

Issue 2013 **44**

GENDER FORUM

An Internet Journal for Gender Studies



Gender and Fairy Tales

Edited by
Prof. Dr. Beate Neumeier

ISSN 1613-1878

Universität
zu Köln



Editor

Prof. Dr. Beate Neumeier

University of Cologne
English Department
Albertus-Magnus-Platz
D-50923 Köln/Cologne
Germany

Tel +49-(0)221-470 2284

Fax +49-(0)221-470 6725

email: gender-forum@uni-koeln.de

Editorial Office

Laura-Marie Schnitzler, MA

Sarah Youssef, MA

Christian Zeitz (General Assistant, Reviews)

Tel.: +49-(0)221-470 3030/3035

email: gender-forum@uni-koeln.de

Editorial Board

Prof. Dr. Mita Banerjee,

Johannes Gutenberg University Mainz (Germany)

Prof. Dr. Nilufer E. Bharucha,

University of Mumbai (India)

Associate Prof. Dr. Carmen Birkle,

Philipps-Universität Marburg (Germany)

Prof. Dr. Ingrid Hotz-Davies,

Eberhard Karls University Tübingen (Germany)

Prof. Dr. Ralph Poole,

University of Salzburg (Austria)

Prof. Dr. Kathryn Schaffer,

University of Adelaide (Australia)

Prof. Dr. Chris Weedon,

Cardiff University (UK)

Editorial Deadlines

Spring Issue:

abstracts (October 1),

completed papers (January 1)

Summer Issue:

abstracts (January 1),

completed papers (April 1)

Fall Issue:

abstracts (April 1),

completed papers (July 1)

Early Career Researchers Special Issue:

abstracts (May 1),

completed papers (August 1)

Winter Issue:

abstracts (July 1),

completed papers (October 1)

About

Gender forum is an online, peer reviewed academic journal dedicated to the discussion of gender issues. As an electronic journal, *gender forum* offers a free-of-charge platform for the discussion of gender-related topics in the fields of literary and cultural production, media and the arts as well as politics, the natural sciences, medicine, the law, religion and philosophy. Inaugurated by Prof. Dr. Beate Neumeier in 2002, the quarterly issues of the journal have focused on a multitude of questions from different theoretical perspectives of feminist criticism, queer theory, and masculinity studies. *gender forum* also includes reviews and occasionally interviews, fictional pieces and poetry with a gender studies angle.

Opinions expressed in articles published in *gender forum* are those of individual authors and not necessarily endorsed by the editors of *gender forum*.

Submissions

Target articles should conform to current MLA Style (8th edition) and should be between 5,000 and 8,000 words in length. Please make sure to number your paragraphs and include a bio-blurb and an abstract of roughly 300 words. Files should be sent as email attachments in Word format. Please send your manuscripts to gender-forum@uni-koeln.de.

We always welcome reviews on recent releases in Gender Studies! Submitted reviews should conform to current MLA Style (8th edition), have numbered paragraphs, and should be between 750 and 1,000 words in length. Please note that the reviewed releases ought to be no older than 24 months. In most cases, we are able to secure a review copy for contributors.

Article Publishing

The journal aims to provide rapid publication of research through a continuous publication model. All submissions are subject to peer review. Articles should not be under review by any other journal when submitted to *Gender forum*.

Authors retain copyright of their work and articles are published under a Creative Commons licence.

There are no submission or page charges, and no colour charges.

Detailed Table Of Contents

Editorial	1
Baiqing Zheng: From Courtly Love to Snow White	3
Nancy Taber: Detectives and bail bonds “persons” as fairy tale hero/ines: A feminist antimilitarist analysis of <i>Grimm</i> and <i>Once Upon a Time</i>	13
Annette Schimmelpfennig: Chaos Reigns: Women as Witches in Contemporary Film and the Fairy Tales of the Brothers Grimm	28
Caleb Sivyer: A Scopophilic Fairy Tale: Deconstructing Normative Gender in Angela Carter’s “The Bloody Chamber”	45
Shu-Ju Ada Cheng (Review): “Tacit Subjects: Belonging and Same-Sex Desire Among Dominican Immigrant Men.”	62
List of Contributors	65

Editorial

1 This issue of *Gender Forum* is dedicated to the discussion of gender and how it is impacted by and reproduced in fairy tales. The influence that fairy tales have on our culture is indisputable even today – the Grimms’ tales remain present in children’s bedrooms in the shape of Disney movies, and many cultural tropes, from the evil stepmother to the potion-brewing witch, have their foundation in fairy tales. The contributors to this issue have examined a wide variety of diverse texts – from Angela Carter’s short stories to contemporary TV series – to trace the continued cultural impact of fairy tales in relation to constructions of gender and sexuality.

2 The first contribution, “From Courtly Love to Snow White”, comes from Baiqing Zheng. She draws parallels between chivalric romance and modern re-writing of fairy tales, both of which involve the agonies of unfulfilled love. Rather than providing a happily-ever-after ending, the relations between the heroes and heroines are often complicated by twists, suspension, revelation, confusion and subversion. Zheng traces these themes in short stories by Robert Coover and Angela Carter, as well as poetry by Anne Sexton and concludes that these revisions of “Snow White” draw a parallel between women in love and women in language, and are committed to disenchanting the constructed feminine myth.

3 In her article “Detectives and bail bonds ‘persons’ as fairy tale hero/ines: A feminist antimilitarist analysis of *Grimm* and *Once Upon a Time*”, contributor Nancy Taber explores the re/writing of gendered scripts in the television programs *Grimm* and *Once Upon a Time*. Using a feminist antimilitarist framework in her examination of these modern retellings of fairy tales, she argues that gender, violence, and militarism are represented in complex ways that variously position ideas of good and evil, protected and protector, masculinity and femininity through the programs’ characterizations of heroic hunters and saviours who are also estranged mothers and sons.

4 Contributor Annette Schimmelpfennig in her article “Chaos Reigns – Women as Witches in Contemporary Film and the Fairy Tales of the Brothers Grimm” makes an argument for the versatility and changeability of the figure of the witch. Starting with an analysis of the construction of the witch in fairy tales, she traces her development through the ages up to her inclusion in modern Hollywood film. Highlighting different types of witches, Schimmelpfennig shows how in all her different manifestations the witch is, above all, always both reflective of and a contributor to persistent tropes of femininity.

5 Lastly Caleb Sivyver, in his article “A Scopophilic Fairy Tale: Deconstructing Normative Gender in Angela Carter’s ‘The Bloody Chamber’”, illuminates Carter's rewriting of *Bluebeard* with a focus on the visual. He argues that Carter takes up the flexible structure of the fairy story in order to communicate the experiences of being a woman in a patriarchal society, subjected to certain ways of seeing and being seen.

6 The issue is rounded off with a review by Shu-Ju Ada Cheng, who writes about the 2011 publication of *Tacit Subjects: Belonging and Same-Sex Desire Among Dominican Immigrant Men* by Carlos Ulises Decena. The book, based on academic research as well as personal interviews, examines the ways in which gay and bisexual male immigrants from Dominica to New York dealt with the multiple levels of oppression and stigmatization they were faced with.