GENDER DISCOURSE IN SELECTED EUROPEAN FAIRY TALES: MASCULINITY CONSTRUCTED UPON THE OBJECTIFICATION, REPUDIATION AND DEVALUATION OF FEMININITY

MÜJDAT BULMUŞ

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DENİZLİ

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Pamukkale Üniversitesi
Sosyal Bilimler Enstitüsü
Yüksek Lisans Tezi
İngiliz Dili ve Edebiyatı Ana Bilim Dalı
İngiliz Dili ve Edebiyatı Programı

MÜJDAT BULMUŞ

DANIŞMAN: DOÇ. DR. ŞEYDA SİVRİOĞLU

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DENİZLİ

I hereby declare that all information in this thesis has been obtained and presented in accordance with academic rules and ethical conduct. I also declare that, as required by these rules and conduct, I have fully cited and referenced all material and results that are not original to this work.

Signature:

Name, Last Name: Müjdat BULMUŞ

To my mother, and all the women who were not given an opportunity to

realize themselves and their dreams…

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ÖZET

SEÇİLMİŞ AVRUPA PERİ MASALLARINDA TOPLUMSAL CİNSİYET SÖYLEMİ: KADINLIĞIN NESNELEŞTİRİLMESİ, YADSINMASI VE DEĞERSİZLEŞTİRİLMESİ ÜZERİNE İNŞA EDİLEN ERKEKLİK

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Esas olarak çocukları hedef alan baskın sosyal kalıpları ve kodları yinelemek amacıyla yazılan masallar, bireyleri toplumda oynamaları beklenen, idealize edilmiş cinsiyet rollerini yerine getirmeye koşullandırmada önemli bir rol oynamaktadır. Bu nedenle masallar toplumsal cinsiyet açısından, ağırlıklı olarak kadın kimliğinin inşası ve ikincil duruma itilmesine odaklanan çeşitli perspektiflerden sık sık incelenmiştir. Bununla birlikte eril kimliğin inşası ve bunun kadınlıkla ilişkisi ve ona bağlılığı göz ardı edilmiştir.

Bu tez, seçilmiş Avrupa masalları; *Hansel ve Gretel*, *Fortunio ve Siren*, *Domuz Prens*, *Yaban Domuzu* ve *Küçük Pamuk Prenses* aracılığıyla sergilenen baskın bir sosyokültürel söylemin ürünü olarak hegemonik erkekliği sorgulamak için eleştirel söylem analizinden (CDA) yararlanmıştır. Amaç Avrupa'ya özgü bu masalların, bölgesel ve küresel düzeyde erkek egemenliğini normalleştiren ve kadınlığın nesneleştirilmesini, değersizleştirilmesini ve baskı altına alınmasını meşrulaştıran ortak bir erkek egemen cinsiyet söyleminin yeniden üretilmesinde ve sürdürülmesinde önemli rol oynayan sosyokültürel araçlar olduğunu ortaya çıkarmaktır. Bu çalışma, seçilen peri masallarında empoze edilen hegemonik erkeklik normlarının var olabilmek için, aynı erkek egemen söylemin ve kadının bu söylem içerisindeki temsilinin sürdürülmesine ihtiyaç duyduğunu ve bu bakımdan çelişkili olduğunu ortaya koyar. Tahmin edilebileceği gibi bu erkek egemen söylemin altyapısı sorgulanıp merkezsizleştirildiğinde hegemonik erkeklik de varoluşsal bir krize girer. Bugün Batı toplumlarında dillendirilen "erkeklik krizi", öteden beri var olan ontolojik güvensizlikten kaynaklanmaktadır. Çünkü söylemsel olarak kadınları, kadınların erkek egemen temsiliyle sınırlamak artık mümkün değildir.

Anahtar kelimeler: hegemonik erkeklik, peri masalları, cinsiyet, vurgulanan kadınlık, söylem analizi

ABSTRACT

GENDER DISCOURSE IN SELECTED EUROPEAN FAIRY TALES: MASCULINITY CONSTRUCTED UPON THE OBJECTIFICATION, REPUDIATION AND DEVALUATION OF FEMININITY

BULMUŞ, Müjdat
Master Thesis
English Language and Literature Department
English Language and Literature Programme
Adviser of Thesis: Assoc. Prof. Dr. Şeyda SİVRİOĞLU

A person's gender is not simply an aspect of what one is, but, more fundamentally, it is something that one does, and does recurrently, in interaction with others.

Candace West, Don Zimmerman — "Doing Gender"

Mainly targeted to children and written with the aim of reiterating dominant social patterns and codes, fairy tales play a significant role on conditioning individuals to perform the idealized gender roles they are expected to play in society. Thus, they have been frequently studied on from various perspectives in terms of gender, essentially focusing on the construction and subordination of feminine identity. However, the construction of masculine identity and its relation to, and dependence upon femininity, has been thus avoided.

This thesis utilizes critical discourse analysis (CDA) to interrogate hegemonic masculinity as product of a dominant sociocultural discourse exposed through the selected European fairy tales; *Hansel and Gretel, Fortunio and the Siren, The Pig Prince, The Wild Boar,* and *Little Snow White.* The aim is to reveal that these pan-European fairy tales are sociocultural devices playing a significant part in reproduction and maintenance of a common androcentric gender discourse which normalizes masculine domination and legitimizes the objectification, devaluation, and repression of femininity in regional and global levels. This examination demonstrates that hegemonic norms of masculinity imposed in the selected fairy tales are contradictory since in order to exist they require the perpetuation of the same androcentric discourse and thus the representation of women. As might be expected, when the infrastructure of this androcentric discourse is interrogated and decentered, the hegemonic masculinity also falls into an existential crisis. The "masculinity crisis" noised around in Western societies today, is due to this preexisting ontological insecurity for it is no longer possible to discursively limit women into androcentric representation of woman.

Keywords: hegemonic masculinity, fairy tales, gender, emphasized femininity, discourse analysis

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INTRODUCTION

> These trifles [the tales] were not mere trifles, they contained a useful moral, and the playful narrative surrounding them had been chosen only to allow the stories to penetrate the mind more pleasantly and in such a manner to instruct and amuse at the same time. (Perrault qtd. in Zipes, 2012: 32)

Containing archetypal elements and patterns, fairy tales have a significant role in every culture. Innocent they may seem, they are composed to expose certain ideologies to ensure individuals would comply with the dominant social norms as they grow up. What is not very innocent in this, as also noted by Jack Zipes in his *Fairy Tales and the Art of Subversion* (2012), is that fairy tales use amusement as a kind of weapon "to penetrate the minds of children" with "a mask of innocence" (2012: 35). 'Penetrating' is a witty way of putting the potential manipulative function of the fairy tales since they use amusement as a didactic tool to civilize individuals as they grow up to adulthood. That is to say, fairy tales use amusement as their main tool to appeal to individuals for, as Zipes cites in his book, "to amuse oneself is to disarm oneself" (ibid.).

From this point of view, fairy tales stand unveiled as part of a socio-cultural discourse cultivating individuals into gendered social positions they are to be assigned within the smallest unit of the social order: family, formed on heterosexual relationship. More specifically, fairy tales, as a literary genre, play a highly significant role in the production and maintenance of a specific androcentric sociocultural discourse in which gender and relational existence of masculinity and femininity, as a social construction, finds their embodiment. Hence, this study aims to deconstruct the representations of what the Australian sociologist Raewyn Connell termed as 'hegemonic masculinity` (2.2.1); "a specific form of masculinity in a given historical and society-wide social setting that legitimates unequal gender relations between men and women, masculinity and femininity" (Messerschmidt, 2018: 136), in the selected fairy tales to underline its relational and contradictory ontology to femininity by examining the androcentric socio-cultural discourse behind it.

Although analyzing fairy tales within the framework of gender studies is a path that has been taken by numerous scholars such as Bruno Bettelheim, Maria Tatar, Jack Zipes, Susan Gubar, Sandra Gilbert and many more, there are curiously very few studies that take

masculinity to the center of their scope (Zipes, 2002: 60-61). Although a few studies on fairy tales criticized masculinity in their works, as Lynne Segal also states in her *Slow Motion*, they were more interested on revealing the "evil of their ways than to explore the riddles of masculinity–its relation, and dependence upon, femininity" (2007: xxxiii). When it comes to men's studies on gender until 1980s, as also claimed by Segal, the object of examination has typically been women instead of men since not men, but women were thought to be "the different, the difficult, the problematic sex" (ibid.). Thus, like in Western academy on the whole, the masculinity studies concerning fairy tales and folklore has dawdled behind the femininity studies (Jorgensen, 2018: 338).

In line with that and in contrast to previous studies, this thesis primarily examines masculinity as a social structure discursively constructed in relation to femininity through a dominant sociocultural discourse that can be traced in the selected European fairy tales. In this regard, this thesis deconstructs the relational existence of 'hegemonic masculinity'(2.2.1) to 'emphasized femininity'(2.2.2) specified within the androcentric gender discourse embedded in the selected fairy tales; Jacob and Wilhelm Grimm's *Hansel and Gretel,* Straparola's *Fortunio and the Siren,* and *The Pig Prince,* D'Auldoy's *The Wild Boar,* and Grimm's *Little Snow White*. The purpose is to demonstrate how the truth of gender, particularly masculinity, is produced and produces its effects through that androcentric discourse which institutionally and ideologically legitimizes the objectification, repudiation and devaluation of women and femininity. Therefore, a poststructuralist pro-feminist approach is applied throughout the study in order to undermine hegemonic masculinity and masculine domination by questioning the ways they are constructed within the boundaries of the androcentric discourse represented in the selected fairy tales.

At this point, there emerges the requirement of benefiting from a theoretical discourse which will neither exclude the progression feminist movement has achieved nor put women into the margins as has been long done in androcentric Western academy. That is essentially why pro-feminist discourse has been preferred as the main framework of the study to provide a rather relational study focusing on the gender dichotomy and the androcentric discourse behind it. The aim is to unveil the contradictory nature of the traditional gender polarity by inquiring on how the masculinity in the selected European fairy tales is constructed and represented as an output of an androcentric gender discourse. More particularly, it puts claim

on the fact that these fairy tales quintessentially epitomize the process of culturally cultivating individuals into stereotypical gender identities, thereby leading them to identify with the social positions specified within the boundaries of the androcentric sociocultural discourse which is cultivated through amusing yet allegorical stories perpetually communicating by means of archetypal images, myths and stories mainly stored in the collective unconscious. Thus, the conclusion drawn is that certain patterns in these fairy tales lead to the creation of "hegemonic masculinity" through a dominant, androcentric, sociocultural discourse which legitimates culturally idealized process of reification, devaluation, and repudiation of femininity. However, under the light of the findings, initiation to this idealized or hegemonic form of masculinity as it is represented in these fairy tales is a contradictory social process which is in constant struggle to have control over female identity and sexuality. It is contradictory because in order to exist it is almost always in need of perpetual definition of women and femininity from the same androcentric discourse which reduces women to devalued and thus repudiated other.

Accordingly, as also indicated by Nancy Chodorow, masculinity always has to be in defense to prove and legitimize afore-mentioned androcentric gender discourse in order to exist in its traditional or/and idealized form. This obligation to prove itself and to be always in defense renders masculinity perpetually vulnerable and insecure. That is mainly because the androcentric sociocultural discourse, and representation of woman specified within it, are in the center of the social dynamics of the Western society which constantly strives to ensure masculine control and domination over woman and her sexuality. Considering that from a Marxist and Engelian point of view, that domination is essentially required so as to satisfy the primary requirement of the capitalist industrializing society; ensuring the transmission of the possession and wealth to next generations with a clear line of progeny—which entails nuclear family and the constraint of women into heterosexual, monogamous relationship through discursive persuasion.

However, with the current developments in social and economic life today, and the progress feminism as a counter-discourse has accomplished, it is no longer possible to convince women to identify themselves with the representation of femininity specified within this androcentric gender discourse. Thus, having the androcentric definition of femininity (what Connell terms as 'emphasized femininity') as its core for self-definition, hegemonic

masculinity per se remains nothing but a contradictory social construction which has in fact always been, by the nature of its construction, in an ontological crisis. That is, as Tim Edwards also states in response to the debates of masculine crisis in today's Western societies; "masculinity is not in but is crisis" (2006: 14). Thus, interrogation of the dominant sociocultural discourse concerning gender, particularly masculinity, as it is reflected in the selected pan-European fairy tales, demonstrates the prevailing grounds of this ontological crisis in three ways.

First, it reveals femininity's primary role in the formation of masculinity as a social construction in Jacob and Wilhelm Grimm's *Hansel and Gretel* and Giovanni Francesco Straparola's *Fortunio and the Siren* in term of pre-oedipal symbiosis with the mother and its effects on the long-term formation of masculinity. More specifically, it manifests that initiation to masculinity is to a great extent triggered by men's dread of women which, as feminist psychoanalysts Karen Horney (1973) and Nancy Chodorow (1992) manifest, originates from the pre-oedipal attachment to the mother that results in fear of all women. That is, in order to become a man a boy must first dismantle from his early dependence on and symbiosis with the mother. Therefore, as Bruno Bettelheim also claims in his *Symbolic Wounds* (1962), the struggle of man and masculinity is to turn the childhood stage of female authority and dominance over infant male to adulthood stage of male dominance and authority over female by means of breaking off from the early bond and identification with the mother through a symbolic rebirth into men's world (1962: 119). Accordingly, a common pattern reflecting this shift and separation is analyzed in *Hansel and Gretel* and *Fortunio and the Siren* as an inner conflict of the heroes illustrated through discursive images and allegorical representations of mother's vital part in construction of masculinity.

Second, as might be expected, such a shift requires the systematic objectification, devaluation, and repression of female to a complementary form of femininity which in turn also pulverizes men's own subjectivity. Having female objectified and thus turned into a property, men in fact can no longer relate to women as subjects, which in turn also renders men unable to be related (Horrocks, 1994: 66), and therein lies masculinity's insecurity and incompleteness. Therefore, analysis of *The Pig Prince* and *The Wild Boar* demonstrates that 'hegemonic masculinity' is a social construction which is always incomplete and thus in crisis due to its ontological dependence on a complementary form of femininity, i.e.,

'emphasized femininity'. Correspondingly, analysis of Grimm Brother's *The Little Sister* reveals the adaptation of woman to emphasized femininity which plays a significant role in normalization and legitimization of hegemonic masculinity. Accordingly, the attempts to reconnect or unearth a kind of autonomous, 'eternal', or 'deep masculinity' from the fairy tales and myths – as attempted by mythopoetic men's movement referred in 2.3– is in vain because as the feminist critic Lynne Segal notes, "a 'pure' masculinity cannot be asserted except in relation to what is defined as its opposite since it depends on the perpetual renunciation of femininity" (Segal, 2007: 97).

In that sense, this thesis analyzes the conundrum of hegemonic masculinity in selected fairy tales by deconstructing "its relation to, and dependence upon femininity" (ibid.: xxxiii). That is to reveal how hegemonic masculinity is discursively constituted and constitutes its effects in Giovanni Francesco Straparola's *Fortunio and the Siren* and *The Pig Prince*, Madame d'Aulnoy's *The Wild Boar* and Grimm Brothers' *Hansel and Gretel* and *The Little Snow White* by employing Australian sociologist Raewyn Connell's theories of "hegemonic masculinity" and "emphasized femininity" and their relational and interdependent existence as it is represented within the selected tales. What renders these fairy tales the subject of analysis for this study is essentially the didactic modeling aimed to civilize individuals to identify with the dominant social norms which purvey propitious examination of how the "truth" of gender is socially and discursively constructed through sociocultural devices, particularly by fairy tales. Accordingly, Chapter I initially offers a theoretical background on fairy tale containing a non-comprehensive historical overview of its emergence and evolution throughout Europe as a literary genre in 1.1. Subsequently, sociocultural functions and literary characteristics of fairy tale as a genre and its relation to gender studies and discourse analysis is discussed in 1.2. This chapter mainly refers to Jack Zipes's, Maria Tatar's and Bruno Bettelheim's studies on fairy tale tradition in order to provide (a) an insight to fairy tale's vital role in the representation and the maintenance of the androcentric discourse, (b) fairy tale's contribution in the development and initiation of children into adulthood as gendered individuals in accordance with the delimitations of the androcentric discourse.

Subsequently, Chapter 0 gives a theoretical background on masculinity studies from its emergence to current approaches in the field, and this study's stance against them along with an emphasis on the necessity of a dialectical approach benefitting from the experience

and knowledge of feminist theories and studies. In this vein, in theoretical background (2.2), Connell's concepts 'hegemonic masculinity' (2.2.1) and 'emphasized femininity'(2.2.2) are discussed with an emphasis on the requirement for a relational study not only focusing on masculinity but also, as Connell suggests, on the "practices of women and the historical interplay between femininities and masculinities". Subsequently, in 2.3, the current debate between two contradictory approaches on masculinity studies, the one celebrating the traditional idea of masculinity (mythopoetic men's movement) and the other decentering and undermining it (pro-feminist men's studies), is introduced to suggest this study as a response to this debate.

Chapter III deconstructs discursive representation of the "hegemonic masculinity" and its construction in relation to femininity in terms of (3.1.1) men's pre-oedipal symbiosis with mother in *Hansel and Gretel and Fortunio and the Siren*, (3.1.2) hegemonic masculinity and its relational existence to complementary femininities in *The Pig Prince* and *The Wild Boar*. In this chapter, the cultural representations of 'hegemonic masculinity' within the selected fairy tales is analyzed—mainly with references to psychologist Robert Stoller's theory of 'core gender identity', feminist psychoanalysts Karen Horney's and Nancy Chodorow's studies on the preoedipal attachment to mother, and Carl Gustave Jung's theory of 'great mother archetype'—to deconstruct the androcentric principle behind these representations that discursively embeds certain sets of behaviors and practices as the ideal normative form of masculinity which legitimates the domination of men and subordination of women.

Chapter IV scrutinizes the representations of women and femininity in *Little Snow White* to underline the discursive idealization of certain normative sets of behaviors and practices considering compliance, subordination, passivity, nurturance, and empathy as feminine virtues. More specifically, femininity in *Little Snow White* deconstructed mainly with an emphasis on Connell's concept of 'emphasized femininity' by which she theorizes adaptation of women to the androcentric representations of femininity through discursive persuasion, and thereby identification with what is epitomized as ideal femininity within the androcentric discourse. Thus, this chapter deconstructs representations of femininity in *Little Snow White* by examining the objectification, devaluation, and repression of femininity through this discursive representations and woman's contribution to her own domination

identifying with these representations—therein defining herself from the perspective of her dominator.

In terms of methodology, Critical Discourse Analysis (CDA) is used to elucidate the relation between the textual and the social by means of analyzing the dominant sociocultural discourse into which these fairy tales contribute. Due to its sociocultural functions and literary characteristics, which will be discussed in Chapter 1, fairy tale is a literary genre that has a direct relation in regulation of the social identities, norms, and practices. That is, it has an active part in production and reproduction of the framework of regulating sociocultural discourses within the delimitations of which these fairy tales per se find their existence. Thus, in order to understand how the truth of gender, particularly hegemonic masculinity, is discursively constituted, it is crucial to interrogate the role of these fairy tales in the constitution of the body of discourses which gives room to formation of some dominant social norms and values while repressing others. To be able to do that, it is initially necessary to clarify what is meant by discourse and how CDA can be applied in correlation with masculinity studies to fairy tale as a genre.

To begin with what a discourse is, there are variety of definitions for the concept of discourse. However, Foucault's definition and/or concept is probably the most frequently used and the most beneficial for the studies in social sciences. He designates discourse as archivally varying means of "specifying knowledge and truth—what it is possible to speak at a given point" (Faucault, 1980: 93). According to him, one's consciousness of the objects— including one's knowledge of the self as an object of the consciousness—or entities is structured within the borders of discursive restraints. He further characterizes "discourse as delimitation of a field of objects, the definition of a legitimate perspective for the agent of knowledge, and the fixing of norms for the elaboration of concepts or theories" (Foucaut, 1977: 199). More simply, as Siegfried Jäger puts it "discourse is the flow of knowledge— and/or all societal knowledge stored throughout all time"— (Jäger, 2001: 34), which forms society by means of specifying the personal and collective action and thus the determining activity. That is, as Foucault restates, discourses are "practices that systematically form the objects of which they speak" (Foucault, 2002:54). Consequently, discourse en masse is a regulating framework shaping consciousness both in collective and individual sense. So then, as a social construction gender is also regulated within the limitations of certain discourses

in line with Chris Weedon's idea that individuals are offered 'subject positions' through 'circulating discourses' and these subject positions "assume what is to be woman and man and intend to constitute femininity and masculinity accordingly" (Weedon, 1987: 100). Correspondingly, it is due to a range of discursive practices a person is formed and reformed (Pease, 2000: 35) by means of an array of gender discourses demarcating women and men act within a specific set of criteria as they identify themselves as gendered subjects (Mills, 2005: 15). The boundaries throughout which one is able to confer what it means to be gendered are thus delimited by these discursive frames (Mills, 2005: 16). Foucault in his *The History of Sexuality* (1990) highlights this delimitation by manifesting that the unproductive kinds of sexual orientation whose purpose is not procreation were ostracized from social validity through conversion of sex into a discourse which reduces sexuality to the heterosexual couple (1990: 36). He further states that it was by means of discourses alike— constituting homogeneous truth of sexuality by regulating the apparatuses producing knowledge—sexual activities other than heterosexuality were 'annexed' to mental disorders (ibid.). In this sense, there are various discourses constituting the sociocultural milieu within which gendered social positions become cognizable to individuals. In line with that, masculinity is limited to some dominant representations of it by means of varied discourses in the same way sexuality is reduced to heterosexuality through various discourses. That is, it is through discourses and representations that images of masculinity are made known and cognizable within cultural texts such as fairy tales. Thus, as the sociologist James W. Messerschmidt states in his *Hegemonic Masculinity* (2018) "masculinity does not represent a certain type of man but, rather, a way that men position themselves through discursive practices" (2018: 41). Accordingly, what is discursively offered in these fairy tales is not the actual experiences of masculinity but cognitive representations of (Paasovaara, 2013: 27) a gendered social position. Through these discourses and representations particular discursive proprieties are standardized and/or cultivated by means of their 'iterative' performance so that they become entrenched norms remaining invisible to the human conscious as long as they are not violated (Griffin, 2013: 95). Hegemonic masculinity, in that case, may as well be considered an epitome of these discursive properties. Therefore, the purpose of the discourse analysis in this thesis is to analyze hegemonic masculinity in the selected pan-European fairy tales as dominant sociocultural representations and/or cognitive images of

masculinity, in accordance with Bob Pease's suggestion of considering hegemonic masculinity as a dominant discourse (2000: 35). Thus, hegemonic masculinity is considered as the discursive conformation of gender practice which legitimates patriarchal gender principle by means of ensuring and legitimizing "the dominant position of men and the subordination of women" (Connell, 1995: 77). In this regard, the cognitive representations of the gendered social positions in the selected fairy tales will be deconstructed in this study through critical discourse analysis to shed light on the role of these representations in producing male dominance and female subordination.

In order to continue with how CDA can be applied in correlation with studies of masculinity to fairy tales, I would like to refer to Brian Paltridge's description of CDA in his *Discourse Analysis* (2012). He notes that CDA "explores [social] issues such as gender, ethnicity, cultural difference, ideology and identity and how these are both constructed and reflected in text" (2012: 186). In line with that, CDA oftentimes focuses on the means in which reality is constructed and reflected in a text. This occurs to a large extent because CDA assumes a dialectical relationship between discourses, social structures, and texts. Accordingly, CDA considers discourses as social practices both constitute—and are constituted by—the texts. That is, CDA contains not only a delineation and analysis of discourses in context, but also elucidation of why and how these discourses work by deconstructing particular social structures, such as gender identity, reflected in particular texts (Rogers, 2004: 2). The prevailing discourses, e.g., hegemonic masculinity, can be criticized and problematized through deconstruction and analysis that unveil their contradictions (Jäger, 2001: 34). Consequently, CDA is applied to the Giovanni Francesco Straparola's *Fortunio and the Siren* and *The Pig Prince,* Madame D'Aulnoy's *The Wild Boar*, Jacob and Wilhelm Grimm's *Hansel and Gretel* and *Little Snow White* in order to reveal the contradictions of the discourses constituting hegemonic masculinity with its relation to the objectification, devaluation, and repression of femininity. In accordance with that, the conventional representations of masculinity and the set of practices in its social construction process will be deconstructed, analyzed, and undermined from a pro-feminist perspective.

CHAPTER I

ON EUROPEAN FAIRY TALES

This chapter discusses fairy tale as an eminently prolific literary genre for being investigated within the framework of gender studies. Therefore, it will begin with a historical overview portraying the emergence and development of fairy tale as a literary genre throughout Europe. The purpose is to demonstrate that the evolution of the genre itself throughout Europe reveals a common discursive framework to be analyzed so as to reveal how the truth of gender is specified. To elaborate it further, there is a common sociocultural discourse cultivated the evolution of fairy tale as a pan-European literary tradition from the second half of the medieval age up to 19th Century that follows the same patterns, motifs, and cultural codes. Subsequently, literary characteristics of fairy tale is analyzed in comparison to myth, a similar genre containing equally fantastic elements, so as to emphasize the significant function of fairy tales in the construction of the sociocultural discourse delimiting individuals to identify with certain hegemonic set of gender norms.

1.1   Development and Evolution of Fairy Tales as a Genre in Europe

In his *On Fairy Stories* (2008) J.R.R. Tolkien remarks that asking the origin of the fairy tale is almost the same with "asking the origin of language and of the mind" (2008: 47). As indicated by him, it is out of question to pinpoint the emergence of the fairy tale considering that its predecessor, oral wonder tale, is among the earliest forms of the oral tradition. Nevertheless, it is possible to note that the appearance of the written forms of fairy tale in Europe as a literary genre goes back to the end of the medieval period (Zipes, 2006: 52). Oral wonder tales, which have been told by word of mouth widely by adults to adults, had had their place in Western culture for thousands of years. They transmitted their elements depending mainly on memory, repetition, and resolution before the emergence of fairy tale as a written literary genre. In his *Why Fairy Tales Stick* (2006) Zipes notes that although the elements ("motives, characters, magical properties" etc.) of this early oral literary tradition can be traced back in Greek and Roman myths and legends as well as some of the Orient collections preexisting Christianity, "they were never gathered or institutionalized in the short forms that we recognize in the West until the late Middle Ages"

(2006: 55). Hence, the earliest written examples of fairy tales can be traced back to the latter part of the Medieval Age, when the supernatural and magic were still commonly believed phenomena and thus "fairy tales were not considered abnormal or absurd" (2006: 53).

Eventually, the earliest examples of the fairy tales in Europe emerged in Italy around that time. Zipes in his *When Dreams Came True* (2007) implies that it is essentially because Italy was a maritime country undergoing a process of flourishing development in terms of commerce and literacy rate throughout 15th and 16th centuries. Its cities and courts were, thus, home to abundance of cultural activity and foreign interaction which provided cross-cultural influence on storytelling and its native oral traditions (2007: 11). To sum up, it is conceivably avowable—albeit it cannot be fully documented—that in Europe the literary fairy tale tradition first emerged in Italy and spread itself and its influence by word of mouth or in print to the other European countries (2007: 12).

Apart from the reasons noted above, the emergence of the fairy tale as a short literary form in Italy was also due to a literary event took place in Florence throughout 14th century which resulted in publication of chapbooks and a range of novella collections in Italian and Latin influenced by Giovanni Boccaccio's *The Decameron (1353)* (Zipes, 2006: 58). Zipes describes novellas (or cantos), as short tales which strictly comply with Aristotelian principles of three unities including a simple and articulable plot. Having been influenced "by oral wonder tales, fairy tales, fabliaux, chivalric romances, epic poetry and fables", the subject of novellas were mainly the surprising events of everyday life and the aim was to both amuse and instruct their readers (ibid.). In line with that, Giovani Francesco Straparola's *The Pleasant Nights* (1590-96) and Giambattista Basile's *The Tale of Tales* (1634-36) were the earliest examples of fairy tales written under the influence of Boccaccio's *Decameron* in Italy.

Straparola, who published around fourteen fairy tales in his novella collection of seventy-four novellas, is considered as the first European fairy tale writer. His remarkable influence on fairy tale tradition in Europe is emphasized best in Zipes statement:

> Straparola, steeped in folklore, storytelling customs, and literature,
> played a crucial role in the formation of the genre of the literary fairy tale
> in Europe, and though it would be misleading to talk about a diachronic
> history of the literary fairy tale with a chain reaction that begins with
> Straparola, leads to Basile, then the French writers of the 1690s, and

culminates in the work of the Brothers Grimm, I would like to suggest that, together, the works of these authors form a historical frame in which the parameters and genericity of the early literary fairy tale were set. (2006:62)

To be more precise, what Zipes suggests is that it is not possible to fully document that there is a sequence of influence between the outstanding fairy tale writers from different countries of Europe initiating from Straparola, however, it is clear that together they constitute a historical framework for a literary tradition, elements of which can be traced all over the world literature and popular media today, and Straparola was one of the leading figures in creation of the standards and norms of this tradition.

Giambattista Basile was another outstanding fairy tale writer in Italy. His work accounts for another step on the development of fairy tales in Italy and Europe. There were forty-nine fairy tales published in his *The Tale of Tales*. His fairy tale collection indicates that he was keenly familiar with the traditional stories of a wide territory surrounding Naples, and also, he was conversant with Oriental fairy tales (Zipes, 2006: 63). In contrast to Boccaccio and Straparola's tales, Basil's work was purely composed of fairy tales, which were told by underclass figures in tongue demonstrating the existence of a storytelling tradition amongst lower-class illiterate community. Zipes praises Basile's style by noting that "nobody wrote and invented tales with such gusto, style, and profound social criticism as did Basile" ("Foreword: The Rise of the Unknown Giambattista Basile", 2007: xiii). In his *Why Fairy Tales Stick* he designates that Basile's work actually stands a cornerstone for the European fairy tale tradition by referring to Michele Rak's evaluation of the fairy tale model Basile created:

> Basile produced a literary genre, and its stories produced other texts that had a great circulation because the fairy tale used stories that stemmed from the heritage of Mediterranean culture and because a model was prepared through its structure that proved itself to be stable: it repeated its communications to readers in a regular cadence set up also in the secondary stories. With this model it was possible to construct many diverse tales that were adaptable to various circumstances as the numerous variants and versions have proven. The Cunto stabilized a formula that became a current in the European tale. Its literary value depends in part on its inter-textuality and pan-culturalism (it assimilates local traditions that are very diverse); on its flexibility (it adapts to circumstances that vary a great deal); on its order (it permits an identification with a register [repertoire of characters ad motifs] that is part of European heritage and consents to have it used. (qtd. in Zipes, 2006: 66)

To be more clear, Rak remarks that the type of fairy tales Basile conceived in *The Tale of Tales* served as a kind of stable palimpsest which provided a flexible and derivable model adaptable to almost any circumstances as well as alternatives and versions for most of the fairy tales published after it. Thus, Boccaccio, Straparola and Basile had played a noteworthy part in the evolution of fairy tale as a literary genre in Europe. Their influence spread over other European countries including England and France. Despite the existence of conspicuous fairy tale elements and Italian influence in English literature from middle ages on, the fairy tale's development as a literary genre was interrupted because of the conflicting political and social conditions in England. On the other hand, it has achieved a great development and became a tradition in saloons and courts of France albeit its delayed emergence.

Although the influence of the Italian writers and a certain cultivation of a literary fairy-tale tradition is obvious considering the fairy tale elements in Geoffrey Chaucer's *Canterbury Tales* (1386-1400) and Edmund Spencer's *The Faerie Queen* (1590) as well as in most of Shakespeare's plays, the development of fairy tales as a literary genre was interrupted by the puritan movement and its hostility against amusement in England (Zipes, 2007: 12).

In France, on the other hand, fairy tale had not been considered as "worthy enough of being transcribed and transformed into literature until 1690s" (2007: 33). That was partly due to the fact that the aristocracy and intelligentsia of Europe regarded fairy tales, which were accepted as common people's tradition by then, as a low form of literature (2007: 32). In fact, one of the earliest fairy tales published in France, Mme. D'Aulnoy's "The Island of Happiness", was published as embedded in her novel *Historie d'Hippolyte, comte de Duglas* (1690). However, after being accepted to the saloons and courts of France, it achieved a gradual process from 1690s to 1710s (2007: 12). As also remarked by Zipes, fairy tale as a literary genre was "elevated, cultivated and made acceptable" to literary saloons of France after the first half of the seventeenth century (2007: 34). Eventually, fairy tales became widely accepted in France by the 1690s, and people started to write down and publish their own tales.

Italian influence was clear in French fairy tales. Basile's fairy tales had been republished and translated into Italian (from Neapolitan) and French. Mme. d'Aulnoy, Mme.

de Murat, Jean de Mailly, Catherine Bernard, Eustache Le Noble, Charles Perrault, and other writers imitated, used, and experimented on the models created by Straparola and Basile (Zipes, 2006: 68). These writers elevated and institutionalized the fairy tale as a literary genre through their saloon culture and the improvements France achieved on literacy and in printing. Conscious of the exceptional potential of fairy tales as "metaphorical commentaries", they wrote noticeable tale collections within an abbreviated period of time in order to take part in the social discourse on civilizing process of France, modern culture, and women's role in society. In fact, the term, fairy tale, was coined by French writers in the seventeenth century (Zipes, 2007: 13). However, the dramatic development of the fairy tale in 18th Century France was also partly due to two factors: the influence of Oriental tales and the advancements on printing and publication.

In the beginning of the 18th century several sources of Oriental fairy tales were translated into French and became exceedingly popular. Antoine Galland, who was accustomed to Arabic, Persian, Turkish and Hebrew languages (he had traveled and lived in the Middle East), was the most notable figure in that sense. His translation of *The Thousand and One Night* (1704-17) became immensely popular in France. Having been familiar with the French reader's taste of fairy tales, he did not only translate these Oriental tales but also adjusted them in order to render them appealing to the taste of French readers (Zipes, 2006: 73). Although Italian fairy tales were also influenced from Oriental sources as mentioned before through commerce and foreign interaction, it had a far greater impact in France with the help of the translations of the Oriental fairy tales and new ways of publishing and dissemination of the books. Thus, Oriental influence enriched the French and European literary fairy tale tradition by its exotic appeal on the readers while the publication of various and cheaper forms of books rendered fairy tales entrenched as a popular genre in France as well as in Europe. The circulation of fairy tales had been greatly increased throughout 18th century because of these new forms of books. It was a sequence of popularized tales produced in a cheap format (Zipes, 2006: 74). For instance, chapbooks of the "*Bibliothèque Bleue*", which were later translated and sometimes imitated into German and introduced to England, accounted highly likely as the most important way of the dissemination of fairy tales by then. However, the contribution of French writers and culture to European fairy tale tradition was not limited to this. Fairy tales were explicitly used for the purpose of civilizing

young people initially by French writers. Charles Perrault in that case was a significant figure that requires some additional attention.

Charles Perrault is considered as the most famous and influential fairy tale writer of his period in French Literature. Most of his tales constitutes certain models of fairy tales which were crystallized as classical fairy tales. His fairy tales were short and written to a large extent on Basile's fairy tale patterns, which in fact rendered his work more notable as possible memes (Zipes, 2006: 72). Interestingly enough, in his work he praised the intelligence and faculty of women while sustaining that they ought to be put in use in the domestic and social spheres (ibid.). He mainly wrote his fairy tales to share his ideas about young people (especially women) and preparing them for the social roles society idealized and expected them to perform (Zipes, 2012: 52). He explicitly reflected his intention "to improve the minds and manners of young people" in his work (2012: 57). In that sense, Perrault's work is significant for it marks the shift of fairy tales' purpose to explicitly civilize children. That might not sound so important at first but as Zipes manifests in his Fairy Tales and the Art of Subversion:

> Viewed in terms of the socialization of children, it had major consequences on the way children came to perceive their own status, sexuality, social roles, manners, and politics through the fairy tale, and it explains why middle-class families began readily repeating and reading the tales to their children in the nineteenth and twentieth centuries. (2012: 43)

To put it differently, Perrault demonstrated the potential of fairy tales as children's literature to produce and reproduce a sociocultural discourse specifying the desired manners and social norms to young people, and therein lies this study's interests in fairy tales. In that sense, it must be noted that although it was Perrault who noticed and explicitly tried to control the potential of fairy tales in molding the inner development of the young people first, yet it had always been there, and explicitly or not it had been used before Perrault and kept being used after him as well. In fact, fairy tales increasingly continued targeting especially young people with models of behavior fit for the European civilizing process.

The evolution of fairy tale as a literary genre for adults and especially for children in France influenced and became widespread in Europe. It reached to its peak by Charles J. Mayer's *Le Cabinet des fées* (1785-1789), which aggregated a great many of the fairy tales that had been published in France within the previous century including Galland's Oriental

tales (Zipes, 2006: 78). The most instantaneous impact was observed in Germany, where fairy tale as a literary genre had not thrived heretofore. It began developing in Germany throughout the last thirty years of the 18th century in line with the French influence reinforced by the translation of numerous French fairy tales into German. In other words, these translations of a considerable amount of French fairy tales opened some essential French fairy-tale texts to the German readers, who later imitated and adapted them to various new versions. Consequently, German writers wrote their own models of fairy tales in their own language so as to constitute a fairy tale tradition of their own (Zipes, 2006: 79).

Grimm Brothers are probably the most known of the fairy tale collectors not only in Germany but also in all Europe today because of their refined collection of fairy tales many of which they have transformed from French originated tales. In fact, they were asked to collect German originated tales by a close friend, Clemens Brentano, who wanted to produce an anthology of German fairy tales. They have collected approximately 49 tales for him from both oral and written sources. However, most of the tales Grimm brothers collected were of French originated because the families they had collected these fairy tales were either from French ancestry or lived in region that was under a profound French influence (Zipes, 2006: 81). Later, Brentano had lost his interest in the project and thus, it was Grimm Brothers who adapted the tales into well-crafted literary works. They published their *Children and Household Tales* (1812-1815) in two volumes which were constituted of 156 tales. The first edition was not specifically aimed to children while the second edition, which was published in a single volume, was explicitly procured for children (Zipes, 2006: 82). Beginning from 1819, they, particularly Wilhelm Grimm, started altering their *Children's and Household Tales* so as to render it more convenient for children. Thus, like Perrault they explicitly used fairy tales in order to civilize children. They used proverbs in a great extent, like Basile. Although primarily they deluded themselves by believing there was something essentially German about the tales they collected, later they realized that the fairy tales they have gathered were actually pan-European including Oriental influences as well (ibid.). They have published 5 more editions after their initial edition. The latest edition published in 1857 included 210 tales which were cautiously conventionalized to customs and beliefs of German people. Their *Children and Household Tales* collected tales characterizing the modes and ideology appropriate for middle-class appetite through every part of Europe and North

America (Zipes, 2006: 84). That is partly due to the fact that most of their fairy tale versions, which played a significant part in canonization of many pan-European classical tales in world literature today, cultivated "memetic" features and strengthened some conspicuously obvious and pertinent characteristics that were widespread in the fairy tales collected, written and rewritten by Straparola, Basile, d'Aulnoy, Perrault, and others (ibid.).

To sum up, when the emergence and evolution of fairy tale as a literary genre throughout Europe is taken into consideration, there appears a pan-European literary tradition flourished as a product of a common sociocultural discourse. To be more precise, as summarized above, the classical fairy tales have evolved into their current form, as we know it today, within a common discursive framework consisted of pan-European influence and impact. That is, the fairy tale has been fostered by the European fairy tale writers and collectors as an emblematic of social practice within a sociocultural discourse regulating the Western civilizing process to delineate norms, customs, and standards (Zipes, 2006: xi). In this regard, the European fairy tale tradition provides a fruitful source for analyzing gender norms specified through the pan-European sociocultural discourse of the era in which they were written. Indeed, the historical overview of the development and the evolution of European fairy tales demonstrates that these tales can be analyzed in terms of masculinity and its sociocultural formation essentially due to three points. Initially, as productions of a common pan-European sociocultural discourse these fairy tales enable the possibility of analyzing common social and cultural norms concerning gender shared by European societies within a period from the end of the medieval age to the 19th century. In addition, considering that these tales were both explicitly and implicitly addressed to children and women (who were treated as if they are children by then) in order to cultivate the expected gender identities, they enable the examination of the sociocultural discourse behind the definition of gender as it is represented and promoted in these tales. Last but not least, literary characteristics and functions of fairy tale, which will be discussed under the following heading, renders it a unique literary form that not only plays an essential role in the transition of the sociocultural norms but also in individual's development into adulthood with a unified sense of self by offering socially supported resolutions to their childhood conflicts through images, dreamlike motifs, and archetypes.

1.2   Fairy Tale: A Unique Literary Form

> Each fairy tale is a magic mirror which reflects some
> aspects of our inner world, and of the steps required by our
> evolution from immaturity to maturity. (Bettelheim, 2010: 309)

Fairy tales have certain sociocultural functions provided by their unique literary characteristics which make them an unmatched literary form offering infinite interpretations and perspectives for social science studies to analyze. These cultural functions and literary characteristics are discussed in this part in order to demonstrate the significance of fairy tale as a genre in this study in terms of emphasizing the fairy tales' cultural function in reproduction and maintenance of sociocultural discourses, particularly discourses shaping individuals' sense of self and thus gender identity.

1.2.1   Sociocultural Functions of the Fairy Tale

In terms of fairy tale's sociocultural functions, one of the most significant theories is examined by Zipes in his study *Why Fairy Tales Stick,* where he refers to Richard Dawkin's concept of 'memes'. In his book he attempts to answer why some fairy tales prevail as "replicating memes" today while some others do not (2006: xi). Memes, as Susan Blackmore notes in her *The Meme Machine* (1999), are doctrines ingrained in human mind and/or in cultural artifacts such as books, paintings and so on (1999: 17). In line with that, Zipes maintains that fairy tales also embed in human mind in form of memes, stimulating 'public representations' which are processed by the cognitive powers of the mind, and conveyed within sociocultural discourses (2006: xii-xiv). In that sense, fairy tales are cultural devices reflecting sociocultural discourses that contain public representations of social norms and cultural traditions passing from one generation to another in order to maintain the values and beliefs of communities. Correspondingly, fairy tales have a function in perpetuation of these sociocultural discourses reproducing and containing these values and beliefs which are essential for the survival of communities.

Thus, the genre of fairy tale is directly involved with the stability of these values and beliefs for a sufficient time, which is vital for a community mainly because for the prolongation of the community, its members are required "to see themselves as performing the same ritual, sharing the same belief, eating the same dish, and understanding the same

proverb in the same way" (Sperber and Hirschfeld, 2006: 155). To put it differently, although culture is conspicuously in a perpetual flow, yet nothing cultural would be discernible without a certain degree of stability in human thought and behavior. This stability is mainly provided by discourses which have been previously defined as flows of knowledge stored in time. Fairy tales, thus, play an essential part in the regulation and perpetuation of certain discourses because of its sociocultural function of maintaining the social codes, norms, and values as memes. That is essential, because, as memes, fairy tales are "informational patterns" with the aptitude of being imitated and of duplicating itself under different conditions. Consequently, there are multitudes of the identical models of fairy tales written, spread, and modified to enable new generations to acquire the ability of adjusting to identical situations in changing environments (Zipes, 2006: 27). As a result, there are various versions of the same fairy tale in European fairy tale tradition to provide the transition of the same social norms and values to following generations albeit in different social conditions of each era. For instance, there is a cycle of fairy tales which is usually categorized as Beastly Born Heroes or Animal Grooms—Straparola's *The Pig Prince* (1550) , Marie Catherine d'Aulnoy's *The Wild Boar* (1698), Henriette Julie de Murat's *The Pig King* (1699)*,* Jeanne-Marie Leprince de Beaumont's *Beauty and the Beast* (1756), Jacob and Wilhelm Grimm's *Hans My Hedgehog* (1857)—which, albeit belonging to different historical periods and regional parts of Europe, convey the same discursive representations of gender norms over a common pattern that idealizes the achievement of masculinity in relation to a complementary form of femininity. Thus, the same gender norms are transmitted through the imitation and duplication of a common discursive pattern functioning as a meme. Deciphering the social and psychological construction of the idealized masculinity through allegorical transformations of beastly born heroes into men which is achieved only after ensuring possession of a subservient and submissive woman, this pattern legitimizes the dominance, activity and authority for men and submission, compliance, and subservience for women.

Inferentially, having an essential part in the transition of social norms and values, particularly of those concerning gender norms, pan-European fairy tales consists of patterns of information to be analyzed from various perspectives not only because of their "memetic" feature but also of their therapeutic and regulating function as claimed by psychoanalysts

Sheldon Cashdan and Bruno Bettelheim. That is, apart from their memetic function, fairy tales also have a therapeutic role of regulating the development of individuals' inner states as they leave childhood and adapt to adult values and norms within a society. Accordingly, in his *The Witch Must Die* (1999) psychoanalyst Sheldon Cashdan defines fairy tales as 'childhood psychodramas' which de facto represent real-life dramas depicting true-to-life struggles behind the exotic mist of their fantastic 'excursions' into the imaginary, dreamlike realms (1999: 17). As also noted by Bruno Bettelheim in his *The Uses of Enchantment,* fairy tales illustrate mind's inner states through the images and actions deciphering inner processes into visual representations (2010: 155). More particularly, they aid children to solve their complicated and 'ambivalent' emotions by means of plain and straightforward images helping them provide an order in their inner minds (Bettelheim, 2010: 74). That is, fairy tales lead children to comprehend themselves, and encourage them to find solutions to their disturbing inner contradictions. The social constructions such as construction of gender identity in that sense must parallel the inner development of children by means of finding a way of manipulating and thus bringing an order to children's psychological development. Hence, fairy tales carry out this task by offering suitable resolutions through set of behaviors and manners specified as convenient by the related discourse to their inner conflicts and anxieties as they grow up. For instance, in Grimm Brother's *Hansel and Gretel,* Hansel's separation anxiety from his mother is deciphered into visual images over the ambivalent mother figure, the witch—and her magical house—who is concurrently desirable and dreadful to Hansel. Only after he represses his mother's primordial image, the witch, within himself, his separation anxiety is resolved, and eventually, he reunites with his father as a matured autonomous being after that. That is significant, as also noted by Bettelheim, for after all adulthood is only achieved once these inner conflicts are resolved (2010: 214).

Thus, distinctly from other literary forms, fairy tales guide children to reveal their identity and specify the required experiences and practices to improve their character even further (Bettelheim, 2010: 24). In this vein, fairy tales provide crucial mental interpretations for children in order to deal with the anxieties and psychological issues of maturation process, thereby to establish a unified personality (Bettelheim, 2010: 14). More particularly, fairy tales are constituted of conscious and unconscious images and representations to ensure the resolution of these conflicts end up within the boundaries of the dominant sociocultural

discourse—and therein lies fairy tales' role in perpetuation of that discourse. Therefore, they play a great part in regulating inner and outer formation of children's identity in which gender accounts for a central part. Considering gender identity is a social construction or a "performativity", as Judith Butler conceptualizes it in her *Gender Trouble* (1999), then fairy tales without doubt provide valuable data on sociocultural cultivation of the conventionally idealized masculinity, i.e., hegemonic masculinity; "the set of *discursive* practices, whose features are locally determined *through a sociocultural discourse*, which sustains male's dominance over females" (Connell, 1995: 65, italics added).

In this regard, there is a set of literary features that bestows fairy tale with these sociocultural functions more than any other literary genre. In line with that, in the following section of the chapter the literary features of fairy tale will be discussed in relation to gender and masculinity studies.

1.2.2 Literary Characteristics of Fairy Tale

In his "Morphology of the Folktale", Vladimir Propp notes "all fairy tales are of one type in regard to their structure" (1968: 385). In terms of the literary characteristics, fairy tales are constituted of certain literary features ensuring a common type of literary structure which renders fairy tale an outstanding literary genre among the similar genres containing fantastic elements such as myth and epic. Initially, unlike myths, most of the fairy tales in European fairy tale tradition begins with conspicuously indefinite introduction sentences such as "once upon a time", "there were once a kingdom", indicating what is to be conveyed is not related to here and now. Cleverly put by Bruno Bettelheim in his *Uses of Enchantment*, that marks the departure from the actual world of everyday reality by placing the story to "a unique fairy tale time", to "a state of mind" (most likely to unconscious) where the fairy tale will be able to foster the reader much more efficiently than any other literary form (2010: 62). In this vein, as Maria Tatar notes in her *The Hard Facts of Grimms' Fairy Tales* (1987) in that state of mind everything takes place in a metaphorical dimension where fantasies, inner conflicts and fears turn into matter (1987: 80). Mirrors and animals speak, women give birth to babies in animal forms, heroes and heroines are revived back to life from death. Thus, taking place in an allegorical level, fairy tales demonstrate anew to what extent they are located in the unconscious of the readers (ibid.). That is further enhanced by the fact that

even the most extraordinary situations are not questioned and accepted as is in fairy tales. For instance, neither Snow White nor dwarfs are curious about the motivation behind the Queen's desire to exterminate Snow White. Similarly, Cinderella never questions her stepmother's and stepsister's cruel attitude against her, nor is she astonished when animals succor her in desperate situations. Everything thus seems to take place in a one-dimensional world where all the things are accepted as they are, and typically all the characters are either purely good or purely evil.

Secondly, compared to myths, albeit consisting equally fantastic elements, fairy tales depict events as ordinary as if they could happen to anyone. Myths, on the other hand, typically depict unique extravagant events that would happen only to a particular person under narrated uncommon settings. This difference renders fairy tales epitomes of analogous personal processes since even the most extraordinary conflicts in fairy tales are correlated in accustomed occasional occurrences of daily life (Bettelheim, 2010: 37). Corroboratively, while the protagonists of the fairy tales are almost always given common generic (Hans, Jack, Hansel, Gretel), and descriptive (Beauty, Beast, Little Brother, Little Sister, Sleeping Beauty) names, myths tell stories of definite heroes with particular proper names such as Hera, Hercules, Odysseus, Achilles as well as their family members. That is to mean, fairy tales are not actually about particular people but about everyone, which is usually further emphasized by the fact that none of the other characters has a proper name in fairy tales. The other characters as well as the family members of the protagonist are nearly always referred to with their social positions instead of proper names; 'father', 'mother', 'queen', 'king', 'princes', 'stepmother', 'sister', 'brother', so as to imply that the story told offers an inner journey with an invitation to everyone.

Last but not least, fairy tales almost always end with a happy, successful conclusion while it is vice versa in myths. In *The Uses of Enchantment* Bettelheim notes that fairy tales are optimistic compared to myths:

> The myth is pessimistic, while the fairy story is optimistic, no matter how terrifyingly serious some features of the story may be. It is this decisive difference which sets the fairy tale apart from other stories in which equally fantastic events occur, whether the happy outcome is due to the virtues of the hero, chance, or the interference of supernatural figures. (2010: 37)

This 'decisive difference' stems from the above-mentioned function of fairy tale genre to help young people overcome their inner conflicts and thus "bring some order into the inner chaos of their minds" (2010: 53). Hence, fairy tales distinctly bring their readers face to face with various existential predicaments with the aim of offering the right (or normative) solutions approved by the sociocultural discourse to them through happy and successful resolutions at the end. In that sense, as Zipes maintains in *Why Fairy Tales Stick,* fairy tales *"*paradoxically, create disorder to create order and, at the same time, to give voice to utopian wishes and to ponder instinctual drives and gender, ethnic, family, and social conflicts" (2006: 15).

Analysis of the selected tales in that sense deals with the similar conflicts and their resolutions. Analysis of *Hansel and Gretel* and *Fortunio and the Siren,* for instance, puts forward the boys' conflict of separating from their primary attachment to the mother and their early identification with her in order to develop their own gendered identities, masculinity. The resolution to their conflict is discursively portrayed through the symbolic repression of the threatening aspects of the mother, and objectification of her desirable aspects on subservient and compliant mother-substitutes on whom they have control and authority. In *The Pig Prince* and *The Wild Boar,* the conflict of the heroes is to prove their masculinity, or that they have reached adult sexuality compared to femininity which does not require a similar approval. The resolution to their conflict is discursively depicted as providing control and possession over compliant and submissive maidens as partners who make their transformation into man possible. In *Little Snow White,* however, the conflict lies in the discursive specification of ideally compliant and submissive form of feminine identity over Snow White, and the Queen's temptations to resists and surpass it. The resolution is provided by the preclusion and punishment of the active, assertive, and self-centered Queen, and the idealization and acceptance of passive, submissive and subservient Snow White by the androcentric discourse represented by the magic mirror in the tale. Inferentially, gender conflict and its resolution accounts to a common pattern in these fairy tales which leads children to identify with heteronormative gender norms imposed as means of ensuring happy resolutions. So that, if only they identify with and perform culturally ascended gender norms, which entails the subordination of women and superordination of men, they become autonomous social beings and live happily ever after. Therefore, the resolutions to these

conflicts provide an androcentric discourse in which the domination of men and subordination of women is legitimized as the only way for individuals to define themselves to live happily ever after.

To sum, fairy tale is a genre with a certain structure and set of literary features providing cultural and psychological guidance to inner conflicts and development of young people as they grow up regardless of their age and sex. It differs from similar genres containing equally fantastic elements such as myth and epic due to its aforementioned literary features rendering fairy tale a sociocultural tool explicitly playing a role in integration of young individuals to society by providing them inner guidance specified by the sociocultural discourse. In this vein, interrogating the sociocultural discourse of gender in fairy tales enables this study to analyze the hegemonic masculinity as a social construction produced and maintained in relation to woman through the dominant sociocultural discourse which is reflected within these tales.

CHAPTER II

INTRODUCTION TO MASCULINITY STUDIES

This chapter initially gives a historical background on masculinity studies and its relation to feminist discourse in 2. The purpose is not to give an extensive inspection of these studies but to briefly review the evolution of masculinity studies as a subfield of gender studies. Subsequently, in 2.2, it covers the theories and concepts that provide a basis to the analysis carried out in this thesis. Finally, in 2.3, it refers to the prevailing debate between two contradictory approaches in field and suggest this study as a possible respond to it.

2.1   Historical Overview of Masculinity Studies

Masculinity studies are considerably indebted to feminism for their emergence as a subfield of gender studies in the Western culture. That is, the need for masculinity studies was to a large extent revealed by feminist discourse's achievement on providing different possibilities of social positioning for women.   By interrogating and decentering the traditional gender discourse which specifies the relations and politics between masculinity and femininity, man and woman, it forced men to question their own subject positions and gender identity within society. More precisely, it problematized the traditional gender dichotomy by revealing the existence of more emancipating and non-restrictive subject positions for women through a counter-discourse which interrogated and decentered the androcentric discourse and representation of femininity and women within it. As might be expected, that rendered men to see the underlying defects on the traditional images of masculinity since these images, essentially depend upon the androcentric representation of women. Thus, as Roger Horrocks also notes in his *Masculinity in Crisis* (1994), "men and manhood has been lifted out of a deep unconsciousness by feminism" (1994: 12). In this regard, as professed by feminist critic Betty Freidan, it was then men's turn to question and discover new ways of identifying themselves as gendered subjects within the society (2001: 6).

To put it more particularly, studies on specifically men and masculinity emerged as a reaction to the second wave of feminism's increasing impact in 1970s (Coltrane, 1994: 39). The earliest studies, which were mainly carried out by sociologists, primarily focused on "sex

role" paradigm with the purpose of manifesting that masculinity is a social role built upon "socialization, sex-role learning and social control", and reporting that these processes were restricting and perchance even mentally and physically detrimental to men as well as women (Edwards, 2006: 2). Hence, they emphasized the frustrating experience of men as they were fostered to accept stereotyped gender identities which were always under the demand of proving themselves as "tough and competitive" while protesting radical feminism's equation of all men to masculine domination and violence. They indicated that both men and women are persecuted by sexism which stipulates conventional dehumanizing sex-role behaviors bringing about immense emotional bearings. In line with that, men's liberation movement in 1970s emphasized the restrictive demands of masculine stereotypes as partly a criticism to second wave of feminism's (Radical Feminism) blaming and equation of all men to masculine domination and encouraged men to "break out of the straight-jacket of sex roles" (Farrell, 1974: 8) and "free themselves of the sex-role stereotypes that limit their ability to be human" (Sawyer, 1974: 170). In addition, Herb Goldberg criticized feminist movement's blame and guilt on men–regardless of the men who actually supported feminist discourse– for being an ill-conceived strategy since it did not really assist the goal of changing men by noting that he has "never seen a person grow or change in a self-constructive, meaningful way when he was motivated by guilt, shame, or self-hate" (1976: 5). Eventually, as already mentioned the earliest masculinity studies in the field were complementary to feminist studies which emerged around 1960s. Hence, feminism played a vital role in the emergence of masculinity studies whether it is in support or in opposition to it.

Second wave of masculinity studies appeared mainly in form of extensive criticism of the first wave of masculinity studies. They criticized the "sex role paradigm" for causing backlash to essentialism by reducing gender to male and female dichotomy, and thus reemphasizing the biological difference between man and woman. Raewyn Connell's book *Masculinities* (1994) and her concept of 'hegemonic masculinity' were in that sense central to the second wave of studies for she demonstrated that "the primary sex role paradigm exposed in the first wave of masculinity studies was the most hegemonic and therefore dominant set of masculinities exerting influence, control and power over other oppressed masculinities" (Edwards, 2006: 2). Emphasizing on the existence of not a single but multiple experience of 'masculinities', these studies mainly focused on gender and power relations

among men, and men and women. Thus, in contrast to previous criticism on man and masculinity, this new approach on masculinities recognized the multiple experiences of men of masculinities instead of generalizing all men as violent and equally responsible for the masculine domination. In that sense, it allowed different experiences of men who neither identify themselves with nor practice the hegemonic norms of masculinity, but who are in fact discursively forced to socially position themselves in relation to them.

Eventually, Connell's approach to masculinity was groundbreaking in the sense that it not only enabled later studies to handle the problem of masculine domination more accurately by differentiating discursively idealized forms of masculinity—from the other subordinated forms of masculinities to it—as the essential structure behind the legitimization of overall subordination of women to men, but also it provided a new way of perceiving women's relation to that structure without blaming the victim. Correspondingly, in the following part Connell's concepts of 'hegemonic masculinity' and 'emphasized femininity' are elaborated to introduce two essential theories benefited from in this study.

2.2   Theoretical Background

In her *Masculinities* Connell conceptualizes discursively idealized form of masculinity—i.e., idealized through 'cultural ascendancy'—as 'hegemonic masculinity'. That is, as Kaufman more simply puts it in his *Cracking the Armor* (1994), "the dominant cultural ideal of masculinity, the model that enjoys power over others. It is an ideal that prevails even though most of us[men] cannot measure up to its images" (1994: 42). In other words, it is an ideal only a small number of men are actually able to socially practice. In line with that, Connell recognizes other forms of masculinities which are not idealized but socially practiced by men under four categories: *complicit masculinities* : the forms of masculinity which—albeit not actually practicing the idealized norms of hegemonic masculinity—benefit from the overall domination of men over women and thereby contribute to hegemonic masculinity and unequal gender relations, *subordinated masculinities*: the forms of masculinity that are discursively positioned as subordinate, inferior or even deviant to hegemonic masculinity, e.g. homosexual men, effeminate men, *marginalized masculinities*: the forms of masculinity that are discursively devalued, belittled and marginalized due to unequal social interactions that are independent of gender relations, such

as social status, race and ethnicity (1995: 79-81), and *protest masculinities*: the forms of masculinities that are performed in forms of hypermasculinity in reaction to constantly unsatisfied claim of power due to economic, cultural and political incompetence (1995: 109-112, 116).

Connell's recognition of different forms of masculinities is in fact crucial in several senses. First of all, it avoids senseless overgeneralization of men into one dominant form, which ignores the fact that not many men actually meet the normative standards of hegemonic masculinity. That is, it manifests that neither all men are directly responsible, nor they all enjoy or in a way support the privilege and power specified for men within androcentric discourse. Secondly, it not only realizes the variety of the masculinities experienced by different men but also offers a counter-discourse for those subordinated men to take part in the process of interrogating and decentering the dominant androcentric discourse which indeed not only legitimates the inequality between men and women, but also inequality among men. In other words, it presents a new perspective to deconstruct masculinity as it is variously experienced in different forms due to different social, economic, and cultural layers. Additionally, this deconstruction provides a new framework to identify the problem more accurately by shifting the previous attention on patriarchy—which is in fact the result, not the cause—, and consideration that all men are responsible for it, to the dominant sociocultural discourse behind patriarchy that perpetually reproduces and legitimates it. Last but not least, deconstructing the androcentric discourse behind the patriarchal gender norms opens doors to studying gender not only as it is idealized within the discourse, in form of heterosexuality, but also as it is variously experienced and practiced in different social strata of the society depending on various conditions such as race, class, ethnicity, sex, geography and so on. To illustrate that, literature critic Judith Halberstam studied masculinity as it is practiced by female in her *Female Masculinity* (1998). Similarly, Connell and James W. Messerschmidt suggested studying hegemonic masculinities in terms of their area of interaction under three layers which they conceptualized as 'geography of masculinities' in their "Hegemonic Masculinity: Rethinking the Concept*"* (2005):

> 1. Local: constructed in the arenas of face-to-face interaction of families, organizations, and immediate communities, as typically found in ethnographic and life-history research

2. Regional: constructed at the level of the "culture" or the nation state, as typically found in discursive, political, and demographic research

3. Global: constructed in such transnational arenas as world politics and transnational business and media, as studied in what was then the emerging research on masculinities and globalization (2005: 849)

Accordingly, the concept of "hegemonic masculinity" revealed that gender and particularly masculinity is a much more complex social construction than it had been considered heretofore. In this vein, it can—and must—be studied from various perspectives considering its relation to the different factors within the historical milieu in which it is discursively constructed and socially practiced.

In line with what have been stated, this thesis analyzes hegemonic masculinity not as it is practiced but as it is idealized or even fantasized within the androcentric gender discourse embedded in the selected fairy tales. The androcentric gender discourse in these tales is thus deconstructed by benefiting from Connell's concept of hegemonic masculinity to demonstrate its ontological interdependence on legitimization of overall objectification, devaluation and repression of femininity and women by the same discourse, i.e., what Connell also conceptualized as 'emphasized femininity' (2.2.2). This framework of studying masculinity is in fact applied inferentially considering the essential fact stated by Messerschmidt in his "The Salience of "Hegemonic Masculinity"":

> Hegemonic masculinity has no meaning outside its relationship to emphasized femininity—and nonhegemonic masculinities—or those forms of femininity that are practiced in a complementary, compliant, and accommodating subordinate relationship with hegemonic masculinity. And it is the legitimation of this relationship of superordination and subordination, whereby the meaning and essence of hegemonic masculinity is revealed. (2019: 86)

As Messerschmidt explains above, the representations of hegemonic masculinity specified in the androcentric discourse are interdependently defined in dichotomy with particular representations of femininity. Therefore, the ontology of hegemonic masculinity can only be fully comprehended by questioning its relation to emphasized femininity and discursive legitimation of the inequal gender politics between them.

Correspondingly, hegemonic masculinity is meticulously examined, as also suggested by Connell and Messerschmidt, by closely considering "the practices of women and the historical interplay of femininities and masculinities" (2018: 51). In terms of the area of interaction (Connell and Messerschmidt's categorization above) the study covers an examination of hegemonic masculinity in both regional and global levels. Regional because the selected tales are all products of a pan-European fairy tale tradition as stated in previous chapter, and global for these tales are embedded in the contemporary popular culture and keep their influence on a global level as well.

2.2.1 Hegemonic Masculinity

Hegemonic masculinity is probably the most frequently referred and influenced concept in masculinity studies. Applying the Gramscian term "hegemony", which was originally formulated to perceive the cultural "stabilization of the class relations" through cultural discourses, to gender identity, Connell's concept of Hegemonic Masculinity suggests a particular framework of masculinity; 'a pattern of practices' in a specific 'historical and society-wide' milieu that ideologically legitimates and stabilizes the collective subordination of women to men (2005: 832). In this regard, hegemonic masculinity is the discursively idealized model of masculinity ensuring the legitimization of unequal gender relations between men and women, between masculinity and femininity by "cultural ascendancy achieved through culture, institutions and discursive persuasion" (ibid.). In this vein, it is possible to note that hegemonic masculinity is not a self-contained, self-reproducing system or set of role expectations or identity, but a discursive framework that legitimizes the unequal gender relations and thus permits men's superordination and women's subordination to proceed through perpetuation of "the discursive subservience of women to men" (Messerschmidt, 2018: 59). Accordingly, as also manifested by Connell and Messerschmidt—as one of the essential points in the initial formulation of the term—it is not possible to completely understand hegemonic masculinity without scrutinizing its relation to femininity and women, and women's discursive persuasion within this relation.

Correspondingly, in Chapter III, 3, fantastic and allegorical representations concerning the discursive construction of hegemonic masculinity in the selected fairy tales are deconstructed in relation to woman in two terms. Firstly, in 3.1.1 essential social and psychological drives behind the hegemonic masculinity are interrogated to examine the

mother's vital role in development of masculinity in Grimm brothers' *Hansel and Gretel* and Straparola's *Fortunio and the Siren.* That is, mother's significant part on the development of gender, particularly masculinity, is questioned in reference to some of the post-Freudian psychoanalysts such as Nancy Chodorow, Karen Horney, Robert Stoller and Bruno Bettelheim, and their studies on pre-Oedipal stage and its impact on the development of masculinity. In result, the analysis of the fantastic projections of the pre-Oedipal identification with the mother and obligation of boys to break from it in these tales reveals that the construction of masculinity is to a great extent based on boys' uncertainty and insecurity about their gender identity. The resolution of this conflict is discursively achieved by Hansel and Fortunio through the repression of what is perceived as feminine internally and objectification and devaluation of women and femininity to a complementary form externally in the social world. Thus, analysis of the discursively represented masculine identity in these tales demonstrates that development of masculinity primarily depends on the repression, objectification, and devaluation of femininity, which entails legitimization of the masculine domination as the idealized form of masculinity.

Secondly, in 3.1.2 hegemonic masculinity is analyzed based on its discursive dependence on compliant femininities in Straparola's *The Pig Prince* and Marie Catherine d'Aulnoy's *The Wild Boar.* Discursive analysis of the allegorical transformations of beastly born heroes into men in these fairy tales manifest hegemonic masculinity's ontological dependence to a complementary form of femininity which Connell conceptualizes as emphasized femininity. Thus, as Connell and Messerschmidt suggest, hegemonic masculinity finds a meaning only in relation to forms of femininities that define themselves around compliance and subservience to men in these tales. Moreover, the analysis of these tales also reveal that although male domination over women can be achieved through violence and force as it is primarily attempted in these tales, yet the legitimization of masculine domination over women is only possible through discursive persuasion of women to identify with the androcentric perception of femininity. Thus, hegemonic masculinity is only achievable in relation to the emphasized femininity in these tales.

However, this claim brings forth a significant question; if not by force, then how women are conditioned to define themselves with the androcentric perception of femininity which is delimited to being subservient to the interests and desires of men ? In order to answer

this question androcentric representations of femininity and women in Grimms' *Little Snow White* are deconstructed through a contradictory juxtaposition of idealized compliant femininity, i.e., what Connell conceptualizes as 'emphasized femininity', and fantasized threatening femininity, i.e., what sociologist Mimi Schippers terms as "pariah femininity" (2007: 95). Accordingly, these two concepts are elaborated under the following headlines.

2.2.2 Emphasized Femininity

'Emphasized femininity' is the term Connell conceptualizes as a particular pattern of femininity which is "defined around compliance with the subordination and is oriented to accommodating the interests and desires of men" (Connell, 1987: 183). To put it differently, 'emphasized femininity' is the pattern of femininity that is idealized within the androcentric sociocultural discourse as submissive and defined, by nature, with the gender norms that are complementary to the hegemonic norms of masculinity. As Connell also implies, compliance is the essential feature in definition of emphasized femininity, and this pattern of femininity is the most culturally espoused pattern of femininity within the androcentric discourse. That is, "emphasized femininity" is the discursively idealized pattern of femininity which is perpetually represented in subservience to men. Accordingly, chapter IV traces and deconstructs 'emphasized femininity' as it is represented in a pattern of contradictory juxtaposition with the forms of femininity resisting to it in Jacob and Wilhelm Grimm's *Little Snow White.*

2.2.3 Pariah Femininities

In response to Connell's conceptualization of emphasized femininity, in her article "Recovering the Feminine Other", Mimi Schipper suggests the term 'pariah femininities' (2007: 95) to conceptualize the forms of femininities which Connell defines as essentially characterized with "strategies of resistance or forms of non-compliance" but avoids elaborating them any further (1987: 188). In her article Schipper claims that maintaining the discursive configurations which define hegemonic masculinity with a certain set of characteristics, thereby ensuring masculine domination, not only depends on idealizing women with complementary characteristics for contradistinction, but also securing that those characteristics assigned to hegemonic masculinity "remain unavailable to women"

(Schippers, 2007: 94). Therefore, she manifests that "to guarantee men's exclusive access to these characteristics, other configurations of feminine characteristics [other than the emphasized femininity] must be defined as deviant and stigmatized" (2007: 94-95).

In this vein, as suggested by Schippers, perpetuation of hegemonic masculinity not only depends on emphasized femininity but also on discursive preclusion of other, non-compliant forms of femininity from achieving cultural articulation. In literary texts, this preclusion is provided by the representations of women who tend to perform the characteristics that are not in compliance with hegemonic masculinity, such as being active, assertive "sexually inaccessible", "aggressive" and "frigid", as threatening to the social order. Inferentially, in order to deconstruct the discursive embodiment of hegemonic masculinity it is necessary to analyze not only its relational existence to 'emphasized femininity' but also to 'pariah femininities'. Correspondingly, representation and renunciation of 'pariah femininities', which is another traceable pattern in these tales, is examined in juxtaposition with 'emphasized femininity in Grimm's *Little Snow White* in Chapter IV to reveal the discursive persuasion of women to define themselves within the androcentric discourse.

Having the theoretical concepts that constitute the basis of this study summarized, the next heading introduces the currently prevailing debate in the masculinity studies, between pro-feminist men and mythopoetic men, to which this thesis can be considered as a possible response.

2.3   A Response to the Current Debate

The prevailing debate in the field of masculinity studies is formed depending on different reactions against the second wave of feminism, and they can be loosely considered under two groups taking up two different approaches on masculinity studies. As Michael Kaufman states in his "Men, Feminism, and Men's Contradictory Experiences of Power", one group (which is referred as Mythopoetic men's movement) pioneered by the poet Robert Bly and his book *Iron John* (1990), loathes for the lost connection of men with the traditional masculine identity and encourages men to come together in homosocial initiation camps in order to "seek antidote to the supposed feminization of men" while the other group (which is referred as pro-feminist men) places the emphasis on "men's power and privileges" in a discourse of power relations in order to undermine it (1994: 140-156). In that sense, as also

noted by Kaufman, the distinction between these two groups of studies lies on the question whether the patriarchal or the traditionally idealized notion of masculinity—hegemonic masculinity—is celebrated or rather undermined. In this vein, it is possible to state that Mythopoetic men's movement celebrates and tries to achieve what they call as 'deep masculinity'—the "supposed masculine heritage" that they claim as a birth right (Segal, 2007: xxii)—while pro-feminist men's studies try to undermine it. Complementary to that, both approaches—a criticism addressed by Kaufman himself who defines his own academic activities within the pro-feminist framework—failed the accomplishment of the "totality of the men's experience in a male-dominated society by missing the crucial relationship between men's power and men's pain" (1994: 156).

Pro-feminist men's studies is in support of feminist studies, studying the social and cultural construction of masculinities in dialogue with multilayered conditions that paves way to diversity in masculinities as Connell's conceptualization suggests. Essentially emphasizing the need to benefit from the heritage of feminist studies, the focus of these studies is the harmful effects of the patriarchal gender politics on both men and women. Thus, they encourage the studies on men and masculinities to work in support of feminist discourse since socially powerful definitions of manhood harm men by confining them into hegemonic forms of masculinities socially constructed "in opposition to women and subordinate man" (Gardener, 2002: 5). Accordingly, pro-feminist studies tend to undermine the social definitions of traditional manhood—i.e., hegemonic masculinity—by marking men's contradictory experience of power within the discourse of socially defined power relations. Within this framework, they question the cost men have to pay in order to fit in the powerful and privileged definitions of hegemonic masculinity. Michael Kaufman, for instance, in his *Cracking the Armor* emphasizes the paradoxical nature of masculine power by demonstrating the "tremendous pain and insecurity" it contains beside the power and privileges promised for men. More importantly, he exclaims "that pain remained largely buried until the rise of feminism" (1994: 3). In this regard, profeminist men take a progressive approach to masculinity studies because they embark on with accepting the fact that the traditionally represented idea of masculinity is detrimental to both men and women. In line with that, they criticize Mythopoetic Men's attempts of reviving the traditional representations of masculinity by impulsively ignoring its relation to femininity and other subordinated men. In

that vein, in order to render the debate between these two groups more comprehensible, Mythopoetic Men's movement is discussed under the following paragraphs.

Mythopoetic men's movement focuses on the lost connection between father and son in the contemporary Western societies which, according to it, prevents the successful initiation of the boy into manhood or as it is called by the pioneers of the movement, 'deep masculinity'. Accordingly, these studies emphasize that men's experience in contemporary capitalist societies is painful since men are now deprived of their fathers and left without guidance to the traditional masculine identity and power they previously inherited within the patriarchal tradition. Feeling abandoned to the authority of women and emasculated as part of the progression feminist discourse achieved, they suggest men can only reattach with the traditional or so called 'deep masculinity' through guidance of another man. As a result, they encourage men to abandon the feminine authority of their mother and gather in homosocial initiation camps to reassemble the lost link between the traditional manhood and themselves. Robert Bly, for instance, in his *Iron John*, emphasizes "the importance of moving from the mother's realm to the father's realm" (1991: ix). Thus, as Tim Edwards points out in his *Cultures of Masculinity,* Bly and mythopoetic men's politics encourage a 'flight from feminism' as well as from the early dependence on mother (Edwards, 2006: 27).

These studies, thus, arguably echo the anti-woman and anti-feminist counter-discourse albeit their claims of being a progressive movement with no concerns of backlashing the progression of feminist studies in the field of gender studies (Coltrane, 1994: 42). As might be expected, they are perceived and severely criticized for being a serious threat to feminist progression providing that they highlight the biological differences between man and woman by means of reiterating the essentially androcentric view of masculinity and gender formation based on separated spheres of men and women. Therefore, unavoidably they reinforce the patriarchal notion of gendered and separate social spheres by "invoking the images of fundamental, timeless and 'natural' gender differences stemming from biological sex" (Coltrane, 1994: 46). Intriguingly, they reinterpret fairy tales and ancient mythical stories with an adaptation of Jungian theory and ideas to reconnect to 'deep masculinity' which, as stated by Bly, refers to the "structure at the bottom of the male psyche that is as firm as twenty thousand years ago" (1991: 230). In fact, they reinterpret some of

the mythical stories and classical fairy tales—e.g., a reinterpretation of Grimms' *Iron Hans* (1857) is what Bly's argument in his popular work *Iron John* is mainly based on—so as to provide guidance to this structure and ultimately achieve traditional masculinity. As might be expected, contrary to feminist discourse and pro-feminist studies' goal of undermining the differences and focusing on similarities between men and women, they promote exactly the opposite by echoing the essentialist view of gender segregation based on merely biological differences.

Hence, the principle in their approach seems to be flawed in three terms. Initially, they perceive masculinity as an autonomous inner state of men while, in fact, it is a social position discursively constructed and practiced depending on various sociocultural factors including its relation to women and subordinated men. Secondly, they ignore the fact that the sources they tend to reinterpret—myths and fairy tales—do not present the actual experiences of men and women, but in fact idealized and more likely fantasized representations of femininity and masculinity specified by the androcentric discourse. Finally, although their claim is to provide a therapeutic kind of remedy to 'masculinity crisis', i.e., men's painful experiences of feeling alienated, insecure, incompetent, and powerless in the contemporary western world, they in fact present the actual cause of this 'crisis' as the remedy in their argument. That is, placing a hegemonic form of masculinity as a goal to achieve is the 'crisis' itself due to its ontological dependence on certain sociocultural and economic settings that are always subject to historical change. For instance, as it was previously discussed, hegemonic masculinity is only achievable as long as a certain pattern of femininity in compliance to it is provided by the androcentric discourse. That is, as more plainly put by Kaufman, "a man can be a 'real man' if only someone around him is being 'a real woman'" (1994: 47). However, with the developments in social and economic life after the shift from the pre-industrial societies to capitalist societies, and with the progress feminist discourse achieved, it is no longer possible to discursively limit or persuade women into androcentric representation of femininity. As might be expected, mythopoetic works on masculinity neglect giving an account of women and femininity in their argument. In conclusion, as Connell sums it, they "sell fantasy solutions to real problems" (1995: 85). Therefore, the analysis carried out in this study is partly intended with the hope of demonstrating the flows of their approach to masculinity.

To sum up, selected pan-European fairy tales will be analyzed within a pro-feminist framework undermining hegemonic masculinity while giving a response to mythopoetic men's claim for an autonomous traditional masculinity, i.e., hegemonic form of masculinity. In result, it is aimed to demonstrate that any form of hegemonic masculinity in a cultural text, fairy tales in this case, is the product of a dominant sociocultural discourse that entails control over the definition and representations of femininities in a way that gives ontological probability to hegemonic masculinity through contradistinction. In this vein, following two chapters analyze hegemonic masculinity in these tales to demonstrate that it is discursively constructed in relation to the objectification, devaluation, and repression of femininity. It is demonstrated that this configuration is legitimized essentially by the cultural ascendancy of a discursively idealized and supported pattern of femininity "defined around compliance with subordination, and is oriented to accommodating the interests and desires of men", over other form of femininities that are essentially marked out by strategies of resistance and defiance (Connell, 1987: 183).

Consequently, this thesis examines the conundrum of hegemonic masculinity in selected fairy tales by emphasizing "its relation to, and dependence upon female" (Segal, 2007: xxxiii). Collaboration with feminist discourse is considered essentially important because feminist criticism has already given rise to a counter-discourse to problematize and decenter the dominant sociocultural discourse through which hegemonic masculinity is normalized. Accordingly, feminist discourse is considered as a 'counter-discourse' disputing the dominant discourses of male domination by rendering the contradictions in these hegemonic discourses perceivable with the intention of effecting their reformation (Hekman, 1990: 190).

CHAPTER III

HEGEMONIC MASCULINITY IN SELECTED EUROPEAN FAIRY TALES

> Our mental life is built up entirely of fantasy.
> R.J. Stoller— *Sexual Excitement*

Fairy tales, as it has been discussed in 1.2.1, carry out some essential sociocultural functions such as fostering "social codes, norms, and values" as well as transmitting these codes, norms, and values to the next generations by inhabiting the minds of individuals as reiterative "memes". Therefore, it is not a coincidence that they were modified and started to be rewritten especially for children "from 1830 to 1900, during the rise of middle class" (Zipes, 2006: 86), by European collectors and writers of fairy tales to secure that young people were suitably prepared for the gendered social positions they were demanded to take within the social order. In this regard, among the similar genres mainly consisted of fantastic elements and motifs, they incompatibly adjure young individuals to realize their socially anticipated identities in which gender takes a central part. Inferentially, as also observed in 1.1 and 1.2, selected fairy tales from the writers and collectors—who played a significant part in the emergence of a common European fairy tale tradition—reveal a pan-European sociocultural discourse which contains significant cultural and psychological meanings and representations concerning gender. As also admitted by Zipes, this discourse has been essentially entrenched through fairy tales to maintain masculine domination within the society (2006: xii). Therefore, these tales play a significant part in discursive idealization of masculinity and femininity to legitimize the patriarchal gender politics which entails the systematic subordination of women to men. Correspondingly, in this chapter, representations of masculinity are deconstructed based on Connell's concept of 'hegemonic masculinity' (2.2.1) with an emphasis on its ontological dependence and relation to women.

Masculinity, as explained in 2 with references to Connell and other scholars, is a complex social structure consisted through various aspects of social discourse specifying gender acquisition process. That is, a comprehensive understanding of masculinity requires the examination of various interactions such as class, race, ethnicity, age, and other

determinants in the lives of men. However, as it has already been mentioned, this thesis analyzes masculinity with an essential aspect of it; the traditionally idealized form of it, i.e., hegemonic masculinity, and its relation to, and dependence upon femininity. That is in line with sociologists Raewyn Connell and James Messerschmidt's suggestion that "research on hegemonic masculinity now needs to give much closer attention to the practices of women and to the historical interplay of femininities and masculinities" (2005: 848). Accordingly, in this chapter masculinity is discussed in its relational existence to femininity in the following headings: pre-oedipal attachment to mother, and hegemonic masculinity and compliant femininities.

The order of analysis in this chapter explicitly goes from the particular to the general in order to provide a better understanding of the bigger picture by examining how the truth of gender and particularly masculinity is represented and thus produced and reproduced in the selected fairy tales. Initially, an essential aspect of psychological and social development of masculinity, pre-oedipal symbiosis with the mother, which had been neglected under the androcentric veil—and which have been lately emphasized by the post-Freudian psychoanalysts such as Nancy Chodorow, Karen Horney, Bruno Bettelheim, Lynne Segal— is analyzed in Grimms' *Hansel and Gretel* (1857), Straparolas's *Fortunio and the Siren* (1550). The aim is to reveal the essential sociological and psychological drives behind the construction of masculinity as the primary differentiation of masculinity from femininity takes place as a result of this stage. That is to expose the representations of masculinity and its contradictory constitution through having control and domination over women to reach a sense of certainty about their gender identity. That is necessary in order to inspect the normalization of the systematic objectification and thus dehumanization of women through the representations of gender relations in these tales. In that sense, objectification of women is normalized as the inevitable entailment of men's development into hegemonic masculinity. That is, only by objectifying women and possessing them men dispose of their dread of women and develop into masculinity. Thus, subsequently, in 3.1.2, hegemonic masculinity and its relational ontology to compliant femininities is analyzed in Straparola's *The Pig Prince* and D'Aulnoy's *The Wild Boar*.

3.1   Hegemonic Masculinity and Its Relational Existence to Femininity

> Always everywhere the man strives to rid himself of
> his dread of women by objectifying it. (Horney, 1973: 135)

In this part, the essential social and psychological drives behind the creation of hegemonic masculinity in the selected fairy tales are discussed considering two points. First, the pre-oedipal symbiosis with the mother, which turns into 'men's long-term dread of women, is analyzed in Grimm's *Hansel and Gretel* and Straparola's *Fortunio and the Siren*. Secondly, man's constant obligation of proving his masculinity is questioned in Straparola's *The Pig Prince* and D'Aulnoy's *The Wild Boar*. Both of these points are actually related to women's power of emasculating men by either keeping them always dependent as mothers or rejecting to define themselves by compliance and subservient social positions as partners, which is central to the construction of masculinity. Accordingly, hegemonic masculinity and its relation to women in the selected fairy tales are discussed in reference to the ideas of post-Freudian psychoanalysts R. J. Stoller, Keren Horney, Nancy Chodorow and Bruno Bettelheim on the development of gender identity.

3.1.1   Pre-oedipal Attachment to Mother in *Hansel and Gretel* and *Fortunio and the Siren*

> Since the mother is the first and for a time the only
> person in one's life, some very rudimentary self-definition
> begins with defining oneself in regard to her.
>
> Bruno Bettelheim—*The Uses of Enchantment*

Representations of women take a greater part in fairy tales than representations of men. One possible explanation for that might be as Sheldon Cahdan claims in his *The Witch Must Die* that "fairy tales are essentially maternal dramas in which witches, godmothers, and other female figures function as the fantasy derivatives of early childhood splitting" (1999: 30). In other words, a great number of the tales in European fairy tale tradition deciphers children's, more frequently boys' inner conflicts as they strive and at the same time resist to separate from the early bond with their mothers. Correspondingly, post-Freudian studies on psychology of gender and sexuality shift the Freudian attention on father to the mother

who, in fact, takes a more central role in the early development of children's sexuality. Criticizing Freud's theory of Oedipus complex in which father holds a vital part in the early development of the children through the castration complex and thus phallocentric essentialism on a particular organ—penis—post-Freudian psychoanalysts Bruno Bettelheim, R. J. Stoller, Nancy Chodorow, Karen Horney and Lynne Segal emphasize the neglected pre-Oedipal symbiosis with the mother and its significant influence on the development of children of both sexes, which had been swept under the carpet. Bruno Bettelheim, thus, refers to this negligence in his *Symbolic Wounds* by stating that "particularly, penis envy in girls and castration anxiety in boys have been overemphasized, and perhaps a much deeper psychological layer in boys has been relatively neglected" (1962: 56) due to "the androcentric veil which has heretofore covered number of important data" (1962: 57). Essentially, these studies demonstrate that this pre-Oedipal phase is problematic for the development of masculinity while—in contrast to Freud's claim in Oedipal stage—it is not so for the development of femininity. Accordingly, Nancy Chodorow notes this difference in her *The Reproduction of Mothering* in the following lines;

> Masculinity becomes an issue as a direct result of a boy's experience of himself in his family— as a result of his being parented by a woman. For children of both genders, mothers represent regression and lack of autonomy. A boy associates these issues with his gender identification as well. Dependence on his mother, attachment to her, and identification with her represent that which is not masculine; a boy must reject dependence and deny attachment and identification. Masculine gender role training becomes much more rigid than feminine. A boy represses those qualities he takes to be feminine inside himself and rejects and devalues women and whatever he considers to be feminine in the social world. (1978: 181)

To put it more particularly, when the mother is put in to the development stage as a subject in contrast to Freud's placement of her as an object of desire, the problematic gender development as the essential cause of the gender inequality shifts from the girl—who, according to Freud, developed a sense of inferiority due to her lack of penis in Oedipal stage—to the boy who is obliged "to reject dependence and deny attachment and identification" with this proto-feminine identity. In fact, as Chodorow claims above, he is obliged to not only repressing what is culturally and socially specified as feminine within himself but also by repudiating and devaluing women and whatever is considered as feminine

by society. Therefore, even though children of both sexes experience the pre-Oedipal symbiosis with the mother, it is more traumatic for the boy than it is for the girl since, as Stoller puts it, boys have to break from this in order to become not-women (Stoller, 1984: 264). Although the girl is also obliged to dis-identify from the mother to flourish "her own unique identity, her identification with mother helps her establish her femininity" (Greenson, 1968: 370). On the other hand, the boy is obliged to suppress and repudiate the affection, weakness, and dependence of his symbiosis with the mother to attest a 'masculine identity' (Segal, 2007: 66). The obligation to separate from the early dependence on mothers and this 'proto-feminine' identity, thus, puts a profound pressure on boys which results in what Stoller calls as "separation anxiety". Relatively, Stoller claims that while only the successful resolution of this anxiety ensures a separate masculine identity for the boy, the girl is not subjected to the same 'burden' since to develop her feminine identity "the girl does not have to surmount her relationship with her mother" (1984: 263-264). Inferentially, for the male infant, the mother becomes an ambivalently feared and loved figure who represents both the blissful stage of his infantry, where his most essential needs were provided, and an emasculating power that renders him dependent and thus inferior. Consequently, the boy is confronted with an insoluble conflict between his "desire to hold on to mother and his desire to fly away from her" (Kaufman, 1994: 82). That is, as C. G. Jung states the child "demands separation from the mother, but his childish longing for her prevents this by setting up a psychic resistance that manifests itself in all kinds of neurotic fears" (2003: 456).

Eventually, women's monopoly of childcare and exceptionally prolonged dependence of the boy to the mother, which entails the separation anxiety, results in certain social conditions that demonstrates some of the basic drives behind the construction of masculine identity. First of all, he both desires and—perhaps secretly–fears woman. However, despite his fear, he also deems her enticing and desirable that he cannot completely set her aside. Therefore, as Chodorow manifests "boys and men develop psychological and cultural/ideological mechanisms to cope with their fears without giving up women altogether" (1978: 183).

Secondly, in order to develop a masculine identity, the boy is ideally expected to "dis-identify" from his pre-Oedipal identification with the mother and repress the feminine qualities he identified within this stage with an outward show of characteristics which are

not-feminine. It is important at this point to note that masculine identity is, thus, constructed through "the renunciation of the feminine, not in direct affirmation of the masculine, which leaves masculine identity tenuous and fragile" (Kimmel, 1994: 127). As a result, as also pointed by American psychologist Greenson "men are far more uncertain about their maleness than women are about their femaleness" (1968: 370).

Thirdly, in line with previous points, men are obliged to generate psychological and sociocultural discourses through cultural tools such as myths, religious myths, fairy tales, poems etc. to externalize and reify women and thus keep women and his dread of her under control (Chodorow, 1978: 183), and by doing so, have a sense of certainty about their masculinity. That is, only by delimiting femininity to a set of social practices and characteristics through discourse masculinity achieves a sense of certainty by contradistinction. Inferentially, representations of separation anxiety and construction of masculine identity are analysed in Wilhelm and Jacob Grimm's *Hansel and Gretel* (1857) and Straparolas's *Fortunio and the Siren* (1550).

Hansel and Gretel is probably one of the quintessential tales where the pre-oedipal symbiosis is most vividly deciphered into a fantastic projection of a boy's separation anxiety in its simplest form. To give a summary of the tale, children of a poor woodcutter, Hansel and Gretel are abandoned to the forest by their parents in a time of famine by the wish of their mother. On their first abandonment, children are able to find their way back to home thanks to Hansel's clever plan of dropping pebbles on the way and tracing their way back by following them under the moonlight. However, after a time, the country is again hit by famine and they are again abandoned to the forest. Hansel's plan fails them this time as the breadcrumbs he drops instead of pebbles are eaten by the birds, and they get lost in the forest. Wandering "deeper and deeper in the forest", on the third day they are guided to a cannibalistic witch's magical house—with walls "made of bread, a roof made of cake and windows made of pure sugar"—by a symbolic "beautiful bird as white as snow" (2001: 714). They are welcomed by the witch to the house in a mother's gentleness. After they are served "a good meal of milk and pancakes with sugar and apples and nuts", they sleep in the little beds with white sheets, thinking they are in heaven. However, in the morning Hansel is put into a small pen where he is locked behind a grilled door while Gretel is put to witch's service to cook for Hansel to fatten him up so that the witch can make a good meal out of him. After

a month, the witch loses her patience and decides to slaughter Hansel and puts Gretel to work for preparations. However, Gretel tricks the witch to get into oven and face a painful death. Having some of the witch's treasures with them they find their way home after passing a symbolic river which is clearly not there on their initial journey to the magical house. Finally, as they reunite with their father readers are told of his wife's concurrent death, which parallel's witch's death, and they live happily ever after (2001: 711-717).

Having summarized the tale, it is not possible to avoid questioning the parallelisms between two powerful figures in the tale: the mother and the witch. Throughout the tale there are some specific points that imply mother, and the witch are the two different projections of the same person. The first clue is given by witch's reiteration of the same expression the mother uses to wake up Hansel and Gretel before abandoning them to the forest for the first time; "Get up, you lazybones!" (2001: 712,715). The same expression is used by the witch as she wakes up Gretel to get her into the work to cook for Hansel. The second clue lies in the fact that when the witch dies so does the mother mysteriously at the end of the tale. Therefore, it is possible to claim that they symbolize the boy's fear and desire of the mother in a subverted way. In this regard, being abandoned to wilderness by the will of the mother despite the father's unwillingness and protest in the tale is the representation of the boy's separation anxiety and his resistance to break from the early bond with his mother. As Bruno Bettelheim states:

> the mother represents the source of all food to the children, so it is she who now is experienced as abandoning them, as if in a wilderness. It is the child's anxiety and deep disappointment when mother is no longer willing to meet all his oral demands which leads him to believe suddenly Mother has become unloving, selfish and rejecting. (2010: 159)

That is, the representation of the mother's desire to abandon her children in an 'unloving, selfish and rejecting' manner in the tale can be interpreted as nothing but the projection of children's disappointment and anxiety in mother's denial to provide their pre-Oedipal oral demands. Hansel and Gretel's suspicion—considering they secretly listen and observe her— and awareness of the mother's rejection is another point that supports that interpretation. In addition, their happy reunion with the father at the end of the tale, albeit his involvement in their abandonment, is an explicit demonstration of not being held responsible for their abandonment since he is not capable of providing these oral demands. Consequently, as

Cashdon suggests the tale is essentially a maternal drama which deciphers particularly Hansel's separation anxiety through a fantasy projection of the desired and longed good mother and the frustrating, monstrous bad mother on the witch figure.

While the mother is represented with only negative characteristics in the tale the witch is presented as a mixture of gratifying good mother and dreadful, threatening monstrous one. The gratifying good mother is primarily presented not only by the way the witch welcomes children; "she took them both by the hand, and led them into her little house, then good food was set before them, milk and pancakes with sugar, apples, and nuts", but also the way she perceives them in the text; "she got up and looked at the two of them sleeping so sweetly with fully rosy cheeks" (2001: 715). The way she perceives them as "sleeping so sweetly with full rosy cheeks" is a clear indication of motherly love and adoration which insinuates the underlying good mother in the witch. More importantly, it is also presented through the symbolic edible house that stands for the body of a nurturing mother. As also stated by Bettelheim; "a house, as the place in which we dwell, can symbolize the body, usually the mother's. A gingerbread house, which one can 'eat up' is a symbol of the mother, who in fact nurses the infant from her body" (2010: 161). That is, the magical house can be seen as the objectification of the mother and her capacity to satisfy the oral demands of the children while the witch stands for the dangers in sticking up with these demands, which means rejecting to separate from the pre-Oedipal identification with the mother and thereby never developing an independent identity and existence. Correspondingly, imprisoned into a chicken comb, Hansel is kept dependent and confronted with the threat of being undone since masculinity, first of all, requires independence from the mother. Thus, he is not able to perform the socially defined practices that constitutes his gendered identity. In contrast to Hansel, Gretel is not imprisoned but put into service of the witch to perform domestic duties, such as cooking and cleaning, which are traditionally defined as feminine duties. The fact the readers are told that "the very best food was cooked for Hansel, while Gretel had nothing but crab shells" (2001: 715), demonstrates her objectification and delimitation not only to a submissive and subservient but also selfless and self-sacrificing mother-substitute. In that regard, this detail is in line with Chodorow and Stoller's idea that the girl does not have to break away from the mother to practice her socially defined gender identity. She can perform her discursively defined gendered social position simply by identifying with the mother.

However, for the boy it is different. He must overcome his separation anxiety and the fear of women that comes with it. Hence, he requires a strategy to break away from the mother and overcome his fear of woman without giving up her and her desirable aspects altogether. In this regard, having the resolution of the tale and the death of the witch from Gretel's hands, who has been portrayed as passive, submissive and weepy throughout the tale, is too significant to consider as a simple coincidence. As also noted by Bettelheim, it comforts Hansel by "reassuring that a female can be a rescuer as well as a destroyer" (2010: 164). Thus, Hansel is freed from his separation anxiety with the realization of a motherlike substitute over whom he has authority and control.

In line with that, the concurrent deaths of the witch and the mother mark Hansel's repression of his pre-Oedipal identification with the mother. As they are about to leave the witch's house Hansel says, "we'd better be on our way now, so we can get out of witch's forest" (2001: 716). Hansel's expression in that sense is a clear indication that the witch's presence is beyond the house for him. Forest as a symbol in literature is usually associated with unconscious (Gruian, 2018: 55). Considering the whole forest as Hansel's unconscious—for it becomes "more and more familiar" to him after they cross the river as a symbolic border where the 'witch's forest' ends and the more familiar parts of the forest begins (2001: 716)—, by leaving the witch's forest he leaves his pre–Oedipal identification with the mother and his neurotic fears of her in the depths of his unconscious. He represses them.

Eventually, while the authority of mother is projected as something monstrous and emasculating by the witch, the desirable aspects of her and Hansel's repressed proto-feminine identity are projected on Gretel. Inferentially, as Chodorow suggests, for Hansel femininity is repudiated internally and it is objectified and taken under control externally over Gretel. Consequently, passing across the symbolic river which was not there on their introductory journey to the witch's house, thus, becomes a kind of initiation ritual, a baptism that marks the initiation of children to the symbolic social order where they unite with the father who represents the patriarchal order. In this regard, passing the river not together but one by one by the wish of Gretel symbolizes the different social positions they identify with. Consequently, as in the title *Hansel and Gretel,* Gretel is subordinated to Hansel not only in

this initiation ritual but also throughout the tale where she performs as a subservient, unthreatening, mother-substitute.

Another tale where this pattern is epitomized is Straparola's *Fortunio and the Siren.* In this tale the protagonist is adopted by a family who are not able to have children for years and given the name Fortunio, which means lucky in Italian. However, after they adopt Fortunio, Alchia, his mother, gets pregnant and gives birth to another boy whom they name as Valentino. They grow up together. However, one day while they are playing a game together, Valentino cannot bear that his brother is better than him at the game and he calls Fortunio, "a bastard and son of a vile women" several times. Disturbed about what he heard, Fortunio is able to learn about his adoption from Alchia after several attempts. In grief, he decides to leave them and wander around the world. Although Alchia is able to prevent him from his intention for a while, his desire to leave grows more intense each day. Unable to prevent him, Alchia is enraged by his desire to leave her and puts a maternal curse on him by praying to God that he would be swallowed by sirens if he ever takes a sea journey. He takes his leave without saying farewell to anyone and on the way, he enters a "densely covered forest" where he comes across a quarrel between three animals, a wolf, an ant, and an eagle, over a body of dead stag. Having helped them to share the meat justly, he is gifted by them with the magical ability to transform into their shape by uttering the words "if only I were a wolf, eagle, ant". After that, he continues to the city of Polonia where king Odescalco hosts a tournament to marry his only daughter Doralice (a derivative of Dorothy which means "gift" in Greek). Eager to prove his valor, and with the help of the princess he enters the tournament and defeats everyone. He marries the princess and lives with her for a while. However, one day he decides to go on a sea journey to the places where he can demonstrate his valor. Leaving his pregnant wife behind, he sails with his crew to the Atlantic Ocean. When they reach to the Atlantic Ocean a siren appears and he is allured by her and eventually carried to the depths of the ocean. After a time, he is saved by his obedient wife who sails— perplexingly with her baby son along her—to the spot where Fortunio was taken by the siren. Being saved he goes back to his mother's house, transforms himself into a wolf and devours her. At the end of the tale, he returns to his wife and they live happily ever after with their son (Straparola, 2001: 138-145).

Having read the tale, one cannot help but remember a part of Ulysses myth, where he orders his crew to bind him to the mast of the ship in order to avoid the threat of the sirens. Keren Horney interprets that part of the myth as follows; "men have never tired of fashioning expressions for the violent force by which men feels himself drawn to the woman, and side by side with his longing, the dread that through her he might die and be undone" (1973: 134). That is to say, sirens are one of the quintessential mythical figures, or even archetypes reflecting the dread and desire men concurrently feel against women which stems from the pre-oedipal symbiosis with the mother. Correspondingly, there is an explicit link between the siren and the mother within the tale. Although Fortunio physically breaks away from his mother and goes through a virilizing initiation ritual with apparent phallic connotations, a jousting tournament, where he kills tens of other men by demonstrating excessive violence for three days to win the princes Doralice, as the trophy confirming his initiation to the hegemonic masculinity, he is not able to fully repress his dread of women and femininity. His desire to leave his wife to show his valor in other places is a clear indication of his insecurity about his masculine identity. The motive behind his desire is noted in the text as follows; "after Fortunio had lived some time with his wife it appeared to him improper and somewhat deplorable to be so idle" (2001: 143). What these lines indicate is that he feels emasculated, insecure, and "deplorable" about his masculine identity which he has built upon contradictory characteristics to his mother's such as ambition, assertiveness, valor, and physical violence. That is in line with man's previously noted uncertainty about his masculinity due to the fact it is not constructed affirmatively but rather through contradistinction. Therefore, as Segal notes "the more he asserts his masculinity the more it calls itself into question" (2007: 103). Accordingly, Fortunio feels the urge to go and demonstrate his valor somewhere else. Subsequently, he sails to the ocean where he encounters the siren which is, in fact, the embodiment of his mother's 'maternal curse':

> The most beautiful siren that had ever been seen appeared at the side of the ship. And began singing softly. Fortunio leaned over the side of the ship to listen to her song and soon he fell asleep. While he was dozing, the siren drew him gently in her arms [like a mother] and plunged with him deep into the ocean. (2001: 143)

The siren, thus, like a mother—who is the most beautiful person in every child's early childhood—sings a lullaby and carries him to the depths of the ocean "gently" as if a mother

carries her child to the bed. Ocean, according to Michael Ferber's *Dictionary of Literary Symbols*, is usually associated with the beginning of life, womb, and frequently referred as "great mother" (2007: 143). Therefore, the siren, as the projection of the ambivalent mother image who is longed and at the same time dreaded for, demonstrates Fortunio's unresolved pre-Oedipal identification with Alchia. Correspondingly, Stoller states the consequences of the situations where this identification is too strong and remain unresolved for a man in the following lines:

> This immense mother-creature can easily give bliss, agony, or death, each of which can result from her capacity to engulf her infant. However, if the male infant is to succeed in becoming a separate masculine individual, he must not only escape from the effects of this fact and its associated fantasies but must also be free of profound identifications with his mother: for when these identifications are too strong and primitive, lurking inside like the monstrous woman so many men project into their view of the women in their real lives, a man can hardly love a woman or respect himself as a person who is different from women : he doubts his masculinity. (1984: 164)

As Stoller states above, in order to overcome his doubt and uncertainty he must overcome his pre-oedipal identification with his mother which is fantasized through siren metaphor. Correspondingly, Bettelheim manifests that to be able to sever all his bonds with his mother, a man must undergo a symbolic initiation, "a psychological rebirth into the world of men" (1962: 119). In this sense, Fortunio, by being submersed in the depths of the ocean which indicates a symbolic death, is given a symbolic rebirth to break away from, what Jung would call as, his anima fascination of the mother, the siren. In this regard, being saved by his wife, who is a submissive and subservient mother-substitute over whom he has authority and control, is a complementary part for his initiation. Accordingly, after being saved, he initially goes to his mother and devours her by transforming himself into a wolf. Devouring her mother, instead of simply killing her, indicates that he not only severs his pre-oedipal symbiosis but also represses her primordial image—what Jung calls as anima—within himself by consuming her as a whole. Consequently, only after that he is able to go back to his father-in-law's kingdom and live "in peace with Doralice, his dear wife, for many years to the great delight of them both" (2001: 145).

To sum, an analysis of these two tales demonstrates some essential layers of psychological and social construction of masculinity. First of all, exclusive mothering becomes a main determinant in both the constitution and maintenance of masculine domination and thus hegemonic masculinity. That is, for the idealized form of masculinity to emerge, the infant phase of dependency and vulnerability, and thus the authority of woman must be subverted and replaced by male authority over women. This requirement is mainly due to traditional gender dichotomy which is based on the social and discursive differentiation of masculinity from femininity. While femininity is the primary identification for everyone due to the infant's dependence and inevitable quasi-symbiosis with mother, boys must dis-identify and perform so as to break free and assert their own sexuality through contradistinction. In this regard, as Jung states:

> No man is so entirely masculine that he has nothing feminine in him. The fact is, rather, that very masculine men have—carefully guarded and hidden—a very soft emotional life, often incorrectly described as "feminine". A man counts it a virtue to repress his feminine traits as much as possible, just as a woman, at least until recently, considered it unbecoming to be "mannish" The repression of feminine traits and inclination naturally causes these contrasexual demands to accumulate in the unconscious. (1972: 189)

That is, as Jung suggests, a strong, definitive masculine persona becomes an object of identification for the boy that he grows inwardly into a woman atoning the ostensibly performed masculine persona with an inwardly feminine weakness. His suggestion is based on the idea that self is a product of the tension between the *persona* which is a self-construction emerging from the person and her/his exchanges with the social environment and *anima* which is the unconsciously generated self through the process of repression (Connell, 1994: 22). Therefore, as it is indicated in his words above, masculinity is mainly based on the principle entailing the repression of what is considered as feminine internally, i.e., partially what Jung calls as anima, and demarcation and subordination of it to a complementary and desirable form externally. This principle mainly stems from the pre-oedipal symbiosis with the mother and the male infant's need to break away from it. Thus, idealized masculine identity is achieved through the internal repudiation of the feminine traits and external subordination and restriction of it. Accordingly, the dependence on mother and childish resistance to breaking away from the early identification with her are discursively

represented through fantasized ambivalent and monstrous mother figures, the witch and the siren, who–albeit desirable and seducing–present a serious existential threat to the male heroes. Correspondingly, the resolution to this conflict in these tales is discursively alluded through the repression and symbolic elimination of these ambivalent monstrous projections of women by the assistance of submissive and subservient female substitutes, such as Gretel and Doralice.

Secondly, the representations of masculinity in these tales demonstrate that masculinity is a social construction which is always incomplete due to its relational ontology. In other words, as it has been discussed before, for it is not constructed affirmatively but as a negation of femininity, masculinity is in a constant struggle to prove itself. That is, in order to have a sense of completeness and certainty about their gendered self, male heroes not only go through symbolic initiation rituals which would clearly mark their maturation into masculinity but also discursively delimit femininity into an idealized complementary, submissive form by concurrently renouncing the active, assertive, authoritative women by means of discursively stigmatizing and nullifying them. In line with that, the following part analyses a cycle of fairy tales that can be categorized as Beastly Born Heroes, in terms of initiation to idealized masculinity and its relation to complementary femininities.

3.1.2   Hegemonic Masculinity and Compliant Femininity in *The Pig Prince* and *The Wild Boar*

> Man is actually obliged to go on proving his manhood to the woman. There is no analogous necessity for her. Even if she is frigid, she can engage in sexual intercourse and conceive and bear children. She performs her part by merely being without doing—a fact that has always filled men with admiration and resentment. The men on the other hand has to do something in order to fulfil himself. The ideal of "efficiency" is a typical masculine ideal. (Horney, 1973: 145)

Mother's vital role in construction of masculinity and its discursive representations in the selected fairy tales has been discussed and analysed in the previous part to demonstrate the basic psychological and social drives behind the masculine domination and hegemonic masculinity. In line with that, the conflict of childhood dependency and becoming oneself in fairy tales is persistently specified differently for the girl than for the boy, which constitutes

the blueprint for the social differentiation of masculinity from femininity. As it has already been noted, while the boy requires to break away from this early dependency and identification with the mother, there is not an analogous necessity for the girl. That is partly due to some bodily capacities that give women a primary role in the structure of nuclear family which is essential to the society. That is, women by nature possess the power of giving birth which, with the initial menstruation, becomes a clear mark of maturation into adult sexuality. Men, on the other hand, not only take a relatively smaller part in procreation but also lack any similar signs marking their maturation into adulthood sexuality. Therefore, as Karen Horney points out above, men are under compulsion to prove their masculinity while there is not an analogous necessity for women. More particularly, while women are perceived to achieve their gendered social identity naturally through their biological capacities, men require some "symbolic activity to prove that they have reached to sexual maturity" (Bettelheim, 1962: 192).

This difference is the main reason that women, to a large extent, are demarcated to the body and nature—i.e., what Kate Millet calls that as women′s "helpless carnality" (2000: 7)—by the androcentric discourse while men move into abstractions and intellectual creativity. To illustrate that by a reference to Christianity, as Roger Horrocks states, while Virgin Mary is demarcated to "flesh and the blood", father and son blend into "abstractions" (1994: 44). One possible reason for that is stated by Karen Horney who notes that men′s profound ambition and impulse for intellectual creativity in almost every field of public life originates from their realization of playing a relatively slight part in ultimate human capacity, procreation (1973: 15). Similarly, Bettelheim also implies that men are essentially inclined to intellectual creation by their resentment at their incapability to create human beings (1962: 56). Consequently, by means of dominating the intellectual creativity and the power of generating discourses through it, men have not only delimited the woman′s social position by restricting it to her bodily capacities and domestic sphere, but also devalued these capacities through discourses generated by mainly cultural and religious sources. For instance, the shift from polytheism in myths in which female figures exist as goddesses of fertility to monotheism where there is only one god traditionally defined as male, is one of the earlier signs of this devaluation. A more particular example lies in *the Bible,* "Genesis 3″, where woman′s power of giving birth is devalued as a punishment and she is

subordinated to man in compliance to his desires by the following words: "Unto the woman he said, I will greatly multiply thy sorrow and thy conception; in sorrow thou shalt bring forth children; and thy desire shall be to thy husband, and he shall rule over thee" (The Bible, 1998). In line with that, initiation rituals performed in various ways, such as circumcision and baptism, can also be considered as part of the discursive strategies "to take over, symbolically and collectively, the functions that women perform individually and naturally" (Bettelheim, 1962: 118).

Symbolic initiation rituals are, thus, one of the common motifs frequently articulated in the European fairy tales represented along with the objectification and devaluation of women. One of the common representations of it in the European fairy tale tradition is deciphered through the representations of heroes who are born in animal forms and their symbolic transformations into men. Straparola's *The Pig Prince* (1550), Marie Catherine d'Aulnoy's *The Wild Boar* (1698), in that sense, represent a cycle of tales in which this process is conveyed through an essential structure.

To give an outline of this essential structure, it usually starts with a royal couple's desperate need and desire for a child. The wife typically falls asleep in the woods or next to a spring. As she sleeps, three fairies flying by are attracted by her beauty and fairness and they decide to gift her with a son bestowed with handsomeness, power, intelligence, and virtue. However, the third fairy usually puts a condition that the child would come into the world in form of a beast and live in this form until he marries three times and finally finds the right bride who weds him in compliance and subservience. The beast prince grows up and subsequently marries three women who are usually sisters. Two older sisters who are respectively forced by their mother to wed him, reject submission to him and they are eventually killed by him on the wedding night. However, the youngest sister, who usually accepts marrying him willingly and acts in submissiveness, compliance and motherlike tenderness, provides his transformation into a man. Eventually, on their wedding night the beast is transformed into a handsome prince. Soon after that, they have a son, and the prince is crowned by his father as the new king of the realm. Finally, he reigns the kingdom and lives a long and happy life with his wife and son.

The symbolic transformations of the beastly born heroes into men in these tales provide a fantastic allegory discursively delimiting the achievement of hegemonic

masculinity into an initiation process realized through subordination of women as an idealized complementary form. The socially defined difference between the construction of the feminine identity, which is, as Horney claims, achieved by "merely being without doing", and masculine identity, which requires doing something in order to realize itself, is thus deciphered into external images that idealizes activity, ambition, aggressiveness, power, and possession for man while idealizing passivity, submission, patience, self-sacrifice and being possessed for woman. Accordingly, male heroes who are born in form of beasts are required to ensure the subordination of women as compliant and subservient partners to transform into men as they grow up into maturity, while women are naturally depicted in their human forms performing their part by only yielding to men in passivity and subservience. In the cases where they are not represented in passivity and submission, they are perceived as a threat and eventually expelled or destroyed.

Therefore, these tales essentially demonstrate that the configuration of the hegemonic masculinity completes itself always in relation to women. That is, to a large extent, due to the essential drive behind the discursive specification of masculinity with activity, assertiveness, ambition, self-centeredness, authority. More particularly, this specification, as it has been discussed, stems from the proto-feminine identity the male infant is placed during the pre-oedipal phase and his obligation to repudiate it. However, the outcomes of this repudiation are not limited to that, rather, as Judith Butler manifests in her "Melancholy Gender—Refused Identification", there lies the same repudiation under the man's heterosexuality and his desire of women:

> Becoming a "man" requires not only a repudiation of femininity, but also a repudiation that becomes a precondition for the heterosexualization of sexual desire and, thus perhaps also, its fundamental ambivalence. If a man becomes heterosexual through the repudiation of the feminine, then where does that repudiation live except in an identification that his heterosexual career seeks to deny? Indeed, the desire for the feminine is marked by that repudiation: he wants the woman he would never be. (1995: 170)

To put that in other words, man desires women because he desires the aspects of his self which he had to repress to provide himself with a masculine persona. In this regard, one only becomes a man as long as he repudiates his feminine side and desires women as the feminine side he repressed. In other words, his desire for women stems from his melancholic longing

for "the woman he would never be". In this sense, women represent both his object of desire and his repudiated side. He is to desire and repudiate them at the same time which is, in fact, central to the inequal gender dichotomy.

Inferentially, Butler's statement entails a further question; if the man desires woman as his repudiated self, i.e., "the woman he would never be", then, wouldn't his desire, as a further matter, delimit her into these aspects he repudiated? In that sense, man not only desires woman but also desires to demarcate her into the characteristics which he repressed to fit into the idealized form of masculinity. Therefore, he is to desire and concurrently to objectify her by restricting her into the source of his desire. Accordingly, objectifying femininity into an idealized form, and having control over it, becomes an essential part of the hegemonic masculinity to complete itself and provide a sense of certainty.

The symbolic transformation of beastly born heroes into men in these tales, thus, demonstrate the construction of hegemonic masculinity through a discursive structure that entails objectification and devaluation of women as a precondition to the construction of hegemonic masculinity.

In Straparola's *The Pig Prince,* the hero, who is born in form of a pig as the title implies, demands the oldest one of a poor women's three daughters like an object from his mother, the queen, with the following words; "I want a wife, and I won't leave you in peace until you bring me the maiden I saw today because she pleases me a great deal" (2001: 53). Subsequently, after being persuaded by her mother's insistent reproaches, she is dressed in "sumptuous regal attire" and presented to him almost with a ribbon. However, having been forced to marry him by her greedy mother, she refuses to act in submissiveness and compliance, "she pushes him aside" (2001: 53). Thus, portrayed as "frigid", sexually inaccessible, and aggressive, she is "characterized with forms of resistance and non-compliance", which does not comply with the masculine domination and hegemonic masculinity. That is, as Schippers defines the characteristics of the pariah femininities—which was referred in 2.2.3—she represents "a refusal to complement hegemonic masculinity in relation of subordination" and therefore presents a threat to the transformation of the hero into a man. In line with that, from that moment on, he starts perceiving her as a threat to his existence. His fear is projected on her in the following lines: "the young girl said to herself

'what am I to do with this foul beast? I think tonight, when he falls asleep, I will kill him'" (ibid.). Although it is stated in the tale that the pig prince hears her coincidently by being nearby while she says these words to herself, this point in the tale becomes doubtful as it is subsequently narrated that despite he pretends to be asleep when the night comes, she does not take any action but rather falls asleep beside him on the bed (ibid.). On the contrary, as soon as she falls asleep, "he strikes her with his sharp hooves and drives them into her breast so forcefully that he instantly kills her" (ibid.). Thus, albeit she presents no threat to him on the physical level, symbolically she is perceived as a threat to his gendered identity. Eventually she is destroyed.

After a time, the pig prince's desire to possess a wife grows more aggressive that he threatens his mother with ruining everything in the palace unless he is wed to the second sister. Having granted his wish, nevertheless, he also kills her violently on the wedding night the same way as the first bride with the same excuse that "he had only done to her what she had intended to do to him" (2001: 54). The violent annihilation of the first two brides not only prevents any possible interaction between him and women as his object desire but also prevents him from becoming a man. Consequently, his inability to transform himself into men and have a functional marriage manifests that dominance by only force is not effectual to provide a lasting hierarchical relationship in which man is superordinated and woman is subordinated. That is only possible through legitimization of the dominance which depends on the discursive persuasion of the dominated, woman, to identify with her idealized image generated by her dominator, man. Hence, it is provided not by domination but hegemony.

In this regard, disposal of these two non-compliant women through violence from the symbolic social order portrayed in the tale puts forth the division Messerschmidt defines between dominance and hegemony. He divides some of the dominant masculinities practiced toxically through "violence, aggression and self-centeredness" from hegemonic masculinity, which is constituted through legitimization of a hierarchical relationship between men and women, masculinity and femininity" (2018: 49). That is, as also indicated by Connell, hegemony cannot be achieved through the "obliteration" of the non-compliant alternatives of femininity but subordination of them through cultural ascendancy of an idealized form that prevents these non-compliant forms of femininities from gaining cultural articulation. Correspondingly, in the tale, the idealized form of femininity, that is emphasized femininity,

is represented by the third sister, Meldina, who, in contrast to her sisters, responds to the pig prince with tenderness, compliance and subservience depicted in the following lines:

> she graciously welcomed him by spreading out her precious gown and asking him to lie down by her side. As soon as he got into the bed, she raised the cover and asked him to lie near her and put his head on the pillow, covering him carefully with the nightclothes and drawing the curtains so that he would not feel cold (2001: 55)

Throughout these lines, she is portrayed as a mother-substitute by treating him with great care and tenderness. The way she puts herself in his service demonstrates what Connell conceptualizes as 'emphasized femininity', (2.2.2) that is, the discursively idealized femininity designated with compliance and submission, thereby adapting itself to fulfilling the desires and demands of men. Consequently, only paired with her the pig prince is transformed into a man. His symbolic transformation demonstrates Messerschmidt's claim that hegemonic masculinity gains an ontological meaning only through its relation to emphasized femininity or "those forms of femininities that are practiced in a complementary, compliant, and accommodating subordinate relationship with hegemonic masculinity" (2019: 86). In this vein, only after he successfully proves his achievement of the idealized masculinity, which is only ensured by the compliance and subordination of woman, and having a male heir, he is given an institutional position in the symbolic order; "when King Galeotto saw that he had such a fine son and a grandchild he discarded his diadem and his royal robes and had his son crowned king in his place with great pomp. Thereafter, his son was known as King Pig" (2001: 56). Thus, while his wife's social position is demarcated and devalued to her bodily capacity, giving birth, and the practices that are performed complaisantly in subservience to his desires, his position contrarily expands into abstraction, to an institutional social position, kingship, that adds up to a significant power and authority in the public sphere.

In Marie Catherine d'Aulnoy's *The Wild Boar* (1698) the same symbolic transformation is narrated in a more romanticised, detailed and lengthier way. In her version of the tale, the prince is born in form of a wild boar which has some symbolic connotations, such as anger and rage (Ferber, 2007: 155). Grown up to an age under the tender nurturance and care of his mother, he respectively demands marrying three daughters of a poor but ambitious woman who had taken refuge in his father's kingdom after the death of her

husband (D'Aulnoy's, 2001: 60). Subsequently, having been forced to marry the wild boar by her ambitious mother, the oldest daughter, Ismene kills herself with a dagger after witnessing her true lover, Corydon, take his life in front of her on the wedding night (66). Soon after that, he desires to marry the second sister, Zelonide, who ostensibly acts in obedience but is actually irritated of being forced to marry him;

> As for Zelonide, it was easy to see that she obeyed with great repugnancy, though she was able to control herself and partly hide her displeasure. The prince, who liked to look at the bright side, thought she was yielding to necessity, and that she would only think of how she could please him from now on. The idea put him in a good mood again. (2001: 71)

The way the prince interprets her purportedly performed obedience and submission implies his desire to objectify her with the desired and longed aspects of the mother during the pre-Oedipal stage. That is, he wishes to delimit her into a being that only exists to please him. As it has been discussed above, he demarcates her to his desire. In that sense, his fantasy of her reflects the androcentric idealization of the femininity, i.e., emphasized femininity, which is discursively delimited to compliance and subservience to hegemonic masculinity. However, on the wedding night, it turns out that she has been plotting to kill him under the disguise of her ostensible submission. Like in Straparola's version, perceived as a threat to his existence, she is violently killed by the prince at the same night (2001: 72).

Hence, albeit striving to become a part of the symbolic order he is born into, he is unable to ensure a functional relation to a complementary form of femininity to provide a conjugal confirmation to his achievement of masculinity. Therefore, he is incapable of providing a sense of gender certainty, which is, as Michael Kimmel states in his *The Gendered Society*, too significant for individuals' integration to the society that "without it, we feel as if we have lost our social bearings in the world and are threatened with a 'gender vertigo', which the dualistic conceptions that we believe are the foundations of our social reality turn out to be more fluid then we believed or hoped" (2011: 133). Considering his stubborn attempts to possess women against their will by force, it is possible to place his 'gender vertigo' essentially to his ignorance of women's position as subjects in gender dichotomy. He recklessly perceives them as objects to possess by force, which he describes as an impulse that he cannot understand; "a fatal impulse which is beyond my understanding

compels me to marry you" (D'Aulnoy's, 2001: 70). In result, after his two unsuccessful attempts that end up in catastrophes, he begins to comprehend that the structure of gender dichotomy is much more complicated than he immaturely perceived. Consequently, losing his hopes of establishing social bearings in the society, he leaves the court and goes to deepest paths of the forest, which usually stands for the unconscious and one's inner journey to the depths of the self. Ruling over animals, he is able to understand the flaw in his perception of women in the following lines: "I did deserve their hatred because of my obstinacy in wanting to please and possess them against their will. Since I have lived in this forest, I have learned that nothing in the world demands more freedom than the hearth" (2001: 74). Accordingly, instead of forcing the third sister, Marthesie, he persuades her to take him as her bridegroom (2001: 77). Having consented to wed him, she acts in quintessential compliance and subservience as it is narrated in the following lines:

> Marthesie gathered all the moss and grass and flowers that the boar had brought her and made a bed out of it, hard enough to be sure, on which she and the prince went to sleep. She was most careful to ask him if he liked his pillow high or low, if he had room enough, and on what side he slept best. (2001: 77)

Subsequently, at the same night his boar skin comes off and he is transformed into a charming man. Thus, his transformation symbolically reiterates the essential discursive specification of hegemonic masculinity, that it only exists in relation to a form of emphasized femininity practiced as complementary to it. This discursive delineation is confirmed by prince's following words addressed to Marthesie after his transformation, "I confess that I owe this charming transformation to you" (2001: 79). In this regard, as Connell's concept of hegemonic masculinity suggests, construction of his masculinity only takes place in relation to a compliant and subservient form of femininity provided by Marthesie. Therefore, although domination can be achieved through violence or force, the legitimization of it is only possible by discursive persuasion of women to act in compliance to it. Consequently, while his attempts to achieve his masculine identity through domination of women against their will—by force and violence— results in catastrophic failures, it gains social acceptance and legitimization when it is paired with a complementary form of femininity.

All in all, as it has been discussed in 1.2.1, fairy tales externalize inner conflicts and contradictions of children as they grow up to maturity through fantastic images and representations. In that sense, D'Aulnoy's *The Wild Boar,* like Straparola's *The Pig Prince,* deciphers young males' conflict of constructing their masculine identity as they are integrated to society in forms of gendered social beings. This is provided through an allegory in which heroes, who are born in animal forms, go through a symbolic transformation process to become—or even prove that they have become—men. In this vein, while their female counterparts are depicted in their human forms, that is, they are perceived to be growing up into maturity by nature and fulfill their specified gendered identity by being passive without any doing, male heroes are born in form of animals, and remain so until they find the right bride who provides their transformation by subordinating herself to them in compliance and subservience. This is an implicit implication of the centrality of women and femininity for civilization and heteronormative gender dichotomy and thus hegemonic masculinity. What these animal groom fairy tales exhibit then, is that woman is already accepted as a civilized human, performing her social identity by merely being without doing. Being demarcated to her bodily capacities by the androcentric discourse, she is expected to limit herself to these capacities and use them in subservience to men's needs and desires. In other words, her goal is limited to marriage and childbirth, to provide man future heirs, to propagate his wealth and property through children "indisputably his own' (Engels, 2010: 95-6). That is, by only limiting women into monogamy could men undoubtedly know who their offspring were. Accordingly, each of these fairy tales achieve its final resolution with marriage and successful procreation of a male offspring. Only after that, the protagonists are given the social position and title they are to inherit.

However, the systematic objectification and demarcation of women to monogamy, and thus, compliance and subservience to masculinity cannot be explained by only force, which, albeit providing domination in some particular cases, cannot legitimize the overall subordination of women to men as a widely accepted social norm. For that, women's participation and contribution are essential. Correspondingly, the next chapter questions the androcentric discourse behind women's discursive persuasion into emphasized femininity and its ascendency over pariah femininities in Grimm Brother's *Little Snow White*.

CHAPTER IV

EMPHASIZED FEMININITY IN *LITTLE SNOW WHITE*

> The paradoxical logic of masculine domination and feminine submissiveness, which can, without contradiction, be described as both *spontaneous and extorted*, cannot be understood until one takes account of the *durable effects* that the social order exerts on women

> Pierre Bourdieu—*Masculine Domination*

The central part the emphasized femininity has in the formation of hegemonic masculinity and thus the legitimization of the male domination has been discussed in the previous chapter as the complementary part of the traditionally idealized form of masculinity as it is represented in the selected fairy tales. The results of the analysis essentially revealed that hegemonic masculinity finds its embodiment in social reality only through its discursive relation to emphasized femininity, which is a particular pattern of femininity "defined around compliance with the subordination and is oriented to accommodating the interests and desires of men" (Connell, 1987: 183). More particularly, it is the discursively idealized pattern of femininity which percieves itself through, as Pierre Bourdieu manifests in his *Masculine Domination* (2001), the perspective of dominant androcentric categories (2001: 68). That is, it suggest the adaptation of femininity to the desires of men and discursive idealization of this adaptation as women's true identity. Thus, as Bourdieu also implies above, the legitimization of the masculine domination, i.e., hegemonic masculinity, and complementary subordination of femininity cannot be fully understood without interrogating the discursive persuasion of woman to place herself within this legitimization.

Correspondingly, this chapter analyses Jacob and Wilhelm Grimm's *Little Snow White* discursively portraying the development of young girl into maturity and idealization of emphasized femininity which is represented in a pattern of contradictory juxtaposition with the forms of femininity resisting it, i.e., pariah femininity. That is in line with Mimi Schipper's idea, which was referred in 2.2.3, that sustaining the discursive regulations which specify hegemonic masculinity with particular set of characteristics, thereby securing and legitimizing masculine domination, not only depends on idealizing women with complementary features for contradistinction, but also on ensuring that characteristics

designated to hegemonic masculinity "remain unavailable to women" (2007: 94). In order to provide that, pariah femininities, that is, representation of women who resist identifying with emphasized femininity and tend to practice the characteristics traditionally defined as masculine, such as activeness, authority, power, ambition, cunning, self-centeredness etc., are stigmatised and portrayed as perverse and threatening. In that sense, as radical feminist critic Andrea Dworkin states in her *Woman Hating* (1974) there appears two representations of women in fairy tales; "there is the good woman. She is a victim. There is the bad woman. She must be destroyed. The good woman must be possessed. The bad woman must be killed or punished. Both must be nullified" (1974: 48). Traditional masculine identity is thus defined around this "cardinal principle" to have femininity under control by objectifying it into an idealized form and stigmatizing the alternative forms of femininity through a sociocultural discourse which is epitomized in *Little Snow White*.

Little Snow White (1812) is the original version of the Grimm Brother's *Snow White* (1819)—which finds a widespread articulation in popular culture even today with its numerous reinterpreted versions—on which they made some changes with the later versions where they have rewritten some parts of it that they thought to be disturbing for children. For instance, while the Queen is the mother of the Snow White in the original version, in the later versions written after 1819, the mother, who dies on childbirth, is replaced by the stepmother.

Albeit usually oversimplified as a fairy tale which portrays the initiation of a young girl into maturity, in fact it conveys much more than that. By essentially portraying the conflict between two contradictory female figures, Snow White and her mother, the Queen, practicing exactly opposite characteristics to survive within a symbolic patriarchal society, it reflects the discursive idealization of femininity with the complementary features that would ensure masculine domination, and thus hegemonic masculinity. In this regard, when practiced by women, passivity, ignorance, innocence, and subservience is idealized through Snow White, while artfulness, activity, self-centeredness, and ambition is stigmatized through the Queen.

Inferentially, the significance of the discursive message deciphered throughout the tale lies within the juxtaposed representations of Snow White and the Queen as the opposing sides of the same coin. That is, as Sandra M. Gilbert and Susan Gubar manifest in their "Snow White and Her Wicked Stepmother"; "the Queen and Snow White are in some sense one:

while the Queen struggles to free herself from the passive Snow White in herself, Snow White must struggle to repress the assertive Queen in herself" (1999: 295). In this vein, the mirror, which undoubtedly represents the symbolic voice of the androcentric discourse in the tale—i.e., as Gilbert and Gubar defines, "the patriarchal voice of judgment that rules the Queen's-and every woman's-self-evaluation" (2000: 38)—inevitably binds Snow White and the Queen to the same sociocultural discourse idealizing the former while renouncing the latter. Unavoidably, whenever the Queen looks at the mirror, she sees Snow White, an idealized representation of femininity over which the androcentric discourse and patriarchal hierarchy exert to delimit her.

From this point of view, Queen's preliminary act of giving life to Snow White as an image of her self—or perhaps her conflicting desires—through the words; "as white as snow, as red as blood, and as black as the wood of the window frame" (2014: 170), represents her introductory resistance against being defined by the androcentric perception of woman. As an older woman, she is aware of the mirror, the projection of the androcentric discourse, and she resists it. However, unlike the Queen who is aware of the mirror and what it stands for throughout the tale, incognizant of the mirror's existence and its discursive power, Snow White is unconsciously rendered into an idealized aesthetic object by it. As the title of the tale and her name suggest, she is demarcated to a snow-white passivity and weakness albeit constituted also by blood red activity and assertiveness. Thus, while Snow White represents the persona—the feminine identity presented to or perceived by others—which finds acceptance and sympathy in the patriarchal society respectively represented by the hunter, dwarfs and the prince throughout the tale, the Queen represents the self that violently tries to surpass the persona, and thereby she is expelled and condemned to live a solitary existence. Hence, Snow White can be interpreted as Queen's persona on which she struggles to have control against the androcentric perception of it. Accordingly, the more Queen strives to suppress Snow White, the more Snow White is idealized by the androcentric discourse projected by the mirror. While the assertive, self-centered, and ambitious Queen is precluded from the social order, passive, submissive and compliant Snow White is accepted, idealized, and taken under protection by it.

Having been welcomed by the dwarfs to live with them under the conditions of keeping their house for them by "cooking, and washing, and making the beds, and sewing

and knitting, and keeping everything neat and orderly," (2014: 173), Snow White masters basic lessons of subservience, of selflessness, and of domesticity, which constitutes a significant part of her education into emphasized femininity (Gilbert and Gubar, 2000: 40). Consequently, she becomes "a thousand times more fair" (2014: 175, 176, 178). Thus, despite Queen's efforts to suppress her, as Gilbert and Gubar notes, she is rendered to the idealized image of the femininity:

> Paradoxically, even though the Queen has been using such feminine wiles as the sirens' comb and Eve's apple subversively, to destroy angelic Snow White so that she (the Queen) can assert and aggrandize herself, these arts have had on her daughter an opposite effect from those she intended. Strengthening the chaste maiden in her passivity, they have made her into precisely the eternally beautiful,' inanimate object d'art patriarchal aesthetics want a girl to be (2000: 40).

Eventually, being placed into a glass coffin as dead—or more passive than usual since in it "she looks more alive than dead" to the dwarfs (2014: 176)—she is turned into a symbolic 'object d'art' representing the emphasized femininity. Having completed her training with the dwarfs where she practiced compliance, subservience, and domesticity, she is placed as "inanimate" and selfless into the glass coffin. Therefore, she is objectified and turned into an epitomized image of emphasized femininity, i.e., "patriarchy's marble "opus," the decorative and decorous Galatea" (Gilbert and Gubar, 2000: 41), shaped by the androcentric discourse. She awaits being possessed by the prince in her idealized inanimate state.

Correspondingly, when the Prince first sees Snow White in her glass coffin, he pleads the dwarfs to give "it" to him as a gift, "because he couldn't live without gazing upon her" (2014: 177). In this regard, prince's words indicate that she is not only objectified to an "it" but also limited to masculine gaze, to the androcentric perception of femininity. The fact that he finds it impossible to "live without gazing upon her" is a clear manifestation of her complementary part in his definition of himself. That is, as the most powerful man of the land he must possess the fairest of them all. Corroboratively, the prince does not seem to have any problems with Snow White's inanimate situation. Neither he feels troubled about it, nor he exclaims any wishes to have her back alive. He does not make any efforts to revive her. His primary concern is to possess her. Consequently, she is returned back to life accidentally by the servants who cause her to regurgitate the bite she has taken from the red half of the Queen's apple. In that sense, she becomes animate only after subtracting the red

half of the apple which symbolises Queen's "sexual energy, her assertive desire for deeds of blood and triumph" (Gilbert and Gubar, 2000: 41). That is, her symbolic revival to the patriarchal social order is only possible through the renunciation of the characteristics represented by the Queen.

In this regard, the Queen's symbolic disposal from the fairy tale at the wedding day by ironically dancing in "iron sandals heated over fire until she dances herself to death" (2014: 178), marks the finalized repression of the characteristics presented by the Queen. Her death-dance out of the story is symbolic since dancing is a joyful and willingly practiced activity. Turning such an activity into a violent torture which, in fact, distinctly overshadows the Queen's wicked ways, demonstrates how intolerant the patriarchal hierarchy is against pariah femininities. Therefore, while Snow White is rewarded within the androcentric discourse with a marriage and security for her passivity, subservience, compliance and patience, the Queen is violently punished for her assertiveness, ambition, self-centeredness. Eventually, Snow White is saved from Queen's temptations by subordinating herself to the prince and she finds an inner peace only after the Queen is destroyed. The only way for her to be a part of the symbolic order is to identify herself from the androcentric view of the women, to perceive herself from the masculine gaze, the mirror, and suppress the temptations of the Queen who resist being defined by the mirror and try to have a control on its perception of woman.

To sum, femininity is largely defined around "a deposit of the desires and disappointments of men" (Horney, 1973: 56) in fairy tales, and Snow White is one of the quintessential examples of the androcentric tendency to discursively delimit the definition of femininity in compliance with masculine desire and perception. Thus, quite often femininity is idealized to a passive, submissive and even in subservient form while other alternatives are stigmatized and disposed from the symbolic social order portrayed in the fairy tale. Inferentially, although in our era women in general are more aware of the androcentric projection behind the idealized set of characteristics discursively presented as women's true identity, yet many women have "adapted themselves to the wishes of men and felt as if this adaptation were their true nature" (Horney, 1973: 57). Like Snow White, they have unconsciously yielded to the projection of androcentric thought, the mirror. Inferentially, hegemonic masculinity, which, as previously discussed, depends not only on domination of

women but also the legitimization of this dominance by adaptation of women and femininity to it. Thus, this adaptation, as pursued in this part, is discursively provided by idealizing compliance, submissiveness, and subservience of women to men while stigmatizing the contradictory forms of femininities, i.e., pariah femininities.

CONCLUSION

You cannot be free if you are contained within a fiction.

Julian Beck—*The Life of the Theatre*

Considering gender from Michael Foucault's perspective that the physical world's meaning is discursively constructed, this study has analyzed gender as a separate entity from biological sex, that is, as not something individuals possess but rather something they socially perform perpetually in interaction with others. From that point of view, gender identity is, as Judith Butler suggests, "an index of proscribed and prescribed sexual relations by which a subject is socially regulated and produced" (2004: 48). This index of "proscriptions and prescriptions" is essentially specified as social norms and practices through cultural devices such as myths, religious sources, fairy, and folk tales etc., which en masse constitute a socio-cultural discourse determining social norms and truths of gender. Correspondingly, in this thesis, selected pan-European fairy tales have been analyzed as part of this socio-cultural discourse in which masculinity and femininity find their social embodiment through discursive differentiations represented in forms of fantastic and allegorical images.

Thus, the main focus of this thesis has been to demonstrate the sociocultural construction of hegemonic masculinity, i.e., traditionally idealized form of masculinity which finds its ontological base through the legitimization of women's overall subordination to men, in the selected fairy tales with an emphasis on its inevitable relation to femininity and women.

Initially, in 3.1.1, mother's vital role in construction of masculinity has been analyzed based on post-Freudian emphasis on pre-Oedipal symbiosis with the mother and its impact on the development of masculine identity in Jacob and Wilhelm Grimm's *Hansel and Gretel* and Straparola's *Fortunio and the Siren.* Allegorical representation of Hansel's and Fortunio's 'separation anxiety' deciphered through the metaphors of the witch and the siren as ambivalent projections of the mother in these fairy tales, has been thus analyzed to expound the essential psychological and sociological drives behind the masculine identity. First, being constructed not in direct affirmation but rather repression and renunciation of femininity, masculine identity is developed with an underlying sense of uncertainty in these tales. That is, essentially constructed around what it is not rather than what it is, masculinity

is depicted within these tales as something to be proved while there is not an analogous necessity for the femininity.

Second, in order to achieve masculine identity and sense of certainty the heroes are not only obliged to repress the ambivalently threatening and seducing images of mother and the early identification with her but also objectify her desirable aspects to a mother-substitute. Accordingly, hegemonic masculinity, as discursively defined in these fairy tales, is achieved through the repression of whatever perceived as feminine within, and objectification and delimitation of femininity and thus woman to a set of complementary and subservient social practices and characteristics without, in the social world.

Subsequently, in 3.1.2, hegemonic masculinity and its ontological relation to compliant femininities has been interrogated in two quintessential examples from the cycle of fairy tales categorized as beastly born heroes or animal grooms, Straparaola's *The Pig Prince* and Catherine Marie d'Aulnoy's *The Wild Boar,* based on Connells concepts of hegemonic masculinity and emphasized femininity. The allegorical transformations of the heroes from their animal forms to charming men only after they successfully wed to a compliant, submissive, and subservient maid, indicates the ontological dependence of the hegemonic masculinity on emphasized femininity. That is, as Connell and Messerschmidt formulated, hegemonic masculinity only has an ontological meaning in relation to emphasized femininity, i.e., culturally, and discursively idealized form of femininity which defines itself with the desires and demands of men. Therefore, within these fairy tales heroes transform into men only after they are successfully paired with a woman representing emphasized femininity. Moreover, analysis of these two tales has also demonstrated that although masculine domination is achievable through force and violence, as primarily attempted by the heroes, the legitimization of this domination is only possible by hegemony which requires woman's discursive persuasion into defining herself with the androcentric perception of femininity.

Finally, in Chapter IV, the discursive persuasion of women to identify with emphasized femininity has been examined in Grimm Brother's *Little Snow White*. Having previously stressed the central role of the emphasized femininity in the construction of hegemonic masculinity, Chapter IV has interrogated the discursive persuasion of women to identify themselves with the emphasized femininity in *Little Snow White*. The examination

of the two opposing representations of women, Snow White and the Queen, her mother, who in fact parallel each other in so many ways as if they are one, has revealed how women are unconsciously led to define themselves with the androcentric perception of femininity which idealizes passivity, compliance, subservience, and submission while stigmatizing activity, assertiveness, and ambition for women by juxtaposition of the Snow White and the witch. Defining herself as idealized by the androcentric discourse, in compliance and subservience to men, Snow White is accepted and idealized by the patriarchal order whereas resisting to it in activity and assertive energy the witch is stigmatized and expelled from it. Therefore, like Snow White in the tale many women have been unconsciously shaped by the androcentric projection, the mirror, by thinking as if their true nature.

All in all, the discursive representation of hegemonic masculinity in these tales is contradictory since when this representation is deconstructed it becomes clear that it is ontologically tied up to the perpetual objectification, devaluation, and repression of femininity, thereby to the control of women and women's sexuality. Thus, the idea of reviving an autonomous "deep" masculinity from discursive cultural texts such as fairy tales is thus a hallucination. That is, there is not a real, deep, or eternal masculinity which can be unburied from the myths and fairy tales as Robert Bly and Mythopoetic Men's Movement are inclined to do. Hegemonic masculinity is only a discursive ideal generated by the androcentric discourse to ensure heterosexual normativity and sex-based division of labor to ensure the transformation of wealth and possession—two central entities for the birth of capitalist economy—through the establishment of clear lines of inheritance that requires the nuclear family and thus the heterosexual, monogamous relationship that depends on delimitation of women's function and goal to marriage and childbirth. Nevertheless, women are discursively taught to conform to a lower-status of passivity and compliance while men's dominance over women is legitimized as part of the sex-segregation that at last depends on the submission of women. Eventually, although this sex-segregation is naturalized by the reproduction of gender differentiation based on biological determinism and social training as in those tales on the 'super structure', on the 'base structure' this segregation is not natural but discursively constructed to have control over men and women in order to ensure the perpetuation of the capitalist economy and society.

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VITA

Name Surname : MÜJDAT BULMUŞ

Birth of Place : TERCAN

Birth of Date : 01.02.1987

B.A. : Pamukkale University

       Faculty of Science and Letters

       English Language and Literature Department

Graduation Date : 2017

M.A. : Pamukkale University

       Social Sciences Institution

       English Language and Literature Department