this characterization. Information on *Perceforest*’s author is limited, although it is generally accepted that the text is the “work of an anonymous monastic or clerical author” and was “begun under the patronage of William I, Count of Hainaut, Holland” (Huot, *Postcolonial Fictions* 1). It was uncommon for medieval women to learn to write (Schaus

87) as they “were barred from higher education, especially from the cathedral schools and universities” (D.H. Green 15). Nonetheless, there were monastic women who lived in nunneries as laywomen and anchoresses who could read (Erler 9), and scholars have noted the “importance of women as readers, writers, and speakers” in non-religious genres such as the *lais*” (Schaus 513).²¹ Although there is not enough evidence to responsibly suggest that the author of *Perceforest* is female, there is substantial scholarship on medieval female readers, who may have influenced the genre of “Troilus and Zellandine” and/or its inclusion of liminal females.

Called “the most expansive romance [of] the Middle Ages,” *Perceforest* has also been deemed by Flûtre as, “the most tedious of all [the Middle Age] compositions,” because of the plenitude in its interweaving plot lines (Flûtre 474). In medieval Europe, females were discouraged from reading, in keeping with the “medieval patriarchy’s contempt for female intellect” (D.H. Green 85), but females had a “noticeable part, either amongst themselves or in mixed company” in public and group readings, as well as individually.²² Individual female readers usually read spiritual meditations, but “not to the total exclusion of Arthurian romance” (D.H. Green 15; 89). Female readers were already deemed rebellious by societal standards, but additional subversion ensued when medieval females read romances, as this genre was frequently seen as “mediums through which to indulge rebellious or wayward impulses” (Carens 242). As a romance, *Perceforest* is expected to fulfill certain elements of the genre, including an emphasis on

²¹ The French and English *lais* was a genre of romance literature that embraced short chivalric narratives. They often featured “unmarried maidens... who display resourcefulness and various degrees of autonomy, despite evident obstacles, as they struggle in love” (Schaus 513).

²² D.H. Green notes that there were “two modes of reception [for female readers], by reading oneself or by hearing someone read” (D.H. Green 8).

four distinct subjects: “kighthood and chivalry, courtesy, love and so-called courtly love, and Christian morality” (Kelly 120).²³ These topics are structured around the female’s experience in “Troilus and Zellandine.” Giles Roussineau suggests that overall, *Perceforest* “présente des motifs qui relèvent de la tradition orale et populaire et qui affleurent dans d’autres œuvres littéraires du Moyen Age”; these motifs include fairies (female), the ancient Fates (sisters), and a childbirth (a female experience) that is accompanied by a prediction concerning that child’s destiny (Roussineau XIII). Allegorical figures, like Desire and Nature, are also personified as female (GR *Perceforest* 88). “Troilus and Zellandine” is a text dominated by female bodies, an emphasis that makes sense, given the increased opportunities for women in 12th century France to own large fiefs of land. Such ownership may have influenced the proliferation of accolades to females that poets and writers included in their literary texts.²⁴

Web of Female Power

This recognition of female figures did cause discomfort in medieval society. Mary Erler discerns in medieval culture a “substratum of unacknowledged yet powerful unease with female [groupings],” arguing that female-on-female contact corresponded to “more dangerous contact[s] with men” (Erler 8). It seems as if praise of the female in medieval literature and a noticeable uptick in female readership led men to feel intellectually threatened, and in the case of “Troilus and Zellandine,” perhaps rightly so. There is a

²³ Kelly defines “so-called courtly love” as any love affair that violates the social norms of the time but still parades itself as a story of courtly love. The most common norm violated in these “so-called” stories is the social restriction regulating premarital sexual relations. In the case of “Troilus and Zellandine,” it could be argued that this so-called courtly love occurs because there is intercourse before marriage, however, a feminist reading might suggest that since the intercourse was not consensual, this story does not qualify in any way as a story of courtly love. However, many historians now regard courtly love to be a “mystification,” and have begun to “treat the opposition between male and female as problematic rather than fixed, as contextually defined and repeatedly constructed” (Gravdal 12).

²⁴ For more on this practice see Tristram Potter Coffin’s *The Female Hero in Folklore and Legend* (1975).

powerful social web of liminal females in this Sleeping Beauty variant, and although it is fictional, this network mirrors the social sisterhoods that existed in everyday medieval life.²⁵ Two older women in “Troylus and Zellandine” who are charged with domestic duties complete their tasks with the assistance of magic. Nervin’s mother and Zellandine’s aunt are not themselves depicted as sorceresses, so their dabbling in otherworldly arts places them in the category of liminal females.

Troylus is informed there is another knight (Nervin) who wishes to marry Zellandine. While travelling on his adventures, Troylus unknowingly takes shelter with an older woman, who later turns out to be Nervin’s mother. She poisons Troylus’ food and drink and the poison makes Troylus act like a simpleton, which increases the likelihood that Nervin will find (and woo) Zellandine first (GR *Perceforest* 60). The narrator says that he/she “mais ne sçay par quel art” or “know[s] not by what art” Nervin’s mother subdues Troylus, keeping the nature of her powers mysterious (GR *Perceforest* 69). Yet her primary concern is a human one – to manipulate the pool of suitors so that her family line will persist. Her desires are human but her approach to obtaining those desires is supernatural. Zellandine’s aunt also navigates the human world with magical assistance; she sustains Zellandine through her pregnancy by feeding her “lait de chievre” or “goat’s milk” (GR *Perceforest* 209). Zellandine’s aunt is the midwife for Zellandine during her gestation and after her birth – two physically vulnerable times for a woman. And in the early-modern imagination, “like fairies, there were only two types of midwives...good ones and bad ones” (Tucker 57). Even the “good” midwives

²⁵ See Erler’s chapter “A Norwich widow and her ‘devout society’” in *Women, Reading, and Piety in Late Medieval England* for a discussion on nunneries.

were regularly suspected of sorcery because of their medical expertise.²⁶ The reader is led to believe that both Zellandine's aunt and Nervin's mother participate in mystic arts at some level, but the author also humanizes their abilities and motivations as medieval females. Because they are liminal women, and not outright sorceresses, the author's representation of them gains more narrative and cultural depth.

There is a temple in the "Troilus and Zellandine" story referred to as the "Temple aux Trois Dieuesses" or the "Temple of the Three Goddesses." It is described as being built by "les dames du pais l'avoient fondé en l'onneur de Lucina, la desse des enffantemens, de la deesse Venus et la Sarra la desse des destinees"/"the women of the city in order to honor Lucina, the goddess of childbirth, the goddess Venus, and Sarra the goddess of destinies" (GR *Perceforest* 70). This temple built by women and for women provides a space for the female "groupings" that Erler referenced. Venus, Lucina, Sarra, Zellandine, Zellandine's mother, and Zellandine's aunt all occupy this setting at some point in the narrative. The "Temple aux Trois Dieuesses" has many functions, but it is primarily a destination for pregnant women to stay during their confinement, and a place to pray for the safe delivery of their children (GR *Perceforest* 69). In medieval Europe, non-Christian shrines and temples "occupied a position of immense importance in the competing ways of invoking supernatural assistance" (Flint 204). The existence of non-Christian shrines in *Perceforest* allegorizes the liminal situation medieval Europe found itself engaged in as the lands continued their conversion into Christian domains. This female-specific temple encourages the reader (male or female) to examine the practical

²⁶ See Holly Tucker's *Pregnant Fictions: Childbirth and the Fairy Tale in Early-Modern France* for a general overview of social and personal attitudes toward birth and birthing in medieval France (2003).

uses of such a space in medieval life, but also the larger spiritual implications of its survival.

Zellandine is portrayed as poised not only between waking and sleep in “Troylus and Zellandine,” but also between human and supernatural. Before her slumber, the text makes clear that Zellandine has “servi tous jours” or “always served” Venus, suggesting that she values the goddess and her position as a supernatural woman (GR *Perceforest* 60). When Zellandine falls asleep spinning a distaff laden with flax, she is said to be sitting “entre les pucelles” or “amongst maidens” (GR *Perceforest* 58). Females who occupied their hands with spinning were, like midwives, under suspicion by members of the clergy and sometimes by laypeople as well. In “occupy[ing] the loom” and other textile devise, many medieval people thought that females “sought to exercise supernatural power” . . . “through naming the unfortunate persons they sought to involve” in their machinations (Flint 226). Participation in weaving, “or in dyeing, or in any kind of textile work,” warranted suspicion from the medieval public.²⁷ To the modern reader, this seems like an unreasonable objection because of the multitude of practical uses for textiles, but in many languages across medieval Europe the term ‘spinning’ referred not only to “the mechanical operation of a spinning wheel, but also to a type of reasoning which is detached from active [everyday] life” (Heuscher 165). Zellandine’s spinning foreshadows the “detachment” of her following slumber, but it also designates her as a woman who exists between the human and nonhuman worlds. Rather than presenting her as the archetypal victim or witch, the author or *Perceforest* grants Zellandine a hybrid space that encourages the development of a multifaceted identity.

²⁷ See Flint’s *The Rise of Magic in Early Medieval Europe* for more on what she refers to as “the magic of the Earth,” which includes lot casting, love potions, and textile work (1991) 204-328.

Thwarted Authenticity & Bodily Violation

Part of this identity development is marred by sexual violation and other characters' refusal to acknowledge the power of the female body. In opposition to Freud's concept of penis envy, Moeslein-Teising contends that generally, "females are aware of the primary sensual consciousness of their own sexual and generative body; their vulva, vagina, breasts, skin, the internal genitals; their primary passive and active sexual power as a potential, a secret, a veiled power – at least as powerful as the magic penis" (xix). The power of the female body, especially in liminal states, is highlighted by the author of "Troylus and Zellandine," but some characters in the narrative abnegate its power, a rejection that leads Sarra and Zellandine to experience moments of identity crisis. Sarra and Zellandine are denied physical and sometimes emotional fulfillment as liminal individuals with supernatural powers, but they also battle the same dangers and obstacles that mortal characters also undergo. Heuscher suggests that fairy tales encourage the process of identification, as characters "regulate the life of their world" by identifying and labelling aspects of their own personalities (Heuscher 32).

Sarra is a perfect example of what occurs when this "process of identification" is derailed by a social misstep. A flashback to Zellandine's birth in "Troylus and Zellandine" provides some insight into why the Sleeping Beauty is cursed to prick her finger in the first place. In this scene, Zellandine's mother and her company of women attendants partake in devotions at the Temple of the Three Goddesses. On the day of Zellandine's birth, the women host a celebratory banquet in Zellandine's honor and Sarra is not given a knife to dine with at the feast (GR *Perceforest* 211). This is a very mundane complaint – not exactly the stuff of celestial debate – but it is cited as the reason

Sarra curses Zellandine to an extended slumber (GR *Perceforest* 69). Sarra interprets the action as a personal affront to her identity as goddess, and because she is a deity and magic is a central component to her identity, she feels that this part of herself is snubbed. A mythological ancestor to Sarra's story, and to ensuing variants of the Sleeping Beauty is "The Judgement of Paris, included in Hyginus' *Fabulae*. The following is the story that results in Paris playing judge for a beauty contest between Venus, Minerva, and Juno:

Iovis cum Thetis Peleo nuberet, ad epulum dicitur omnis deos convocasse excepta Eride, id est Discordia, quae cum postea supervenisset nec admitteretur ad epulum, ab ianua misit in medium malum, dicit, quae esset formosissima, attolleret (*The Latin Library*). [When Jove married Thetis to Peleus, he is said to have invited all the gods to the banquet except Eris, that is, Discord, who when she later arrived was not admitted to the banquet. From the door she threw in the midst an apple; she said the most beautiful should pick it up.] (Trans. Margaret Ehrhart 5)

Already, in the second century, the Judgment myth includes themes that become important to the Sleeping Beauty story, most notably, the poisoned apple, or in Sarra's case, the socially poisonous knife.²⁸ The spurning of a powerful liminal female is repeated in later adaptations of Sleeping Beauty; for example, when the ogress queen in Perrault's version is rebuffed by her husband or when Maleficent (a fairy) is not invited to Aurora's christening ceremony. These social slights are damaging to the individual

²⁸ During his adventures, Troylus does take an apple from a woman in a passing caravan. The apple looks "merveilleuse" or "marvelous" and Troylus realizes that it is covered in signs and scripts that he cannot read (GR *Perceforest* 209-210). The woman tells Troylus to take the apple to his next host and then disappears. After a string of events, Troylus ends up using the apple as a bargaining chip to get out of prison, and although not directly connected to his and Zellandine's courtship, this apple also has social and political viability like it does in myth in folklore.

identity because they deny female validation in their personal relationships with both males and females.

Huot argues that the “female experience[s] sexual terror” throughout *Perceforest*, since much of the plot involves the pursuit or protection of maidens in the forest as they try to escape rogue men who do not honor the chivalric code (“Cultural Conflict” 198). So in “Troylus and Zellandine” the author’s problem is: “how to present the protagonist in a situation that enables him to consummate his desires, on the one hand – but without breaching the ethics of chivalry, on the other? (Barzilai, “While Beauty Sleeps” 62). The author’s solution is to cast Troylus “in a role that *requires* him to ravish Zellandine” to produce a cure for her slumber (Barzilai 64). In a song Venus prophesizes the process Troylus must follow to cure Zellandine:

Puis qu’esilliez par la raiere

Le fruit ou gist la medicine

Garye seroit la meschine (GR *Perceforest* 80)

[When you pluck from the slit

The fruit that holds the cure,

The girl will be healed] (Trans NB *Perceforest* 389).

Venus encourages Zellandine’s sexual violation which problematizes the connections between liminal women in “Troylus and Zellandine.”

Once she awakens, Zellandine’s aunt tells her of all that transpired. After Zellandine falls into a deep sleep, her father hides her away in a tower, but someone infiltrates the tower at night and impregnates her (at this point Zellandine does not know this is Troylus, a knight who previously courted her). Zellandine then births a baby while

fast asleep, and in search for milk, the baby suckles on Zellandine's finger and withdraws the poison. It is this action that causes Zellandine to awake, not Troylus' sexual conquests with her physically paralyzed body (GR *Perceforest* 209-211). Upon hearing this recitation of events, Zellandine begins to weep because "un homme eust eu affaire a son corps"/ "a man had dealings with her body" without her permission (GR *Perceforest* 210).²⁹ When she realizes that Troylus was the violator, she doubly responds with disdain.³⁰ Zellandine laments that a man physically violated her, but she is expected to accept the emotional pain of the attack because the attacker was once her suitor. Zellandine's story begins as a hopeful one, bolstered by the promise of courtship, but it turns into a "tragic one of violence in which the girl is blamed for her own violation."³¹ Tucker reminds us that "the genre of [fairy tales] has long represented [the] reproductive realities" of infertility, maternal and infant mortality, and rape (Tucker 8). In medieval France, however, rape was often reframed as chivalric through an elaborate backstory, and oftentimes Old French authors of romance did not call it "rape" (Gravdal 3).

According to Gravdal:

In Old French there is no word that corresponds to the modern French *viol* to designate rape...The Old French language favors periphrasis, metaphor, and slippery lexematic exchanges, as opposed to a clear and unambiguous signifier of sexual assault. (Gravdal 2)

²⁹ At first, Zellandine's father and aunt think Mars impregnated Zellandine because when they heard a ruckus in the tower and went to go check on her, a bird, carrying a man, flew out of the window. They assume it was divine intervention. The man is really Troylus and the bird is Zephyrus, who Venus had employed to assist Troylus in his quest to find Zellandine.

³⁰ (GR *Perceforest* 210; 235).

³¹ Zipes characterizes "Little Red Riding Hood" as such in *Trials and Tribulations*, but the description is equally fitting here.

The author of “Troylus and Zellandine” participates in this “slippery lexematic exchange” when he refers to Zellandine’s rape as the “pluck[ing]” the “slit” (GR *Perceforest* 85). By using this euphemism, the author erases some of the barbarism of the act. Zellandine’s hybrid body is exploited for its sexual resources. This exploitation also functions as a means for Troylus to solidify his knighthood through sexual conquest, disguised as courtly love.

Complex Female Relationships

The “motif of intra-female hostilities” permeates the relationships between liminal females in Sleeping Beauty adaptations (Barzilai, “While Beauty Sleeps” 65). Venus, specifically, is at the hub of most female relational disputes in “Troylus and Zellandine.” A unified sisterhood void of flaws does not exist in *Perceforest*. Female-female relationships are anything but simplistic in this text, as all the characters try to advance their own goals and desires while alleviating their personal and social anxieties. Conflicting desires then result in clashing identities. For example, after Sarra notices the missing knife and curses Zellandine, Venus questions Sarra’s ill-tempered response (GR *Perceforest* 211). Venus then reassures Zellandine’s mother and aunt that, “par mon art”/“by her art,” Zellandine will be safe and acquire some kind of matchmaking advancement because of her slumber (GR *Perceforest* 212). In telling Zellandine’s family this, Venus opposes Sarra’s individual wishes, indicating a shift in the power dynamic between the two goddesses.

However, more perplexing than the relationship of Sarra-Venus is the relationship between Venus-Zellandine, the most complex in the “Troylus and Zellandine” story. Venus shames Troylus into raping Zellandine, an indiscretion that is never fully resolved

in the text. Troylus intrudes Zellandine's tower to "save her," but when he has second thoughts about kissing and lying with the "tout nue"/"entirely nude" princess, the goddess Venus urges him into action (GR *Perceforest* 87). To spur Troylus onward, Venus says to him:

Tu es bien lache, chevalier, veu que tu es seul au plus pres d'une tant belle pucelle que tu aimes sus toutes autres, quant tu ne couches acecq elle.

[Your bravery is loose, knight, seeing that you are alone with this beautiful maiden, whom you love above all others, and yet you don't lie with her!].

(Trans Nigel Bryant 89)

I have two possible hypotheses about why Venus would participate in this inflammatory behavior. She may genuinely believe that she is working in Zellandine's best interest. Since Venus promised Zellandine's mother that she would secure an advantageous marriage for Zellandine, in reparation for Sarra's curse, it could follow that Troylus is Venus' fulfillment of this promise. It is also possible that Venus harbors some kind of personal jealousy or animosity toward Zellandine. The adolescent girl or woman's fear of the marriage bed is a motif that endures throughout the Sleeping Beauty tales, and as the goddess of love, Venus should theoretically ease this fear for Zellandine. Here, instead of allaying the physical and emotional discomforts that accompany losing one's "claim to maidenhood," Venus encourages the violent physical intrusion of Zellandine's unconscious body (NB *Perceforest* 392).

The rape of Zellandine and the social spurning of Sarra are both attempts to temper the liminal female body. The female body is still depicted as threatening, whether it exists in fiction, landowning populations, or groups of readers. For the male-dominated

society of medieval Europe, Zellandine's body is bound in a fetishized sleep-state and the deistic qualities of Sarra's body are under-acknowledged. Sarra and Zellandine do not fit into the archetypes of good or bad, they merely reflect realities of medieval culture.

III. “THE SLEEPING BEAUTY IN THE WOOD,”

FIVE OLD FRIENDS AND A YOUNG PRINCE

“She has become the mistress of a deliciously domestic magic.”

(Angela Carter, Notes-MS 82)

The first liminal female introduced in Anne Isabella Thackeray Ritchie’s “The Sleeping Beauty in the Wood” is an anonymous benefactor, who gives the narrator, Miss Williamson, a volume of collected fairy tales. As Miss Williamson describes it:

A kind enchantress one day put into my hand a mystic volume prettily lettered and bound in green, saying, ‘I am so fond of this book. It has all the dear old fairy tales in it; one never tires of them. Do take it.’ (*Five Old Friends and a Young Prince* 3)

These are the opening sentiments of the chapter “The Sleeping Beauty in the Wood,” which is a part of Ritchie’s larger work, *Five Old Friends and a Young Prince* (1868), a series of fairy tales, revised, and accompanied by an original tale of Ritchie’s own creation.³² It is this “kind enchantress” and female giver of knowledge who frames the entirety of Miss Williamson’s narration and the story of Cecilia Lulworth’s (the Sleeping Beauty). As the first chapter in *Five Old Friends and a Young Prince*, “The Sleeping Beauty in the Wood” establishes the merit of the fairy tale genre through Miss Williamson’s conversation with her female “companion” who is only referred to as “H.” (*Five Old Friends* 2). Miss Williamson asks, “What [is] it that made these stories so fresh and so vivid? Why did they not fall to pieces, vanish, explode, disappear, like so many of

³² According to publication records and confirmed by researcher Shuli Barzilai: “Between 1866 and 1874 Anne Thackeray Ritchie (1837-1919) published nine revisions of well-known fairy tales. The first four stories (“Sleeping Beauty in the Woods,” “Cinderella,” “Beauty and the Beast,” and “Little Red Riding Hood”) and the novella *Jack the Giant-Killer* appeared over a two-year period in the *Cornhill Magazine* and were collected in *Five Old Friends and a Young Prince* (1868)” (“The Infernal Desire” 95).

their contemporaries and descendants?” (*Five Old Friends* 3). Ritchie asks a similar question in her personal comments written in the margins of the original manuscript. Upon examining the manuscript of “The Sleeping Beauty in the Wood” at the Senate House Library in London, I discovered that Ritchie’s attitude toward fairy tales was very similar to that of her female narrator, Miss Williamson. On the back of a page (MS 7), Ritchie scribbled the question, “Why do some books live on from generation to generation?” as if trying to work out this quandary for herself as she wrote her own *Sleeping Beauty* adaptation. This level of self-reflexivity is mirrored throughout “The Sleeping Beauty in the Wood” as Ritchie considers the power of the liminal female body, her own fears and anxieties as a female writer, and the burgeoning female readership of Victorian England.

Although “The Sleeping Beauty in the Wood” ends in a marriage – thus mirroring the Victorian’s valuation of the institution – “it is significant that [the] narrator [Miss Williamson] should be an old single woman” (Auerbach 14). In general, Victorian society “rewarded women for adhering to stereotyped roles,” and once they conformed outwardly through their appearance, attendance at social gatherings, or selection of a spouse, “an age still free of psychoanalytic suspicion exempted their emotions from close inspection” (Auerbach 1). Because Miss Williamson is in her senectitude, she is exempt from the social expectation of marriage, which allows her the freedom to define her identity apart from a man. The Victorian fiction genre offered a fresh space for such emotional exploration, which enlisted a wave of middle class readers. Alongside these readers blossomed a new field of female writers, several of whom “would have been denied a literary career” had it not been for the demand by a female readership for

sensation fiction such as *Jane Eyre* (Auerbach 4). The female's participation in this new genre can be observed by the number of "women" activities on "correspondence pages" in magazines that reviewed literary works, such as *The Saturday Review* (Anderson 65).³³ Miss Williams even discusses *The Saturday Review* early in "The Sleeping Beauty in the Wood." She mentions to H. a "very interesting article in the *Saturday Review*" that questioned why some stories "pass out of date" while fairy tales remain timeless (*Five Old Friends* 5). Ritchie's is aware of the improved literacy amongst Victorian females and she has her narrator in "The Sleeping Beauty in the Wood" nod to this improved social condition

As a female novelist in the 19th century, Ritchie could publish works of fiction (often anonymously), but still lived in a society that "established distinctly different gender roles" and believed that a woman's place was at the "hearth of the home."³⁴ Even though change was happening across genres, it was still socially dangerous for a female author to produce fantasy fiction, in which case a woman would have to defend not only her gender, but also her choice in genre. The safest literary route for Ritchie to adhere to would have been to create a direct replica of a male-distributed fairy tale (like Perrault's), but she consciously abstained from adapting *Sleeping Beauty* in this way. Ritchie rewrote the tale, gave *Sleeping Beauty* a name, and individualized the female's experiences. And though "The Sleeping Beauty in the Wood" adopts elements from Perrault's "La belle au

³³ For a partial reprint and commentary on *The Saturday Review* see Merle Mowbray Bevington's *Saturday Review, 1855-1868* (1996).

³⁴ For more on Victorian constructions of womanhood and how it translated into postmodern writings see Lesley Delaney's "Little Women, Good Wives: Victorian Constructions of Womanhood in the *Girl's Own Annual 1927*" (2003).

bois dormant,” some of the story is told with barely concealed, biting irony.³⁵ Comparing Perrault’s and Ritchie’s descriptions of the Sleeping Beauty’s clothing provides one such example. Once Perrault’s Sleeping Beauty wakes from her slumber, the prince,

Le Prince aida à la Princesse à se lever ; elle était tout habillée et fort magnifiquement ; mais il se garda bien de lui dire qu'elle était habillée comme ma mère grand, et qu'elle avait un collet monté, elle n'en était pas moins belle. (Perrault) [assist[s] the princess in rising; she [i]s fully dressed and most magnificently, but he t[akes] care not to tell her that she [is attired like his grandmother, who also wore stand-up collars.] (Trans. Zipes, *The Great Fairy* 693)

Perrault’s princess is ignorant of the more modern fashions. Characterizations such as this suggest the prince’s (and Perrault’s) preoccupation with the female body and its presentation and adornment. Contrastingly, Ritchie’s Sleeping Beauty is extremely self-aware and concerned with the presentation of her own body:

On the bed, Cecilia’s dinner costume was laying – a sickly green dress, trimmed with black – and a white flower for her hair. On the toilet-table an old-fashioned jasper serpent-necklace and a set of amethysts were displayed for her to choose from...the girl was quite content, and she would go down gravely to dinner, smoothing out her hideous toggerly. (*Five Old Friends* 13-14)

³⁵ A direct reference to Perrault is made by Miss Williamson at the beginning of the story when she says, “even the seven-leagued boots do not appear to be the worse for wear” (4) referring to “des bottes de sept lieues” or “the seven-league boots” the good fairy uses in Perrault’s adaptation.

While Cecilia does not particularly care about emulating the correct fashions, she does call her attire “hideous,” but she also does not try to alter the “costume” to improve its social acceptability. Additionally, the word “costume” suggests that Cecilia is playing some kind of role as a female instead of actually participating in the excitement that frequently surrounded the Victorian female’s attire of tight corsetry and dining gowns.³⁶ Instead of merely extending Perrault’s Sleeping Beauty storyline, Ritchie marks her story as one that is filled with “authoritative women” who possess some level of bodily autonomy (Auerbach 6).

As in *Perceforest*’s “Troilus and Zellandine,” Ritchie’s female characters have specific names and a definitive historical time period they inhabit; this supposedly small detail contributes to the development of the female’s identity in relation to (or perhaps in spite of) Victorian social norms. The “kind enchantress” does not make another appearance in “The Sleeping Beauty in the Wood” but the female figure is omnipresent throughout the story. Six of the eight central characters are female, and the concern of the narrative revolves around the socialization and isolation of one female’s—Cecilia— as a child and adolescent.³⁷ Other than the author herself, the women involved in the tale include the narrator (Miss Williamson), H. (the narrator’s companion), Cecilia Lulworth (the protagonist/Sleeping Beauty), Maria Bowley (Cecilia’s governess), Mrs. Lulworth (Cecilia’s mother), and Mrs. Dormer (Cecilia’s great aunt), none of whom is overtly supernatural in “The Sleeping Beauty in the Wood.” This realism is in direct contrast to the exultation of the mystic and Roman goddesses included in *Perceforest*; just as magic

³⁶ See Mary W. Blanchard’s “Boundaries and the Victorian Body: Aesthetic Fashion in Gilded Age America” for a more nuanced look at the artifacts of Victorian clothing.

was the vogue in medieval romances (with characters like Merlin), realism was particularly popular in Victorian England. However, as far as the liminal female is concerned, it is likely that she is physically limited in the story because of the realist literary aesthetic that gained traction in Victorian England.

Ritchie domesticizes her fictions in order to more widely appeal to Victorian sensibilities, but also to camouflage her feminist inclinations in the safety of a generally formulaic genre like the fairy tale. Cecilia is sequestered in a metaphorical sleep in “The Sleeping Beauty in the Wood.” Her home, Lulworth Hall is “bounded by limestone walls” and described as a kind of succubus of energy (*Five Old Friends* 6-10). Lulworth is also a symbol of the sadness, silence, and solidarity Cecilia feels at being held captive by her mother and great aunt’s requests. Elisabeth Jay suggests that when Ritchie,

...refram[es] the dichotomies of the traditional plot so that danger lurks in the loved and familiar rather than in the alien, in the titled Englishman rather than the French Pasteur, [she finds] a way of embodying the moral and emotional conflicts of her childhood. (Jay 209)

The familiar domain of the Victorian home is perverted into a “vault, [a] catacomb, [an] ugly old place!” devoid of everyday comforts or activities. The house embodies the cultural desire for – and anxiety because of – domesticity during the Victorian era. But the house is not presented as explicitly haunted. Victorian female writers were still expected to “adhere to and propagate the realism of everyday,” and were “unwilling to be stereotyped as fantasists, eager to be valued for their social realism” (Auerbach 12). Many male and female authors did include supernatural elements in their narratives, but inclusion was often accomplished in a parodic or incredible way. An example of this is

Charles Dickens' *A Christmas Carol*, where ghosts are primary characters in the storyline, but Scrooge refuses to believe in them, even to the detriment of his well-being. Romantic figures like the ghost stayed with the Victorians, but the realistic was usually infused with the supernatural, not overcome by it.³⁸ This is why the liminal female figures in Ritchie's "The Sleeping Beauty in the Wood" are subdued in relation to *Perceforest* and even Perrault's variant. The emphasis on realism makes Cecilia's female experience in "The Sleeping Beauty in the Wood" accessible to a broader audience; not as an archetypal, magical ideal, but as a specific, individual female working out the same anxieties as Victorian society. Ritchie directly connects the reader (Victorian and modern) to Cecilia by interlocking her with a web of powerful females, some who verge on otherworldly, but who all normalize the transmission of the female experience.

Web of Female Power

Cecilia is surrounded by a complicated assemblage of female characters who, together, help inform and shape her identity. Cecilia Lulworth, her mother Mrs. Lulworth, her great aunt Mrs. Dormer, and her governess' Maria Bowley are the primary female characters in the narrative. Cecilia and Mrs. Dormer have the strongest connection with the supernatural. Miss Williamson and Mrs. Dormer are "invested with powers traditionally assigned to fairy godmothers" but the young women, like Cecilia, "are credited with an ingenuity and resilience that restores some of the power they possessed in a matriarchal culture" (Auerbach 14). Cecilia is "bewildered and not in the least understanding" of social customs, and is also the most frank female character when it

³⁸ One of the great examples of a Romantic ghost/lamia/vampire is Samuel Taylor Coleridge's female character Christabel in his purposefully (or unintentionally) unfinished poem "Christabel" which first appeared in the *Lyrical Ballads* alongside William Wordsworth's poetry.

comes to the characterization of her body. Ritchie's unapologetic (but perhaps at times, naïve) authorial career mirrors Cecilia's unashamed personality.

Ritchie was one of the most self-reflective but equally steadfast female writers of the Victorian era. She asked poignant questions about the role of the female author in her nonfiction essay, "Heroines and their Grandmothers," and was unafraid of topics about gender that did not gain particular traction in the general populace. Critics argue that Ritchie's insightful rhetorical personality is partially due to her parentage. Her father was well-known cosmopolitan writer William Makepeace Thackeray, and Ritchie frequently responded to her father's work in her fiction.³⁹ It could also be argued that Ritchie's experienced literary remarks are a direct result of her intimate exchanges with female authors. As the eldest daughter of a prominent English writer, Ritchie was well educated and furthermore had opportunities to utilize this upbringing amongst elite female writers of the day, an unusual opportunity for most Victorian women. According to scholar Elisabeth Jay, "taking tea in [places such as] Elizabeth Barrett Browning's salon gave Anny [Thackeray Ritchie] access to the 'tea-parties' which the female authors, so despised by her father, had managed to parlay into a saleable community" (Jay 199). William Thackeray's disillusioned response to this circle of female storytellers, communing to share in a culture of femaleness, echoes the medieval patriarchy's disdain for "groupings" of women who were seen as more threatening in each other's company. According to the fairy tale scholar Maria Warner, for centuries men have discounted

³⁹ For more on the relationship between Thackeray-Ritchie's works and her father see Elisabeth Jay's "In Her Father's Steps She Trod" (2006) and Katherine Malone's "Anne Thackeray Ritchie's Links with the Past: Nostalgic for Progress" (2011). It is also worthwhile to note that William Makepeace Thackeray wrote a satirical version of Sleeping Beauty in 1854, called "The Rose and the Ring." It would appear that W.M. Thackeray's and Thackeray-Ritchie's motivations and approach to fairy tales varied greatly.

these communities through “the pejorative image of gossip,” that is, until the “archetypal crone by the hearth [emerges] as a mouthpiece of homespun wisdom” (Warner XXIV). But even in this explanation, the wisdom is still “homespun,” which suggests a rudimentary logic excluded from the philosophical sophistication valued by and associated with Victorian men.⁴⁰

In late-nineteenth century culture, during Thackeray-Ritchie’s writing career, female sensation fiction was seen as “popular,” and made for the middle class man or woman (even though it was enjoyed by people from varied socio-economic backgrounds). The supposed inability of females to read or write “critically, or indeed to maintain a distinction between fiction and reality, reinforced the notion that they should be kept safe and sound in the home, protected from the consequences of their own irresponsible imaginations” (Carens 249). Men’s writing was generally seen as educated and elevated beyond that of female writing. This assumption is problematic when considering the audience of Ritchie’s fairy tales, because these types of stories were generally meant for both sexes, but Ritchie’s codification of the liminal female’s experience suggests that she was rewriting the tale with a female readership in mind. One example of this in “The Sleeping Beauty in the Wood” is Mr. Dormer. Traditionally, he would be the ideal example of Victorian bourgeois masculinity because when mentioned in the story, he is almost always pictured as reading (*Five Old Friends* 10). Yet the only physical description Thackeray-Ritchie provides of Mr. Dormer is as him being, “a little chip of a man” (*Five Old Friends* 10). On one hand, descriptions of Mr. Dormer as particularly studious solidify the patriarchal system of learning that was conventionally

⁴⁰ See Laura Snyder’s *Reforming Philosophy: A Victorian Debate on Science and Society* for more on men and philosophy in Victorian society.

for males and by males, but on the other hand, Ritchie undercuts Mr. Dormer's importance by diminishing him to only a fraction of a person. Mr. Dormer also has no agency in the narrative; it is his wife, Mrs. Dormer, whose actions move along the plotline. Ritchie creates a space for agentic female characters to fill the gap of the learned male's deficiencies, revaluing the female for her intellect, not only her body.

In his inaction, Mr. Dormer serves as a foil to Mrs. Dormer, a female with abundant narrative agency. Mrs. Dormer is Cecilia's great aunt and, in the context of Victorian England, a radical female; she is reclusive in her behavior, does not bend to the whims of social callers, and is combative when challenged on her decisions. Mrs. Dormer single-handedly orchestrates "Young Frank Lulworth's" visit to Lulworth Hall without the approval of her husband, and this operation eventually results in the courtship between Cecilia and Frank. As Ritchie suggests, the reader is meant to associate Mrs. Dormer's adult life with a lengthy period of social sleep. Her prolonged social inactivity is emphasized by her surname, "dormir" meaning "to sleep" in French. According to the narrator, Miss Williamson:

the last twenty years of [Mrs. Dormer's life] had been like a long sleep, with the dream of what happened when she was alive and in the world continually passing before her. (*Five Old Friends* 14).

Although in a social slumber, Mrs. Dormer draws an almost alchemical power from her social disregard. In a description of Mrs. Dormer's everyday routine, Miss Williamson notes that,

All day long [Mrs. Dormer] stay[s] up in her room, dozing and trying remedies, and occasionally looking over journals and letters until it [is] time to come downstairs [for dinner]. (*Five Old Friends* 14)

By restricting her social interactions, Mrs. Dormer is allowed to explore the otherworldly elements of the female disposition. The reader is never told what kind of remedies Mrs. Dormer is creating or for what (likewise with Nervin's mother), but she is depicted as "other" in social terms, which provides her with a distinct personality fueled by her female relationships, seen and unseen. Mrs. Dormer's aloofness is a narrative nod to Perrault, who also depicts a secluded liminal woman in the form of a fairy:

Mais comme chacun prenait sa place à table, on vit entrer une vieille Fée qu'on n'avait point priée parce qu'il y avait plus de cinquante ans qu'elle n'était sortie d'une Tour et qu'on la croyait morte, ou enchantée. (Perrault) [But as they were all about to sit down at the table, an old fairy could be seen entering the palace. She had not been invited because she had not left the tower in which she resided for more than fifty years, and the royal couple had supposed that she was either dead or enchanted.] (Trans. Zipes, *The Great Fairy* 689)

In Perrault's version, the older fairy is the one who curses Aurora. Mrs. Dormer does not wish to curse Cecilia (in her eyes), but only find her an advantageous match in Frank Lulworth. What is more, Ritchie confirms the importance of liminal female relationships – like Mrs. Dormer's and Cecilia's – in the original manuscript of "The Sleeping Beauty in the Wood." At the end of the story, the narrator says, "Someday I may tell you more about the fairies and chanting princesses of my acquaintance," but never elaborates on

her familiarity with these types of supernatural and liminal females (MS 28). Ritchie makes no mention of princes or wizards in this remark, suggesting that Miss Williamson is speaking directly to a female audience that may wish to encounter more “fairies” and “princesses” in future fictions.

Thwarted Authenticity & Bodily Violation

Anxiety over female sexuality endures from the *Perceforest* variant into “The Sleeping Beauty in the Wood” adaptation by Ritchie. In one comical scene, over dinner, Cecilia and her guardians discuss her advancing age – which nobody seems to have noticed before – assumedly because of the apathy Lulworth Hall causes for all of its inhabitants. The conversation follows:

‘How old are you, child? she said; ‘are you seventeen or eighteen?’

‘Eighteen! I am five-and-twenty,’ said Cecilia, staring.

‘Good gracious! Is it possible?’ said her father, surprised.

‘Cecilia is a woman now,’ said her mother.

‘Five-and-twenty,’ said the old lady, quite crossly. ‘I had no idea time when so fast. She ought to have been married long ago; that is, if she means to marry at all.’ (*Five Old Friends* 16)

For their lack of attention to this matter earlier, Cecilia’s age causes quite a bit of alarm from her mother, father, and great aunt. As Lisa Niles points out in her article about *Armada* (1864-66), a character in his series, Lydia, is described as being “the ripe old age of thirty-five,” and then chastised for not yet marrying by that age (Niles 66). This conversation at the dinner table mirrors the conversations that occurred at the dinner tables all across England (and still occur today). Discussions of marriageability must

transpire because as Cecilia advances in age, she also advances in sexual awareness. She was not middle-aged by Victorian standards, but at twenty-five Cecilia has matured into her woman's body, which carries with it a woman's desires. Carens suggests that sensation fiction specifically "subjected the domestic sphere to the subversive threat of imperfectly controlled female desire" (Carens 239). Upon first meeting Cecilia, Frank Lulworth "embraces" her with a kiss, and as a result Cecilia becomes "bewildered, discomposed, [and] forgetful of [the] hours" (*Five Young Friends* 26). Cecilia's sexuality goes unchecked and is poised to release chaos on Lulworth Hall's social stability.

This liminal sexual space individualizes Cecilia's experience because she must now overcome barriers that prevent the Sleeping Beauty from living as her authentic self. According to Kernis & Goldman, the term "authenticity" "relates to diverse aspects of healthy psychological and interpersonal functioning" – two opportunities of which Cecilia is deliberately denied (Kernis & Goldman 283). This is common in the Sleeping Beauty tradition; a docile girl on the verge of womanhood is denied the experience of growth and adolescence because she is bewitched into a deep sleep. But because the isolation in "The Sleeping Beauty in the Wood" is metaphorical it warrants a psychoanalytic reading. Miss Williamson describes Cecilia's life as one of loneliness: "She had neither friends nor lovers. She was not happy nor unhappy. She could read, but she never cared to open a book" (*Five Old Friends* 11). Cecilia is listless because she is socially isolated and denied any interpersonal relationships beyond those imposed on her by her family in Lulworth Hall. Scholar Talairach-Vielmas reminds us,

Victorian rewritings of fairy tales often bring to the fore images of the body curbed, supervised regulated – using the fairy tale's widespread

emphasis on the body (from metamorphosis to corporeal punishment) to convey new meanings regarding the construction of gender identity.

Indeed, the rewriting of fairy tales was frequently a means for Victorian writers to tackle the evolution of the construction of the Western bourgeois body, surveyed and controlled. (*Fairy Tales* 261)

The “curbing” of Cecilia’s body is not a fleeting occurrence but a tradition in the Sleeping Beauty narrative.⁴¹ The characters supervise Cecilia’s body the most are Mrs. Lulworth, her mother, and her mother’s companion, Maria Bowley. The narrator, Miss Williamson makes the following comment on the hypervigilance of these watchful women:

A great many people think there is nothing in the world so good for children as scoldings, whippings, dark cupboards, and dry bread and water, upon which they expect them to grow up into tall, fat, cheerful, amiable men and women. . . Mrs. Lulworth and Maria Bowley her companion, Cecilia’s late governess, were quite of this opinion. (*Five Old Friends* 8)

If complete authenticity is honoring one’s emotional needs and desires, Cecilia is utterly thwarted, which has an adverse effect on her physical and emotional growth. Miss Williamson observes that Cecilia “was rather too stout for her age; she had not much expression in her face. And no wonder. There was not much to be expressive about in her poor little stunted life” (*Five Old Friends* 12). Thackeray-Ritchie creates genuine empathy in the reader for Cecilia. This depiction contrasts with the archetypal Sleeping Beauty

⁴¹ See section in Chapter One discussing the rape of Zellandine.

characters presented in stories like the Grimms' "Dornröschen," where the Sleeping Beauty is never given a specific name or personality. In "Dornröschen," even the description of the Sleeping Beauty's downfall verges on clinical:

In dem Augenblick aber, wo sie den Stich empfand, fiel sie auf das Bett nieder, das da stand, und lag in einem tiefen Schlaf. (Grimms) [The moment she felt the prick, she fell down on the bed that was standing there, and she was overcome by a deep sleep.] (Trans. Zipes, *The Great Fairy* 697)

There is not much space in which to establish a reader's empathy in this version of the tale. The events are described in a linear and an impersonal fashion – prick-fall-sleep – but the reader does not understand how the Sleeping Beauty feels about this process, a distinct contrast to the reader's access to such information in "The Sleeping Beauty and the Wood."

The awakening of the Grimms' princess as compared to Cecilia's awakening provides another illustration of how distinctively different the two tales are when the princess must use her body to react to an outside force. When the Grimms' protagonist is kissed by the anonymous prince, she wakes up and "[sieht] ihn ganz freundlich an" ("look[s] at him fondly") (Trans. Zipes, *The Great Fairy* 698); their princess remains a young girl who, under intense social pressure, remains compliant. In contrast, Ritchie's "princess" Cecilia is outraged at the unsolicited kiss she receives from Frank Lulworth. Once Frank Lulworth kisses Cecilia as a greeting, Cecilia sobs and "burst[s] into tears," even though she knows this behavior is socially unacceptable (*Five Old Friends* 24).⁴²

⁴² "Such a thin never happened in all my life before," said Cecilia. 'I know it is wrong to cry, but really – really –'" (*Five Old Friends* 25)

Rather than accepting Frank's advances quietly, her behavior is emotionally antagonistic, suggesting an even deeper internal rebellion. This is a departure from the traditional "prince-kisses-princess, princess-awakens, princess-is-thankful" formula. Ritchie provides the reader with a fully realized character in Cecilia, one that is unpredictable, and therefore, more human.

Perhaps Thackeray-Ritchie's inspiration for Cecilia stems from her own complicated identity as a writer. The order in which the scholar Katherine Malone introduces Ritchie is as "the eldest daughter of William Makepeace Thackeray" first, and secondly as "a writer of fiction"; Ritchie's position as a writer's *daughter* is listed before her position as a writer *herself* (Malone 1). In her non-fiction essay "Heroines and their Grandmothers," Ritchie states that women's novels offer an "analysis of emotion instead of analysis of character, the history of feeling instead of the history of events" (MS 5). An argument could be made that Cecilia and Mrs. Dormer are meant to represent how the emotion functions in relation to the body of a liminal female, between girl/woman, crone/enchantress, and daughter/writer. This radicalizes the individual experience of the Sleeping Beauty protagonist and her company of females, and in the process, challenges the genre of fairy tale because it does not fulfill the stereotypical binary characterization of fairy tale females as either helpless or evil.

Complex Female Relationships

"The Sleeping Beauty in the Wood" disrupts the traditional fairy tale in multiple ways, but Ritchie's navigation of female relationships is intricate and provides the reader with a more complex understanding of the relationships between daughters, mothers,

governesses, and older benefactresses in Victorian England.⁴³ Females were generally understood to maneuver the trials of the domestic sisterhood together, sharing in their letters and conversations the ins-and-outs of running a Victorian household. Auerbach argues that “Miss Williamson lives with the widow ‘H.’ and with her friend’s grandchildren, in a placid community of women that seems to be patterned after Gaskell’s *Cranford*” (Auerbach 13). However, instead of depicting an unrealistic machine of females working together under no fewer than two united causes – “Frugality and Economy” – Ritchie provides examples of female relationships that are common in everyday life (Branca 13). Interlaced and sometimes combative, the interactions among Cecilia and her mother and great aunt are paramount to the narrative, and although Mrs. Lulworth and Mrs. Dormer are not particularly likable characters, they are never merely villainized.

In contrast, in “*La belle au bois dormant*,” Perrault has a group of fairy-women work together to protect the princess from the vindictive whims of one older and villainous fairy (the same one who is a social recluse). Ritchie’s retelling examines Perrault’s story and humanizes the “evil” females by showing that their wrongdoings are not because of a fault of their own, but merely a pattern of abusive behavior. The narrator suggests,

Mrs. Lulworth had grown up stupid, suspicious, narrow-minded, soured, and overbearing, and had married for an establishment, and Miss Bowley, her governess’s daughter, had turned out nervous, undecided, melancholy, and anxious, and had never married at all, yet they determined to bring up

⁴³ For studies on the impact of the female relationships in the Victorian home, see Patricia Branca’s *Silent Sisterhood: Middle-class Women in the Victorian Home* (2013).

Cecilia as they themselves had been brought up, and sincerely thought they could not do better. (*Five Old Friends* 9)

Ritchie removes the blame of being a bad mother from Mrs. Lulworth by informing the reader that she sincerely thinks she is acting in a way that is expected of her. This best-interest-at-heart argument resembles that of Venus' in *Perceforest*. Both Venus and Mrs. Lulworth try to justify their cruel behavior under the guise that they are only acting in the Sleeping Beauty's best interest.

But the "mother knows best" romanticism quickly disappears as Cecilia experiences one of her first, and last, socially stirring experiences in Lulworth Hall. Cecilia speaks to Frank Lulworth plainly about him catching her off-guard with a kiss, and her mother and aunt blurt out, "Cecilia," "both at once, in different tones of warning," but Cecilia ignores their pleas because she is "awake now" and able to rationally defend her actions (*Five Old Friends* 27). Talairach-Vielmas argues that:

Ritchie's writing thus disrupts expectations: her heroine's spontaneous behaviour wins her the prince," "it reshuffle[s] roles, bestowing the part of villain on the grandmother," thus overturning the tale's socializing discourse. (*Fairy Tales* 268)

Although I agree with the claim that Ritchie's writing "overturn[s] the tale's socializing discourse," I do not think Mrs. Dormer is villainized, since she is not punished. In standard fairy tale fiction, if characters are evil enough to be villainized, they must suffer some type of punishment at the end of the story. In Ritchie's ending, the opposite happens; Mrs. Dormer actually emerges from her reclusive lifestyle once a year to visit Cecilia and Frank in a "magnificent yellow chariot" (*Five Old Friends* 28). By not

overtly demonizing any of the female characters in “The Sleeping Beauty in the Wood,”
Richie humanizes the Victorian female’s experience for both male and female readers,
thus preventing the Sleeping Beauty from perpetuating another gender stereotype.

IV. MALEFICENT

“The [goddess’] journey is a path of cleverness and intuition, buoyed by water and earth. It is a path of circular logic, of kindness of creativity so forceful that the world shapes itself to a wish. It is a path of birth and patience, or guardianship, but never passivity.”

(Valerie Frankel 10)

In the film *Maleficent* (2014), the traditionally heroic characters (i.e. princes and kings) are vilified and the evildoer that Disney constructed in the Clyde Geronimi’s 1959 animated film, *Sleeping Beauty*, is vindicated and valorized. In this *Sleeping Beauty*, Maleficent is an archetypal, evil enchantress, emblemizing characters like Morgan le Fay and Mélusine to act maliciously toward any characters that offend or provoke her. In *Maleficent*, however, Disney explains (if not wholly reverses) Maleficent’s vilification. The film’s eponymous hero and lead female character’s 21st century incarnation has a complex backstory and a liminal identity between fairy and human. According to Boyle & Mrozowski, America’s political, martial, and ecological liminality in the twentieth and twenty-first centuries has translated into the “language of American film” (xxiii); their concept of “Bust Culture” is utilized “to refer to post-[financial]crash mass cultural artifacts,” like films, which are “inflected by diminishment, influenced by scarcity, and infused with anxiety” (xi). Maleficent’s hybrid body is where the trauma of imperial violence and the “infusion of anxiety” caused by ecological destruction come to the fore.

In *Maleficent*, the liminal females have intense emotional and physical relationships with the Moors – a lushly vegetated highland which functions as a secluded kingdom ruled by feminine power. The Moors house enchanted lakes, magical creatures of all sizes, and a colony of tree-people. Although most of these beings’ genders are

indeterminate, they inhabit a maternal Eden ruled by the fairy people. When the Moors are in danger of attack from King Henry's (and later, King Stefan's) neighboring kingdom, Maleficent protects them. One such example of this is when Maleficent employs her magical powers as martial defense against King Stefan (Henry's successor); she constructs a towering wall of briars and thorns to protect the Moors from ground assaults. Maleficent is a protective, gynic extension of the natural world – or an “ecomaternalist.” Stoddart & Tindall argue that employing ecomaternalism “runs the risk of essentializing all women and all of nature as connected to one another” (344). In the case of Maleficent, the connection between woman and nature is generally seen as positive, since it is the source of much of her supernatural power. Hatfield & Dionne counter argue that,

Maleficent is a particular case that [positively reifies] the ecomaternalist. Maleficent can be seen as a *Mother Nature* figure because she not only cares for the habitat around her, but also controls the way in which the environment of the Moors functions to keep colonist invaders at bay. (Hatfield & Dionne 91)

Hatfield & Dionne's primary concern seems to be the balance of power and control, but to see Maleficent “as a *Mother Nature* figure” and not “*like a Mother Nature* figure” removes some of her personal bodily autonomy and ascribes her power to an archetypal ideal. Maleficent is the “Protector of the Moors,” which is a specific, individualized title; she is meant to protect one ecosystem in its encounters with specified threats.

The film *Maleficent* symbolically tries to reverse some of the ecological damage America has done to the planet in the last few centuries through greenhouse gas

emissions and the escalation of global warming. The year before *Maleficent*'s release, the *Intergovernmental Panel on Climate Change (IPCC)* released a comprehensive report outlining the ecological crisis of Earth; they deduced that “each of the last three decades ha[d] been successively warmer at the Earth’s surface than any preceding decade since 1850” (2013). During *Maleficent*'s production, politicians in America and abroad had begun acknowledging global warming as a definite threat to future well-being, and a central human issue. In response to other ecological disasters – such as the Deepwater Horizon oil spill in 2010, where an oil rig exploded and leaked oil into the ocean for more than three months – *Maleficent* participates in a ripening ecological discussion. Disney’s studio released *Maleficent* (2014) amidst heated ecological discourse, something they had partially participated in before with films like *The Little Mermaid* (1989), *Lion King* (1994), and *Tarzan* (1999). Although Disney has a “long history of reifying capitalistic-centric value systems,” Disney (like all companies) “does cultural work because they are a product of an influential American culture” (Hatfield and Dionne 94). Disney’s films that center on ecological preservation are, despite their profit-based inception, a reflection of American society and its reservations and concerns about environmental preservation.

In contrast to *Maleficent Protector of the Moors*, is King Henry constructs a labyrinth of iron briars inside his castle as a defense measure against *Maleficent*. To build these briars, Stefan exploits the ore of the inner Earth to construct massive iron structures. The practical purpose of this defense mechanism is to maim *Maleficent* (who as a fairy cannot comfortably touch iron), and not to protect his own people against invasion.⁴⁴ In

⁴⁴ Iron is oftentimes physically harmful to fairy-people. For more on traditional fairy lore see Elizabeth Liggins’ “Folklore and the Supernatural in ‘Christabel’.” Although her focus is on Coleridge’s Romantic poem, she provides an extensive list of attributes commonly associated with the fae.

one scene, Stefan physically chokes one of his ironworkers while threatening to kill him if the man does not enforce around the clock labor on the production of the iron briars. Stefan is presented as an ineffective and insensitive ruler, but also as a reflection of Americans' anxieties toward imperial violence on the global stage. The twenty-first century is an age "characterized by traumatic imperial violence against both the human and nonhuman," and this is mirrored in King Stefan's strident military actions against the Moors (Hatfield and Dionne 94). America's increased exertion of power through diplomatic negotiations and military force compels many citizens to question the validity of such far-extending interference with international communities. This is why political maneuvers, such as renaming "Operation Iraqi Freedom" to "Operation New Dawn," attempted to reduce the number of American troops in Iraq between 2010 and 2012, the years before *Maleficent* was released (*National Priorities Project*). A growing unease concerning the United State's imperial reach (and its devastating ecological consequences) is also echoed in the filmic predecessors to *Maleficent*, *Fern Gully* (1992) and *Avatar* (2009).

Because of this clash between imperialistic and conservationist motivations that King Stefan and Maleficent are presented opposing individual forces in *Maleficent*. Stefan regards Maleficent as a menace, and to him she holds the luster of an object of conquest. This contrasts Maleficent's perception of the male kingdom as the source of "temptations" that frequently involve domination through force (*Maleficent*, narrator). Furthermore, Maleficent is portrayed as a liminal figure early on in the film, and for the remainder of the screen time she negotiates and renegotiates this chasm between patriarchal and non-patriarchal attitudes. In one of the most visually triumphant scenes,

Maleficent is depicted soaring through and above the Moors (*Maleficent*). She glides past ancient trees, propels herself over lakes and rivers, and then in a surge of physical power, rockets up into the clouds. There, as the camera slowly rotates around her, Maleficent is suspended in golden light, eyes closed, absorbing the power of the Sun, and with arms outstretched, she could be seen as a harpy or an archangel. It is a profoundly spiritual scene which informs the audience that even though Maleficent has human features, she is also guided by the supernatural. Just as Morgan le Fey was constructed as a “leader of lost spirituality,” so too is Maleficent.⁴⁵ Maleficent must first preserve the divine space of the Moors, but she must also war with the kingdom as a necessary defense. She is motivated by the need to protect her kin which is a principally human (but sometimes animalistic) endeavor.

In an effort to further individualize Maleficent’s liminal experience, the screenwriters include information about Maleficent’s upbringing and socialization. This provides definable motivations for her sometimes surprising and repellent behaviors, such as cursing a baby. There is not much background material for Maleficent in the first Disney adaptation of the Sleeping Beauty story, titled *Sleeping Beauty* (1959). According to Jack Zipes, Disney films generally adhere to a strict formula of fairy tale as spectacle (c23). He suggests that *Sleeping Beauty* is the pinnacle of this practice:

[*Sleeping Beauty* was] one of the last fairy-tale films [Disney] produced before his death in 1966, [and] it is one of the best examples of how he and his huge staff of artists and musicians conventionalized the adaptation

⁴⁵ For more on Morgan le Fey and reincarnations of liminal female figures throughout literature, see Theresa Crater’s “The Resurrection of Morgan le Fey: Fallen Women to Triple Goddess” (2001).

of fairy tales so that they became hollow and fluffy narratives and discredited original thinking. (*The Enchanted Screen* 87)

Although this statement may convincingly apply to *Sleeping Beauty*, it does not have validity with *Maleficent*. Maleficent and the Sleeping Beauty, Aurora, are not “hollow and fluffy” characters in the 2014 variation; they have distinct likes and dislikes, and are fully agential females. As the narrator suggests at the end of the film, the roles of “villain” and “hero” are conflated in the story of *Maleficent*. As a result, the females emerge as nuanced multifaceted individuals and not archetypes.⁴⁶

The director, screenwriter, and primary actor of *Maleficent* are all responsible for this individualizing of the lead female characters. One way the director of *Maleficent*, Robert Stromberg, encourages the identity exploration by Maleficent and Aurora is through his comprehensive world-building.⁴⁷ *Maleficent* was Stromberg’s directorial debut, however, he has a long history with the visual production of film. Perhaps the best examples of his world-building ability appear in his work in *Life of Pi* (visual effects), *The Hunger Games* (concept artist), *Oz the Great and Powerful* (production design), *Alice and Wonderland* (production design), and *Avatar* (production design). Stromberg’s work in *Avatar* informs his storytelling approach to *Maleficent*, where again there is a clash between a fairy-like ecosystem and a system of exploitative imperialism. The Moors in *Maleficent* demonstrate Stromberg and the visual effects team’s extreme attention to detail. For example, the Mooric creatures have anthropomorphic personalities

⁴⁶ The narrator, which the audience finds out at the end of the film is Aurora as an adult, reflects on her adolescent experiences and the sleeping curse. She says, “In the end, my kingdom was united not by a hero or a villain, as legend had predicted, but by one that was hero *and* villain, and her name was Maleficent” (*Maleficent*).

and so are in themselves, hovering between human and nonhuman. One example of this liminality is the band of little chubby creatures who resemble gnomes in *Maleficent*; they are mischievous and playful throughout the film, and on multiple occasions start mud fights with the fairies and humans. However, they show human understanding, affection, and respect, first toward Maleficent, and then Aurora. With characters such as these, and the abundant visual landscape of the Moors, *Maleficent* is a film that equally values both human and otherworldly influences.

Linda Woolverton, the film's screenwriter, declared that this Sleeping Beauty adaptation was a "reinvention, not just a, sort of retelling, of the same story" ("Maleficent Interview with Linda Woolverton"). This idea of reinvention is interesting considering Woolverton's past work on the animated *Beauty and the Beast* (1991) and her forthcoming work on the new live-action version of *Beauty and the Beast*, set to be released by Disney in 2017.⁴⁸ It appears as if Woolverton, a female screenwriter in a historically male-dominated industry, finds opportunities to revise and modernize adaptations of fairy tales, even if she had a hand in the original film production. According to Sue Short, the artistic medium of film "adopt[s] similar methods" to the fairy tale storytelling tradition,

employing framing devices that provide a contemporary context, presenting tales from the perspective of formerly marginalized (perhaps even villainized) characters, using strategies such as wry voice-overs to disrupt the narrative flow or comment on the action, with additional

⁴⁸ Other notable works of Woolverton's include: *Alice through the Looking Glass* (screenwriter), *Alice in Wonderland* (screenwriter), *Mulan* (story material), *The Lion King* (screenwriter).

changes in content and characterization further deviating from expectation. (Short 142)⁴⁹

This film marks Woolverton's deviation from the earlier Disney princess film formula, in which the princess is victimized, but still gracious and accepting of their station in life. Maleficent, Aurora, and the Pixies in *Maleficent* are liminal females who "attac[k] the symbolic order" that usually depicts them as "evil or monstrous" (Creed 41).

Angelina Jolie-Pitt, the actor for Maleficent, is charged with humanizing the character, in despite of the monstrous female she was depicted as in *Sleeping Beauty* (1959). Jolie-Pitt was also an executive producer on the film, a position which gave her, like Woolverton, a great deal of control over the reformation of the Sleeping Beauty tale.⁵⁰ Among many creative choices, Jolie-Pitt insisted upon lessening the severity of Maleficent's curse in the christening scene – instead of cursing the baby Aurora to death, Jolie asserted that Maleficent should merely curse the baby to a "sleep like death" ("Angelina Jolie & Elle Fanning Interviews"). By diminishing the malevolent power of the curse, Maleficent appears as a less evil, and much more humane and redeemable character. Jolie-Pitt is familiar with acting roles that eradicate archetypes through exposition and a connection to the feminine. In 2007, Jolie-Pitt portrayed Grendel's Mother in a remake of *Beowulf* (2007). Grendel's mother, who is given no name in the original 11th century text, and an amorphous magical presence, is specified in the 2007 film adaptation as a distinct individual female, who when interpreted by Jolie-Pitt,

⁴⁹ See Sue Short's *Fairy Tale and Film: Old Tales with a New Spin* for more on modern filmic retellings (2015).

⁵⁰ In recent years, Jolie-Pitt has broadened her position as actor to produce and direct many films, allowing her more creative control over the filmmaking process. Films of note include: *Unbroken* (director), *By the Sea* (director), *In the Land of Blood and Honey* (producer), *Lovesick* (producer).

acquires a new material presence. This anticipates Jolie-Pitt's work with the character Maleficent – providing explanation and context when in previous adaptations there is none. According to Jolie-Pitt in an interview, her fundamental concern when producing *Maleficent* was to “make it for a modern audience, where it goes deeper, [and] there's more complex characters, and their relationships are more complicated” (“Angelina Jolie and Elle Fanning Interviews”). As I argue, complex relationships, especially those among women, are central to Sleeping Beauty revisionism. And although Zipes staunchly argues that the model of Disney films has not altered over years, “even when they pay lip service to changing social and cultural values,” I disagree in the case of *Maleficent*. In an act of authorial resistance, the director, screenwriter, and primary actor/producer create authentic female role models, which in the genre of fairy-stories help lessen the grip of dominant social norms. The authors and filmmakers provide space for an exploration of female identity, especially when operating in a liminal space.

Web of Female Power

The female characters of *Maleficent* are depicted in a triad of female power. Maleficent, Aurora, and The Pixies each signifies magical, political, or domestic authority, forming a trinity that extols supernaturalism, while also celebrating the individual's dynamism and disposition. First in the triad is Maleficent, so included because of her magical prowess. She is a denizen of another world, which is reflected in her relationship with the Moors. When using her powers for beneficent reasons, Maleficent's magic is gold in color – symbolizing strength and success – but when used for baneful purposes her magic is green – indicating a regenerative internal energy that, like the Earth, can be brutal.

According to Xavière Gauthier in *Surréalisme et Sexualité*, the “fairy woman... is not an illusion. She is palpable and active. She retains the secrets of the world because she is available and has dreamed of saving man (Carter translation; MS 83).⁵¹ By slightly adjusting Gauthier’s interpretation to include the verbiage “hu-man” instead of “man,” the audience can apply this working definition of the fairy-woman to Maleficent. She is not transitory or paradigmatic; instead, she is an individual who supervises a domain that needs magical protection. This supervision eventually extends to Aurora as well, and Maleficent performs illimitable feats of magical and physical strength to protect these two extensions of female liminality – Aurora and the Moors.

In the most erotic scene of the film, Maleficent is reunited with her wings while battling with King Stefan’s military contingent. The wings, released from their cage by Aurora, instinctively fly to Maleficent’s aid. As the wings fuse themselves to the muscles of Maleficent’s back, gold enchanted beams of light stream from the site of reattachment. Maleficent’s face displays an expression of ecstasy as she vocalizes one fervent moan. The reunification is a symbolic re-committal of Maleficent to the magical world. Yet even though she has regained her magical limbs, in her confrontation with King Stefan, Maleficent chooses to use her human strength – primarily in the form of punching and kicking – as her first line of offense. She does use her wings for the purpose of flying, but it is the combination of Maleficent’s supernatural *and* human abilities that lead to victory over the corrupt monarch. With her bifurcated identity, Maleficent is a highly complex

⁵¹ Although much is known about Angela Carter’s later translations of Perrault and other French texts and poems, Carter’s philosophically dense translation of Xavière Gauthier’s *Surréalisme et sexualité* is often overlooked. This professional translation in 1972 marks Carter’s first foray into the translation of an extensive text from French to English. Carter’s fiction and non-fiction works on fairy tales have an extensive influence on fairy tale revisions in the 20th and 21st centuries. For more, see Carter manuscript 83, courtesy of The British Library.

individual, who “relish[es] in her femininity rather than suppress[es] it.”⁵² Women in the fairy tale genre are rarely depicted as synchronal wielders of magical power and an individual identity, without being demonized. The female is oftentimes demonized as the “monstrous-feminine” in sensationalist film, wearing the many metaphorical faces of “the amoral primeval mother (*Alien*, 1986); vampire (*The Hunger*, 1983); [or] witch (*Carrie*, 1976)” (Creed 1). Maleficent is in contrast to these archetypal formations; she supplants the stock female character to provide an individualized alternative.

Second in the triad of female power is Aurora, who is endowed with extensive political influence over the Moors and its neighboring kingdom. The historical backdrop of the plot is important to consider in Aurora’s political acumen. *Maleficent* is set in a quasi-medieval England, populated with knights and ladies, castle fortresses, Anglican names, and a monarch. More direct evidence of this historical setting comes in a scene where the Pixies play the board game “Nine Men’s Morris” – a popular game dating back to about 1400 BC, and a common pastime for medieval Englanders.⁵³ *Maleficent* sketches the medieval period fairly accurately, specifically in its depiction of political circumstances. The medieval period was rife with the struggle for political power. It was not uncommon for kingdoms and countries to collide in bureaucratic and physical altercations. Among this political upheaval, Aurora’s political power comes in three waves: as a princess and the child of a King, as a diplomat in the Moors, and as a woman who ascends to the throne to attain political autonomy. Aurora’s bureaucratic capacity

⁵² For more on goddesses and their characteristics see Valerie Frankel’s *From Girl to Goddess: The Heroine’s Journey through Myth and Legend* (223; 2010).

⁵³ See Ralph Gasser’s “Solving Nine Men’s Morris” for a brief history of the game and how it is solved (1996).

begins when she is a child. Her parents treat her christening as an opportunity for political peace-weaving – forging a fragile alliance with the Moors by allowing the Pixies to attend. Medieval christenings represented not only a public display of the child’s admission to the Church, but often functioned as an opportunity to announce the baby’s betrothal, or in the case of *Maleficent*, an alliance.⁵⁴ These pacts were solidified when the visiting party bestowed presents unto the christened baby, as an extension of the crown. Ceremonial practices – such as christenings – dominated the arena of medieval politics; Alice Hunt argues that ceremonies in medieval England had a “legitimizing power,” and that when in “conjunction with parliamentary law,” they established the monarch’s “supremacy and [subsequent] succession” (Hunt 43). King Stefan establishes Aurora as the heir apparent, and so Aurora attains political power, but her father moderates this power.

After being sent to live with the Pixies, Aurora seeks political power elsewhere – in the Moors. The kingdom maintains its governance through martial strength and rigidly forced alliances, but the puissance of the Moors lies in diplomacy and friendship. These latter political virtues suit Aurora’s disposition better. She establishes her own political power by integrating with the Moorish people and animals. At one point, Aurora declares that her goal is to move from the outskirts of the Moorsish border to the heart of the Moors. She says she will “sleep in the tree. Eat berries and black nuts, and all the faer-people will be [her] friends” (*Maleficent*). In a montage sequence of Aurora’s maturation into adolescence, the audience sees her, at various stages of life, rolling through the

⁵⁴ Nicholas Orme’s *Medieval Children* provides an intricate exploration of the daily lives of medieval children. He engages in a comprehensive discussion about the relationship between the medieval child and the Church (2003).

leaves. She relishes the textures of the plants and the grass, and the collection of images informs the audience that much of her socialization (like Maleficent's) took place in nature and in the female-dominated kingdom of the Moors.

At the film's denouement, Aurora unifies her kingdom of origin with the Moors. At King Stefan's death, she is awarded the crown of the kingdom – a considerable title for a female in medieval England. Her first act as sovereign is to create a peaceful pact with Maleficent, which solidifies the two females' jurisdiction in the two realms. As the conjoiner of a united front, Aurora possesses human and supernatural political power. In contrast to the traditional princesses of *Sleeping Beauty*, who usually spend the greater part of the story sleeping, Aurora is only asleep for five minutes of screen time in a ninety-seven minute film. She counters the docile and submissive archetype associated with *Sleeping Beauty* heroines with a refreshingly sophisticated personality. As articulated by Angelina Jolie-Pitt in an interview, “This Aurora is not just in love with the flowers and quiet, she is elegant, and beautiful, and delicate, and loving, but she's centered and...so incredibly intelligent” (*YouTube* interview). These myriad temperaments compel readers and viewers to question the previously simplistic depictions of *Sleeping Beauty* heroines, and to appreciate that characters can both need assistance and possess agency.

The last unit in the triad of female power is the Pixies – Flittle, Knotgrass, and Thistlewit – who represent domestic power. On the surface, these three females could be viewed as examples of failed domesticity, which in light of their domiciliary ineptitude is not too far-fetched. It is true that Pixies are awkward and ineffective in many of their domestic endeavors; they cannot comprehend simple tasks such as feeding the baby

Aurora. In one comical attempt at cookery they make Aurora a birthday cake that noticeably slouches off the plate. However, the success of household tasks is not the root concern of domesticity, which lies in the desire to provide shelter and sustenance – elements often acquired through social transactions and personal sacrifice. The Pixies eschew all of their magical abilities and disguise themselves as humans so that they may assist in Aurora’s upbringing – on the matter of profound personal sacrifice, the Pixies are unwavering. As people of the magical world, they forfeit their magic, the ultimate sacrifice. They must abandon their natural abilities to protect Aurora, embarking into a liminal realm where their traditional claims to power are no longer viable. That is not to say that the Pixies relinquish their lives cheerfully, in fact, in various scenes they are depicted bickering over household duties. Aparajita Nanda argues that the domestic space is an “overlooked site of revolutionary energy,” and that its vitality is entrenched in desire, whether maternal, sexual, magical or other (Nanda 775).⁵⁵ In *Maleficent*, the Pixies’ chief desire is to navigate the “micropolitics of the domestic domain of individual citizens and their family lives” (Nanda 774). Their first attempt at social navigation is when the Pixies seek asylum in King Stefan’s kingdom. As they hover over the crowd gathered for his coronation, Knotgrass comments, “what beautiful vaulted ceilings,” suggesting that her mental occupation is focused on the amenities of the castle as domestic abode. They are also plainly aware that their appearance in King Stefan’s court is a direct offense to Maleficent as ruler of the Moors. As women of the domestic realm –

⁵⁵ In the article “Power, Politics, and Domestic Desire in Octavia Butler’s *Lilith’s Brood*,” Aparajita Nanda dissects domestic desire in the science fiction series *Lilith’s Brood*; however, her approach is applicable well beyond the sci-fi genre (2013).

a space traditionally gendered feminine – they are attentive to the social reactions produced by their behaviors.

In continuation of their first act of social maneuvering, the Pixies also attend Aurora's christening and bestow magical gifts upon the child. Their gifts are meant for socio-domestic navigation: beauty and contentment in any situation. Domestic machinations, like these, continue throughout the film, and the Pixies remain perpetually aware of King Stefan's and Maleficent's opinions of them, trying to please both parties just enough to remain in a neutral political position. It is this astute social and domestic manipulation that gives the Pixies their political power. Rather than characterizing them as domestically incompetent creatures flitting about, the screenwriter and director of *Maleficent* present them as politically shrewd individuals who have specific names, individual wants, and distinct personalities. Flittle, Knotgrass, and Thistlewit round out the triad of female power with their domestic contributions. While other variants of the Sleeping Beauty highlight the archetype of the amiable maiden who matures in an isolated space or the innate evil of a sorceress as the Daughter of Eve, revisionist versions like *Perceforest*, "The Sleeping Beauty in the Wood," and *Maleficent* engineer women who trust their liminal natures and embrace the magical, political, and domestic power that accompanies the title of "woman."

Thwarted Authenticity & Bodily Violation

In conjunction with the triad of individual powers, the creators of *Maleficent* employ another method to shed the archetypal restriction of females in Sleeping Beauty; they create female characters with fully imagined identities that include physical and psychological obstacles. Aurora grapples with her fate as a cursed woman, and the Pixies

renounce part of their supernatural identity when they disguise themselves as humans, but it is Maleficent's journey to live authentically that ultimately drives the narrative. In a sense, the search for self in *Maleficent* is the search for truth – cleverly advertised in the third trailer for the film.⁵⁶ For Maleficent, truth lies in an unwavering dedication to the liminal nature of her own body and within the Moors. Alarmed by the “growing power” of the Moors, early in the film King Henry decides to attack the perceived threat. During this attack, Henry hurls a telling insult at Maleficent, saying that “a king does not take orders from a winged elf” (*Maleficent*). King Henry's unwillingness to properly acknowledge Maleficent's classification as “fairy” reveals a reluctance on men's part to legitimize any specification of the female body. It does not matter to King Henry what Maleficent is called, because for him she is an archetype, not a person. The men in the film (with the exception of Diaval) see Maleficent as a threat, a bodily conquest, or a political bartering chip. *Maleficent* is an “example of environmental stress and its relation to the commodification” and bartering of women; additionally, the audience sees “the military's role, as well as masculine society in pursuit of environmental colonization” culminate in the “non-sexual rape of Maleficent” (Hatfield and Dionne 88).

Maleficent's non-sexual symbolic rape fosters an empathetic response by the audience. Stefan tries to curbs the magical part of Maleficent's body, her wings, in order to obtain political power. King Henry promises succession to the throne to whomever can defeat the Protector of the Moors. Seeing an opportunity for political acquisition, Stefan betrays his long-standing friendship and brief love affair with Maleficent by reducing the limits of her magical power. He does so by secretly drugging her and forcibly removing

⁵⁶ In the “Maleficent Official Trailer 3” that was released on *YouTube* and other media platforms, this text appears on the screen: “You know the tale...now find out the truth.”

her wings from her body with the aid of a thick iron chain. In this scene, Stefan originally pulls out a knife, suggesting that his initial plan is to eliminate Maleficent altogether. Although this perplexing action is meant to make Stefan appear merciful, the non-physical rape of Maleficent's liminal self is worse than her almost-death. Stefan intentionally removes the foundation of Maleficent's supernatural femininity – her large, powerful wings. From a Freudian perspective, Stefan castrates Maleficent's femininity before she can (presumably) castrate his manhood. When they are in a romantic relationship, Maleficent possess the power. Stefan is a peasant and she is the Moors' protector. As a fairy, she has wings as a physical manifestation of her otherworldliness, in a sense, the genitalia of her magical powers. According to Freud, "probably no male human being is spared the fright of castration at the sight of a female genital" and in this instance, her wings are the origin of her magical potency and therefore must be removed (Freud 154).

Once Maleficent awakens from her drug-induced sleep, she realizes that she has been deceived and violated, and as she clutches at the place where her wings should be, she wails in grief. Sexual violence is experienced as an "ever-present, all-pervasive threat by most women" (Krahé 15), and for liminal woman, this menace extends to the violation of both the human and nonhuman body parts. This scene humanizes Maleficent as an individual because of its indirect reference to the prevalence of rape in our culture.⁵⁷ It depicts an unmistakable violation of the female body, and it forces the audience to question the previous adaptations of *Sleeping Beauty* and their insinuations or outright inclusions of sexual violence. It challenges the audience's assumed complacency with

⁵⁷ 1 in 5 women, and 1 in 71 men, will be victims of sexual violence in their lifetime (Black et al 2011).

these adaptations and provides a non-archetypal female character to mirror the realities of rape in contemporary culture.

In reaction to her assault, Maleficent consciously or unconsciously enacts strategies to maintain control over her sense of self. A perceived loss of control is a common post-rape symptom (Moor & Farchi 448), and although Maleficent is not sexually assaulted, her assault is connected to a spiritual transgression of her supernatural self. Victims of violence are, according to scholar Barbara Krahe, “faced with the necessity to adjust their lives to [the] threat in one way or another” (Krahe 15). There are two types of strategies that a person may engage in: either behavioral, or cognitive adjustment.⁵⁸ These are “formal types of control” that aim to eliminate the threat (either physically or mentally) and in the process, attempt to effect the victim’s ability to emotionally self-regulate (Spraggon & Bodolica 297). Behaviorally, Maleficent makes three distinct adjustments after her non-physical rape. She places a spell over the Moors, which makes the bustling natural realm turn dormant. The life and colors of the vibrant lands are subdued, supposedly to reduce the amount of attention drawn to the territory, but also to protect it from further attack. Large walls of briars are constructed by magic to further shield the precious Moorish domain. Furthermore, Maleficent curses King Stefan’s baby, Aurora. In socially maiming the king’s progeny Maleficent feels as if she has stopped the proliferation of Stefan’s violence elsewhere (although she will later regret this decision). Finally, Maleficent contacts the help of Diaval, a crow, to assist her and “be her wings” because she can no longer fly (*Maleficent*). She oftentimes turns Diaval into a man, through magic, but Diaval is reluctant to participate in these transformations

⁵⁸ See Barbara Krahe’s article “Repression and Coping with the Threat of Rape” for an in-depth analysis of how rape victims and non-rape victims cope with the threat of sexual violence (1999).

as they are a perversion of his natural state. This is one of the only instances in the film where Maleficent willingly defies the natural world, which indicates how deeply wounded by the assault and the subsequent loss of her wings. Maleficent also transforms Diaval into a wolf, a horse, and a dragon – depending on the defensive need – but his characterization is anthropomorphic. He has the ability to rationalize like a human, and through his reasoning, Diaval eventually becomes well-disposed toward his role as Maleficent’s assistant because he realizes it is in the best interest of the kingdom and the Moors. Maleficent’s spell of dormancy, curse on the child, and distortion of Diaval’s true nature are the major behavioral missteps she employs on her path of identity exploration. However, because of them she is presented as an imperfect individual. Regardless of her station as an otherworldly woman, she must navigate the anxieties and hardships of the human world.

Maleficent’s cognitive adjustments are more difficult to pinpoint; because of their nature, cognitive coping strategies take place in the internal mental landscape. Two instances in particular direct the audience to take stock of Maleficent’s interiority and its relationship to her sense of self. The first one is when Maleficent redefines her relationship with Stefan by becoming inextricably involved in the socialization of Aurora, Stefan’s daughter. A piece of Maleficent’s identity borders on the maternal when she engages with Aurora, and this forever shifts her cognitive triangulation of her assault and its material implications. An encounter with Aurora is safer than contact with Stefan, so through her relationship with Aurora, Maleficent tries to reverse some of the damage done to her sense of identity. She actively tries to impart knowledge to Aurora about the natural world and its ensuing dangers and beauties. The other noticeable cognitive shift is

when Maleficent has the opportunity to kill Stefan, and she lets him live. In the final scene of battle, on the top of the castles ramparts, Maleficent has Stefan beat, but instead of exacting revenge, releases him. However, he double-crosses her again, takes this mercy as a sign of weakness, and tries to throw Maleficent off of the tower. Maleficent's ability to forgive Stefan and give him the chance to repent his evildoings is indicative of a shift in her cognitive state. Instead of allowing Stefan's assault to permanently thwart her sense of authenticity as a woman and an individual, the audience observes Maleficent self-modify her mental and emotional perceptions. After a sexual assault, females in modern society are either presented as solely victim or champion of their assaults, but the truths of sexual assault are not this black and white. Maleficent exemplifies the complexity of assault, and the journey an individual must embark on to relieve the psychological terror that can accompany a physical loss of power.

Complex Female Relationships

Maleficent upsets the normal archetypal process in multiple ways, but one of the film's greatest contributions is to present a diverse sisterhood of female characters. This female assemblage provides the audience with an understanding of how females identify themselves in alignment with – or in spite of – a larger group of women. P.L. Travers refers to these liminal women in fairy tales as “Wise Women”; Travers suggests that we should examine these Wise Women in the context of their relationships with females, and then in their engagement with the “world of men” (Travers 55).⁵⁹ Travers' definition of Wise Women is unique and rhetorically beautiful. He contends:

⁵⁹ Jacob and Wilhelm Grimm also use the term “wise woman” in their telling of *Sleeping Beauty*, “Dornröschen.” However, they offer no direct definition of the term “weisen Frauen” or what classification or species this term includes (i.e. Are they fairies? Withes? Etc.).

To begin with they are not mortal women. They are sisters, rather, of the Sirens, kin to the Fates and the World Mothers...For it should be remembered that no Wise Woman or Fairy is in herself either good or bad...The powers of these ladies are equivocal. They change with the changing circumstances; they are as swift to take umbrage as they are to bestow a boon; they curse and bless with equal gusto. (Travers 55-56)

In other words, there is a moral relativism inherent in Wise Women that corresponds to the multiplicities of human nature. The Wise Women in *Maleficent* are flawed beings. Their personal piques – which frequently appear as human annoyances – often bar them from fully embodying a utopian sisterhood.

The Pixies' maneuverings regularly cause social discomfort for Maleficent. Jealousy is perhaps the best reason to explain the Pixies' dislike of the Protector of the Moors. Even when Maleficent is a child, in a mumbled complaint, Thistlewit comments that Maleficent is "always in a hurry with her big wings," suggesting that Thistlewit is dissatisfied with the size of a pixie in relation to a fairy; she begrudges the physical and social advantages that Maleficent obtains because of the demarcation between species (*Maleficent*). Likewise, Maleficent tries to create discord between the Pixies in playful retribution for their missteps against her. While Aurora is under the care of the Pixies, Maleficent executes a series of jests directed at the Pixies. In one instance she makes it rain inside their home and they are bewildered as to the source of the magic. Instead, they turn and blame each other. Knotgrass proclaims that the other two Pixies are "having a go at [her]," and that they are "two imbeciles" (*Maleficent*). Although it is obvious that these magical pranks are nothing more than minor inconveniences, because there are female-

on-female disputes, *Maleficent* casts off the archetypal sisterhood dynamic and replaces it with an refreshing look at how real life females interact with one another.

The most problematic female relationship in *Maleficent* is that between Maleficent and Aurora. Maleficent is forced to conceptualize how to maintain a relationship with a person she has doomed to eternal sleep. Aurora is obliged to reconcile the two versions of Maleficent she encounters – the one who curses her, and the one who mothers her and shows her the magnificence of the Moors. Even after Maleficent curses Aurora, she protects her from the maternal neglect of the Pixies. In one scene, as the Pixies are distracted by their picnic lunch, Maleficent saves the young Aurora from toddling off a cliff. Maleficent continues to watch Aurora’s childhood and adolescence, but never reveals her true self, that is, not until Aurora is fifteen. After placing a spell on Aurora that simultaneously makes her sleep and suspends her in midair, Maleficent whisks her away to the sacred pools of the Moors. This is Aurora’s induction into an otherworldly womanhood, as Maleficent imparts her knowledge of the feminine and the natural world to her self-adopted daughter. From a psychoanalytic perspective, a female’s

first contact with ‘authority’ is with the maternal authority, when the child learns, through interaction with the mother, about its body: the shape of the body, the clean and unclean, the proper and improper areas of the body. (Creed 12)

By example, Aurora learns what it means to be a liminal female in *Maleficent* – neither comfortable in the isolated, magical Moors nor accepting of the practices of the human kingdom. By the pools, as blue and purple lights twinkle over the water, Maleficent awakens Aurora from the suspension spell and slowly allows her to see her face for the

first time. As Maleficent comes out of the physical and metaphorical shadows, Aurora says, “I know you’re there. I know who you are. You’re my fairy godmother. You’ve been watching me my whole life – always close by” (*Maleficent*). The audience expects there to be irony in this statement, but because women are presented as complex individuals in *Maleficent*, it is not out of place for the woman who cursed Aurora to also be the woman who protects her.

Because of her previous relational errors, Maleficent seeks redemption by attempting to revoke the curse on Aurora. She is unsuccessful in this endeavor and in order to rectify her mistake, Maleficent brings Prince Phillip – an afterthought in Aurora’s story – to Aurora’s bedside where she sleeps eternally. The prince kisses Aurora because of the encouragement of the Pixies, a scene strangely reminiscent of Venus’ abetment in Zelandine’s rape. However, Prince Phillip’s kiss does not reverse the spell because it is not the product of “true love” (*Maleficent*). It is only Maleficent’s maternal kiss on Aurora’s forehead that awakens the princess. After this awakening, Aurora forgives Maleficent for her original magical misstep, and the two females sacrifice life and limb for one another as they try to escape from King Stefan’s castle. Maleficent undergoes physical torment from Stefan’s ironworkers and Aurora risks her place as princess to free Maleficent’s wings from their entrapment in a barbarous cage devised by her father (King Stefan). Regardless of their previously problematic relationship, Aurora and Maleficent band together to combat the evils that infiltrate the kingdom and the Moors. Progress is not made easily, but because of their mediatory struggles as individuals, and how these conflicts inform their approach to future struggles, Maleficent and Aurora succeed in defeating King Stefan’s reign. The tradition of the archetypal

female in Sleeping Beauty variations is circumvented in texts like *Maleficent*, “The Sleeping Beauty in the Wood,” and “Troylus and Zellandine.” The Sleeping Beauties of these stories emerge as fully developed entities, who hybridize the female body and operate in a mosaic (and complicated) network of other liminal females.

V. CONCLUDING COMMENTS

Given the advancements in this research toward a better understanding of liminal females in Sleeping Beauty adaptations, it is worthwhile to note that there are many texts which I could not fit into this brief examination. Sleeping Beauty adaptations are common in popular culture, and as society embraces more diversified and complex identities, I suspect the number of adaptations featuring individualized females will increase. Other texts to consider, which are not included in this research are: Carter's "The Lady of the House of Love" from her book *The Bloody Chamber* (1979); Anne Sexton's "Briar Rose" from her collection of poems *Transformations* (1979); *The Sleeper and the Spindle* (2014) an adaptation by Neil Gaiman (which does not give the characters specific names, but provides a queered individual identity); the popular TV series *Once Upon a Time* which introduces the Sleeping Beauty story in its second season (2013); and video game storylines like the "Curse of Briar Rose" which was included in the *Dark Parables* (2010) game series. As Maria Tatar reminds the modern fairy tale consumer:

Fairy tales continue to circulate today not just in the nursery but also in adult cultural production, where they often appear in disguised forms as memes, talismans, and tropes. Today we make fine calibrations in the repertoire of traditional tales, with everything from gentle, child-friendly versions to fractured, twisted productions for the grown-ups. (Tatar 2)

The fairy tale genre is cemented into American culture. It is true, archetypal fairy tales like the ones collected by the Grimms and Perrault still have their place in the classroom, film industry, academic scholarship, and many other mediums. But in today's society, where every aspect of our life is individualized (i.e. gluten-free diet; coffee order), and

social media celebrates self-branding, fairy tale adaptations will continue to celebrate the individual. Future fairy tale variants will also highlight the liminal states that many people now feel are permanent fixtures in American culture – online/offline, American/World Citizen, adolescent/adult, and maybe, for the lucky few, human/supernatural.

BIBLIOGRAPHY

- Aarne, Antti. Trans. Stith Thompson. *The Types of the Folk-Tale, A Classification and Bibliography*. New York: Lenox Hill Publishers, 1971.
- Anderson, Patricia. “‘Factory Girl, Apprentice, and Clerk’ – The Readership of Mass-Market Magazines, 1830-60.” *Victorian Periodicals Review* 25:2 (1992) 64-72.
- Apuleius. *Golden Ass*. Ed. Sarah Ruden. New Haven: Yale U Press, 2012.
- Auerbach, Nina. Ed. *Forbidden Journeys: Fairy Tales and Fantasies by Victorian Women Writers*. Chicago: U of Chicago Press, 2014.
- Balinisteanu, Tudor. “Goddess Cults in Techno-Worlds: Tank Girl and the Borg Queen.” *Journal of Feminist Studies in Religion* 28.1 (2012) 5-24.
- Barzilai, Shuli. “The Infernal Desire Machines in Anne Thackeray Ritchie’s *Bluebeard’s Keys* and Angela Carter’s ‘The Bloody Chamber’.” *Marvels & Tales: Journal of Fairy-Tale Studies* 22.1 (2008) 95-118.
- _____. “While Beauty Sleeps: The Poetics of Male Violence in *Perceforest* and Almodóvar’s *Talk to Her*.” Ch. *The Cambridge Companion to Fairy Tales*. Ed. Maria Tatar. Cambridge: Cambridge U Press, 2015.
- Basile, Giambattista. “Sole, Luna, e Talia.” *Lo Cunto de li Cunti* (Pentamerone). Letteratura Italiana Online, 1995. Web 2 February 2016.
<http://www.letteraturaitaliana.net/pdf/Volume_6/t133.pdf>.
- Bettelheim, Bruno. *The Uses of Enchantment: The Meaning and Importance of Fairy Tales*. New York: Vintage Books, 1989 (originally published 1976).
- Bevington, Melre Mowbray. *Saturday Review, 1855-1868*. London: AMS Press, 1966.

- Black, M.C. et al. "The National Intimate Partner and Sexual Violence Survey: 2010 Summary Report." *National Center for Injury prevention and Control, Centers for Disease Control and Prevention* (2011). Web 16 March 2016.
<http://www.cdc.gov/violenceprevention/pdf/nisvs_report2010-a.pdf>.
- Blanchard, Mary W. "Boundaries and the Victorian Body: Aesthetic Fashion in Gilded Age America." *The American Historical Review* 100:1 (1995) 21-50.
- Bottigheimer, Ruth B. *Fairy Tales: A New History*. Albany: State U of New York Press, 2009.
- Boyle, Kirk and Daniel Mrozowski. Ed. *The Great Recession in Fiction, Film, and Television*. Plymouth: Lexington Books, 2013.
- Branca, Patricia. *Silent Sisterhood: Middle-class Women in the Victorian Home*. New York: Routledge, 2013.
- Brewer, William and Edward Lichtenstein. *Center for the Study of Reading Technical Report* 265 (1982) 1-23.
- Bridgeman, Teresa. "Time and Space." *The Cambridge Companion to Narrative*. Ed. David Herman. Cambridge: Cambridge U Press, 2007.
- Briggs, Katharine. *An Encyclopedia of Fairies: Hobgoblins, Brownies, Bogies, and Other Supernatural Creatures*. New York: Pantheon Books, 1976.
- Callaway, Anita. "The Transit of Venus: From Stone Sculpture to Living Statue, from Classical Goddess to Fairy Godmother." *Southerly: The Magazine of the Australian English Association* 67.1 (2007) 198-210.
- Campbell, Rebecca et al. "An Ecological Model of the Impact of Sexual Assault on Women's Mental Health." *Trauma, Violence, & Abuse* 10:3 (2009) 225-246.

- Carens, Timothy. "Idolatrous Reading: Subversive Fantasy and Domestic Ideology." *Nineteenth-Century Literature* 70:2 (2015) 238-266.
- Carter, Angela. "Miscellaneous Fairy Tale Material." N.d. MS. Collection of the British Library, London.
- _____. "Sexuality and Surrealism. Translation of Saviere Gauthier." N.d. TS. Collection of the British Library, London.
- _____. "The Lady of the House of Love." N.d. TS. Collection of the British Library, London.
- Coffin, Tristram Potter. *The Female Hero in Folklore and Legend*. New York: The Seabury Press, 1975.
- Cormier, Raymond. "Synchronizing Myth: Transmission and Continuity in the Judgment of Paris Episode." *Miscellanea Bibliothecae Apostolicae Vaticanae* 8.1 (1987) 135-155.
- Corrie, Marilyn. "'God May Well Forde Desteny': Dealing with Fate, Destiny, and Fortune in Sir Thomas Malory's *Le Morte Darthur* and Other Later Medieval Writing." *Studies in Philology* 110:4 (2013) 690-713.
- Crater, Theresa. "The Resurrection of Morgan le Fey: Fallen Women to Triple Goddess." *Femspec* 3:1 (2001) 12-21.
- Creed, Barbara. *The Monstrous-Feminine: Film, Feminism, Psychoanalysis*. London: Routledge, 1993.
- Croce, Benedetto. "The Fantastic Accomplishment of Giambattista Basile and His *Tale of Tales*." *The Great Fairy Tale Tradition: From Straparola and Basile to the Brothers Grimm*. Ed. Jack Zipes. New York: W. W. Norton & Company, 2001.

- Delaney, Lesley. "Little Women, Good Wives: Victorian Constructions of Womanhood in the *Girl's Own Annual 1927*." *Children's Literature in Education* 34.1 (2003) 29-45.
- Dodsworth, Jane. "Sex Worker and Mother: Managing dual and Threatened Identities." *Child and Family Social Work* 19 (2014) 99-108.
- Downing, Christine. *Goddess: Mythological Images of the Feminine*. New York: Continuum, 1996 (first published 1981).
- Ehrhart, Margaret J. *The Judgement of the Trojan Prince Paris in Medieval Literature*. Philadelphia: U of Pennsylvania Press, 1987.
- Erler, Mary. *Women, Reading, and Piety in Late Medieval England*. Cambridge: Cambridge U Press, 2002.
- Flint, Valerie. *The Rise of Magic in Early Medieval Europe*. Princeton: Princeton U Press, 1991.
- Flûtre, Louis-Frenand. "Etudes sur *Le Roman de Perceforest*." *Romania* (70.49). 474.
- Frankel, Valerie Estelle. *From Girl to Goddess: The Heroine's Journey through Myth and Legend*. Jefferson: McFarland & Company Inc., Publishers, 2010.
- Freud, Sigmund. "Fetishism." *The Standard Edition of the Complete Psychological Works of Sigmund Freud* 21:1 (1927) 147-158.
- Gardiner, Judith Kegan. "On Female Identity and Writing by Women." *Critical Inquiry* 8:2 (1981) 347-361.
- Gasser, Ralph. "Solving Nine Men's Morris." *MSRI Publications* 29:1 (1996) 101-112.
- Gimbutas, Marija. *The Civilization of the Goddess*. San Francisco: Harper, 1991.
- Graf, Fritz. *Greek Mythology: An Introduction*. Baltimore: John Hopkins U Press, 1996.

- Gravdal, Kathryn. *Ravishing Maidens: Writing Rape in Medieval French literature and Law*. Philadelphia: U of Pennsylvania Press, 1991.
- Green, D.H. *Women Readers in the Middle Ages*. Cambridge: Cambridge University Press, 2007.
- Green, Miranda, and Sandra Billington. *The Concept of the Goddess*. New York: Routledge, 2002.
- Grimm, Jacob and Wilhelm. "Dornröschen." *Kinder- und Hausmärchen*. Online Archive, 1890. Web 2 February 2016.
<<https://archive.org/details/kinderundhausm00grim>>.
- Harrison, Stephen. "Divine Authority in 'Cupid and Psyche': Apuleius Metamorphoses." *Authors, Authority and Interpreters in the Ancient Novel*. Ed. Shannon N. Byrne, Edmund P. Cueva, and Jean Alvares. Kooiweg: Barkguis, 2006.
- Hatfield, Joe and Jake Dionne. "Imagining Ecofeminist Communities via Queer Alliances in Disney's *Maleficent*." *Florida Communication Journal* 42:2 (2014) 81-98.
- Heuscher, Julius M.D. *A Psychiatric Study of Myths and Fairy Tales: Their Origin, Meaning and Usefulness, An Enlarged Second Edition*. Springfield: Charles C Thomas Publishers, 1974.
- Hillenbrand, Carola and Kevin Guy Money. "Unpacking the Mechanism by Which Psychological Ownership Manifests at the Level of the Individual: A Dynamic Model of Identity and Self." *Journal of Marketing Theory and Practice* 23:2 (2015) 148-165.
- Hunt, Alice. *The Drama of Coronation: Medieval Ceremony in Early Modern England*. Cambridge: Cambridge U Press, 2008.

- Huot, Sylvia. "Cultural Conflict as Anamorphosis: Conceptual Spaces and Visual Fields in the *Roman de Perceforest*." *Romance Studies* (23.3) 2004. 185-195.
- _____. *Postcolonial Fictions in the Roman de Perceforest: Cultural Identities and Hybridities*. Suffolk: Boydell & Brewer, 2007.
- IPCC. "AR5 Summary for Policymakers." [ipcc.ch](http://www.ipcc.ch). Web 12 April 2016.
- <http://www.ipcc.ch/pdf/assessment-report/ar5/wg1/WG1AR5_SPM_FINAL.pdf>.
- Jay, Elisabeth. "'In her father's steps she trod': Anne Thackeray Ritchie Imagining Paris." *Yearbook of English Studies* 36.2 (2006) 197-211.
- Jolie-Pitt, Angelina. "Maleficent: Angelina Jolie 'Maleficent' on Set Movie Interview." Online video clip. *YouTube*. YouTube, 9 May, 2014. Web. 2 March 2016. <<https://www.youtube.com/watch?v=qaMb2IG-YB0>>.
- _____. "Angelina Jolie & Elle Fanning Interviews – Full Maleficent Press Conference." Online video clip. *YouTube*. YouTube, 21 May, 2014. Web. 2 March 2016. <<https://www.youtube.com/watch?v=we05tIhdJFU>>.
- Kelly, Douglas. *Medieval French Romance*. Ed. David O'Connell. New York: Twayne Publishers, 1993.
- Kernis, Michael and Brian Goldman. "A Multicomponent Conceptualization of Authenticity: Theory and Research." *Advances in Experimental Social Psychology* 4:89 (2006) 283-357.
- Kolbenschlag, Madonna. *Kiss Sleeping Beauty Good-Bye: Breaking the Spell of Feminine Myths and Models*. Garden City: Doubleday, 1979.

- Krahé, Barbara. "Repression and Coping with the Threat of Rape." *European Journal of Personality* 13:1 (1999) 15-26.
- Lawler, Edward J. "An Affect Theory of Social Exchange." *American Journal of Sociology* 107:2 (2001) 321-352.
- Lykke, Nina. Ed. Rosi Braidotti. *Between Monsters, Goddesses and Cyborgs: Feminist Confrontations with Science, Medicine and Cyberspace*. London: Zed Books, 1996.
- Maleficent*. Stromberg, Robert, dir. Angelina Jolie, perf. Linda Woolverton, screen. Disney, 2014. Film.
- Malone, Katherine. "Anne Thackeray Ritchie's Links with the Past: Nostalgic for Progress." *English Literature in Transition* 54.4 (2011) 470-493.
- Mackay, Carol Hanbery. "Tradition, Convergence, and Innovation: The Literary Legacy of Anne Thackeray Ritchie." *Victorian Review* 36.1 (2010) 164-184.
- Marcovich, Miroslav. "From Ishtar to Aphrodite." *Journal of Aesthetic Education* 30.2 (1996) 43-59.
- Mathews, Gordon. *Global Culture/Individual Identity: Searching for Home in the Cultural Supermarket*. New York: Routledge, 2000.
- Melusine*. Ed. Jean d'Arras. London: Early English Text Society, 1895.
- Moeslein-Teising, Ingrid and Frances Thomson-Salo. Ed. *The Female Body: Inside and Outside*. London: Karnac Books Ltd, 2013.
- Moor, Avigail and Mosche Farchi. "Is Rape-Related Self Blame Distinct From Other Post Traumatic Attributions of Blame? A Comparison of Severity and Implications for Treatment." *Women & Therapy* 34:4 (2011) 447-460.

- Motion Picture Association of America (MPAA)*. "Theatrical Market Statistics 2014." Web 10 April 2016. < <http://www.mpa.org/wp-content/uploads/2015/03/MPAA-Theatrical-Market-Statistics-2014.pdf>>.
- Mulvey, Laura. "Visual Pleasure and Narrative Cinema." *Film Theory and Criticism: Introductory Readings*. Eds. Leo Braudy and Marshall Cohen. New York: Oxford U Press, 1999: 833-44.
- Nanda, Aparajita. "Power, Politics, and Domestic Desire in Octavia Butler's Lilith's Brood." *Callaloo* 36:3 (2013) 773-788.
- National Priorities Project*. "Cost of War." NationalPriorities.org. Web 11 April 2016. < <https://www.nationalpriorities.org/cost-of/?redirect=cow>>.
- Neumann, Siegfried. "The Brothers Grimm as Collectors and Editors of German Folktales." *The Great Fairy Tale Tradition: From Straparola and Basile to the Brothers Grimm*. Ed. Jack Zipes. New York: W. W. Norton & Company, 2001.
- Niles, Lisa. "Owning "the dreadful truth"; Or, Is Thirty-Five Too Old?: Age and the Marriageable Body in Wilkie Collins's *Armadale*." *Nineteenth-Century Literature* 65:1 (2010) 65-92.
- Orme, Nicholas. *Medieval Children*. New Haven: Yale U Press, 2003.
- Owczarek, Dorota. "The Female Experience of the Other." *Studia Anglica Posnaniensia* 50:2-3 (2015) 95-110.

Perceforest. Perceforest: la tres elegante delicieuse melliflue et tresplaisante hystoire du tresnoble victorieux et excellentissime roy Perceforest roy de la grand Bretagne.

Gallica Online (GO): Bibliothèque nationale de France, 1528. Web 2 February 2016. < <http://gallica.bnf.fr/ark:/12148/bpt6k116776x.r=perceforest>>.

_____. French trans. Gilles Roussienau (GR). *Troisième Partie*. Genève: Textes Littéraires Français, 1993.

_____. English trans. Nigel Bryant (NB). Cambridge: D. S. Brewer, 2011.

Perrault, Charles. “Le Belle au Bois Dormant.” *Histoires ou contes du temps passé, avec des moralités: Contes de ma mère l’Oye*. Gallica Online: Bibliothèque nationale de France, 1697. Web 2 February 2016.

<<http://gallica.bnf.fr/ark:/12148/bpt6k10545223.r=Histoires%20ou%20contes%20du%20temps%20pass%C3%A9>>.

Pratt, Annis. *Dancing with Goddesses: Archetypes, Poetry, and Empowerment*. Bloomington: Indiana U Press, 1994.

Propp, Vladimir. *Morphology of the Folktale: Second Edition*. Austin: U of Texas Press, 1968.

Röhrich, Lutz. Trans. Peter Tokofsky. *Folktales and Reality*. Bloomington: Indiana U Press, 1991.

Rollo, David. *Glamorous Sorcery: Magic and Literacy in the High Middle Ages*. Minneapolis: University of Minnesota Press, 2000.

Rowe, Karen E. “To Spin a Yarn: The Female Voice in Folklore and Fairy Tale.” *Fairy Tales and Society: Illusion, Allusion, and Paradigm*. Ed. Ruth R. Bottigheimer. Philadelphia: U of Pennsylvania Press, 1986.

- Schlam, C.C. *Apuleius and the Monuments*. University Park: American Philological Association, 1976.
- Seifert, Lewis. "The Marvelous in Context: The Place of the *Contes de Fées* in Late Seventeenth-Century France." *The Great Fairy Tale Tradition: From Straparola and Basile to the Brothers Grimm*. Ed. Jack Zipes. New York: W. W. Norton & Company, 2001.
- Short, Sue. *Fairy Tale and Film: Old Tales with a New Spin*. London: Palgrave Macmillan, 2015.
- Shortsleeve, Kevin. "The Wonderful World of the Depression: Disney, Despotism, and the 1930s. Or, Why Disney Scares Us." *The Lion and the Unicorn* 28:1 (2004) 1-30.
- Sir Gawain and the Green Knight: A Middle-English Arthurian Romance Retold in Modern Prose*. Amsterdam: New Amsterdam Book Company, 1905.
- Snyder, Laura J. *Reforming Philosophy: A Victorian Debate on Science and Society*. Chicago: U of Chicago Press, 2010.
- Solterer, Helen. "Seeing, Hearing, Tasting Women: Medieval Senses of Reading" *Comparative Literature* 46.2 (1994) 129-145.
- Spraggon, Martin and Virginia Bodolica. "Trust, Authentic Pride, and Moral Reasoning: A Unified Framework of Relational Governance and Emotional Self-Regulation." *Business Ethics: A European Review* 24:3 (2015) 297-314.
- Stoddart, Mark and D.B. Tindall. "Ecofeminism, Hegemonic Masculinity, and Environmental Movement Participation in British Columbia, Canada, 1998-2007:"

- ‘Women Always Clean Up the Mess’.” *Sociological Spectrum: Mid-South Sociological Association* 31:3 (2011) 342-368.
- Stone, Merlin. *Ancient Mirrors of Womanhood: A Treasury of Goddess and Heroine Lore from Around the World*. Boston: Beacon Press, 1990.
- Stratton, Kimberly B., and Dayna S. Kalleres. *Daughters of Hecate: Women and Magic in the Ancient World*. London: Oxford U Press, 2014.
- Talairach-Vielmas, Laurence. *Fairy Tales, Natural History and Victorian Culture*. Basingstroke: Palgrave Macmillan, 2014.
- _____. “Rewriting ‘Little Red Riding Hood’: Victorian Fairy Tales and Mass-Visual Culture.” *The Lion and the Unicorn* 33.3 (2009) 259-281.
- Tatar, Maria (a). *Off with Their Heads!: Fairy Tales and the Culture of Childhood*. Princeton: Princeton U Press, 1992.
- _____ (b). Ed. *The Cambridge Companion to Fairy Tales*. Cambridge: Cambridge U Press, 2015.
- Thackeray, Anne Isabella Ritchie. *Five Old Friends and a Young Prince*. Historical facsimile. Charlestown: BiblioLife, 2015.
- _____. “Heroines and Their Grandmothers.” N.d. MS. Collection of the Senate House Library, London.
- _____. “The Sleeping Beauty in the Wood.” N.d. MS. Collection of the Senate House Library, London.
- The Numbers: Where Date and Movie Business Meet*. “Maleficent (2014).” *The-numbers.com*. Web 9 March 2016. <<http://www.the-numbers.com/movie/Maleficent#tab=video-sales>>.

- The Latin Library*. "Gaius Julius Hyginus Fabulae." The Latin Library.com. Web 10 April 2016. < <http://www.thelatinlibrary.com/hyginus/hyginus5.shtml>>.
- Tolkien, J. R. R. "On Fairy Stories." *Mythopoeic Society of Language* 27.1 (2008) 1-29.
- Tompkins, Jane. Ed. *Reader-Response Criticism: From Formalism to Post-Structuralism*. Baltimore: The John Hopkins U Press, 1980.
- Travers, P. L. *About the Sleeping Beauty*. New York: McGraw-Hill Book Company, 1975.
- Trites, Roberta Seelinger. *Disturbing the Universe: Power and Repression in Adolescent Literature*. Iowa City: U of Iowa Press, 2000.
- Tucker, Holly. *Pregnant Fictions: Childbirth and the Fairy Tale in Early-Modern France*. Detroit: Wayne State U Press, 2003.
- Ulanowicz, Anastasia. "Bloody Murder: The Homicide Tradition in Children's Literature by Michelle Ann Abate." *Children's Literature* 43 (2015) 278-285.
- Young, Iris Marion. *On Female Body Experience: Throwing Like a Girl and Other Essays*. Cary: Oxford University Press, 2005.
- Warner, Marina. *From the Beast to the Blonde*. New York: Farrar, Straus and Giroux, 1994.
- Whitney, Elizabeth. "Cyborgs Among Us; Performing Liminal States of Sexuality." *Journal of Bisexuality* 2:2/3 (2002) 109-139.
- Whitmont, Edward C. *Return of the Goddess*. New York: The Crossroad Publishing Company, 1982.
- Wolfzettel, Friedrich. "Fictional History as Ideology: Functions of the Grail Legend from Robert de Boron to the *Roman de Perceforest*." *Romance and History: Imagining*

- Time from the Medieval to the Early Modern*. Ed. Jon Whitman. Cambridge: Cambridge University Press, 2015.
- Woolger, Jennifer & Roger. *The Goddess Within: A Guide to the Eternal Myths that Shape Women's Lives*. New York: Ballantine Books, 1987.
- Woolverton, Linda. "Maleficent Interview with Linda Woolverton." Online video clip. *YouTube*. YouTube, 21 May, 2014. Web. 2 March 2016. <
<https://www.youtube.com/watch?v=1neA66ZDN2o>>.
- Ziolkowski, Jan M. *Fairy Tales from Before Fairy Tales: The Medieval Latin Past of Wonderful Lies*. Ann Arbor: U of Michigan Press, 2007.
- Zipes, Jack. *Fairy Tale as Myth/Myth as Fairy Tale*. Lexington: U Press of Kentucky, 1994.
- _____. Interview. "Are fairy tales still useful to children?" *The Art of Storytelling Show*. *Artofstorytellingshow.com* (2008). Web 10 April 2016.
- _____. Ed. *The Great Fairy Tale Tradition: From Straparola and Basile to the Brothers Grimm*. New York: W. W. Norton & Company, 2001.
- _____. *The Enchanted Screen: The Unknown History of Fairy-Tale Films*. New York: Routledge, 2011.
- _____. *The Trials and Tribulations of Little Red Riding Hood*. New York: Psychology Press, 1993.