

Troubling the realm of estrangement: A comparative analysis of the *Docile* and the *Resistant* body in Giuseppe Pitré's *Catarina the Wise* and Jeanne Marie Le Prince De Beaumont's *Beauty and the Beast*

Esin KUMLU¹

APA: Kumlu, E. (2020). Troubling the realm of estrangement: A comparative analysis of the *Docile* and the *Resistant* body in Giuseppe Pitré's *Catarina the Wise* and Jeanne Marie Le Prince De Beaumont's *Beauty and the Beast*. *RumeliDE Dil ve Edebiyat Arařtırmaları Dergisi*, (Ö7), 573-587. DOI: 10.29000/rumelide.808776.

Abstract

For centuries, the body has stood at the very center of the body/mind dualism which associates men with the mind and women with the body. As a realm of estrangement, the body has been used to redefine the borders of womanhood by the patriarchy that is the reason why theorizing the body from a feminist philosophical approach has become one of the maverick proponents of contemporary feminist theory. As it is a fruitful source for the feminist scholars to reach knowledge about the subjectivity of the feminine body, in contemporary feminist theory, the body plays an important role. This study aims to propose a new reading of Giuseppe Pitré's *Catarina the Wise* (1875), focusing on the comparative analysis of the tale with Jeanne Marie Le Prince De Beaumont's *Beauty and the Beast* (1756) within the light of feminist perspectives of Foucault's notion of "docile bodies." The comparative reading of the tales intends to illuminate how the dominant ideology of traditional fairy tale culture, exemplified by *Beauty and the Beast*, shapes and transforms the female body therefore, identity into a *docile body* and how Catarina subverts the power relations and certain disciplinary practices of fairy tale culture through her *resistant body*. Catarina as an independent, bold, self-reliant, economically strong woman subverts the construction of the female body as a cultural archive in fairy tales which are coded plastic mannequins.

Keywords: Comparative literature, Giuseppe Pitré, *Catarina the Wise*, *Beauty and the Beast*, Jeanne Marie Le Prince De Beaumont

Yabancılaşma alanını zorlama: Giuseppe Pitré'nin *Bilge Catarina* ve Jeanne Marie Le Prince De Beaumont'un *Güzel ve Çirkin* eserlerinde *Uysal Beden ve Direnen* bedeninin karşılařtırmalı analizi

Öz

Asırlardır beden, erkekleri zihinle ve kadınları bedenle ilişkilendiren beden/zihin düalizminin tam merkezinde yer almıştır. Bir yabancılaşma alanı olarak beden, kadınlığın sınırlarını ataerkillik üzerinden yeniden tanımlamak için kullanılmıştır ve bu durum beden, çağdaş feminist teorinin merkezine alınarak felsefi bir yaklaşım ile kuramlaştırılmasının önünü açmıştır. Dolayısıyla beden, feminist bilim insanlarının kadın bedeninin özneliliği hakkında bilgiye ulaşmak için bir kaynak rolü oynaması sebebi ile çağdaş feminist teoride önemli bir yer tutmaktadır. Bu çalışmanın amacı, Jeanne Marie Le Prince De Beaumont'un *Güzel ve Çirkin* (1756) ve Giuseppe Pitré'nin *Bilge Catarina* (1875) adlı eserlerini Michel Foucault'nun "uysal beden" kavramı üzerinden feminist

¹ Dr. Öğr. Üyesi, Dokuz Eylül Üniversitesi, Buca Eğitim Fakültesi, Yabancı Diller Bölümü, İngiliz Dili Eğitimi ABD (İzmir, Türkiye), esinkumlu@yahoo.com, ORCID ID: 0000-0002-6884-6382 [Makale kayıt tarihi: 18.05.2020-kabul tarihi: 20.10.2020; DOI: 10.29000/rumelide.808776]

perspektifler ışığında karşılaştırmalı olarak incelemek ve Güzel ve Çirkin tarafından örneklendirilen geleneksel masal kültürünün baskın ideolojisinin kadın bedenini nasıl şekillendirip dönüştürdüğünü ve Catarina'nın güç ilişkilerini ve belirli disiplin uygulamalarını *direnen bedeni* ile nasıl altüst ettiğini açığa çıkarmaktır. İki eserin karşılaştırmalı olarak incelenmesi göstermiştir ki Catarina, bağımsız, cesur, kendine güvenen, ekonomik olarak güçlü bir kadın olarak masalarda kültürel bir arşiv olarak yapılanan, adeta kodlanmış plastik mankenleri andıran, kadın bedenini yıkmaktadır.

Anahtar kelimeler: Karşılaştırmalı edebiyat, Giuseppe Pitré, Bilge Catarina, Güzel ve Çirkin, Jeanne Marie Le Prince De Beaumont

Introduction

The study of the body has long been an important subject, as the body stands at the very center of both disciplinary practices and power relations. Therefore, the body is a socio-cultural entity which has been retold by many scholars. In fairy tale culture, the body has always been used as an archive which is both transplanted and transmuted to forthcoming female generations. Through the language used in the tales, the female body has turned into a machine of transportation of submissiveness, silence, obedience and passivity to other female bodies. It is at this point that the thorny question of the relation between the body and fairy tales arises. Historically speaking, the female body is the core element of fairy tale culture's discourse. Through the language used in the tales, female characters have turned into coded plastic mannequins who cannot move and act freely and are controlled by the patriarchal discourse. The space designed for women is therefore limited within the palace, the home, the castle and the kitchen, which are the settings of passivity as the body is culturally inscribed by the power relations in the tales.

This article interrogates the comparative analysis of Giuseppe Pitré's fairy tale *Catarina the Wise* (1875) and Jeanne Marie Le Prince De Beaumont's *Beauty and the Beast* (1756) which emblazes the riveting fact that Catarina's tale has a substantial influence on the interpretation and construction of the female body and identity. Her tale has the potential to subvert and invert the dominant ideology that imposes confinement upon women, who are forced to become coded plastic mannequins in fairy tales.²

The first part of the study will aim to shed light upon Michel Foucault's account of the body and contemporary feminists who prefer to theorize the body from a Foucauldian feminist philosophical approach. In the light of feminist literary criticism, 'Catarina' and 'Beauty' will be analyzed comparatively focusing upon; the portrayal of the family, depiction of identity, and the power of the patriarchy as a symbolic case study. The objective of the second part of the study is to unveil Catarina's subversion of the female body which has been turned into a coded plastic mannequin by the dominant ideology of fairy tale culture. In order to analyze this, the history of the body and the female body as a cultural archive will be discussed through 'Catarina' and 'Beauty' from a comparative perspective. To highlight divergences and commonalities, this study will explore how Catarina's ideological stance about the female body is an example of a resistant body, while Beauty's body is an example of a docile body.

² The term 'coded mannequins' is used by Hélène Cixous in *Sorties*. In this study, the term 'coded plastic mannequins' is used to refer to another concept to underline the transformation of the female body and identity into a robotic form by the patriarchy. For further reading see, Hélène Cixous, 'Sorties', in *New French Feminisms: An Anthology*, ed. by Elaine Marks and Isabelle de Courtivron (Sussex: The Harvester Press, 1985), pp. 90-99 (p.97).

The female body as a cultural archive

In fairy tales, the passive, silent, submissive, inert, and unthinking female characters are strictly the opposite of the active, thinking male heroes who are capable of solving any issue as they are *the mind*. This political struggle is the earliest one in history as fairy tales can be interpreted as the core source of the culturally inscribed female body. Therefore, the disciplinary methods that are employed in the tales through the patriarchal discourse, can be the very root of the creation of the *docile bodies* in literature. In relation, Michel Foucault's work *Discipline and Punish. The Birth of the Prison* (1975) might be regarded as one of the most fruitful works for feminist philosophical approach for analyzing fairy tales. In his work, Foucault proposes the idea that social and patriarchal norms are operated on the body which cause the construction of femininity through certain disciplinary practices. As he defines the body as a place on which something can be inscribed, he stresses the power relations in society that determine both subjectivity and consciousness on the body. Denying mainstream philosophy, Foucault rejects the mind/body dualism which has been an inspiration for feminist scholars. Reading fairy tales from that perspective may enable the reader to realize how the female body in fairy tales are shaped and transformed through power and the suppression of different disciplinary practices. As the female body in the tales is completely determined by socio-cultural forces, it is transformed into a *docile body* on which all the norms are inscribed.

In *Discipline and Punish*, Foucault identifies the body which is culturally inscribed as the "docile body" (1995, p.135). For Foucault, "The classical age discovered the body as an object and target of power. It is easy enough then to find signs of the attention paid to the body - to the body that is manipulated, shaped, trained, which obeys, responds, becomes skillful and increases its forces" (Foucault, 1995, p.136). This manipulated body, which is the docile body, is "subjected, used, transformed and improved"(Foucault, 1995: 136) through a deterministic point of view which ends up with a cultural inscription of the body. This enables the reading of the female body in fairy tales as a locus of subjectivity. As Foucault underlines:

Historians long ago began to write the history of the body. They have studied the body in the field of historical demography or pathology; they have considered it as the seat of needs and appetites, as the locus of physiological processes and metabolisms, as a target for the attacks of germs or viruses; they have shown to what extent historical processes were involved in what might seem to be the purely biological base of existence; and what place should be given in the history of society to biological "events" such as the circulation of bacilli, or the extension of the lifespan. But the body is also directly involved in a political field; power relations have an immediate hold upon it; they invest it, mark it, train it, torture it, force it to carry out tasks, to perform ceremonies, to emit signs. (Foucault, 1995, p.25)

Foucault's interpretation of the body can be a starting point for re-reading fairy tales as somehow, they have continued to manipulate and re-shape the female body for centuries. In classic fairy tales, there are no short, fat, brown-haired princesses. These women are only portrayed as witches, not princesses. When one thinks about the ideal female body in one's mind there comes the typical Princess who is a slim, blond, blue-eyed, perfect skinned lady like Cinderella, Sleeping Beauty or the Little Mermaid. Therefore, the female body in fairy tales can be the starting point to analyze the cultural inscription of the body in history "...that aims to produce a body of a certain size and general configuration; those that bring forth from this body a specific repertoire of gestures, postures, and movements; and those directed toward the display of this body as an ornamented surface"(Bartky, 1990, p.65). In classic fairy tales, the power was held in the hands of few male authors such as Grimm's, Perrault and Anderson who all constructed feminine subjectivity through the construction of *docile bodies* which all have

become the mother of culturally inscribed plastic entities. Therefore, as a part of the deterministic philosophy, the discourse of fairy tales might be analyzed as a system that "...aims at turning women into the docile and compliant companions of men just as surely as the army aims to turn its raw recruits into soldiers" (Bartky, 1990, p.75).

In *Unbearable Weight. Feminism, Western Culture, and The Body* (1993), one of the earliest works that theorizes the body from a feminist approach, Susan Bordo, like Bartky, argues that "When we later consider some aspects of the history of medicine and fashion, we will see that the social manipulation of the female body emerged as an absolutely central strategy in the maintenance of power relations between the sexes over the past hundred years" (Bordo, 1995, p.143). Bordo illustrates how disciplinary practices control female bodies. She maintains that these practices form and shape the feminine body. In "Docile Bodies, Rebellious Bodies: Foucauldian Perspectives on Female Psychopathology", Bordo argues that there are extreme forms of cultural inscription of disciplinary practices on the female body. She defines "anorexia, hysteria, agoraphobia" (Bordo, 1991, p.214) as examples of the pathologies which determine the borders of femininity. Pathologizing the female body is the aim of the power which determines the physical and psychological borders for women. The weakness of the female body lies under the fact that it can be interpreted as a tabula rasa which is open to cultural inscription. Following Foucault, Bordo believes that the body is completely determined by socio-cultural forces as through different kinds of disciplinary practices, the body faces the effects of power and suppression. At the end, subjectivity becomes the condition of the body which is no longer the *resistant* body but the *docile body*. That is the reason of why Susan Bordo comments: "The body is not only a practical locus of social control; it is also a cultural text, a surface on which the control rules of a culture are inscribed and reinforced through the concrete language of the body" (Bordo, 1991, p.206). It can be assumed that the Foucauldian body promises a theory for feminists as it is productive for underlining the power of social norms as a cultural inscription.

Like Bartky and Bordo, Judith Butler also takes a Foucauldian approach and assumes that femininity is written on the body. Her genealogy suggests that the categories created by the social norms such as gender and sex, are not natural. For Butler, everything has a history and the body is at the locus of this reality. She believes that the body is a blank page, a text, on which culture inscribes gender roles. She asks the questions: "If everything is discourse, what happens to the body? If everything is a text, what about violence and bodily injury?" (2014, p.28). The bond between femininity and materiality therefore theorizes the idea that the body is not static therefore shaped by specific power relations. Like Foucault, rejecting the Cartesian mind/body dualism, for Butler, we both "become" and "perform" our genders. If everything has a history, just like bodies and matter, the specific power relations are the core source of our ways of becoming and performing our genders. As "gender is always a doing" (Butler, 1999, p.33) it is the process which also gives shape to the feminine body.

If for feminist scholars, who are following a Foucauldian lead, the body is not static there comes the question of resistance. "If there is something right in Beauvoir's claim that one is not born, but rather becomes a woman, it follows that woman itself is a term in process, a becoming, a constructing that cannot rightfully be said to originate or to end. As an ongoing discursive practice, it is open to intervention and resignification" (Butler, 1999, p.43). Therefore, although gender and the body are inscribed culturally, they have the potential to resist the cultural norms and resignify their meanings.³

³ This can be analyzed thorough Catarina's story. In "The Foucauldian Body and the Exclusion of Experience" Lois McNay indicates that "Foucault's understanding of individuals as passive bodies has the effect, albeit unintentional, of pushing women back into this position of passivity and silence" (1991, p.137). Although some feminist scholars like McNay accuse

The story of Catarina and Beauty is a significant example for that as while Catarina redefines and recreates the borders of womanhood as an ongoing process, Beauty preserves her state of being passive.

The *Docile* body vs The *Resistant* body

The tales of both Catarina and Beauty can be analyzed as a symbolic case study for the *docile* and the *resistant* body. Beauty's case well suits into the body that is defined by Elizabeth Grosz in *Volatile Bodies. Toward a Corporeal Feminism*: "The body is not outside of history, for it is produced through and in history....which is indeed the privileged object of power's operations: power produces the body as a determinate type, with particular features, skills, and attributes" (1994, pp. 148-149). For Beauty's docile body, which is the production of power relations in history, the case is the same for other *docile bodies*, who is the identical twin of Cinderella, Sleeping Beauty, Rapunzel or The Little Mermaid. "The Beauty-and-Beast story surfaces often in modern science fiction and movies and in romantic fiction almost as often as "Cinderella," which is a simpler story because it doesn't involve choice, only being chosen" (Gould, 2006, p.136). The history of canonical fairy tales is an ongoing vicious cycle. The transformation is never achieved as the body always remains docile and the identity does not have the potential to grow. As a realm of estrangement, the female body is either held captive in a castle, in a tower or at home by stepmothers and sisters. As a result, the female body is lost and never constructed.

The case of Beauty, just like other female characters in classic fairy tales, is the case of sacrifice, 'proof of domestic skills', (Tatar, 2003, p.118) a father who is ready to use the beauty and naivety of his daughter for his survival.⁴ A merchant, as an example of the classic father of fairy tale culture, the family is punished, the father loses his fortune and social prestige. While on a business trip, the family members want various kinds of assets from him and only beauty asks for a 'rose' as a symbol of innocence and beauty. While taking the rose, the father violates the rules and is captivated by a Beast who is the owner of the palace from where the father takes the roses. To save her father's life, Beauty sacrifices herself and begins to live with the Beast. Her obedience is rewarded. The Beast tells her that he has been condemned to remain a beast. Magic works when Beauty agrees to marry the Beast and the curse no longer exists for the savior. He turns into a handsome prince, because the beautiful Beauty agrees to marry him.⁵ In the case of Catarina, the father is also a merchant and he loses his wife when his daughter reaches the age of sixteen. While Beauty locks herself away at home and "...rose at four in the morning, and made haste to have the house clean, and breakfast" (De Beaumont, 2019, p.2), Catarina confines herself to her house because of her loss. She turns into an unhappy girl who no longer goes out and it is at this point when Pitré subverts the typical father in the fairy tale

Foucault of gender-blindness and androcentrism, his interpretation of power promotes alternative ways for resistance. Thus according to his genealogy, the body is not helpless. For him, power is like the body which is not static but productive. "Because power is everywhere" (2020, p.77) and it exists in all relationships, Foucault posits the question: "Should it be said that one is always "inside" power, there is no "escaping" it, there is no absolute outside where it is concerned, because one is subject to the law in any case?" (2020, p.78). Power is open to transformation and cannot be regarded solely as a negative concept as it also includes resistance. Therefore, there is always a chance for the female body to resist and overcome power. For further reading see Foucault, M. (2020). *The Will to Knowledge. A History of Sexuality I*. (R. Hurley, Trans.). London: Penguin. [E-book version]. Retrieved from <http://books.google.com.tr>.

⁴ As an example of traditional fairy tale discourse just like in the Grimm's' tales, "Social promotion depends primarily on proof of domestic skills..." (118). For further reading see, Maria Tatar, *The Hard Facts of the Grimms' Fairy Tales: Expanded Second Edition* (Princeton: Princeton University Press, 2003).

⁵ Indicated by Maria Tatar: "In short, male heroes demonstrate from the start a meekness and humility that qualify them for an ascent to wealth, the exercise of power, and happiness crowned by wedded bliss; their female counterparts undergo a process of humiliation and defeat that ends with a rapid rise in social status through marriage but that also signals a loss of pride and the abdication of power" (2003, pp.94-95).

culture. With a superficial glance back into the history of fairy tales, the mother is either absent or evil to empower the ideological superiority of the father. In both stories the mother is absent, but the difference is the portrayal of the father. While *Beauty's* father is happy about her daughter's domesticity, as an example of the docile body, acting like the servant of the family, *Catarina's* "...father was very unhappy that his only daughter denied herself from having any pleasure in life. Therefore, he decided to call together the leading men of the city to seek their advice" (Pitré, 2017, p.15). The fathers are looking for a solution to enable their families to survive but the solutions they decide on for their case of their daughters are dramatically different.

Catarina's father is quite uncomfortable with his daughter living indoors and isolating herself from social life as he raises his daughter as a resistant girl, who will be an example of the resistant female body. He says; "Gentlemen, you know very well that I have a daughter who is the apple of my eye. But ever since her mother died, she keeps herself shut indoors like a cat and won't even stick her nose out the door" (Pitré, 2017, p.15). When he consults the professionals about this problem, which is an unbelievable act in fairy tale culture, the councilors suggest him to organize a college for his daughter who "...is famous throughout the entire world for her exceptional wisdom" (Pitré, 2017, p.15). On the other hand, *Beauty's* father does not do anything for his daughter and the solution *Beauty* finds is to try to make herself happy without having a fortune and by doing household activities to prove her domestic skills, therefore she remains passive, as a stereotypical female character of fairy tale culture who signifies "humility, industry, and patience" (De Beaumont, 2019, p.2). Evidently, *Beauty's* father's solution is to sacrifice his daughter first at home as a servant and then as a confined, captivated woman in *Beast's* palace. On the other hand, *Catarina's* father decides to establish a college for his daughter where she works as a teacher. In *Catarina's* story the female body gains an identity and becomes *the wise teacher* as *Catarina* is a working woman who produces something for society.⁶ Therefore, the body is no longer the docile body. As underlined by the narrator:

Well, she liked it very much and took charge of organizing all the teachers for the college. The girl had brains to spare! Once the college was organized, they put up a sign: *Free Schooling for Whoever Wants to Study with Catarina the Wise*. (Pitré, 2017, p.16)

The idea of college is the subversion of the submissive, *docile*, female body who does not even have an identity in fairytale culture. Because "...our social practices not only produce docile, self-regulating bodies but integrate these into a hierarchy of domination, control and mutual dependence"(Diprose, 1994, p.23) the discourse of the tale intentionally stresses girls' capacity to use their brains instead of using their passive beauty that is sacrificed for the patriarchy and equal chance for all students who want to educate themselves. With the emphasis of equality for all social classes, *Catarina's* objectivity and egalitarian discourse constructs a form of identity for the female body in fairy tale studies. The female body belongs to the public sphere as a part of business and social life.⁷ *Catarina* succeeds in gaining a place in the public arena while *Beauty* is waiting for her father at home to bring her a rose as a gift. As a result, the resistant body becomes active participant of social life while the docile body remains passive as it is "...constituted by culture" (Bordo, 1995, p.121).

⁶ Peta Bowden and Jane Mummery propose "that revaluating and celebrating the strengths and virtues of womanhood, femininity and women's work is central to overcoming women's social and economic oppression" (Bowden and Mummery, 2009, p.21). *Catarina's* main power is her economic freedom as an independent woman that gives her the chance to shape her destiny.

⁷ Claire Farrer posits the view in her introduction to *Women and Folklore: Images and Genres* that "[m]en's activities usually take place in public arenas, women's in more private ones. Because the public arenas are more readily accessible than the private ones, it is too often assumed they are the dominant, if not the only, areas where expressive activity occurs" (1975, p.xv).

If body, therefore gender, is a “cultural construction” (Butler, 1999, p.9) Catarina portrays a female body which is an active participant of professional life as a resistant body, who resists suppression. Therefore, it becomes equal with the male body. Catarina has an identity, as she is a teacher who is respected by many people, while Beauty is awaiting her constructed destiny. When the arrival of the Princes in their lives is analyzed comparatively, it becomes patent that the working independent woman is in control of her actions and choices unlike Beauty who is waiting for her constructed destiny:

The school's reputation [Catarina's school] spread as far as the palace so that even the prince wanted to attend. He put on his most regal outfit and went and found a seat. When it was his turn, Catarina asked him a difficult question, and he didn't know the answer. Whack! She gave him such a hard smack that I think his cheek must still be burning. (Pitré, 2017, p.16)

Catarina inverts the power relations and the power struggle between men and women in fairy tale culture. She is the powerful one who makes the rules in her class, while the Prince is the one who has to obey the rules of the feminine aura. Last but not the least, Catarina is physically and psychologically stronger than “masculine” parameters, that is, according to a phallogocentric order” (Irigaray, 1985, p.68) as she is the controller of the social environment. When it comes to the Beast's entrance into the story, as an example of the dominant patriarchal ideology, his power is not even open to discussion. Beauty's father says; “Beast's power is so great, that I have no hopes of you overcoming him” (De Beaumont, 2019, p.6).⁸ The physical, material and psychological power gives the Beast the energy to control Beauty and her family. This affects the two women's choices in life. Having been attracted by Catarina's bold, independent attitude as a teacher, the Prince wants to marry her. The king stresses his respect for his son's choice and Catarina's father does not impose anything on his daughter. However, The Prince has to obtain the permission of Catarina's father to marry her while the Beast forces Beauty to live with him. The way the two young ladies respond to the situation illuminates their way of life. When her father asks Catarina, “What do you say?” She responds “I accept” (Pitré, 2017, p.16) strongly. However, when the Beast asks Beauty whether she came to the palace willingly or not she is afraid and says “y--e--s” (De Beaumont, 2019, p.7). The freedom of free will is the characteristic that separates Catarina from Beauty. In Beauty's and Catarina's stories both men desire the young ladies however, the way each lady responds to their desire differs.⁹

Catarina and Beauty respond to the desires of power relations in different ways. While Beauty obeys the rules of the power with her docile body, Catarina resists it through her resistant body. The main reason for that kind of a difference might be the historical forces in France and Italy. Beauty represents the Ancien Régime, the Old Regime in France, which refers to the political and social system that called for the subjectivity of each individual to the King. It gained power in the Middle Ages and lost its supremacy with the French Revolution in 1784. During this period, individuals had little power. The conditions were much harsher for women than men. They were not allowed to assume political responsibility and did not have a voice in social life. Any kind of political activity was forbidden, and marriage was the only social activity for them. However, it also symbolized restriction:

⁸ Beast's castle can be read as a physical space in order to discipline the female body. As “Discipline sometimes requires enclosure, the specification of a place heterogeneous to all others and closed in upon itself. It is the protected place of disciplinary monotony” (Foucault, 1995, p.141). While in fairy tales the castles, the home or the palaces are the examples of enclosed institutions, for Foucault, in real life they are the schools, factories, monasteries, etc.

⁹ As Jack Zipes contends: “...these enchanting, lovable tales are willed with all sort of power struggles over kingdoms, rightful rule, money, women, children and land, and that their real ‘enchantment’ emanates from these dramatic conflicts whose resolutions allow us to glean the possibility of making the world, that is, shaping the world in accord with our needs and desires” (Zipes, 1992, p.20).

The marriage of a couple whose choice had been based on traditional pragmatism about property and family seemed more successful than that of a couple swept into matrimony on the currents of romantic love. Domestic violence persisted and may have become less visible, separations became harder to get, property remained very important even as discussion about it became more coded. (Hardwick, 2002, p.188)

On the other hand, the historical context of *Catarina* refers to the Risorgimento Period, Post-Unification Italy, in the nineteenth century. "The democratic ideals of the Risorgimento suggested women should be accorded respect and honor as 'mothers of the nation'; morally and intellectually suited to participate in this new political enterprise" (Wood, 1995, p.xii). Unlike in France, in Italy, the 'new women' emerged. Obviously, women had an active role both in political and social life. During the Risorgimento Period, creating a strong nation meant the creation of a new generation of women in Italy who would support the establishment of a more civilized nation. "Generally speaking, from the eighteenth century and especially from the Napoleonic period, the social and cultural life of the literary salons ... had provided women with a degree of political awareness comparable to that of their male counterparts" (Beales & Biagini, 2013, p.141). Thus, while in Italy, the female body was resistant, in France it was the docile body. As Susan Bordo points out in the Ancien Régime, the body was under the control of disciplinary practices:

The physical body can, however, also be an instrument and medium of power. Foucault's classic example in *Discipline and Punish* is public torture during the Ancien Régime, through which, as Dreyfus and Rabinow put it, "the sovereign's power was literally and publicly inscribed on the criminal's body in a manner as controlled, scenic and well attended as possible."¹⁷ Similarly, the nineteenth century corset caused its wearer actual physical incapacitation, but it also served as an emblem of the power of culture to impose its designs on the female body. (Bordo, 1995, p.120)

That is the reason why in fairy tale culture, the domino theory works forcefully to prevent the creation of an original story for the female body which does not have an identity. The canonical story in fairy tales, like in *Beauty's* story, acts as domino blocks, the female body is punished and then rewarded for her passivity and obedience. "Beauty dreamed, a fine lady came, and said to her, 'I am content, Beauty, with your good will; this good action of yours, in giving up your own life to save your father's shall not go unrewarded'" (De Beaumont, 2019, p.8). Marriage is the ultimate ending and then they live happily ever after. However, *Catarina* inverts the domino theory as her marriage with the prince is not the ending of her story but the very beginning. As a symbol of the patriarchy, because of the slap *Catarina* gives to him, the Prince decides to take revenge on his wife in order to discipline the body. On the wedding night he refuses anyone to enter their rooms:

Then, as soon as they were alone, he said, "Catarina, do you recall that slap you gave me at school? Are you sorry for it now?"

"Why should I be sorry? I'll give you another if you want!"

"You mean you have no regrets?"

"Not in the least."

"And you're not going to apologize?"

"Why should I?"

"So that's how it is, is it? Well, I'll teach you a lesson!" (Pitré, 2017, p.17)

Catarina subverts the classical portrayal of the submissive feminine figure of fairy tale culture. Therefore, she troubles the realm of estrangement which is designed for the female body. She dares to rebel against the confinement of women in fairy tale culture unlike *Beauty* who is waiting passively at the *Beast's* palace. While the *Beast* threatens *Beauty* to kill her father if she leaves the palace, the

Prince threatens Catarina by dropping her through a trap door if she does not apologize for slapping him. While Beauty submits the Beast, Catarina rebels as she dares to change power relations. When the prince asks Catarina after spending a night behind a trap door without eating anything she still refuses to be submissive:

“How was it last night?”

“Just fine, nice and cool.”

“Have you thought about that slap you gave me?”

“You should be thinking about the next one I’ll be giving you” (Pitré, 2017, p.17)

It can be asserted that, ideologically the language used in storytelling has an *intention* to construct either an identity or identity loss for the female body.

In fairy tales, through their docile bodies, female characters mime, they seem to use their bodies but this movement is controlled by the ideology of the patriarchy. The speech belongs to the male world in which women only mime without having a voice as a “...woman mimes the role imposed upon her” (Irigaray, 1981, p.108).¹⁰ Catarina inverts this and turns the classic story upside down. She has a language of her own, rebels against the confinement, with her resistant body, which is considered worthy to women, and writes her story by her choices. She subverts the dominant discourse that “anatomy is destiny” (Freud, 1924, p.274) and exalts the female body which is naturally constructed as an active, strong, independent entity inherently open to change but close to stability. On the other hand, Beauty mimes the role imposed upon her and preserves her stability.

The Death of the Coded Mannequin: The Awakening of the Body

There are thinkings of the systematicity of the body, there are value codings of the body. The body, as such, cannot be thought, and I certainly cannot approach it.

Gayatri Chakrovorty Spivak, ‘In a Word. Interview’ with Ellen Rooney¹¹

Luce Irigaray’s remark about the construction of gender roles during childhood underlines the impacts of fairy tales upon one’s life, especially women: “the difference between the sexes ultimately cuts back through early childhood, dividing up functions and sexual roles: “maleness combines [the factors of] subject, activity...femaleness takes over [those of] object and passivity”” (Irigaray, 1985, p.36). The analysis of Beauty’s story is an illuminating example for that. She just keeps waiting at the Beast’s palace, remains static and calls for stability. Every day the Prince asks her “Beauty, will you be my wife?” and she responds “No, Beast.” (De Beaumont, 2019, p.10). She passively keeps him waiting as she is afraid of the Beast just like the passive fairy tale female characters. She cannot move, cannot

¹⁰ Richard Dawkins makes some pertinent remarks about the replicator “...which he calls meme, a unit of cultural transmission. Examples of memes are tunes, ideas, catch-phrases, clothes fashions, and ways of making pots or of building arches. Just as genes propagate themselves in the gene pool by leaping from body to body via sperms or eggs, so memes propagate themselves in the meme pool by leaping from brain to brain via a process which, in the broad sense can be called imitation” (Dawkins, 1976, p.192). In relation with this, memes can be identified as the ideology, which is used in fairy tales. They are transmitted from brain to brain; first they are read to young girls and boys. Later these girls and boys grow into adults who have already been coded by the secret agendas of fairy tale culture; the strict borders between being a man and a woman. Later, the same individuals as fathers and mothers will affect their children through the ideology coded to them which is the very language of fairy tale culture. The notion of meme has also a connection with the term ‘mime’ in fairy tale culture.

¹¹ Spivak, G. C. (1989) quoted in Judith Butler (2014). *Bodies that Matter: On. The Discursive Limits of “Sex.”* New York: Routledge. For further reading see, Gayatri Chakrovorty Spivak, ‘In a Word. Interview’ with Ellen Rooney, *Differences: A Journal of Feminist Cultural Studies*, 1/ 2 (1989), pp. 124-56.

choose, cannot change her place and cannot use her body freely as she is an example of a *docile body*. As Iris Morian Young proposes in her work *Throwing Like a Girl*:

Women in sexist society are physically handicapped. Insofar as we learn to live out our existence in accordance with the definition that patriarchal culture assigns to us, we are physically inhibited, confined, positioned, and objectified. As live bodies we are not open and unambiguous transcendences that move out to master a world that belongs to us, a world constituted by our own intentions and projections. To be sure, there are actual women in contemporary society to whom all or part of the above description does not apply. Where these modalities are not manifest in or determinative of the existence of a particular woman, however, they are definitive in a negative mode—as that which she has escaped, through accident or good fortune, or, more often, as that which she has had to overcome. (1990, pp.153 – 154).

As a physically handicapped body, Beauty cannot create solutions and just keeps waiting. “She recommended herself to God, and resolved not to be uneasy the little time she had to live; for she firmly believed Beast would eat her up that night” (De Beaumont, 2019, p.8).¹² The powerful ideology in fairy tale culture gives Beauty’s body a stable form which is against the natural fluidity of the female body’s original programme that is open to change. Therefore, *power* expects Beauty to remain obedient as obedience is the very component of a Foucauldian *docile* body. Conversely, Catarina subverts and inverts this stability. The reader questions what will happen next in her story which is an extraordinary case in fairy tale history. When the Prince asks her “Have you thought about that slap you gave me?” she responds by saying; “You should be thinking about the next one I’ll be giving you” (Pitré, 2017, p.17). She decides to *move* in order to invert the subjectivity of the female body to subvert the idea that ‘*anatomy is destiny*’.

In order to survive, Catarina devises a plan. “After two days had passed, she began to feel terrible hunger pangs and couldn’t think of what to do. Then she pulled one of the stays out of her corset and began digging a hole in the wall. She dug and dug, and after twenty-four hours, she saw a glimmer of daylight that gave her hope” (Pitré, 2017, pp.17-18.) She asks for help from her father telling him that her husband has lowered her to the underground pit (Pitré, 2017, p.18). She asks him to dig a tunnel including “supporting arches and a lantern every twenty feet” (Pitré, 2017, p.18) and she says “then leave the rest to me” (Pitré, 2017, p.18).¹³ Every day her father sends her food which is the subversion of the father figure in canonical works. Thanks to the support of her father she will succeed in surviving. With the support of her father and her intelligence, when the prince asks Catarina each day about her comment on the slap she gave him, she refuses to apologize and says: “Why should I be sorry? I’ll give you another if you want!” (Pitré, 2017, p.18). Finally, he drops her through the trap door and insults her by saying: “Catarina, how are you doing?” and she responds “Just fine”. (Pitré, 2017, p.22) It would not be misleading to say that “...the body is also directly involved in a political field;

¹² Susan Bordo asserts that the *docile female body* is expected to remain passive as an effect of power “Through the pursuit of an ever-changing, homogenizing, elusive ideal of femininity- a pursuit without a terminus, a resting point, requiring that women constantly attend to minute and often whimsical changes in fashion- female bodies become what Foucault calls “docile bodies,”- bodies whose forces and energies are habituated to external regulation, subjection, transformation, “improvement”[...] Through these disciplines, we continue to memorize on our bodies the feel and conviction of lack, insufficiency, of never being good enough” (1990, p.14).

¹³ As mentioned by Susan Bordo in some cases women use their bodies as a form of resistance and protest. As an example for that, in order to gain her freedom, Catarina acts as if she were under the control of the Prince. Thus, in order to overcome silence, she uses her body as a text to protest: “Loss of mobility, loss of voice, inability to leave the home, feeding others while starving oneself, taking up space, and whittling down the space one’s body takes up- all have symbolic meaning, all have political meaning under the varying rules governing the historical construction of gender [...] The bodies of disordered women in this way offer themselves as an aggressively graphic text for the interpreter- a text that insists, actually demands, that it be read as cultural statement” (1990, p.16). In order to overcome the classical disordered female body in fairy tales, Catarina communicates through her actions, as her voice is stolen by the patriarchy, and with her strategy she develops her resistant body. Her body at the center of power relations achieves survival at the end.

power relations have an immediate hold upon it; they invest it, mark it, train it, torture it, force it to carry out tasks, to perform ceremonies, to emit signs” (Foucault, 1995, pp.25-26). Although the female body is under extreme forms of cultural inscription, it has the possibility of escape from *power*. As opposed to the oppression she faces, Catarina resists the patriarchal power. While the patriarchy draws strict borders to Catarina, as a counter attack, she draws her own borders and refuses to apologize. This reminds the reader of Foucault’s notion of power. She defines power as a dynamic entity which embraces freedom just like captivation. As “because power is everywhere” (Foucault, 2020, p.77) and because it exists in all relationships, it does not only signify a repression. Rejecting the idea that “you are always already trapped” (Foucault, 2020, p.68) she promises the possibility of freedom. For instance, the male authority feels so helpless that he threatens her to leave the palace and marry another woman. The Prince decides to go to Naples to find a new body that he can confine. This time Catarina chides him: “Have a nice trip, and don’t forget to write. And by the way, you know that old saying, ‘See Naples and die?’ Please don’t take it literally!” “So then, I should leave?” “I can’t believe that you’re still here” (Pitré, 2017, p. 8). After this conversation Catarina asks help from her father, with a small boat, she manages to reach Naples before her husband. She dresses herself in beautiful clothes and jewels. When the Prince sees this woman, he doesn’t recognize his wife and asks her whether she is single or married. It is at this point when the female body subverts the borders of confinement. She subverts the traditional discourse of fairy tale culture that women cannot act without a man.(Lieberman, 1972, p.388) Her resistant body is faster than the male and open to change. This reminds the reader of Mikhail Bakhtin’s grotesque body: “ a body in the act of becoming. It is never finished, never completed; it is continually built, created, and builds and creates another body. Moreover, the body swallows the world and is itself swallowed by the world...” (Bakhtin, 1984, p.317). As a dynamic, ongoing processes, the transformation of Catarina’s body is never completed as when the Prince decides to marry the new Catarina in Naples, she transforms her body continually into another one in Genova, then in Venice. However, Catarina inverts this power struggle and creates new bodies for herself which conceals her new entity and is concealed by the previous one. Before the formation of each new body, Catarina returns to Palermo waiting for the Prince to ask her whether she will apologize or not. When she refuses, the Prince goes to a new city and meets another woman without having been aware of the fact that each woman is Catarina.

While Catarina changes her destiny through her resistant body, Beauty is waiting for a miracle, a man to rescue her docile body. The space which is offered to her is a kind of conformity zone. While Catarina travels from one city to another, organizing what she will do next, Beauty amuses herself in the palace with “...a large trunk full of gowns, covered with gold and diamonds” (De Beaumont, 2019, p.11) and these are enough for her to stay in the space designed for her. Her body is close to change and remains stable. The stability of the female body can be identified with the stability of the mind which is a kind of sleeping process. She does not recognize the outer world like the other classic fairy tale characters who “... are entirely passive, submissive, and helpless. This is most obviously true of Sleeping Beauty, who lies asleep, in the ultimate state of passivity, waiting for a brave prince to awaken and save her” (Lieberman, 1972, p.191). The symbolic sleep of Beauty intensifies her passivity as “[s]leep and waking life are the two poles of human existence. Waking life is taken up with the function of action, sleep is freed from it. Sleep is taken up with the function of self- experience. When we awake from sleep, we move into the realm of action” (Fromm, 1951, p.28). Beauty is not in the realm of action thus, she lives unconsciously without having control of her body. Beauty lives as if she were in a sleep ready to be controlled by the conscious mechanisms of the male world. “Thus discipline produces subjected and practiced bodies, 'docile' bodies” (Foucault, 1995, p.138). The stability of the docile body is intensified and masked as an enchanting state of being. Beauty observes her sisters’ unhappy

marriages and then she decides to marry the prince after she has thought that she would be happier than them:

Why did I refuse to marry him? I should be happier with the monster than my sisters are with their husbands; it is neither wit nor a fine person in a husband, that makes a woman happy....(De Beaumont, 2019, p.13)

Beauty decides to marry as there is no other option for her. She cannot create a solution. However, the passivity of her body is rewarded as a typical action in fairy tale culture because being beautiful as “a sign of election and salvation” (Baudrillard, 2017, p.151), “is a sign, at the level of the body; that one is a member of the elect, just a success is such a sign in business” (Baudrillard, 2017, p.151). It is no surprise that the Beast turns into a handsome prince and they live happily ever after. On the contrary, Catarina keeps running from one place to another, changing her outlook. She marries the prince for the third time and gives names to her children to each city her story takes place in, such as Naples and Venice. She gives an identity and space to her children too. Therefore, she has the space to take an action. She is neither in a castle nor captive indoors but her body has a social mobility which is a unique experience for a female character in fairy tales. At the end of her story, Catarina decides to end the game. Before the prince marries the daughter of the King of England, she has taken her three children to Sicily. Looking strong and elegant, while she is next to the Princess from England, Catarina asks her children to kiss the hands of their father. The Prince and the Princess are shocked. The narrator describes the scene with the following words:

...Along the way, she told her children,

“When I give you the word, go up to your father and kiss his hand.”

So this is the next slap!” he exclaimed, coming down and embracing his children.

The princess from England was left in the lurch, and the next morning she departed. (Pitré, 2017, p.22)

She later tells her husband “how she managed the whole business.” The Prince “begged for forgiveness for all the suffering he had caused her. From that day forward, they loved each other dearly” (Pitré, 2017, p.23).

Evidently, Catarina succeeded in subverting the space that the female body occupies and inverts the story in fairy tale culture that begins with punishment and ends with the reward; marriage. In fairy tale culture, “[m]arriage is a component... all of these stories literally end with the wedding” (Lieberman, 1972, p.394). However, her story does not end with marriage but begins with it. She actively controls her resistant body according to her own desires not to the desire of the dominant discourse. In order to form new power relations, her resistant body is the essential component of freedom as it is the tool of reaching freedom. She inverts the traditional juxtaposition of male and female. Catarina subverts the “Cartesian epistemology, the body—conceptualized as the site of epistemological limitation...” (Bordo, 1995, p.186). Her body is not a limitation but a kind of extension, freedom, ability that can surpass the limits through flexibility and fluidity which are the very origins of the female body. She can easily change not only her body, through giving birth and reshaping her outlook, penetrating the tunnels to escape, but also glorifying it as an example of virtue as she never stands tall. Her body, as a resistant body, might be read as an example of intelligibility and sensitivity. She is the one who transforms her husband through her own game. Her body as an example of active, free, changeable and independent entity separates her from other fairy tale figures. She clearly displays the fact that anatomy is not

destiny and the female body is as strong as the male body. The language used at the ending of the stories of Beauty and Catarina illustrates this:

Immediately the fairy gave a stroke with her hand, and in a moment all that were in the hall were transported into the Prince's palace. His subjects received him with joy; he married Beauty, and lived with her many years; and their happiness, as it was founded on virtue, was complete. (De Beaumont, 2019, p.15)

Now Catarina explained to her husband how she had managed the whole business, and he begged her forgiveness for all the suffering he had caused her. From that day forward, they loved each other dearly. (Pitré, 2017, p.23)

De Beaumont, as a representative of fairy tale culture, prefers to end his story with the idea of marriage. On the contrary, Pitré portrays the female protagonist as an individual who fights for happiness, makes a great effort for her marriage and cultivates both herself and her husband instead of passively waiting. She is first captured, then has to find a way to escape. Later, she transforms herself into other women, running from one city to another, making plans, while experiencing her husband's choosing other women. She puts her heart and soul into changing her story. With her children, she moves, she changes, she develops new plans instead of being in a state of passivity.¹⁴ Last but not least, she portrays the reality that marriage needs an effort and it is not an end but a beginning in the life of a woman. Taking control of her body, therefore her identity, being strong, having the ability to solve problems, giving importance to critical thinking, being an independent woman, working, having a place in social life are the few significant subliminal messages that Catarina gives to her female audience. She rejects being the plastic mannequin of the patriarchal discourse coded by passivity, silence, marriage and stability and fights for her rights to surpass the limits designed for women. She is not Beauty, Cinderella, Rapunzel, or the Sleeping Beauty who becomes the subject of being beautiful, enslavement, household activities and powerlessness but *wisdom* as she is the resistant teacher *Catarina the Wise*.

Conclusion

As a socio-cultural entity, the body has been an important subject for fairy tale studies. With the support of contemporary feminist theories, the literary analysis of the tales has begun to enlighten the veiled effects of the traditional fairy tale culture upon the female body and identity, which are invisibly but vehemently shaped, transformed, and reconstructed. In relation, the comparative analysis of Giuseppe Pitré's fairy tale *Catarina the Wise* (1875) and Jeanne Marie Le Prince De Beaumont's *Beauty and the Beast* (1756) can offer an exceptionally clear picture of the construction of the docile female body in one of the canonical fairy tales and the *resistant* body in Catarina's tale. In this study, both texts are analyzed within the light of feminist perspectives of Michel Foucault's notion of "docile bodies." Through the lens of feminist philosophical approach, the literary analysis of the *docile* and the *resistant* body can enlighten how the certain disciplinary practices shape and control the female body therefore, identity in Beauty's case.

As an example of the traditional fairy tale culture, the protagonist Beauty, who is the domestic, pretty, silent girl, postulates a lens to enlighten the construction of the *docile* body through fairy tales. The analysis of her story offers more than a simple criticism of the female body in the tales as it illuminates

¹⁴ For Foucault, suicide is also a way of altering power relations because "even when the power relation is completely out of balance, when it can truly be claimed that one side has "total power" over the other, a power can be exercised over the other only insofar as the other still has the option of killing himself, of leaping out the window, or killing the other person" (1994, p.292). Literally, Catarina kills each woman she creates to overcome the suppression of power and suffocation. In this way, through her resistant body she achieves to preserve her freedom.

the power relations that have been creating coded plastic mannequins for centuries. Therefore, the dominant ideology in Beauty's story imposes the passivity of the female body and identity that are captivated by the male parameters. As a result, she becomes the perfect symbol of the female body of the canonical fairy tales, which represents a submissive and unthinking character as opposed to the male body which is active. As opposed to Beauty's story, the weakness of the female body in canonical fairy tales is subverted and inverted by Catarina through her *resistant* body. As a self-reliant, independent woman she dares to rebel against the dominant patriarchal ideology and surpasses the limits of womanhood in fairy tale culture through her *resistant* body.

This study suggests the idea that canonical fairy tales, illuminated by Beauty's story, have great power upon the construction of a *docile* female body which ends up with a cultural inscription of the body. However, Catarina's story subverts and inverts the power of social norms as a cultural inscription and offers a marvelous example of a *resistant* body which "becomes" and "performs" according to its own desires. While Beauty's body is a perfect match for the realm of estrangement, designed by the dominant ideology of traditional fairy tale culture, Catarina troubles it with her *resistant* body.

Bibliography

- Bakhtin, M. (1984). *Rabelais and His World*. (H. Iswolsky, Trans.) Bloomington: Indiana University Press.
- Bartky, S. L. (1990). *Femininity and Domination. Studies in the Phenomenology of Oppression*. New York: Routledge.
- Baudrillard, J. (2017). *The Consumer Society. Myths and Structures*. (C.T., Trans.) Revised Ed. London: Sage.
- Beales, D. & Biagini, E.F. (Eds.). (2013). *The Risorgimento and The Unification of Italy* New York: Routledge.
- Bordo, S. & Jaggar, A.M. (Eds.). (1990). *Gender and Body: Feminist Reconstructions of Being and Knowing*. New Jersey: Rutgers University Press.
- Bordo, S. (1991). Docile Bodies, Rebellious Bodies: Foucauldian Perspectives on Female Psychopathology. In H. J. Silverman (Ed.), *Writing the Politics of Difference* (pp. 203-217). Albany: State University of New York Press.
- Bordo, S. (1995). *Unbearable Weight: Feminism, Western Culture, and The Body* Berkeley: University of California Press
- Bowden, P. & Mummery, J. (2009). *Understanding Feminism*. Stocksfield: Acumen.
- Butler, J. (1999). *Gender Trouble. Feminism and The Subversion of Identity*. New York: Routledge.
- Butler, J. (2014). *Bodies that Matter. On the Discursive Limits of "Sex."* New York: Routledge.
- Cixous, H. (2001). Sorties: Out and Out: Attacks /Ways Out / Forays. In H. Cixous & C. Clement (Eds.), *The Newly Born Women: Theory and History of Literature Volume 24* (pp. 63-130). (B. Wing, Trans.) Minneapolis: University of Minnesota Press.
- Dawkins, R. (1976). *The Selfish Gene*. Oxford: Oxford University Press.
- De Beaumont, J. M. (2019). *Beauty and The Beast*. California: Forgotten Books.
- Diprose, R. (1994). *The Bodies of Women: Ethics, Embodiment and Sexual Difference*. New York: Routledge.
- Farrer, C. L. (1975). *Women and Folklore: Images and Genres*. Illinois: Waveland Press Inc.
- Foucault, M. (1994). The Ethics of the Concern of the Self as a Practice of Freedom. In Paul Rabinow (Ed.), *Ethics: Subjectivity and Truth* (pp. 281-301). (R. Hurley & Others, Trans.) New York: The New Press.

- Bordo, S. (1995). *Discipline and Punish: The Birth of The Prison* (A. Sheridan, Trans.). Vintage: New York.
- Bordo, S. (2020). *The Will to Knowledge. A History of Sexuality I*. (R. Hurley, Trans.). London: Penguin. [E-book version]. Retrieved from <http://books.google.com.tr>
- Freud, S. (1924). *Collected Works, vol. 5*. London: Pergamon.
- Fromm, E. (1951). *The Forgotten Language. An Introduction to The Understanding of Dreams, Fairy Tales and Myths*. New York: Grove Press Inc.
- Gould, J. (2006). *Spinning Straw into Gold. What Fairy Tales Reveal About the Transformations in a Woman's Life*. New York: Random.
- Grosz, E. (1994). *Volatile Bodies: Toward a Corporeal Feminism*. Bloomington: Indiana University Press.
- Hardwick, J. (2012). Gender. In W. Doyle (Ed.), *The Oxford Handbook of the Ancien Regime* (pp: 183-201). New York: Oxford UP.
- Irigaray, L. (1981). When the Goods Get Together. In Marks, E. and De Courtivron, I. (Eds.). *New French Feminisms: An Anthology* (pp. 107-111). Sussex: The Harvester Press.
- Irigaray, L. (1985). *This Sex Which is Not One*. New York: Cornell UP.
- Lieberman, M. (1972). 'Some Day My Prince Will Come:' Female Acculturation through the Fairy Tale.' *College English*, 3. 383-395. Retrieved from <https://jstor.org/stable/375142>.
- McNay, L. (1991). 'The Foucauldian Body and the Exclusion of Experience.' *Hypatia* 6 (1991). pp. 125-37.
- Pitré, G. (2017). Catarina The Wise. In J. Zipes (Ed.), *Giuseppe Pitré, Catarina The Wise and Other Wondrous Sicilian Folk & Fairy Tales* (pp. 15-23). London: University of Chicago Press.
- Tatar, M. (2003). *The Hard Facts of the Grimms' Fairy Tales: Expanded Second Edition*. Princeton: Princeton University Press.
- Wood, S. (1995). *Italian Women's Writing 1860 - 1994*. London: The Athlone Press.
- Young, I. M. (2005). *On Female Body Experience. "Throwing Like a Girl" and Other Essays*. New York: Oxford UP.
- Zipes, J. (1992). *Breaking the Magic Spell. Radical Theories of Folk and Fairy Tales*. New York: Routledge.