

## "Cinderella," "Snow White" and Romance Fiction

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Two of the more popular narrative forms today are the fairy tale and romance fiction. Fairy tales abound in never-ending versions but adaptations by the Frenchman Charles Perrault, the Brothers Grimm, Hans Christian Andersen and Walt Disney are the most familiar. Fairy tales have been with us since childhood and their telling of heroes in conflict with villains, facing and overcoming obstacles (with aid from other people, animals or magic weapons), helping heroines in trouble and rescuing them (Berger 2-21), have lost none of their appeal. They are "so intimately connected to our psychic processes and dreams and so universal that ... they are so important to people" (Berger 37). Specifically, they "show children that they can triumph over difficulties that disturb them, find someone to love, establish a home for themselves, and have a secure and happy life" (Bettelheim qtd. in Berger 40).

Romance fiction, a recent arrival on the popular scene, is the book equivalent of the serialized "romance" novel or short story found in women's magazines. Romance fiction proliferates and is available worldwide — in Asia, Australia and New Zealand, the US, Western and now even Eastern Europe. It is carried by such publishers as Mills and Boon, which dominated the seventies; Harlequin and the present Harlequin-Mills and Boon merger; Silhouette; Kismet; also by Loveswept, a division of Bantam Books. Like the fairy tale, it tells of heroes rescuing heroines from trouble. Just as in the fairy tale, its hero is "active and must demonstrate such characteristics as strength, courage, wisdom, loyalty, and at times, a killing instinct." Its heroine, on the other hand, "must display through her actions such qualities as modesty, industriousness, humility, honesty, diligence, virginity. Moreover, she must be self-effacing and self-denying" (Zipes 148).

Two of the most-loved fairy tales, "Cinderella" and "Snow

White" tell of a hero marrying his heroine and living happily (for)ever after. These two tales are primarily about young women who "seek salvation in marriage with a prince" (Zipes 148). Marriage in the fairy tale concerns individual happiness, "a particular 'miraculous' escape from exposed social conflicts .... the hero flees the conflict and moves to a higher social status. This change of social status originates as a result of marriage with the king's son, the merchant, or the king's daughter, depending on who the protagonist is." Marriage allows a person "to emancipate him or herself from basic social relations" (Meletinsky qtd. in Zipes 146).

Romance fiction focuses on the attainment of happiness through romantic love and marriage. Set against a backdrop of dark moor, rainforest, or tropical isle, it is about falling in love. It is, according to formula, about the 'moment of bliss' when 'the individual girl' meets the 'right' man, after which, they live happily ever after. In 192 pages of 50,000 to 56,000 words (Kakutani qtd. in Berger 12), the heroine of romance, usually less socially and economically endowed, plays the 'good girl' and is eventually rewarded, through the "successful performance of that role," with "the marriage proposal of the hard, inscrutable, and sometimes cruel phallic male" (Williams 218).

Both the fairy tale and romance fiction are "constructed along rules that have not varied" in time or, in the case of the former, over centuries. There will always be heroes and heroines, villains and villainesses, conflict, helpers, magic agents or powers on both sides in these as well as in other present-day narratives (Berger 22). They are characterized by lack of variation, predictability in the use of stereotypes and other formulaic elements, and by language that is neither "slangy, obscene or profane" (Berger 12). These are the same qualities which exclude these narratives from being regarded as "serious reading."

The fairy tale and romance fiction are such as to "ask to be read at a leisurely pace, indicating that the subject matter is not wholly serious" (Berger 208). They are "fun" to read, "light" of tone and "offer fantasy, a surrogate world to its consumers, not

the real world they actually live in" (Strinati 184). Romance fiction, in particular, is derided for offering "thrills and escape" to its readers, "countless women who are desperately in need of an emotional crutch, firm support for a sagging morale, bland assurances that ... they will be transformed into ravishing females ... and most of all, they will be transported into a never-never world inhabited by larger-than-life characters" (Reyes 254).

Recently, however, serious attention has been drawn toward popular culture in general and possible approaches to texts have been recommended (Berger 54-5). Women studies, in particular, are keen on how men and women are represented in these texts. Are they shown to be "in conformity with the cultural stereotypes which serve to reproduce traditional sex roles?" Are gender inequalities (Strinati 184) actually perpetuated? If the fairy tale is indeed "the prototypical tale from which other tales and genres (as romance fiction) evolve(d)" (Berger 37), how subversive then is the fairy tale? And has romance fiction, especially of the nineties, managed a liberative performance?

Almost every girl's dream is to find a Prince and marry him, a childhood fantasy reinforced in women's magazines and exploited in romance fiction (Reyes 253-61; Strinati 201-6). Her dream is of someday meeting the Prince who will sweep her off her feet and ride with her into the sunset. Her Prince, as introduced in childhood, is true to type — "dominant, active, aggressive and authoritative, performing a variety of important and varied roles which often require professionalism, efficiency, rationality and strength to be carried out successfully" (Strinati 184). In this fairy tale world, the information given is, a King rules and a Prince from the same or other kingdom exists. Father appears as King in "Snow White" or as Rich Man in the Grimm version of "Cinderella." The Prince is successor to the throne. All are not involved actively in the narrative, for they are elsewhere, maintaining a kingdom or keeping it secure, tasks which are "manly" and therefore important. Although mostly absent, Kings and Princes are able to keep control of their kingdom.

In romance fiction, the hero need not have a title but possesses traits that have much in common with fairy tale men

The hero need not necessarily be handsome but must be virile (Berger 12). He also seems inscrutable and almost unattainable. Although a more active participant in the narrative, he is, nonetheless, busy or mostly away, caught up in business and finance or other important affairs of the world. Highly mobile, the hero of romance fiction has "jurisdiction (over) the open world" (Zipes 57). He is the "contemptuous cavalry officer/dark and menacing stranger/wealthy and arrogant misogynist/dashing Wall Street broker/tormented, bereaved widower" (*Wilson Quarterly* qtd. in Berger ix) who rules the world of romance.

In a world where men are in control, where the ruler is King, a girl imagines herself to be a Princess. She is the girl at the ball held close by the Prince who will dance with no one else. She is the Grimm version of Cinderella whom the Prince calls 'my partner.' Like the Grimm Snow White, she will be 'safe' for she is with the Prince. He professes his love and asks her to 'come with (him) to (his) father's castle and be (his) wife.' In romance fiction, the hero, too, is overcome with love and, soon after, proposes marriage. Winning the Prince, however, is no simple matter.

In fairy tales as in romance fiction, the heroine is usually described as 'beautiful.' The heroine of romance is beautiful but "not in the high fashion sense" (Berger 12). Even in rags, Cinderella is like a 'fine princess.' Snow White is fairest, with skin white as snow, lips red as blood, and eyes black as ebony. So 'innocent and beautiful' is she that the hunter spares her life. The seven dwarfs, 'delighted' with the 'beautiful little child' they 'beheld,' agree to let her stay. The Prince's heart is drawn towards this beautiful child' and 'feel(s) (he) cannot live without her.' He vows to treat her 'with the greatest honour and respect as one dearly loved.' Cinderella's Prince vows to search for his bride until he finds 'the lady to whom that slipper belongs and whose foot it shall fit.' A woman dreams of such a Prince, the Someone who will search for her the world over and, finding her, love her solely and forever. To her, this is the stuff the fairy tale and romance are made of.

A woman, thus, wants to be beautiful because, as she

understands it, men want to possess women and "strong men (the most able in all sense of the word) battle for beautiful women"! (Wolf 12). The Prince's ball, or its counterpart in romance fiction — the South Sea cruise, the jet to Europe or simply leaving convent school (Berger ix), presents the occasion to see the Prince, the strong man, and be seen by him. On these occasions, the wealth and power accompanying the King/ Prince or patriarchal rule shall be put on display. The Prince will then be looking for a wife from among the 'beautiful young ladies' with whom he wishes to share such bounty. As far as the Prince is concerned, the ball is 'a marriage market' (Sexton 256). For women, however, it is the beauty contest of a lifetime and winning the title and the Prince "depends on conformity to patriarchal rule" (Zipes 57).

In preparation for the ball then, those around Disney's Cinderella, as adapted from Perrault, are "obsessed with mirrors, they starve themselves for days so that their shapes shall be ... extremely slender as those in our own fashion magazines" (Bernikow 21). Cinderella herself, in the Grimm version, stays uncomplaining in 'an ugly frock and wooden shoes' until she hears of the invitation to the Prince's ball. Snow White's stepmother, the wicked queen, consults the mirror about her worth, *i.e.*, her beauty (Bettelheim 202-3), in all probability more anxious about external validation than simple narcissism.

The wicked queen's mirror is tasked with revealing who the most beautiful among women is. This 'truth' is to be revealed by men and not women. The queen distrusts the image before her which tells her how beautiful she is even though she has aged. The mirror itself which she believes, or the male gaze concretized, informs her that "youth and (until recently) virginity have been beautiful in women since they stand for experiential and sexual ignorance" (Wolf 14). Predictably, it proclaims a young and virginal (at seven years) Snow White to be fairer, so that the queen stands no chance against her. Likewise, the Other Woman in romance fiction, "a jealous sister" or "a mistress from the past" (Berger ix), who is older in the sense that she is 'mean, oversophisticated and wellgroomed" (Berger 12), proves no match for Snow White's counterpart who is "anywhere between

19 and 27 years old – presumably the ideal age ... a virgin and neither drinks nor smokes" (Berger 12).

Because of the mirror's imposition, the queen as "the decaying beauty" (Yolen 45) cannot 'endure that anyone should surpass her beauty.' She fears that, like the Prince at the ball, her husband the King would most certainly be distracted by the presence of a younger and, thus, more attractive woman. The mirror tells her that youth is beauty because, true or false, "beautiful women are more reproductively successful. Women's beauty must correlate to their fertility" (Wolf 12). To be beautiful, the mirror claims, a woman must also be sexually appealing.

In romance fiction, what makes the heroine especially beautiful is her youthfulness combined with sex appeal. Much attention is paid to her "outfits" and "physical appearance" which are initially described in association with youth and summarized in the word "modest" (Berger 12). She is, however, described in greater detail in terms of anatomical parts, exhibited or revealed at opportune moments – from her hair, eyes, lips, skin, down to breasts or cleavage, hips, thighs, legs, feet, whatever may be given erotic consideration. Her attractiveness is measured in terms of male response. Her hair the color of sunset, eyes like dark pools, the feel of her body soft and supple, merely being in the same room with her – all put together, send him breathing heavily, groaning, swelling, or hardening in delicious pain. His wanting her, desiring her body, eventually proposing marriage, succumbing to her "femininity," become the final confirmation of her worth.

For men, being old or "8 to 12 years older than the Heroine" (Berger 12) is no great matter. Age welcomes men, gives them character, but is 'terrify(ing)' to women. Age empowers women (Wolf 14), gives them maturity, wisdom; however, from a male perspective, this is "unbeautiful." Under male scrutiny, age finds a woman a sore loser in the marriage market or, as in the case of the queen, out of favor with the King. Age lessens or denies women access to male power and to the position, privilege and prestige it promises. Realizing this terrible 'truth,' the queen identifies the source of her torment. She

lays the blame not on the King or patriarchal preference but on other women. She blames, in particular, her stepdaughter or, as the earlier versions of Grimm relate, her very own daughter. Tragically, the King's little girl has turned into a tempter of men, the 'apple' of "fully developed sexuality" (Bettelheim 212). Snow White has become red as blood while remaining white as pure snow and, for this reason, she must be destroyed.

Whether in the dwarfhouse or by the hearth, at a community hospital, cattle station or castle, women come up against each other. "Older women fear young ones, young women fear old" (Wolf 14). The queen, disguised as herself, *i.e.*, an old hag, confronts a youthful Snow White. The Other Woman "appears" and threatens a heroine's first blush or "destroys th(at) love" (Berger ix). In the Grimm version, the sisters are 'fair and beautiful in appearance' like Cinderella and, thus, have no cause to be 'at heart evilminded and malicious.' However, such is the stepsisters' resentment of her that they obligate her to do 'hard work from morning till night; ... to rise early to draw water, to light the fire, to cook and to wash.' As reward, they 'scorn' her and 'push her' around, and 'give her no bed to lie on so that when it got cold, 'she would creep into ashes of the warm hearth.'

Cinderella suffers at the hands of other women because she is more beautiful than them. Although as beautiful in appearance, they do not conform to prescribed behavior (Wolf 14) which would secure them a permanent position in the King's palace. For women to be considered as really beautiful, the King/Prince who rules the world prescribes that they be "passive, obedient, self-sacrificing, hard-working, patient, and straight-laced" (Zipes 57). This is Cinderella's attitude as she goes about her housework or Snow White's as she keeps house for the dwarfs. This is how Cinderella behaves when, "forbidden to go to the ball, she does not object but, instead, dutifully helps her stepsisters adorn themselves" (Bernikow 21). Snow White even goes so far as to feign death, an act of total submission. This prescription also explains why the romantic heroine must be a secretary, governess or nanny to the hero's orphaned nephews and nieces. Or why, during those 'moments of bliss,' she

necessarily "restrain(s) her ardor" or merely "succumb(s) to an irrepressible infatuation" (Berger ix). In a world where man is King, where the patriarchy rules, a woman is kept well within the type — she is "subordinate, passive, submissive and marginal, performing a limited number of secondary and uninteresting tasks confined to (her) sexuality, (her) emotions and (her) domesticity" (Strinati 184).

In the Grimm version, Cinderella's transformation from ash-girl to 'princess' is aided greatly by her golden slippers. In the Disney version, as adapted from Perrault, these are substituted by the more famous pair of glass slippers. This footwear enables the Prince not only to find himself a 'partner,' finally, but helps him clarify what ultimately he wants in a wife. The Cinderella story is traced as far back as the ninth century in China where remnants of the ancient practice of footbinding remain and where a woman with small feet or the 'lotus foot' is still preferred. In the Disney version, Cinderella's stepsisters' feet do not measure up to this beauty standard because they are either too fat or too long; in Grimm, except for a 'great toe' for the elder girl and a big heel for the younger, the fit would have been reasonable.

When the elder of the sisters try on the slipper, her mother offers her a knife to cut her toe off, explaining to her daughter that when she becomes queen, she would 'not want to use her feet much.' The younger sister is given the same justification for her impending mutilation. Winning the Prince is urgent business not only to them — because, as they realize by now, "a kiss (from him) or the marriage bed could release them from the curse of monstrosity" (Yolen 35). It is, *moreso*, for the mother who stands to gain socially and economically from either of her daughter's marriage. For this same reason, she is reluctant to admit the presence of Cinderella who, being more beautiful, considerably lessens her own daughters' chances with the Prince. So close is the fight to win the Prince, so desperate are the sisters to meet his requirements that they, like so many women today, allow themselves to be subjects of painful self-mutilation.

The Prince is very nearly deceived by the women around



Cinderella until he is informed of the presence of blood in the shoe, and thus, of a 'false bride' in his midst. He seeks for the woman whose "smallness make(s) her especially feminine" (Bettelheim 268). He insists on a 'lotus foot' because, being about four inches long and two inches wide, it is not only aesthetically appealing, it also resembles a doll's foot. A doll is a woman whose feet have been bound and deformed since childhood and who can now "not walk without support." She is the woman who has remained a 'girl-child,' "someone crippled and bound" (Bernikow 37). Such is the woman most girls dream of becoming: dainty and fragile as a glass slipper (Bernikow 230); indeed, the beautiful princess in need of a Prince.

In the fairy tale as in romance fiction, a woman is blissfully imprisoned in the arms of the patriarchy. The Prince is there to protect a woman from her own kind — a wicked (step)mother, envious (step)sisters, the Other Woman. Women are given no real power except in relation to men. A woman only gains power through possession of physical beauty, so that the more beautiful she is, the greater her opportunities are, the more favors are granted her by men, the greater her chances are at marriage.

There is, however, a kind of power only women possess, and this is more evident in the fairy tale. In Perrault and Disney, this power comes in the form of ancient female magic or witchcraft. It is natural. Instinctive. However, it is perceived as "uncivilized" and "in opposition to the world of the King, the court, polite society" (Bernikow 22). It has no place under patriarchal rule and, therefore, must be controlled. The wicked queen is, thus, shown to waste her sorcery on disguises and poison; while the pumpkin, midnight, mice, rats and lizards are "innocent, ridiculous, silly and playful" details of a fairy godmother's power (Bernikow 22). Women the world over are capable of bewitchment; however, they end up wielding this power only against other women.

There is a suggestion that other manifestations of female power are available — for as long as it is not directed towards patriarchal institutions or the manipulation of them. In the

Grimm version, the dwarfs advise Snow White to be "good" and warn her against letting anyone into the house, no matter what. Thrice she is given this warning and, as often, she ignores it. Laces, a comb, an apple which the wicked queen dangles in front of her, convince her mistakenly that a woman's power lies in superficial beauty. There is, thus, need for her to 'die,' to be given time to grow, develop and mature. Aside from the dwarfs, three birds visit her coffin and symbolically empower her with feminine virtues: the owl gifts her with wisdom; the raven, "mature consciousness;" and the dove, love (Bettelheim 213).

Female power is more successfully dramatized in the Grimm version of Cinderella. In the narrative, Cinderella's dying mother, who takes the place of the Disney fairy godmother, reminds her to 'continue (to be) good and pious, and Heaven will help you in every trouble, and I will be your guardian angel.' Cinderella is true to her mother's memory and nature as she performs the proper ritual at her grave, planting the twig of a hazel tree her father had brought home from a fair. Sustained by her tears of lament and prayer, the twig regenerates into a beautiful tree and, here, 'a little white bird,' the spirit of her mother, lives.

Cinderella goes about her household duties in the same way as she does at her mother's grave but her act of humble dedication and loyalty remains largely unappreciated by her stepmother and stepsisters. She is, instead, deprived of her beautiful clothes and ordered to put on wooden shoes. She is unable to go to the ball because she has become 'a disgrace,' or has been forced to become one. As the occasion of the ball approaches, her stepmother reminds her of this state by sending her back to the hearth where she must pick up 'shovelfuls of linseed' which had been thrown in with the ashes.

Much of Cinderella's activities revolve around the hearth and in fact her identity is derived from it. In a world of stepmothers and stepsisters intent on courting the patriarchy, the hearth stands for demeaning labor, the symbol of Woman's degradation. In the world of Cinderella's real mother, however, where matriarchal values are cherished and where Woman is

"allied with the natural world" (Bernikow 29), the hearth regains its place of honor; it is once again the center of homelife, of feminine activity and ultimately of "the matriarchal principle" (Bernikow 30-1). To women, the hearth plays so important a role that "the tension between staying and leaving the hearth is one way of seeing the tension in (their) lives" (Bernikow 31).

It is Woman's connection to Nature that enables women to perform their magic. Like Demeter who "causes grain to cease growing in sympathy with her grief and loss" of her daughter Persephone, so both fairy godmother and real mother utilize ancient female power to "rearrange" the world (Bernikow 29). This ability to change the natural world, this "enormous power" they possess, puts them in the same category as other women of the past, women of such intelligence that it became necessary to hunt and burn them at the stake (Bernikow 22).

In the Disney version, Cinderella waits passively for her world to change. When her fairy godmother suddenly appears from out of nowhere, she is unable to say what she wants. Her godmother has to instruct her on what to do, where to look for her magic companions, when to come home from the ball. In the Grimm version, however, with no one else present and at her own bidding, Cinderella goes to her mother's grave and prays to her spirit. Three times, the bird in the tree throws down the clothing she needs but, more than that, it gifts her with the way of release from her stepmother/sisters' world and into the Prince's.

At the ball, upon seeing that it is nightfall, Cinderella herself, not a fairy godmother, decides 'it was time to go.' She will not allow herself to stay until midnight for this is the witching hour. She wants "to avoid whatever is constellated by festivity, dancing, men and darkness" (Bernikow 33-4). She loses her golden shoe not because, in her enjoyment of 'dancing,' she forgets to heed the dangers of 'midnight,' but because the Prince, unable to 'accompany her and find out her home,' has sprung a trap. Twice, she manages to disappear, first into a pigeonhouse, then into a pear tree. No matter how the Prince searched, she was already far away and safe — by the hearth.

Cinderella's golden slippers figure prominently in the transformation she undergoes. As a gift from her mother, it embodies the principle of womanhood which aids her in the many trials and tribulations she undergoes in life. When the Prince presents her with it, he "finally makes the slipper and his kingdom truly hers. Male acceptance ... and love for the woman is the ultimate male validation of the desirability of her femininity. But nobody, not even a fairy-tale prince, can hand such acceptance to her — not even his love can do it. Only Cinderella herself can finally welcome her femininity, although she is helped by the prince's love." This is what is really meant by her act of 't(aking) off her heavy wooden shoe ... (then) slip(ping) on the golden slipper, which fitted her exactly' (Bettelheim 270-1).

The end of the Grimm version emphasizes Cinderella's strong sense of justice. Consistent with her nature, Cinderella does not stop her wedding as the doves from her mother's grave 'pick out' her stepsisters' eyes, for even in the world of fairy tales, evil exists and 'wickedness and falsehood' must never go unpunished.

In romance fiction, the view of women as "the passive victim-heroine of the late seventies Harlequins and 'bodice rippers'" (Williams 218-9) is reminiscent of the Disney treatment of the fairy-tale heroine as, for example, in the presentation of Cinderella as a "helpless, hapless, pitiable, useless heroine who has to be saved time and time again by the talking mice and birds because she is 'off in a world of dreams.'" (Yolen 39). This "wallowing in powerlessness" had been criticized for being "politically unacceptable" these past years. The persistent demand of readers had been for the romantic heroine to be transformed into a woman who shares equal power with a man, someone who is "a more knowingly desirous, active, sexually adventurous female *hero*" (Williams 218-9).

The romantic heroine of today is, thus, "the cool, professional, liberated woman" (Dryer qtd. in Strinati 188). Her power is expressed in her insistence over her "rights," "choices"

and "freedom" to "express herself" and "without constraint" (Gill in Strinati 188). She chooses to dispense with the "passivity of conventional 'good girl' qualities of nurturance and (especially) virginity" (Snitow qtd. in Williams 218), or what is left of it, which she gives up in the first few pages instead of at narrative's end, as would generally have been the case a decade and a half earlier. She also disposes of the Other Woman by taking the place of the arch-rival herself. Sophisticated and worldly, it is as if she has joined forces with the fairy-tale villain, or has become the villainess herself, especially because she engages in sexual relations with men (Berger 21).

In the exercise of her newly-found power, the "liberated" romantic heroine has been accused of behaving like the 'scheming little adventuress' who "directly pursue(s) the wealthy and powerful men (she) desire(s)" (Modleski qtd. in Williams 218). Her involvement in "a much more explicit eroticism" and participation in "a great many explicit sex scenes focused not only on (her) sexual pleasure but (also) on her unashamed knowledge of pleasure as well" (Thurston qtd. in Williams 219) has also been thought to better fit the description of the "female hero" of pornographic fiction (Williams 18). The "female hero," thus, has had to become "the naive heroine misreading her real desires: she may think she hates this cold, unfathomable male, but ... her hatred, fear, and suffering mingle with, and mask, desire. This self-deception (supposedly) ... saves her from the self-conscious duplicity exercised by a great many 'good girls' in courtship" (Modleski qtd. in Williams 218).

In the midst of the female hero's "transformation," where can the male hero of romance be? The early forms of romance fiction finds him facilitating the moment when he and his heroine would finally be united, their love sealed with a kiss or marriage bed. In the process, however, he is perceived to be suffering immensely from not being able to have her, although he does not show it (Williams 219). Nowadays, the dramatization of this suffering is "a necessary ingredient in the desirability of the genre's male heroes." He must provide ample proof of this suffering a.k.a. "feminine and masochistic 'vulnerability'" before he can "truly be sexy and earn the woman's love" (Thurston qtd.

in Williams 219). At narrative's end, his offer of marriage is no longer expected — its association with the wealth and power of the patriarchy has become irrelevant — and has been substituted with a final sex scene. Since no real commitment is prescribed, mention of contraceptives, such as the pill or condom, comes as no surprise.

Romance fiction of the present, in sum, bears evidence of the attempt to meet "the demand to create new fictions in which men would be more like women and women more like men" (Williams 219). The presentation of the "alternative stereotype" of men as "vulnerable' male love objects" (Williams 219) who resemble dwarfs in their state of "stunt(ed) development" (Bettelheim 210) and of women as "female heroes" whose "liberation" has been "equate(d) ... with a type of aggressive sexuality and very unliberated coy sexiness," however, seems to be "missing the point" (Dryer qtd. in Strinati 188). In the exercise of a woman's collective "rights" and "freedom," what issues were involved and how important were they; what were the choices available and how limited had they been. In the final analysis, the feminist revision of early romance fiction with affiliations to the fairy tale, may not have been liberative at all. A different time, a different place, but women, in attempting deception, deceive themselves best of all. Sex, without the pledge of committed love, is hollow. The reformulation of types in the latest versions of the genre, likewise, appears controversial, for it has not led to clarification but has engendered, instead, other and more dangerous forms of entrapment.

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