# Mirror, Mirror: Framing the Story of Snow White

**Alena Gašparovičová**

Abstract
*The Queen's mirror is an essential part of the classic tale "Little Snow White." It is the driving force behind Queen's actions and thus behind the whole plot of the story. In feminist criticism, the mirror is often interpreted as a tool of patriarchy that is meant to pit the female characters against one another. Many authors of modern fairy tale rewritings have thusly adjusted the position of the mirror in the story to show the influence it has on female characters. This paper will discuss two such rewritings, namely "The Tale of the Apple" by Emma Donoghue and "Snow White Learns Witchcraft" by Theodora Goss, focusing on how these two authors change the position of the mirror and what effect this has on the female characters. Despite the differences in the approaches of these two authors, the results of the altered role of the mirror share striking resemblances with regard to the messages their stories convey about female characters in a patriarchal story.*

Keywords
"Little Snow White," mirror, fairy tale, feminism, Emma Donoghue, Theodora Goss

## Introduction

"Mirror, mirror on the wall, who is fairest of them all."[1] This sentence is likely well-known to all who are familiar with English versions of the story of "Little Snow White." The importance of the mirror in the story is undeniable. The Queen is "framed in a magic looking glass,"[2] with this mirror becoming the driving force behind all of her actions and consequently behind everything that happens in this fairy tale. The mirror sparks the Queen's jealousy by disclosing that she is no longer the fairest woman. Further into the story, it reveals to the Queen the failure of her ploy to kill Princess Snow White, thus it indirectly impels her to try again. At first glance, this might seem like a straightforward situation in which a villain is trying to prevent the main protagonist from attaining a happy ending. The variety of types of literary criticism show that the interpretation of any text, including a fairy tale, is anything but simple. Feminist criticism, for example, was very productive in analyzing these stories in terms of identifying the patriarchal influences in the story which were previously often overlooked or ignored: "Feminists grasped this role of the fairy tale: sexual education in the broadest sense became the aim of their subversion."[3] This goal also includes the study of gender roles and gender-based stereotypes. The analysis of these influences and their various interpretations gave rise to a whole new generation of fairy tales, often postmodern feminist retellings of traditional stories. These texts are characterized by being "preponderantly concerned with gender roles and the female point of view."[4] Feminist fairy tale rewritings have taken

1 Jacob Grimm, and Wilhelm Grimm, "Little Snow White," in *The Original Folk and Fairy Tales of the Brothers Grimm: the Complete First Edition*, translated by Jack Zipes (Princeton, NJ: Princeton University Press, 2014), 171.

2 Sandra M. Gilbert, and Susan Gubar, *The Madwoman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination* (New Haven, CT: Yale University Press, 2000), 37.

3 Marina Warner, *Once upon a Time: A Short History of Fairy Tale* (Oxford: Oxford University Press, 2014), 136.

4 Christine Shojaei Kawan, "A Brief Literary History Of Snow White," *Fabula* 49, nos. 3-4 (2008): 341, accessed October 31, 2021, <https://doi.org/10.1515/fabl.2008.023>.

on a specific role to attempt to expose and subvert the influence of patriarchy on the portrayal of women. "These retellings often take the form of what have been called 'anti-tales': they seize hold of the old story and 'tell it slant,'"[5] showing features of the story that may have been neglected in the past.

This paper will discuss two modern versions of the traditional fairy tale "Little Snow White," namely Emma Donoghue's "The Tale of the Apple" and Theodora Goss' "Snow White Learns Witchcraft" to explore how these stories twist the well-known storyline to expose the role of the mirror in enforcing the stereotypical portrayal of female characters. Although each of the analysed authors changes the role of the mirror in a different manner in their rewriting, a number of the resulting effects are strikingly similar in their attempts to demonstrate the toxic potential of a patriarchal voice in a patriarchal society.

## The Mirror in a Patriarchal Fairy Tale

Although the fairy tale "Little Snow White" had existed in numerous more or less recognizable versions before Jacob and Wilhelm Grimm published it, the brothers' version was established as the most influential one. As Christine Shojaei Kawan points out, the "Grimms' tale, now firmly established as the quintessential version of *Snow White,* became the object of countless reinterpretations."[6] Therefore it makes sense to refer to Grimm's "Little Snow White" as the traditional version in this paper.

There are several key elements of the traditional story which need to be discussed to put the changes in the modern versions into perspective. One of these is the role of the King. Although this might come as a surprise, the King is "mentioned by the Grimms only in the context of his remarriage and even then, solely to motivate the presence of the stepmother."[7] After this, he disappears from the story. Even this short presence might be lacking in some versions, as the Grimm brothers are known to have "edited the tales in their collection"[8] significantly. Despite the King's physical disappearance from the story, his "presence looms large in spite of his virtual absence in the story."[9] This is important, as although the actions of female characters constitute the vast majority of the story, it is crucial to realize that their actions can still be influenced by an external patriarchal force.

This leads to another key element of the story – the mirror. As Baccchilega points out, "the authority" the mirror possesses is that of "*movens* of more than just plot. Snow White is acceptable as a character, and 'Little Snow White' is acceptable as a narrative because the authority of the mirror legitimizes both."[10] Discord exists among fairy-tale scholars about whose voice is

5 Warner, *Once upon a Time*, 138.

6 Kawan, "A Brief Literary History of *Snow White*," 341.

7 Maria Tatar, *The Hard Facts of the Grimms' Fairy Tales* (Princeton, NJ: Princeton University Press, 1987), 148.

8 Ruth B. Bottigheimer, *Fairy Tales: A New History* (Albany, NY: State University of New York Press, 2009), 46.

9 Shuli Barzilai, "Reading 'Snow White': The Mother's Story," *Signs: Journal of Women in Culture and Society* 15, no. 3 (1990): 521, accessed April 18, 2021, <https://doi.org/10.1086/494608>.

10 Cristina Bacchilega, "Cracking the Mirror Three Re-Visions of 'Snow White,'" *Boundary 2* 15, no. 3 (1988): 5, accessed March 21, 2021, <https://doi.org/10.2307/303243>.

actually behind the mirror. A well-known psychoanalytical interpretation was made by Bruno Bettelheim in his *Uses of Enchantment,* in which he suggests that the voice is actually the voice of a child – the Princess – who makes the Queen notice that she is no longer the fairest one. As the Princess is growing up, she "surpasses her"[11] in beauty, thus the Queen "gets destroyed by jealousy of her child."[12] In this interpretation, the attempt to kill the Princess is an act of "vanity which spurs the queen to commit her villainy."[13] The Queen attempts to murder the Princess merely because the Queen cannot handle losing her status of the most physically attractive one. Building on Bettelheim's claims, Giradot asserts that the Queen "selfishly attempts to perpetuate her 'beauty' when life demands that she grow old and die,"[14] again stressing the Queen's inability to make her peace with her own natural aging process and her daughter's coming of age.

Although Bettelheim's analysis has been widely cited, it is not the only interpretation of whose voice is actually hidden behind the mirror. The feminist literary criticism that developed in the second half of the twentieth century points in another direction. As the interpretations of female characters from a feminist perspective became more prominent, the mirror came to be seen as an instrument meant to hide the voice of patriarchy in the story. According to "some critics, the father has slipped into the mirror."[15] Recognizing that the voice of the mirror might actually belong to the King opens up new possible interpretations of the Queen's reaction to when she finds out she is no longer the most beautiful.

> Once the disembodied voice in the mirror is recognized as that of the wicked queen's husband, it becomes clear that the struggle between Snow White and her mother could well be motivated in psychological terms by rivalry for the love and admiration of an absent husband and father.[16]

The understanding of the role of the mirror as a tool of patriarchy appears in feminist literary criticism already in Gilbert and Gubar's *The Madwoman in the Attic,* in which the authors compare the Queen to an artist struggling to express herself under a patriarchal regime that will not allow it. The two authors discuss the Queen and the Princess and the effect the mirror has on them in great detail, identifying the voice of the mirror as the voice of the patriarch who is the cause of the discord between the two women. It is not easy for a woman to have power in a patriarchal society, as Gilbert and Gubar note, "female bonding is extraordinarily difficult in patriarchy: women almost inevitably turn against women because the voice of the looking glass sets them against each other."[17] The mirror is a constant reminder that only one can be the fairest. Being the fairest in a fairy tale can mean anything from receiving more affection than the other women to having a better chance to climb up the social ladder, thus it is not surprising that conflicts arise: "By telling the queen that

11 Bruno Bettelheim, *The Uses of Enchantment: The Meaning and Importance of Fairy Tales* (New York: Vintage Books, 1989), 194.

12 Bettelheim, *The Uses of Enchantment*, 194.

13 Bettelheim, *The Uses of Enchantment*, 195.

14 N. J. Girardot, "Initiation and Meaning in the Tale of Snow White and the Seven Dwarfs," *The Journal of American Folklore* 90, no. 357 (1977): 287, accessed May 14, 2021, <https://doi.org/10.2307/539520>.

15 Tatar, *The Hard Facts of the Grimms' Fairy Tales*, 154-155.

16 Tatar, *The Hard Facts of the Grimms' Fairy Tales*, 154.

17 Gilbert and Gubar, *The Madwoman in the Attic,* 38.

Snow White is more beautiful than she, the mirror instigates jealousy between the two women so that they start competing for his affection."[18] This often ultimately means a power struggle.

As mentioned, the plot begins when the Queen discovers that she is no longer the most physically attractive, a revelation that prompts her to try to get rid of her competition by disposing of the Princess. At first glance, this might seem like such an extreme reaction to the natural course of ageing. However, it is necessary to realise that it is not mere vanity that drives the Queen in her attempt to try to murder the Princess. The Queen might be the one who tries to kill Snow White, however, the whole story is framed by the mirror which can be projected to reflect the patriarchal voice of the era when the story was recorded. There is thus no necessity for a male character to push these ideas forward. As the position of women had historically been bound with the men around them, it is only logical that when the Queen learns she is no longer the fairest one, she becomes jealous. Physical attraction is her "most valuable asset, perhaps [her] only valuable asset."[19] It is her beauty that makes the Queen desirable, and as Andrea Dworkin worded it, for the Queen, "beauty was power and to be the most beautiful was to be the most powerful."[20] It logically follows out of this that no longer being the fairest means that the Queen will no longer be the most desirable woman and consequently lose her power. While Snow White's father barely makes an appearance in the story, a patriarchal voice nonetheless can be seen to play a pivotal role. It is merely hidden behind a magical object, so it would seem that it is female vanity that causes all of the problems and men are not "held accountable for the evil"[21] in the manner women are. This can be construed as being the case, although the evil is in this interpretation caused by the patriarchal system, a projection in which it is nearly impossible for women to succeed by other means than through men. It thus becomes clear that another, very different interpretation of this attempt at killing a young girl is available. The Queen is not trying to get rid of the Princess for vanity's sake, but rather she is trying not to lose her most significant asset, her status of the most beautiful woman. This interpretation has been reflected in many modern rewritings by authors striving to criticize the putative patriarchal message in traditional fairy tales. Both Emma Donoghue and Theodora Goss challenge the criticism of the Queen as the ultimate villain as they attempt to expose the patriarchal influences lying behind her actions.

## "The Tale of the Apple" and a Missing Mirror

As mentioned, many authors of modern fairy-tale retellings have taken the criticism of traditional fairy tales into account and reflected it in their versions of the stories. One way of doing this is by removing the mirror from their works altogether. While Angela Carter's "Snow Child" might be the first example to come to mind, Carter is not the only author to have employed this strategy.

18 Vanessa Joosen, "Disenchanting the Fairy Tale: Retellings of 'Snow White' between Magic and Realism," *Marvels & Tales* 21, no. 2 (2007): 233, accessed October 20, 2020, <http://www.jstor.org/stable/41388836>.

19 Marcia R. Lieberman, "'Some Day My Prince Will Come': Female Acculturation through the Fairy Tale," *College English* 34, no. 3 (December 1972): 385, accessed October 16, 2020, <https://doi.org/10.2307/375142>.

20 Dworkin, *Woman Hating* (New York: Plume, 1974), 38.

21 Dworkin, *Woman Hating*, 44.

In "The Tale of the Apple" Emma Donoghue takes a similar approach and removes the mirror while keeping its voice.

This version is distinct from the traditional tale due to the complete lack of magic in the story, which lends it more verisimilitude. Where the traditional version is known for the absent patriarch whose voice can be heard through a magical mirror, Donoghue's tale is noticeable for doing the exact opposite. Instead of the King disappearing behind a magical looking glass, he remains present for a good part of the story and takes over the role of the mirror: "The mirror can be used as a metaphor, whose function is taken over by another, nonmagical medium that fulfills the same function."[22] His role in the story is much more prominent and, significantly, more noticeable than in the Grimms' tale, i.e. he does not disappear right after his marriage as in the most well-known versions. Instead, he has an active role in the story, going as far as becoming the querent of the fateful question:

> Once when he came to her room at night he found us both there, cross-legged on her bed under a sea of velvet and laces, trying how each earring looked against the other's ear. He put his head back and laughed to see us. Two such fair ladies, he remarked, have never been seen on one bed. But which of you is the fairest of them all?[23]

This scene is significant for several reasons. One of them is the identity of the person who asks the question – the King, who not only "takes over the function of the mirror which decides who is the fairest";[24] but also takes on the role of the person who actually cares about the issue of physical beauty. It is no longer a Queen vainly wanting reassurance, but a King creating a power struggle, albeit unwittingly.

Another important aspect of this scene is the effect it has on the two women. Although the King does it unintentionally, he pits the two women against one another. His question remains unanswered, with the women "[chiming] in the chorus of his laughter";[25] however, their voices are "a little out of tune,"[26] suggesting the awkwardness the women feel when asked this question. They are both reminded of their rivalry for the King's attention and, by extension, power in the kingdom. The young Queen and the Princess realise that although they would have had the potential to become friends under other circumstances, in their current situation, this is not possible.

Unlike in the traditional version, the Queen and the Princess have a reasonably good, if a bit strained, relationship most of the time, as long as the father / husband is not interfering with them. Very soon in the story, Donoghue also discredits any interpretation that the Queen is only jealous because she is unable to make peace with ageing. As the Princess explains, the Queen "was not many years older"[27] than her. As they are close in age, the Princess admits that had they met under different circumstances, they could have become friends. Unfortunately, the fact that

22 Joosen, "Disenchanting the Fairy Tale," 232–233.

23 Emma Donoghue, "The Tale of the Apple," in *Kissing the Witch Old Tales in New Skins*, by Emma Donoghue (New York: HarperCollins, 1999), 50.

24 Joosen, "Disenchanting the Fairy Tale," 233.

25 Donoghue, "The Tale of the Apple," 47.

26 Donoghue, "The Tale of the Apple," 47.

27 Donoghue, "The Tale of the Apple," 45.

the older girl is married to the King prevents this from happening, as there is "room only for one queen in a castle."[28] As can be seen here, the actual issue as to why the two women cannot become friends is a simple power struggle, which they are reminded of when the King asks who the fairest is. Taking on the role of the mirror, the King defines "the nature of [the] relationship" between the two women as "rivalry."[29] Both women are aware that their relationship cannot improve as long as there is this power struggle between them, which makes their relationship quite complicated for the rest of the story.

Since there is no mirror to frame this rewriting, it logically follows that also its role as a driving force behind the rest of the action in the story has to be taken over by something else. A significant catalyst here is the King's death. After this event, there is no longer any patriarchal voice that would directly predetermine what the two women should do, and the two women thus have more power over their own fates. Nevertheless, the earlier events have shown them that they represent danger for each other because they both have a more or less equal claim to the throne. Thus even though they are free from being directly pitted against each other by the King, they are still indirectly influenced by their earlier experiences. Keeping this in her mind, the Princess decides to run away from the palace and "leave it all [to the Queen]"[30] since she is afraid for her life, although the Queen does not pose any immediate threat to her.

The Queen's actions once she is free of her husband are even more noteworthy, as she attempts to do something that seems to be impossible in the traditional fairy tale – she tries to reconcile with the Princess. The Queen visits the Princess several times after the latter runs away, however, without the intention of killing her. She asks whether the Princess "will come home now,"[31] and thus her visits are presented as attempts to bring the Princess home rather than to harm the girl in any way.

Eventually, the Queen succeeds in showing that without the competitive environment the patriarchal voice creates, it is possible for them to have a good relationship, one that would allow them to be close in a way they could not have been while the King was still alive. Donoghue not only removes the mirror, a strategy which allows her to show the patriarchal voice it in fact represents, she eventually removes the voice itself altogether. Once this is done, the Queen and the Princess show that without this external male influence, they do not need to be enemies, and they reconcile.

## "Snow White Learns Witchcraft" and a Repurposed Mirror

A different approach to the mirror can be seen in Theodora Goss' "Snow White Learns Witchcraft." While the author keeps the mirror in her narrative, it is given a different position. It retains the role of an object that has the power to pit women against one another as it possesses in the traditional fairy tale. But now the mirror also becomes an object that allows the main protagonist, and readers by extension, to literally reflect on everything that has happened and to identify underlying motifs.

28 Donoghue, "The Tale of the Apple," 45.

29 Bacchilega, "Cracking the Mirror," 3.

30 Donoghue, "The Tale of the Apple," 51.

31 Donoghue, "The Tale of the Apple," 56.

As Giradot explains, a mirror in a story is a symbol "reflects what is physically present and does not in itself cause [self-development]. Seeing oneself can be either the occasion for growth or decay."[32] In the case of Goss' Snow White, both sides of this coin can be seen – growth as well as decay.

The growth can be seen in the portrayal of Snow White, while the decay can be seen in her memories of the previous Queen. The mirror is looked into by the former, but this gaze does not have the devastating effect it had on the previous Queen. As the protagonist explains, this is only possible because she is already too old to care about being the fairest. She already has an adult daughter, and it is only boredom, not the desire to ascertain the status of the fairest one, that causes her decision to learn witchcraft and how to use the looking glass along with it. Although the mirror had been always at her disposal, she admits that she has avoided using it for a long time because she knew it would lead to her making the same mistakes the former Queen had made, and ultimately sharing the Queen's fate, dancing in red hot iron shoes:

> She'd never asked it the fatal question that leads to a murderous heart and red-hot iron shoes. But now, being curious, when it scarcely mattered, she recited *Mirror, mirror*, and asked the question: *Who is the fairest*?[33]

This shows that Snow White is aware of the toxic properties the mirror can have and how it influenced her predecessor. She realises that it was the mirror that had soured their relationship and had led her mother to be jealous of her and eventually try to kill her. By avoiding the mirror and not letting its voice control her life, she actively tries to avoid falling into the same trap and sharing the destiny of her predecessor. It is suggested that she has done so rather successfully, as she manages to grow older in peace and bring up a daughter without trying to kill her. Nevertheless, when Snow White reaches the age when it no longer matters to her that she is not the most physically attractive, she decides to give in to her curiosity and ask nonetheless. She is already aware that she is not the fairest one, so the mirror does not pose such a threat to her as it posed to the Queen, who had used it when she was much younger.

Thus, to a certain degree, the mirror retains some of the characteristics it has in the traditional version – it is still an object with the power to instigate jealousy between women and make them enemies. However, the "conversation" with the mirror also shows the potential for a different outcome – the path of growth that Snow White decides to take.

In this version of Snow White, the looking glass becomes an interesting narrative tool used as a way for the protagonist to reflect upon events in her life. The mirror is a sort of a companion that provides her with an excuse to look into everything that has happened in her life leading up to this moment and, more importantly, on the decisions she made that allowed her to avoid her mother's fate. She also contemplates the relevance of knowing who the fairest is and what it is like, especially the downsides of this knowledge:

> It wasn't so wonderful being fairest. Sure, you got to marry the prince, at least if you were royal, or become his mistress if you weren't, because princes don't marry commoners […]. It meant your

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

33 Theodora Goss, "Snow White Learns Witchcraft," in *Snow White Learns Witchcraft: Stories and Poems*, by Theodora Goss ([United States]: Mythic Delirium Books, 2019), 13.

> mother, whose skin was soft and smelled of parma violets, who watched your father with a jealous eye might try to eat your heart, metaphorically – or not.[34]

While physical attractiveness may have made her more desirable to men than other women were, it had also put her life in danger and, more importantly, pitted all the other women against her, including her own mother. Snow White ponders how the mirror's voice has destroyed her mother's life; it was the reason why the Queen tried to kill Snow White, and it had destroyed the bond between them. By extension, it was also why the Queen ended up dying. She also reflects on how resisting the temptation to ask the mirror had saved her from making the same mistake when she was bringing up her daughter. Instead of becoming jealous of her, Snow White made sure her child "could run and fight, because princesses need protecting, and sometimes princes are worse than useless."[35] The awareness of what the mirror did to the former Queen as well as having the mirror at hand serves as a catalyst for Snow White to reflect on all the events that have taken and are taking place. This allows her not only to avoid the mistakes the former Queen has made but also to share her thoughts with the reader.

Although Goss keeps the mirror in the narrative, the impressions her rewriting leaves are in many ways similar to Donoghue's. She also shows the problems the mirror causes the main characters as they become entwined in a struggle for the attention of a patriarch.

## Conclusion

Emma Donoghue and Theodora Goss change the position of the mirror in their stories in different ways, though their results are strikingly similar. Both authors manage to show the toxic effect the voice behind the mirror has on the female characters, especially on the Queen, and how the looking glass destroys the relationship with the Princess. The removal of the mirror and later on the King himself in Donoghue's rewriting allows for the two women to bond in a way they were unable to as long as they were made powerless by the patriarch. Goss' Snow White admits that had she looked in the mirror earlier, she would have likely followed the Queen's suit and ended up dancing herself in the red hot iron shoes as her predecessor did. The main heroines of these two rewritings are also shown to be much more aware of the danger of this competitive behavior among women. Both manage to transcend the roles traditionally allotted to Snow White as they have become aware of the influence patriarchal voice on female relationships – whether hidden behind a mirror or not.

### Bibliography

Bacchilega, Cristina. "Cracking the Mirror Three Re-Visions of 'Snow White.'" *Boundary 2* 15, no. 3 (1988): 1–25. Accessed March 21, 2021. <https://doi.org/10.2307/303243>.

34 Goss, "Snow White Learns Witchcraft," 13.

35 Goss, "Snow White Learns Witchcraft," 14.

Barzilai, Shuli. "Reading 'Snow White': The Mother's Story." *Signs: Journal of Women in Culture and Society* 15, no. 3 (1990): 515–534. Accessed April 18, 2021. <https://doi.org/10.1086/494608>.

Bettelheim, Bruno. *The Uses of Enchantment: the Meaning and Importance of Fairy Tales*. New York: Vintage Books, 1989.

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

Donoghue, Emma. "The Tale of the Apple." In *Kissing the Witch Old Tales in New Skins*, by Emma Donoghue, 43–58. New York: HarperCollins, 1999.

Dworkin, Andrea. *Woman Hating*. New York: Plume, 1974.

Gilbert, Sandra M., and Susan Gubar. *The Madwoman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination*. 2. ed. New Haven, CT: Yale University Press, 2000.

Girardot, N. J. "Initiation and Meaning in the Tale of Snow White and the Seven Dwarfs." *The Journal of American Folklore* 90, no. 357 (1977): 274–300. Accessed May 14, 2021. <https://doi.org/10.2307/539520>.

Goss, Theodora. "Snow White Learns Witchcraft." In *Snow White Learns Witchcraft: Stories and Poems*, by Theodora Goss, 13–15. [United States]: Mythic Delirium Books, 2019.

Grimm, Jacob, and Wilhelm Grimm. "Little Snow White." In *The Original Folk and Fairy Tales of the Brothers Grimm: The Complete First Edition*, translated by Jack Zipes, 170–178. Princeton, NJ: Princeton University Press, 2014.

Joosen, Vanessa. "Disenchanting the Fairy Tale: Retellings of 'Snow White' between Magic and Realism." *Marvels & Tales* 21, no. 2 (2007): 228–239. Accessed October 20, 2020. <http://www.jstor.org/stable/41388836>.

Kawan, Christine Shojaei. "A Brief Literary History Of Snow White." *Fabula* 49, nos. 3–4 (2008): 325–342. Accessed October 31, 2020. <https://doi.org/10.1515/fabl.2008.023>.

Lieberman, Marcia R. "'Some Day My Prince Will Come': Female Acculturation through the Fairy Tale." *College English* 34, no. 3 (December 1972): 383–395. Accessed October 16, 2020. <https://doi.org/10.2307/375142>.

Tatar, Maria. *The Hard Facts of the Grimms' Fairy Tales*. Princeton, NJ: Princeton University Press, 1987.

Warner, Marina. *Once upon a Time: a Short History of Fairy Tale*. Oxford: Oxford University Press, 2014.

**Alena Gašparovičová** is a PhD student at the Department of English and American Studies, Masaryk University. Her dissertation project deals with feminist rewritings of fairy tales, focusing on the portrayal of female characters. She has presented her research at international conferences in Pardubice, Czech Republic and Bratislava, Slovakia.

ORCID iD 0000-0002-3738-6336