

Limited Spaces, Limited Autonomy: Examining Female Identity Within the Stories of Ovid and Andersen

Riley Kraaijvanger¹ and Victoria Jordan[#]

¹Marlborough School

[#]Advisor

ABSTRACT

This article examines the story of Ariadne in Book X of Ovid's *Heroides* in conjunction with Hans Christian Andersen's fairy tales "Thumbelina" and "The Little Mermaid" through a modern feminist perspective. Ovid and Andersen write the stories of women who dare to leave restrictive environments yet are ultimately met with the punishment of isolation. The article examines how displacement from the private sphere leads to destabilization of the social norm, and "correction" is otherwise found in the creation of a new, confined space. The institution of the private sphere enforces hierarchical social norms and perpetuates the idea that women are nothing if their identities are not defined by a limited and patriarchal environment. This influence of this environment is evident within both Andersen and Ovid's texts, as the authors define their female characters through confinement, pain, beauty, and usefulness. The article argues that it is only through destroying the private sphere, and subsequent female objectification, that these women might at last find the freedom they have been searching for.

Ovid's depiction of Ariadne in Book X of the *Heroides* illuminates multiple aspects of the perceived female experience. He defines Ariadne's identity through confinement, while suggesting that a female worth is emphasized by pain. Through the objectification of Ariadne's female characteristics, Ovid suggests that women are typically viewed as objects for use. He creates a contrast between the private and public spaces a woman occupies. Modern readers are led to question what happens when women leave their homes— by themselves or with a partner— and if a sense of fulfillment ever arrives as a consequence of this departure. Ultimately, it is revealed that women are unable to find fulfillment within the private sphere, as it is upon this sphere's construction that female oppression has been perpetuated. Through the separate private and public spaces, both of which are meant to restrict and punish women, Ovid defines Ariadne's female identity as something to be controlled. This kind of portrait is not restricted just to the work of an ancient poet, however, as the same themes are visible in popular fairy tales like "The Little Mermaid" and "Thumbelina" by Hans Christian Andersen.

Ovid's story of Ariadne and Theseus in Book X of the *Heroides*, as well as Andersen's "The Little Mermaid" and "Thumbelina," illustrate how the private sphere constricts women's autonomy.¹ Limited access to resources, whether physical, emotional, or economic, regulates female political, social, and sexual freedom. Physical separation defines gender-based constraints, exemplified by Ovid's story of Ariadne and Theseus' physical distance. Ariadne is contained first by her father's palace and then isolated upon a barren island as Theseus leaves to travel across the sea. After being abandoned, Ariadne laments, "Per lacrimās oro, quās tua facta movent / flecte ratem, Theseu, versōque relābere vēlā!," (Ovid 147-148).² In her desperation for Theseus to return, Ariadne expresses a deeper criticism of patriarchal power: she cannot establish stability on her own, as she lacks the necessary resources to do so.

Unlike Theseus, Ariadne is unable to take advantage of the sea to gain mobility. In her article "Gendered Spaces in Ovid's *Heroides*," Catherine Bolton explains this dilemma as follows: "Ariadne presents us with the model

of a woman who has left the confines of her paternal house and has successfully... traveled across water. Yet Ariadne sails on the sea solely because of and with a man; this is not a solitary journey, but one prompted by a desire for proximity” (284). Bolton continues, “Sea travel for the women of the *Heroides* presents a change in sexual status, as they have the potential to move from a single to a paired state. Despite this, displacement by water presents a sea change of a different type... just who can move onto and into the sea and what this means becomes a gender-loaded question” (274). Ariadne cannot control her interactions with the sea, as she lacks access to the resources needed to navigate it. As a woman living in the Bronze Age, she was not even permitted to own sailing equipment. Limited access to economic and social resources upholds patriarchal power and perpetuates female oppression. Men are able to access and use resources freely, thus expanding their power. Ariadne’s inability to travel unaccompanied indicates an absence of autonomy, illuminating her isolation from the patriarchal systems that offer resources. Conversely, Theseus promises loyalty, protection, and newfound freedom for Ariadne by means of the sea. However, the sea’s power belongs solely to him, as do the economic and social resources that reinforce his ability to navigate it.

Since women have limited access to public resources, their identity is intrinsically tied to the private sphere. Ariadne must remain inside her father’s palace or upon Theseus’ ship for fear of losing her identity as a loyal daughter and a loyal partner. When she first attempts to cross the physical and metaphorical boundaries of the private sphere, leaving her father’s palace to claim freedom, she finds herself abandoned on a barren island. Displacement, exemplified in Ariadne’s challenging of patriarchal norms by escaping from her father’s palace, leads to destabilization and instigates socially mandated correction. Bolton states that “Movement from inside the house to the external pastoral world (where [Ariadne’s] lover resided) has not provided sexual autonomy... It cannot eliminate her sexual identity, which locates her firmly within the house” (280). Instead, the transgression of boundaries threatens Ariadne’s sanity. Her sea journey places her in a more “sexually limited space,” rather than providing access to the “freedom of the seas” (Bolton 284).

The island of Naxos, where Ariadne and Theseus land, is depicted by Ovid as her prison. She runs across the shore, pleading in vain for her lover to return. Ariadne serves as a reminder that ancient women “cannot set sail/have sexual adventures like men” (Bolton 284). The sea, which Ariadne once viewed as a means of escape, becomes her captor, and physical limitations once more define her identity. Although the new space was hopeful, it did not meet Ariadne’s expectations. In fact, the harsher boundaries that she experiences on the island lead her to threaten suicide. Conditioned to believe that she cannot establish a space of her own, separate from the laws of men, Ariadne feels as though her life means nothing. She states, “*Quid faciam? Quo sōla ferar? Vacat insula cultū... Nunc ego non tantum, quae sum passūra, recordor, / et quaecumque potest ūlla relicta patī: / occurrunt animo pereundī mille figūrae / morsque minus poenae quam mora mortis habet*” (Ovid lines 59, 79-82).³ Ariadne challenges the patriarchy and is forced to endure a more painful form of limitation that results in her abandonment.

Similarly, the identities of the Little Mermaid and Thumbelina are defined by their respective private spheres. Just like Ariadne, the Little Mermaid is first trapped inside her father’s kingdom where she is instructed to remain by the men in her life. However, unlike Ariadne, the Little Mermaid has access to freedom through her innate ability to move through the ocean by swimming. Ariadne needs a boat, while the Little Mermaid does not. With the sea as her home, she is able to travel outside the walls of her father’s palace. Though she is contained, she is not entirely isolated. Yet, after meeting a prince from the mainland, she decides to trade the innate resource of her tail, which provides her with comfort and individuality, for what she believes will result in increased social mobility. In her efforts to literally “move up” from under the sea and join the wealthy, white men living above her, the Mermaid is punished. Her physical freedoms are limited, as the prince says that “she should remain with him always, and she received permission to sleep at his door, on a velvet cushion” (Andersen). As stated by Bolton, a female character’s “physical environment is an indication of her sexual identity... [she]-in-her-bed is who [she] is” (276). By attempting to claim more freedom, the Little Mermaid is punished with, and is thus defined by, harsher boundaries. Both Ariadne and the Little Mermaid experience increased restrictions as a result of attempting to leave the paternal sphere.

Thumbelina experiences a situation analog to that of Ariadne and the Little Mermaid. Andersen writes, “One night, while she lay in her pretty bed, a large, ugly, wet toad crept through a broken pane of glass in the window...

‘What a pretty little wife this would make for my son,’ said the toad, and she took up the walnut-shell in which little Tiny lay asleep, and jumped through the window with it into the garden... We will place her on one of the water-lily leaves out in the stream; it will be like an island to her.’ Thumbelina, here referred to as “Tiny,” lacks autonomy. She is defined by her surroundings, as her femininity is reflected within her location. The vocabulary that Andersen uses, from calling her bed “pretty” to describing the small size of her future water-lily home, suggests that Thumbelina’s physical location composes her female identity. She is cut off from any means of autonomous navigation, like Ariadne and the Little Mermaid. Each of these mythical women, in attempting to claim freedom for themselves, is punished by being stuck on “islands” of three different configurations.

For the Little Mermaid, Thumbelina, and Ariadne, the boundary of water delimits their freedom. Water is their captor. The Little Mermaid, now land-bound, cannot return to the home she once loved, just as Thumbelina is stranded on a waterlily far from her walnut-shell. Ariadne also winds up abandoned on an island from which she cannot escape unassisted. Any hope for freedom is quickly met with punishment, reinforcing the message that women belong strictly to the private sphere.

The stories of Ariadne, the Little Mermaid, and Thumbelina are also unified under the idea that a woman’s worth is tied to her pain. Confinement within the private sphere is a form of punishment, making suffering a product of restriction. Women are expected to “prove” their femininity through their misery, reinforcing the idea that female value is inherently upheld by pain. Ariadne highlights the pain that Theseus causes her, stating, “per facinus somnīs insidiāte meis,”⁴ “Protinus adductis sonuērunt pectora palmis, / utque erat ē somno turbida, rupta coma est,”⁵ “alta puellārēs tardat harēna pedēs,”⁶ “Torpuerant mollēs ante dolore genae,”⁷ and “Mē quoque, quā frātrem, mactāssēs, improbe, clāvā,”⁸ (Ovid lines 6, 15-16, 20, 44, 77). By describing the agony of abandonment, Ariadne suggests that she, as a woman, is unable to survive without the assistance of a man. Ovid’s vocabulary, especially “puellārēs,” insinuates that Ariadne is rightfully suffering as a result of her femininity. It is her “girlishness” that makes her weak, yet it is the same “girlishness” that demarcates her identity. As Leslie Jamison states in her article “The Grand Unified Theory of Female Pain,” “being a woman requires being in pain, that pain is the unending glue and prerequisite of female consciousness” (116). Most women give birth, bleed every month, and are subjected to a system that disregards their suffering. Pain, weakness, and femininity are thus connected, emphasizing Ariadne’s sublimated role and continued oppression as a woman within the social hierarchy.

Ariadne’s suffering is further intensified as she publicly complains about how Theseus has wronged her. Making injustices public leads to a rupture of privacy, which is often met with the punishment of restricted communication. Ariadne’s situation exemplifies the consequences of this rupture. The trespassing of communicative boundaries is sometimes called the “female complaint,” and often causes women to be perceived as hysterical.⁹ Since the public sphere is constructed for women through controlled communication and maintained appearances, violators of these social laws are often silenced to uphold pre-existing hierarchies, and Ariadne is portrayed as such a violator. As Lauren Berlant writes in “The Female Complaint,” the female complaint is a tool to “mediate and manage the social contradictions that arise from women’s sexual and affective allegiance to a phallogocentric ideology that has, in practice, denied women power, privilege, and presence in the public and private spheres” (243). By acknowledging their pain and admitting that their power has been denied, women challenge the patriarchy. However, in order to uphold male power and avoid confrontation, women are silenced: Ariadne’s statements are not enough to bring back Theseus, and as his ship sails farther away, she stops calling him.

Like Ariadne, the Little Mermaid’s existence is filled with agony. She chooses to kill herself instead of harming the prince and is thus rewarded for the “purity” of her actions. Before committing suicide, she is given a final choice to kill the prince and earn a human soul or drown herself in the sea. She chooses the latter, stating, “I will take care of him, and love him, and give up my life for his sake” (Andersen). However, her return to the sea is not a long-awaited celebration, but an end to her life. The tool that once offered her freedom becomes her killer, representing a conclusion to the cycle of constructed isolation that keeps the Little Mermaid oppressed. However, in death, the Little Mermaid is celebrated: she is able to join the daughters of the air, a group of women who earn immortal souls by doing good deeds. Though the Little Mermaid must continue struggling before she is able to rest, she is promised

eventual salvation as a result of her suicide. Ariadne's situation parallels that of the Little Mermaid: "morsque minus poenae quam mora mortis habet" (Ovid line 82).¹⁰ For many women, death offers an escape from the systems of limitation that aim to keep them confined. In this, pain becomes an aspect of female identity as suffering becomes a means to obtain liberation.

The Little Mermaid is punished for entering the public sphere, as she is forced to endure pain as collateral for social mobility. When she chooses to trade her tail for legs, she is warned that it will "shrink up... and [she] will feel great pain, as if a sword were passing through [her]. But all who see [her] will say that [she is] the prettiest little human being they ever saw" (Andersen). Later, as she dances with the prince, Andersen writes that "she danced again quite readily, to please [the prince], though each time her foot touched the floor it seemed as if she trod on sharp knives." Even after the Little Mermaid endures physical pain to win love, the prince subjects her to emotional pain by rejecting her and marrying another woman. Like Ariadne, pain becomes a facet of the Little Mermaid's identity. She does not exist without the pain that shapes her existence and ultimately controls her decisions. In the words of Lisa Retzl in "Fairy Tales Re-Visited: Gender Concepts in Traditional and Feminist Fairy Tales," this fact "makes clear how gender identities and relations are constituted, reproduced and maintained" (182). Although the Little Mermaid suffers, it is implied that the story has an eventual happy ending through the inclusion of the daughters of air. This establishes the idea of a "good and correct order" (184), reinforcing the dominant discourse of "good." Since relational dynamics within fairy tales are defined by patriarchal gender relations and female subordination, this discourse supports the perpetuation of male hierarchy. As Ariadne and the Little Mermaid are made to suffer, their pain becomes an inextricable element of their personhood, and patriarchal power is reinforced.

Like the Little Mermaid and Ariadne, Thumbelina's life is constructed through the repetition of oppressive patterns of violence, including multiple assigned marriages and kidnappings. Andersen describes one such instance, writing, "A large cockchafer flew by; the moment he caught sight of her, he seized her round her delicate waist with his claws." The juxtaposition of "her delicate waist" and "his claws" suggests a difference between the physical power of men and women. While women are depicted as being the object of violence, onto which pain is transferred, men are portrayed as the arbiters of suffering. It is through male power, and a lack of female autonomy, that pain is made a facet of women's identity. Ariadne, the Little Mermaid, and Thumbelina all experience suffering as a result of their limited freedom, suggesting that male power allows violence against women to persist. This violence has grown to an extent such that it shapes elements of female behavior. For example, after learning that she is to be married against her will, Thumbelina's mother-figure tells her "don't be obstinate, or I shall bite you with my white teeth. He is a very handsome mole; the queen herself does not wear more beautiful velvets and furs. His kitchen and cellars are quite full. You ought to be very thankful for such good fortune" (Andersen). A lack of choice is seen as "good fortune" if it allows one to align with the power of a man. As Ariadne, Thumbelina, and the Little Mermaid exemplify, this idea has been culturally reinforced on a subconscious level, coercing women into believing it themselves. Suffering, pain, and a lack of autonomy compose elements of female identity within the patriarchal systems that aim to keep women subjugated.

The stories of Ariadne, the Little Mermaid, and Thumbelina are unified under a pattern of objectification that equates a woman's value to the appeal of her physical qualities. The bodies of the women exist in sharp contrast to the barren landscapes upon which they are stranded. As femininity is typically depicted as something soft, moldable, organic, natural, and most of all, fertile, the women's constrained environments detach them from the power of the natural, feminine world. Just as Ariadne is kept upon a barren island of "concava saxa"¹¹ (Ovid lines 22), the Little Mermaid is stranded within a man-made, industrialized castle. Both women lack access to the water that surrounds them and would provide an opportunity for escape, as the barren settings within which they remain stranded are juxtaposed with their femininity and offer only isolation. Thumbelina is also kept away from her home of flowers and natural splendor, kidnapped and forced to live within a singular lily pad, tree, and underground burrow. She eventually is taken to live upon the flower of a prince, yet this opportunity to return to a more feminine environment was in fact a result of her objectification within a more barren setting. The extent to which these characters are objectified suggests that women are viewed as objects for use, upholding patriarchal views of female identity. As more emphasis is placed

on their external bodies than their internal qualities, Ariadne, the Little Mermaid, and Thumbelina are turned into objects. This flattens their complex existence, turning them into objects that are easily used and discarded.

Ariadne's body exists in comparison to the barren seascape that surrounds her. As she laments her abandonment, Ovid contrasts her womanhood with her environment, writing, "membraque sunt viduo praecipitata toro. / Protinus adductis sonuerunt pectora palmis, / utque erat e somno turbida, rupta coma est,"¹² "alta puellarum tardat harum pedes,"¹³ and "Torpuerant molles ante dolore genae,"¹⁴ "haerentem scopulo, quem vaga pulsat aqua. / Aspice demissos lugentis more capillos / et tunicas lacrimis sicut ab imbre gravis. / Corpus, ut impulsae segetes aquilonibus, horret"¹⁵ (Ovid lines 14-16, 20, 44, 136-139). Ovid overemphasizes Ariadne's feminine physicality within his depiction of her anguish, made especially clear by his mention of her girlish feet, wild hair, pounded chest, soft cheeks, and a wet tunic that clings to her shivering frame.

It becomes clear within this imagery that Ariadne's body is viewed as a defining factor of her identity, not just a component of the more complex system of conditioning, culture, and gender norms that determine womanhood. Within this system, gender is described as a performative and culturally produced effect, separate from the existence of the body. Critic Judith Butler argues in *Gender Trouble* that "to be sexed... is to be subjected to a set of social regulations, to have the law that directs those regulations reside both as the formative principle of one's sex, gender, pleasures, and desires and as the hermeneutic principle of self-interpretation" (130). An individual's identity is subject to regulation under the notion that her body has definite boundaries and meanings. Similarly to language, definition and regulation of people's bodies limits nuance. Whether a body is biologically female, male, or intersex, social structures have determined appropriate forms of its gender presentation and identification. Herein lies Ariadne's restriction. The fact that Ariadne is objectified for her femininity is not surprising, given that patriarchal systems were a foundational element of Bronze Age culture. She is expected to perform her "womanly duties," namely being of service to her male lover, and is thus discarded once her use expires. She helps Theseus accomplish his goals, slay the minotaur, and is then left upon an island of rock. This conveys Ariadne's conditional value, portraying her as an object to be carelessly used and discarded.

The Little Mermaid is similarly objectified, as her body is described to an extent far greater than her character or personality. Andersen begins his story with a description of the Little Mermaid, writing, "They were six beautiful children; but the youngest was the prettiest of them all; her skin was as clear and delicate as a rose-leaf, and her eyes as blue as the deepest sea; but, like all the others, she had no feet, and her body ended in a fish's tail" (Andersen). She is similarly described throughout the text, praised for her beauty and loyalty, but little else. However, after the prince benefits from her unconditional love, which he does not return, and constant companionship, he marries another woman. As a result, the Little Mermaid throws herself into the sea. Her use and value are conditional, which makes her disposable. She is characterized as less than human, equated to an easily discarded object.

Attaching a woman's identity to her physicality means that she is subject to a greater level of social regulation from an external, voyeuristic audience. Lori Baker-Sperry and Liz Grauerholtz argue that these constructions are further emphasized by gender imagery within literature. In their article "The Pervasiveness and Persistence of the Feminine Beauty Ideal in Children's Fairy Tales," they state that "the cultural representations of gender and embodiment of gender in symbolic language and artistic productions... reproduce and legitimate gender statuses" (711). The feminine beauty ideal perpetuates the notion that physical attractiveness is the most valuable aspect of female identity, upon which power is often dependent. Depictions of female beauty within fairy tales illuminate the relationship between gender, power, and culture while indicating the social significance of female attractiveness, namely in its ability to sustain and reproduce gender inequality. This pattern accomplishes the objectification of Ariadne, the Little Mermaid, and Thumbelina. It has also produced an array of questionable associations within popular culture, one of which being the "clear link between beauty and goodness... and between ugliness and evil... beauty becomes associated not only with goodness but also with whiteness and economic privilege" (Baker-Sperry and Grauerholtz 718-719). Objectification is limiting to women as an entire social class, but also places stricter restrictions upon women of intersecting, minority identities.

Like Ariadne and the Little Mermaid, Thumbelina's femininity and gentle disposition repeatedly attract unwanted male attention throughout the story. Her external appeal determines her treatment, as she is kidnapped by a toad for the sake of being "a pretty little wife," is saved from him by the fish and birds who see that "she [is] very pretty" and a "lovely little creature," is kidnapped again by a cockchafer who tells her that she is "very pretty," but then, when the other cockchafers say she is ugly, has "nothing more to say to her." She is then saved by a field mouse who arranges her marriage to a mole, but she is taken by a swallow who calls her his "pretty little maiden" and brings her to the prince whom she eventually marries. Throughout these events, Andersen describes her as the "loveliest creature that one could imagine, and as tender and delicate as a beautiful rose-leaf" (Andersen). Thumbelina's physical appearance is described to a nauseating extent, its redundancy conveying its ultimate significance. Her worth is only established through her objectification and what she can "give" to men. During her adventures, she heals the sparrow, makes the toad feel beautiful, and gives the prince a princess. Her value is not shaped by who she is, but what she can do and how she looks while doing it.

Ovid's depiction of Ariadne in Book X of the *Heroides* and Hans Christian Andersen's depiction of the Little Mermaid and Thumbelina within their titular fairy tales illustrate the multifaceted female experience through the lens of a male observer. Both authors define confinement as an inextricable aspect of femininity, which results in female identity being viewed as something easily controlled. As women are unable to find fulfillment within both the private and public spheres, since their restriction leads to a lack of social, economic, and sexual mobility, their oppression is perpetuated. Both authors' objectification of female characteristics conveys the idea that women can be viewed as objects for use, able to be drained and then discarded. The concerning truth of this portrayal is that it has stood the test of time, with patriarchal themes appearing in the ancient work of Ovid's *Heroides* and in more modern stories like Andersen's fairy tales.

Endnotes

1. For this idea of the female private versus public sphere, see Bolton, Catherine M. "Gendered Spaces in Ovid's *Heroides*," in *The Classical World*, Vol. 102, Third Edition (2009) and "Private and Public Spheres," in *Oxford Reference* (2023).
2. "I beg through tears, which your deeds have stirred, / Turn your ship, Theseus, and come back with turned sails." All translations are my own.
3. "What should I do? Where should I travel alone? The island is empty of habitation... Now I think over not only so much that I will suffer, / and whatever an abandoned woman is able to suffer: / A thousand forms of dying come to mind / And death has less punishment than the delay of death."
4. "Through (dreams) (you) criminally abuse my sleep."
5. "Immediately my chest sounded from my palms, / And as it was disturbed from sleep, my hair was torn."
6. "The deep sand slowed my girlish feet."
7. "Before, my soft cheeks were numbed with grief."
8. "You should have slaughtered me also with a club like my brother, wicked one."
9. See more in Berlant, Lauren. "The Female Complaint," in *Social Text*, Vol. 19, First Edition (1988), 243.
10. "And death has less punishment than the delay of death."
11. "Concave rocks."
12. "And my limbs were thrown from the widowed bed. / Immediately my chest sounded from my palms / And as it was disturbed from sleep, my hair was torn."
13. "The deep sand slowed my girlish feet."
14. "My soft cheeks were numbed with grief."
15. "Clinging to the rock, which the wandering water beats. / Look at my hair, dropped in the manner of grieving / And my tunic heavy with tears just like from rain. / My body shudders, just like grain fields pushed by the north winds."

Works Cited

- Andersen, Hans Christian. "The Little Mermaid." Translated by H. P. Paull, HCA.gilead.org, 2007, http://hca.gilead.org.il/li_merma.html.
- Andersen, Hans Christian. "Thumbelina." Translated by H. P. Paull, HCA.gilead.org, 2007, http://hca.gilead.org.il/li_tiny.html.
- Baker-Sperry, Lori, and Liz Grauerholz. "The Pervasiveness and Persistence of the Feminine Beauty Ideal in Children's Fairy Tales." *Gender and Society*, vol. 17, no. 5, 2003, pp. 711–26. JSTOR, <http://www.jstor.org/stable/3594706>. Accessed 23 Nov. 2022.
- Berlant, Lauren. "The Female Complaint." *Social Text*, no. 19/20, 1988, pp. 237–59. JSTOR, <https://doi.org/10.2307/466188>. Accessed 23 Nov. 2022.
- Bolton, Catherine M. "Gendered Spaces in Ovid's *Heroides*." *The Classical World*, vol. 102, no. 3, 2009, pp. 273–90. JSTOR, <http://www.jstor.org/stable/40599850>. Accessed 12 Nov. 2022.
- Butler, Judith. *Gender Trouble: Feminism and the Subversion of Identity*. Routledge, 1990.
- Jamison, Leslie. "Grand Unified Theory of Female Pain." *The Virginia Quarterly Review*, vol. 90, no. 2, 2014, pp. 114–28. JSTOR, <http://www.jstor.org/stable/44714543>. Accessed 19 Feb. 2023.
- Ovid. "Heroides X: Ariadne Theseo." *The Latin Library*, <http://www.thelatinlibrary.com/ovid/ovid.her10.shtml>.
- "Public and Private Spheres." Oxford Reference, <https://www.oxfordreference.com/display/10.1093/oi/authority.20110803100353296;jsessionid=6ACAFA03F35A484A39E590D5AA7DB98D>.
- Retzl, Lisa. "Fairy Tales Re-Visited Gender Concepts in Traditional and Feminist Fairy Tales." *AAA: Arbeiten Aus Anglistik Und Amerikanistik*, vol. 26, no. 2, 2001, pp. 181–98. JSTOR, <http://www.jstor.org/stable/43025615>. Accessed 23 Nov. 2022.