Fairy tales or fairy fakes?

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When adults (or children) want to find really good fairy tale books, doing so is not as simple as it seems. Although bookstores are full of children's books, only some are worth reading. As a result, potential readers are often helpless since they cannot decide which book to choose or what qualities a good fairy tale should contain. Many rewritten versions of tales show some similarities based on the ways they have been adapted. Naturally, the modern versions are not of the same quality and range from quite good versions to absolutely bad ones. This paper will analyse how one particular type of rewritten tale is constructed through the well-know story of *Cinderella*. In this paper, the tales that have been created on the basis of an original are viewed as 'redundant', because they seem to be a kind of extension of the tale, one containing subsequent stories added to the basis. These books are sold as tales, although we will see that they do not meet the requirements of tales at all.

Keywords: classical fairy tales, rewritten versions of tales, redundant stories, ways of adaptation

Introduction

Nowadays it is not an easy task to make an appropriate selection among fairy tale books. Although multitudes of illustrated fairy tales can be found on the shelves of bookshops, many adults feel helpless when it comes to which one to buy. They often make a decision based on appearance, thinking that if there are a lot of nice colourful pictures in it, the book must be perfect. While some look for classical tales, others who are more rushed for time are attracted by the title of the book that also suggests how long it takes to tell a tale (i.e., 5-10 minute tales). This type of fairy tale books certainly do not contain the original stories, but rather their abridged versions. Adaptations and either shorter or longer rewritten stories offer readers a better or worse modern version, a factor that is not necessarily weighed before making a purchase. Nor does it not necessarily follow that purchasers will think about the consequences, such as whether they should tell the children the tale they bought or give them to read it at all. It is a very difficult task for laymen to decide if it is a good tale they have chosen or if it is a tale at all. While many rewritten versions are available, only few notice that not all of these are stories which meet the criteria of tales.

In this paper we will examine a special type of rewritten versions of tales that comprises the inclusion of a short story added to the original plot while

using the characters of the original tale, their characteristic features, and more or less the background information forming the core of the plot. Consequently, this kind of a 'rewrite' can be regarded as a proliferation of the classical tale. Through short stories based on a classical fairy tale, we will demonstrate how these stories are structured and what kind of tale these quasi-tales result in. In this paper, this type of a tale will be referred to as a 'redundant tale' since they go beyond the original story, as if these quasi tales were a kind of extension or continuation of the original story.

Rewritten versions of fairy tales and their categories

In his book entitled *Morphology of the folktale* published in Leningrad in 1928, the Russian researcher of fairy tales, Vladimir Jakovlevich Propp (1999), was the first scholar to approach texts – especially fairy tales – by means of morphological analysis. As he did not conduct a historical research of tales in this work, he only attempted to describe them. His research was based on the assumption that similar actions were attached to different characters. As the actions and their function do not change, it can be examined to what extent they can be regarded as recurring, constant components of the tales. He determined these functions to be the constituent parts of tales. Not every function can be found in every tale, yet the sequence of their occurrence is still strict. This is why Propp (1999) drew the seemingly presumptuous conclusion that all fairy tales contain the same structure.

According to the model of the tales established by Propp (1999), the structure is the following: after the starting situation one character is missing. The enemy appears, he/she picks up information and tries to deceive his/her victim. The victim believes in the misleader and he/she thereby plays into the enemy's hands. After this the tale can go into two directions: either the victim becomes the hero, or the victim and the hero are two distinct characters, and the latter one helps the former. Then, the hero meets a 'benefactor', who puts him/her through an ordeal. He/she takes a positive or a negative view and attains some form of supernatural help. He/she starts a fight on the spot of the intervention, the betrayer loses the fight, the conflict comes to an end. The hero turns back, but the enemy chases him/her, until finally the hero manages to get rid of him/her. The tale ends with the hero's homecoming and wedding. Based upon this analysis, Propp (1999) concluded that the logic in narrative structures was based on centuries-old rules and provided a basis for tales, including those born from the original stories at a later stage (Propp, 1999).

Among Hungarian researchers of tales, it was János Honti (1962) whose works published during the 1940s examined the characteristic features and worlds of tales. It is beyond doubt that his credit was to realise that,

> construction, editorial work can happen in the continuation of the life of the tale as well. In other words, with the words that have already raised the question once: there are cases of reconstruction of tales. What is more, we have to say that these cases do not play a subordinate role in the history of the tale.… In the

tale the requirement for structure, besides the requirement for the expression of the world of the tale, is an equal partner and it should remain the same lively driving force in the creation of the tale as the worldview of the tale itself (Honti, 1962, pp. 53–54).

According to Honti (1962), a main idea or a motif in the worldview of the tale is suitable for the creation of a new tale by means of editing. Honti (1962) further argues that, to use a mathematical comparison, further editing either happens based upon multiplication or addition. However, it is the original episode in the structural development that constitutes the core of everything and preserves its importance throughout. By referring to multiplication, Honti means that an action, episode, or a character is multiplied, while addition means naturally some kind of added element (Honti, 1962).

In connection with rewritten versions of tales, Ildikó Boldizsár (1997) has already pointed out that 'on the one hand, fairy tales are given to the story-tellers as fixed forms, the individual gets them as a "cultural heritage", and they are not created during one-time creative act. On the other hand, they are "open works of art", inasmuch as they offer infinite possibilities for continuous and re-use, artistic freedom that maintains the strict structural rules' (Boldizsár, 1997, p. 184). Boldizsár (1997) herself has set up categories for this process, the basis of which is the relationship with miracle. According to her categories,

> reduction, amplification, fortification, weakening, substitution according to religious conceptions, substitution based on the principle of reality and modification belong to revised fairy tales; inversion, inner substitution, substitution based on the principle of reality, literary substitution, modification, substitution of unknown origin belong to deformed fairy tales; substitution based on the principle of reality, modification, inner assimilation, assimilation based on the principle of reality, assimilation according to religious conceptions, literary assimilation and specialisation and generalisation belong to assimilated fairy tales. It can be seen that substitution and assimilation according to beliefs or archaic substitution and assimilation do not belong to any of the groups, so they have to be regarded as the exclusive characteristics of the ground-form, while substitution and modification based on the principle of reality could be found in all four groups (Boldizsár, 1997, p. 206).

In her study, Margot Blankier (2017) established another categorisation when she examined the adaptations of fairy tales from the point of view of the 'hypotext' versus the 'hypertext', namely the original text versus the text derived from that. Hypertexts may form a network. While basing her analysis on concepts by Jack Zipes (1981), Blankier (2017) came to the conclusion that rewritten versions basically form two types are either duplicates or revisions. 'Whatever modifications it may make, the deep structure – the essential story, though not necessarily the structure or signs – of the tale is preserved, and thus the duplicate is essentially the same as the source: the sensibilities of the original tale are merely repeated, with only superficial modifications.

"Revisions," on the other hand, are created with the intention of producing something new' (Blankier, 2017, p. 112).

After basing her categories on the relationship between the 'hypotext' versus the 'hypertext', Blankier (2017) also defined six categories. She called the first one 'celebration', due to the fact that original narrative displays an undefined, nostalgic, and idealised historical past. The second type is labelled 'adjustment' in reference to the modification of certain elements in the source text. The third category is 'Neoclassical imitation' since it contains a combination of an appreciation for the past and satirical comments on the present. Blankier's (2017) fourth category is 'colonisation', which goes hand-in-hand with the clearing and redesign of the source text, as a result of which the narrative enters a new cultural milieu. 'Analogue' rather evokes than recreates the source text while 'parody', whose purpose is quite often humour at the expense of the source text, can result in a text more critical than humorous. In connection with her categories, Blankier herself admits that it is almost impossible to create an exact taxonomy as there are too many unique cases of adaptations. It is therefore more practical to examine them separately.

According to a recent research[1] based on Propp's morphological examination (1999), if we take a closer look at the modifications and structural transformations within the different types of rewritten tale types, then the conclusion can be reached that original stories may fall victim to rewriting in several ways. Story derivations display certain similarities that can be grouped according to total or partial overlap between the morphological elements or their absence. Based on this observation, rewritten versions can either overlap completely, or they can be adaptations of classical stories. 'Hypercorrected' versions may come into existence or over-modernised versions may be born that can be shortened or extended (redundant) (Kopházi-Molnár, 2016). This latter type will be analysed and presented through some written stories based on the film, Cinderella, produced by Walt Disney Studios.

Cinderella the fairy tale

The genesis of the Cinderella story goes back to historical times. 'The orally transmitted versions of tales cannot be followed before the 1790s due to the lack of transcription, although as a preachment parable – seemingly taken from folklore – we have knowledge of one of its versions from the beginning of the 16th century in Kaysersberg's preaching book in 1514. The presence of the tale in orality is manifested mainly in sparse references before the 1810s' (Hermann, 2012, p. 130)[2]. Before the Brother Grimm's revision, the story can be found in Charles Perrault's work in 1679 in a slightly different form than the later one. In this version Cinderella's father marries a haughty woman whose two daughters have the same characteristic features as their mother. In this story the heroine is the embodiment of absolute good: in spite of the torment

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[1] The present study is part of a PhD dissertation wherein modern rewritten types of tales have been categorised and their reception has been surveyed among children.

[2] All the Hungarian sources cited in this study have been translated by the author.

and humiliation she endures, she does not want to take vengeance at the end of the story, but instead tries to help her stepsisters make advantageous marriages. The Brothers Grimm's tale treats the stepsisters in a much more inhumane manner, a factor suggesting a completely different concept regarding the whole story.

Similar to other classical fairy tales, many researchers have tried to interpret this tale in several ways. Bettelheim's (2000) approach to the Cinderella story is based on the fact that, as one of the most well-known and popular tales, it contains discernible truth for small children. At its core lies sibling jealousy, the basis of which can be explained with the help of linguistic interpretation: 'the word "cinderella" was used for the disadvantageously distinguished sibling, both for boys and girls. In Germany for example some stories were told, in which the cinderella boy becomes a king in time.… We know many expressions in German wherein some equivalents of "have to live in ashes" refer not only to humiliation, but sibling rivalry as well, and the sibling who is going to get ahead of the others who have humiliated him/her' (Bettelheim, 2000, p. 245).

According to Bettelheim (2000), this explains why there are stepsisters instead of sisters in this tale, as this circumstance makes the heroine's bad situation more easily acceptable and understandable. Yet the child has real problems not so much with the siblings but as with the parents who prefer one of the other siblings, setting him/her before the heroine and placing greater value in him/her than the protagonist. This is why both boys and girls are impressed by this tale. Bettelheim (2000) tries to reveal the deeper motives of sibling jealousy in connection with the tale, one of which may be that the child cannot comprehend that his/her disadvantgeous position in the family comes from his/her age, which will change in time. The other reason can be traced to the fact that there are some periods in the child's life when he/she feels that because of his/her secret thoughts or actions he/she deserves misery and humiliation, while his/her siblings are free from them, so he/she hates them. The idea occurs in connection with Bettelheim's other interpretations of tales that contain hidden, psychological problems that the tales refer to, but they only appear in a disguised form, therefore children react to them unconsciously. In case of Cinderella, when Oedipal disappointment happens, the child blames him/herself for it. He/she has to fight with dirtiness and a sense of guilt – and completely alone. At the same time, this hidden message is also the strength of the tale, as it gives the listener of the tale hope – even if not on a conscious level – that everything will change for the better.

Similar to other classic tales, the story of Cinderella has a lot of versions. Bettelheim mentions Cox's name (Bettelheim, 2000, p. 254), who compared 345 versions of the tale and set up three groups accordingly. The first one contains versions wherein the heroine is maltreated and found with the help of a kind of footwear; in the second group of tales, the father would like to marry off his daughter, who ends up escaping. In the third group, the father feels that his daughter does not love him sufficiently and exiles her. An exception is Basile's *Cat-Cinderella* tale, the first written version in the Western world.

In this tale, Cinderella kills her stepmother (or mother), and as she remains unpunished for her deed, it seems that the two women are the same person. At the same time, it also seems that she may have only imagined committing her crime. In this story there is no evidence that the stepsisters maltreat her, it is the result of her fantasy as well.

According to Bettelheim, in the Cinderella stories that are well-known today, the stepsisters take an active part in Cinderella's torture, why they are punished in the end. However, in these stories no misfortune befalls the stepmother, in spite of the fact that she supports the stepsisters' torture of Cinderella. It can be said that the story suggests that Cinderella's maltreatment by the (step)mother is right, i.e., the girl somehow deserved it, while the same is not true of the stepsisters' behaviour (Bettelheim, 2000). Furthermore, in the beginning of the tale the heroine is in a respected position, where she falls from. It has been referred to above that the father, the stepmother and the sisters have key roles in that they are all the embodiments of the (oedipal) power relations within the family. The story is able to evoke other thoughts as well, which may as well be seen as 'actual' problems, for example jealousy between siblings.

The Cinderella story has two well-known versions today. Perrault's and the brothers Grimm's versions differ from each other in several ways. Generally speaking, the tale by the former author is softer, more permissive, while we can find a tougher, more determined heroine in the Grimm version, just as the plot also contains some harsh acts in the end of the tale. Maybe this is why Linda T. Parsons (2004) thinks that the basic difference between the two tales can be found in the behaviour of the two heroines. As numerous adaptations of classical tales surround us today, Parsons (2004) considers it essential to decode the messages. She calls fairy tales historical documents, as we can follow the changing value system of the society in them. 'Fairy tales in the patriarchal tradition portray women as weak, submissive, dependent, and self-sacrificing while men are powerful, active, and dominant.... Women are positioned as the object of men's gaze, and beauty determines a woman's value. In stories with a male protagonist, the helper often gives him strength, knowledge, or courage, while female protagonists are most frequently given beauty' (Parsons, 2004, p. 137). This means that women (princesses) do not have to do anything in particular: they only have to be beautiful and the prince will choose them. According to Parsons (2004) , this act is preceded by great suffering, the reward of which is the prince and the safety of marriage. At the same time, the example of the princesses suggested that this is the way the world works in a patriarchal society.

This train of thought is supported by the fact that the female characters of fairy tales are either passive and beautiful, or strong and disgusting. If the passive but beautiful heroine has helpers, then they are not human creatures but rather strong and determined fairies or wise elderly ladies. The conflicts are always generated by witches or similar harmful characters, for example stepmothers. Based on Parsons (2004), it follows that it is unnatural for a woman to be strong and determined. Weak heroines usually endure their

misery alone, exposed to other women's torment and manipulation. Parsons (2004) thinks that we also have to bear in mind that the situation described in fairy tales that originate from a patriarchal society is no coincidence: their birth is tightly connected to the events and actions of female existence, namely to activities like spinning or weaving, during which – as Parsons (2004) calls them – these 'maternal documents' were born.

With their simultaneous aim of reproducing social values, fairy tales likewise influence how children imagine their own position in the family or the world in general. Parsons (2004) also points to the fact that the subordinate female roles regarded as part of a traditionally patriarchal situation have changed due to the adaptation of tales, a process that might lead to a simple inversion of gender roles. Instead, it frequently leads to comic rather than determined characters due to a neglect in bestowing powerful features upon female characters who could have taken the shaping of their fate into their own hands. This element is particularly important from the point of view of the reader/recipient of the tale, because '[r]eaders expect characters to behave in what they consider to be culturally appropriate ways and will resist texts in which characters do not do so.… We can only take up reading positions that exist within our discursive histories. Therefore, we must know the discourse within which the text is written if we are to recognize and understand the text' (Parsons, 2004, p. 141).

As was noted above, the two best known versions of the Cinderella story today are Perrault's story, which was the basis of the Disney film in 1950, and the Brothers Grimm's. The two tales portray the heroine in different ways, thereby revealing that they had been remodelled to follow two different traditions. In Parsons' (2004) opinion, Perrault's tale was obviously born out of a patriarchal discourse targeting an aristocratic audience:

> Messages about women and submissiveness, dependence, and beauty are embedded in this version of the tale. Cinderella submits meekly to her servitude. When her work is done, she voluntarily takes up a position in the cinders. When the upcoming ball is announced, the stepsisters consult Cinderella because of her good taste, and she willingly gives them excellent advice and offers to help style their hair. She toils away happily and selflessly. She is so self-sacrificing that at the end of the tale she not only forgives her stepsisters' cruelty but arranges advantageous marriages for them (Parsons, 2004, p. 144).

Cinderella behaves accordingly throughout the whole story. She is not only incapable of action, but also of expressing her wishes in words. She gets a beautiful dress with the fairy's help, indicating that she cannot function alone. In this story, when the prince sets out in search of Cinderella, the girl has to put on her beautiful dress again before meeting the prince. This sign means that her value is a result of her beauty, not her actions to gain the prince. In other words, she merely has to be obedient, beautiful, and kind even to those who have maltreated her.

The heroine in the Brothers Grimm version is active compared to the depiction found in Perrault's tale. This Cinderella tries to take her fate in hand

and overcome her miserable situation by expressing via words and deeds how badly she has been treated by both her stepsisters and stepmother. Unlike the previous tale, this story is rooted in matriarchal tradition because the whole story begins with the mother's (symbolic) death. Parsons (2004) thinks that the girl's power derives from her dead mother who helps and takes care of her life even from beyond the grave, the symbols of which are the tree and the bird. In the course of the story, the heroine expresses her wishes several times and is brave enough to ask for help. Instead of being beautiful and passive, she is active and natural, as can be seen in the moment of finding the owner of the shoe: she does not have to put on a nice dress for the prince to see her inner beauty and values. The stepsisters get their punishment at the end of this story because their jealousy and wickedness reap their just reward.

Because of the latter moment, several people have criticised the Brothers Grimms' tale by saying that there is too much violence in it. Maria Alcantud-Diaz (2012) subjected the Grimms' version to linguistic analysis to prove that violence appeared on both lexical and grammatical levels and suggests a linguistic intervention, not a new phenomenon. Alcantud-Diaz mentions previous linguistic changes which at least attempted to reduce the inequalities between genders, if not terminate them and examined this *Cinderella* tale on the basis of this concept. After listing the different parts of speech (nouns, adjectives and verbs) that bear notions associated with violence, Alcantud-Diaz found during her analysis of verbs and verbal collocations that there were many violent scenes in this tale in which either human beings (mainly the stepsisters and the stepmother) or birds commit violent actions. Furthermore, she distinguished active and passive characters in the tale who either enacted violence or 'only' assisted in it. She places the stepmother and the stepsisters into the first category, while the father occupies the second one.

Alcantud-Diaz concludes that, 'some tales like Cinderella (the original version) contain an excessive amount of words and collocations related to violence to be suitable for children taking into account that language might reflect, create and help sustain violence and cruelty…certain ways of expression, might in my view encapsulate or even strengthen violence and cruelty in children and even to cause anxiety' (Alcantud-Diaz, 2012, p. 61). In view of the points described above Alcantud-Diaz further states that 'violence and children are two issues the existence of which should never meet' (Alcantud-Diaz, 2012, p. 66). No matter how much it is supported statistically, this reasoning is scarcely sound, particularly not in the case of stories told orally and received in the course of telling a tale. It would be a gross simplification to equate the violence found in *Cinderella* serves as a model for a child to commit the same violent actions.

In short, Alcantud-Diaz does not prove anything when she states that the Grimm Brothers' *Cinderella* has too much violence and too many phrases connected to violent actions. When we listen to a tale, a much more complicated system is activated.

While listening to the tale, the child pays attention not only to the parent telling the story but inwardly as well, where the story comes alive in his/her mind's eye and he/she creates phantasy pictures corresponding to his/her own wishes. At this time the child does quite intensive inner work: he/she imagines what he/she can hear and draws his/her own story in an inner image. It helps him/her process his/her tension, negative feelings accumulated during the day and tame fears which he/she could not or did not dare formulate yet. His/her personal relationship with the storyteller makes it possible to feel emotional safety, relax, indulge in the floating state of mind in which he/she can animate his/her inner imagery and create the inner movie. Daydreaming and all kinds of actions which trigger fantasy activities go hand-in-hand with inner imaging, in this wise playing, the tale, contemplation, daydreaming, and later reading as well. The process of making inner pictures is called elaboration, which is the healthy and successful processing of information, emotional tension stored in our memory or subconscious (Kádár, 2012, pp. 50–51).

Alcantud-Diaz's statements are rather valid for the reactions triggered by films for children when we ponder that,

the films for children are the clones of the films for adults concerning their actions. Fugitives and chasers, murderers, weapons, cruel machines alternate on the screen…. But why should children be brought up in a glasshouse? No doubt, they cannot be isolated from culture either, they must get acquainted with frightening or unpleasant facts as well. However, the child believes easily and considers as true that which is apparently nonsense for adults. For the little child animation is not less real than the true scenes, and he/she can hardly understand what he/she can see on the screen, does not happen in reality…. Making children's adrenaline levels fluctuate does not contribute to inner harmony (Vajda, 2014, pp. 202–203).

The difference is that while the child is listening to the tale, his/her imagination is activated, by means of which he/she processes the tension, problem experienced in the real world. When watching a story, the child receives visual information instantly, which is more likely to encourage imitation (of even a violent action) than listening. 'The child must follow the action in his/her imagination, he/she is not its doer but its witness. Unlike playing, the tale requires not imitating but imaginary empathy, passive participation' (Mérei & V. Binét, 1985, p. 245).

Subsequent *Cinderella* stories

Several subsequent stories have been based on the children's animated film which was, in turn, a combined 'Disney-Perrault' story. One version figures in the book entitled *24 Histoires pour le soir en attendant No l*, published in Hungarian by Egmont Kiadó under the title of Az egerek lakomája (*The Mice's Feast)*. The other ones (twenty, to be exact) can be found in the book, 365 mese lányoknak (*365 Stories for Girls)*, a publication by Kolibri Kiadó. This paper

first examines *The Mice's Feast* version compared to the Perrault-based Disney film in order to show how a redundant rewritten version is structured. When reexamining the adaptation categories mentioned above, we can conclude that its story is based on some kind of analogy since it only hints at the story and does not really remodel it. If we look at the modern tale, we can say that there is no direct correspondence between different moments in the tales, therefore the new story seems to be an extension of the original. Given that the basic story does not mention Christmas, this episode-like 'side-track' may be inserted in time when the ball has not been mentioned yet. Still the children recognise the plot, and maybe accept it as a Cinderella story, because the characters and the basic situation (a story about a poor, maltreated young girl living under unfavourable conditions) are somehow familiar. The characters in the modern tale admittedly come from the Disney film (similarly to the tales in the book entitled *365 Stories for Girls*), as this small book is naturally illustrated. Just as the cartoon characters reappear, the stepsisters' names have not been changed either. It also seems as if the mice, dog, and birds had been taken from the film, too.

The table below (Table 1) provides a summary of Propp's structural parts in the original and modern version of the Cinderella story:

Table 1

Structural comparison of Cinderella and Cinderella and the Mice's Feast based on the categories by Bárdos (2018) and Propp (1999)

Structural part	Cinderella	The Mice's Feast
1. Lack or damage: change of the starting situation	Cinderella's mother dies, her father remarries, she gets two wicked stepsisters	On Christmas Eve, Cinderella is sad at home alone with the mice and thinking of past Christmas celebrations.
2. The hero's outset: spatial movement	Cinderella asks for a beautiful dress	Cinderella is bringing a Christmas tree with the help of the mice and the dog
3. Meeting the donor/helper	Cinderella gets a nice dress, shoes, and a coach from the fairy to go to the ball.	The mice prepare a headdress as a surprise for Cinderella, in which she looks like a princess
4. Another spatial movement	Cinderella goes to the ball on all three occasions, but always goes home at midnight.	Cinderella is going to the cellar for apples as she would like to make some apple pie
5. Fight with the enemy (solution of a hard task)	Cinderella leaves her shoe on the stairs of the castle, but the prince is going to look for her.	Cinderella lets out the cat locked upstairs and makes him promise not to touch the mice.
6. The pseudo-hero's appearance and unveiling	First the prince tries the shoe on the stepsisters, but it fits neither of them.	The cat and the mice draw a truce.

7. Nuptials	The shoe fits Cinderella, the prince marries her, the stepsisters also find partners on the wedding day.	Christmas is spent in an idyllic state with a humble feast.

As we can see, every moment has some kind of a parallel. By utilising the basic motifs, the sum total of the parts results in a modern tale that structures the Cinderella story around a pseudo-problem set in simple, everyday circumstances: poor Cinderella is alone at Christmas, only the animals can help her endure the situation. In spite of her sadness, she is able to overcome her circumstances while bringing about a state of reconciliation among the creatures around her. Meanwhile, she is beautified by a simple headdress (!); at the end of the tale, she can enjoy the atmosphere of a quasi-idyillic Christmas.

As the classical departure point of the tale, the original neglect or conflict is no more than Cinderella being at home alone at Christmas because her stepsisters are spending the holiday with rich relatives. As a matter of fact, mourning over past Christmas celebrations serves for the further depiction of a bad mood, as well as the fact that the whole story takes place at Christmas, the celebration of love. Those who are lonely, feel even more sorrowful in this period, therefore tale's opening is based on sympathy. The second moment of the tale, the spatial movement does not mean the same as in tales in general either, that is some kind of spiritual pathfinding, a departure on the road to adulthood, or maybe the search for destiny. In the given situation the spatial movement has a practical aim: a Christmas tree has to be brought because it is Christmas time.

Since presents also belong to Christmas, the third structural unit, in which the mice give Cinderella a headdress as a surprise gift, joins the logic of the plot, too. In the original tale – and in the Disney story in particular – it is very impressive to transform a poor girl into a princess: this scene cannot be eliminated here, whether Cinderella feels like a princess because of a simple headdress or not. Another spatial movement, which would describe the hero's second departure, is simply translated into Cinderella going to another place in the literal sense of the word: she goes down to the cellar for some apples to make some pie. Nor does the fight with the enemy bring any cathartic experience; moreover, the cat is not her enemy, but the mice's. The cat promises not to disturb them, which means that the heroine (Cinderella) fights a successful battle with the pseudo-enemy (the cat). When the pseudo-enemy, appears in the next structural unit, it respects the truce with the mice, which means that it is far from unveiling. Nothing special happens in the last part of the tale either: an idyllic Christmas is created with a humble feast, which would be the equivalent of a wedding feast. To summarise very briefly: this version is didactic and miserable. The illustrations of the tale are taken from Disney's film, which means that if the children look at the pictures, they will accept that it is a Cinderella story, even it has nothing to do with the original tale.

Out of the fifteen basic motifs in the original fairy tale, only five appear in the modern tale, albeit in a distorted form. This implies that the original story

has lost its substance. Twenty other, similar tales can be found in the book, *365 Stories for Girls*. In the case of eleven stories, it can be said that they can be inserted into the course of the story, and nine stories seem to be continuations of the plot. We will first look at those stories which can be perceived as extensions of the basic plot and are structured around the following (pseudo-) problems:

1. A tiny friend: after sewing them some clothes, Cinderella finds new friends in the mice;
2. Kind sisters: in Cinderella's dream, the Fairy Godmother sprinkles the stepsisters with a dust of happiness, so Cinderella addresses them nicely and as a consequence, the stepsisters are enraged;
3. Good night, Gus!: Gus is a new friend of the mice and this is the first time he has come to sleep with them, so Cinderella tells them a bedtime story;
4. The princess of housework: while doing the housework, Cinderella is dreaming of floating in a bubble, but at the same time she is a bit worried that she has not done enough housework;
5. Mice and rice: Cinderella sets her stepsisters free who have been stuck into the doorway and Lucifer's paw, too and at the same time she tells that she consoles herself with her dreams and dances when she is scared, which is why the stepsisters pour a bowl of rice onto the floor and tell her to pick it up because she is too happy;
6. The dance lesson: Cinderella realises before the ball that she cannot dance, but the mice show her how to do it, so she practises with the broom;
7. Birthday surprise: the mice bake a cake and the birds decorate the room because they think it is Cinderella's birthday, but it turns out in the end that she has not got a birthday that day;
8. Dressed for affright: two mice decide to sew a new dress for Cinderella from sackcloth, but it is not beautiful at all and Cinderella thinks they have made a new scarecrow;
9. The great cat-astrophy: Cinderella cannot go to the flower parade, because she has to take care of a lady's cats, who are very naughty and shut the mice onto the roof, so Cinderella rescues them by climbing out and bringing them down with the help of the wash line;
10. A patch for a princess: Cinderella is preparing a patchwork quilt for herself, but one of the stepsisters likes it so much that she wants to take it, but one of the mice frightens her and she runs away;
11. Lucifer's bath: before the ball the stepsisters do not like the idea that Cinderella can go to the ball as well, so she has to bathe the cat beforehand, which is why Cinderella lets the dog in, who chases the cat until it jumps into each stepsister's bath and has a bath there.

Nine more stories contain events which happen after the original tale has already ended, as if they were continuations to the story. These are the following:

1. The missing slipper: one of the mice has taken Cindrella's slipper and is sleeping in it, but Cinderella does not want to wake it up and decides to have breakfast in bed;

2. The fancy dress ball: Cinderella is organising a fancy dress ball and invites the Fairy Godmother, too, but Cinderella cannot find her anywhere, but she realises in the end that the Godmother is constantly changing her fancy dresses with a spell;

3. Spring festival: Cinderella organises a spring festival, but the ladder is broken and the gardener cannot put the flower garlands on, so the birds help him;

4. Heart of a champion: Cinderella takes part in the royal horse-show with her old horse, who has not got enough self-confidence, so the Fairy Godmother conjures glass horseshoes, which helps to win the race;

5. A princess in disguise: Cinderella starts work in the palace in disguise so as to hear the problems the employees complain about, which she makes right, so everybody takes a liking to her;

6. The lost mice: the new housekeeper drives the mice from the palace, but the gardener takes them to the stable to keep them warm, where they are found by Cinderella and her husband, who take them back to the palace, where they will have an own warm room;

7. A scarf for everybody: Cinderella knits scarves for the birds, the mice, and finally the prince, because it is very cold in the palace;

8. Cinderella's miraculous wedding: Cinderella has a wedding dress made for her wedding like her mother's and she is wearing her mother-in-law's veil and beads as well on the occasion, so everybody likes her very much;

9. Perfect presents: Cinderella orders presents for her little friends, but in the end she realises that the presents are nicer if she makes them herself.

Yet it must also be said that these stories display some common features besides the pseudo-problems presented in them. Several tales contain interferences with the original tale, meaning that some events evoke moments of the fairy tale, for example the glass horseshoe (Heart of a champion), new dresses with the help of a magic spell (The fancy dress ball), pouring some rice onto the floor (Mice and rice). These familiarities make the stories even more acceptable as a Cinderella story. This effort can be seen in all the stories, in some places in quite a direct way. In spite of their inclusion, the stories do not become real tales. What can be learnt from the bare bones of the tale? Broadly speaking: nothing. According to Ildikó Boldizsár 'from the seemingly unimportant insertions or distractions to explanations…all proceedings change the meaning of the tale somehow.… Alteration of some motifs starts a "chain reaction" and if the interferer does not realize that the result will be a meaningless and unintelligible text. Rationalisation, raising awareness, didacticism and direct motivation are alien to fairy tales. If everything is expressed directly in the tale, not only the magic of the tale disappears but the possibility to show the essential problems of life in a symbolic form' (Boldizsár, 1997, p. 196).

When Bettelheim (2000) summarises the Grimm Brothers' *Cinderella*, he states that this tale represents those stages of personality development by means of which the individual reaches self-fulfilment. As it is a real fairy tale, it accomplishes this aim in a form that allows everyone to understand what is needed to become a complete human being. The story displays how the psyche works, what kind of problems we have, and how to solve them (Bettelheim,

2000, p. 284). A story which contains only familiar characters occupied with their everyday concerns in oversimplified ways cannot offer a solution to the listener's serious problems in life. It can be observed that adaptations of the Grimms' version is less common than Perrault's, a version that turns up over and over again and can be regarded as a 'softer' version. What is more, even the 1950 Disney film was expanded into subsequent ones in the same style (2002: part II. – Dreams Come True; 2007: part III. – Twist in Time). Similar to other Disney films, Cinderella has developed into an industry with its comics, video games, relics, and personal articles, not to mention the Disney Parks (eg. Disneyland, Tokyo, Paris or Shanghai) where her character comes to life.

Another aspect must be born in mind. When discussing fairy tales, we tend to think about them on an exclusively literary basis, which is absolutely incorrect. The analysis and interpretation of fairy tales and their meaning take us to several fields. According to Péter Büki (1995), we can summarise it briefly in the following way: 'The aim of art, and of folk tales as well, is neither only entertainment or education, nor delectation, but the representation, experience, and processing of the tiring events of life on an artistic scale' (Büki, 1995, p. 50). In other words, fairy tales have a place not only in the academic field of literature, but in psychology as well. Nor can we forget that the stories of tales are

> social representations, "ways of creating the world", which continuously go through changes due to the effects of historical time. Both intentional (conscious) and unintentional (subconscious, unconscious, half-conscious or insensible) processes play a role in their creation and reception. They transmit complex (everyday, scientific, artistic) knowledge. They unite and connect practical (pragmatic) cultural content and which is beyond pragma (transcendent, mythological, spiritual, mental etc.), and the acquisition ways transmitting and receiving it. The fairy tale is not the grasp of reality but the grasp of the quintessence of reality. On this level it is a model which transmits the interpretation of the world from generation to generation. Diminishing the complexity of the world, it provides a model for the events of life. In this sense, it helps the mental, psychic, spiritual survival as well (Tancz, 2009, p. 47).

Annamária Kádár (2017) lists the resources which can be learned from the fairy tales in the following: resilience, namely flexible resistance ability, the state of learned helplessness, stable, reliable, and predictable environment, a followable model, quality time experience, from which she considers the first one, namely resilient behaviour, to be the basis of the rest. She presents its five levels as well: emotional stability, good problem-solving skills, the inner sense of self, well-developed resilient skills (e.g., belief in our own strengths and abilities) and the ability of serendipity, namely the ability to find valuable things. Tibor Vidákovich (2009) experientially proved that the developmental effect of fairy tales on children could be traced regarding the furtherance of the development of correlation handling ability because the usage of the correlations found in fairy tales helps predictive thinking, i.e., the development

of predictive abilities. Tibor Vidákovich's experiment points out that in case of children aged four to eight, the furtherance of the development with fairy tales makes a big difference in teaching of the content of different subjects during the integration of capability development (Vidákovich, 2009).

Regarding another role fairy tales play in education, Trentinné Benkő, Árva, Medina-Casanovas, Canals-Botines (2021) state that it can be important to use them in foreign language lessons as well, because 'children's literature is also a means for transmitting information regarding children's culture in English-speaking countries. Finally, children's literature can provide emotional support to young and very young learners of English' (Trentinné Benkő et al., 2021, p. 43).

Fairy tales are important not only from the point of view of individual development, but they have an important socialisation role as well. 'The content found in folk tales is valid and relevant psychologically, at the same time it is general, important and it reflects desciptions, solutions concerning the whole life of the community.… Folk tales, as peculiar stories, are suitable for the support of personality development, the forming of the community and in various senses for the facilitation of education' (Kovács & Stiblár, 2014, p. 47). The tales help through the identification with the hero the listeners of the tale by experiencing the tale to cope with the problems of real life more easily, to find a way in their own life for the reproduction of the idyllic state lost in childhood, to find their welfare and happiness. This identification has a remedial effect during growth. We must not forget one thing: 'It is very important that this "remedial" effect of tales through identification works only in case of "good" tales. Because of the fact that adults (including one part of writers as well) do not necessarily understand this symbolic language of tales, they re-write them because they find them too frightful, they reshape them because they find them too abstract, they shorten the tales because they find them too long, which lose their magic because of that' (Gyenes, 2009, p. 134). Jack Zipes also points out that attempts to 'improve' tales have been made with clear indications. 'From the beginning, pedagogues, clergymen, publishers, and the government controlled children's literature and printed books to promote their interests. [T]hese individuals and groups always sought to set their own socialised models for the socialization of the young. The context of the texts and disputes remained decisive' (Zipes, 1981, p. 20).

Conclusion

The spread of rewritten fairy tale books, like the ones mentioned above, started in Hungary especially after the change of the political system, although the process itself had appeared decades earlier abroad. As Dominic Strinati (2000) points out in his work, the appearance of so called 'mass culture' goes back to the era of industrialisation and urbanisation, which served to create 'atomisation'. This means that 'an atomised and anonymous mass which is ripe for manipulation, a mass market for the mass media which can only be catered for by forms of mass culture. These processes entail mass production industries

and mass markets which both encourage the spread of mass culture. For this approach, the main determinant of mass culture is the profit its production and marketing can make from its potential mass market. If it can't make money than it is unlikely to be produced. ... From this point of view, there is no real difference between material and cultural products' (Strinati, 2000, p. 11). That is how the phenomenon called 'mass culture' came into being. It is regarded to be a kind of tool for manipulating an audience made up of passive consumers of mass-produced cultural (and other) goods. Strinati also calls attention to the fact that mass culture is motivated by commercial exploitation. 'The picture is of a mass which almost without thinking, without reflecting, abandoning all critical hope, buys into mass culture and mass consumption. Due to the emergence of mass society and mass culture it lacks the intellectual and moral resources to do otherwise.... Culture has to be mass produced for this audience in order to be profitable' (Strinati, 2000, p. 12). That is exactly what we can observe in the case of the *Cinderella* tales examined in this paper. Both modern books are carefully and colourfully illustrated, offering stories for the consumers who mostly look for something 'nice' for their children. Strinati calls this technique 'a standardised, formulaic, repetitive and superficial culture, which celebrates trivial, sentimental, immediate and false pleasures at the expense of serious, intellectual, time honoured and authentic values.... Mass culture is therefore a culture which lacks intellectual challenge and stimulation, preferring the undemanding ease of fantasy and escapism. It is a culture which denies the effort of thinking and creates its own emotional and sentimental responses, rather than demanding that its audiences use their own minds, make an effort, and work out their own responses' (Strinati, 2000, p. 14).

Since the rewritten versions are chosen for the children by the adults, it can be assumed that these stories have actually been created to attend the needs of those adults who, on the one hand, think that they can condition their children for the solution of certain situations with the help of these tales. On the other hand, they also hope they can entertain them with these stories. Arnica Esterl (2007) is not too optimistic in her article concerning rewritten versions of tales, as she writes that in case of these stories 'the entertainment value is the only standard determined by adults: the representation must be edgy, loud, tricky and funny. Irony and sarcasm form the content, which is alienated in most cases so as to be interesting.... The fairy tale market of marketing strategies and the arena of the manipulation of children's souls have come into existence' (Esterl, 2007, p. 98). The author's further views also explain this phenomenon:

> At the beginning of our new century the parents who are thinking about the future of their kids can see a lot of ominous signs on the horizon. The questions of the society which throw new light upon the child's existence in the future penetrate into kindergartens and schools. It is a problem to educate the children according to the requirements of the information society of the future, the parents worry about employment possibilities, they are afraid of social degradation in the cruel cut-throat competition of winners and losers,

they are in dread of the existential insecurity of old age. The solutions praised or offered show how to train the children purposefully in a way that they are totally bereft of all possibilities of childish fantasy and real creativity even in their entertainment and games.… The pattern of the way of thinking behind these concepts regards the child basically as an adult who has not been programmed properly yet (Esterl, 2007, pp. 100–101).

Why is it important to condition or program the adults of the future – the children of today? As Tímea Antalóczy (2001) states, 'Modernisation, the consumer society, "new age thinking" or the values carried by postmodern mentality are closely related to the all-time political, economic, technological situation, and interests' (Antalóczy, 2001, p. 70). The media has a decisive role in this as it behaves as a cultural mediator; one of its main roles is to create values and a world view. As could be observed, the above stories had a lot in common: their problems are quite simple, the characters are restricted to those in the film, they are all short and easily understandable. Children do not have to think about the situation too much, they get a problem which is communicated directly, instead of in a symbolic form. Thus, they are quite similar to soap opera series. Tímea Antalóczy and Imre Szíjártó (1998) have observed in general a connection to soap operas given that 'the pictorial representation is quite poor, the life situations portrayed in them would be schematic. Separately none of the inducing effects seem to be remarkable. Yet there is some concord on the whole, yet not fullness, which derives from the juxtaposition of the individual elements. After all, the soap opera is the genre of the complexity of effect' (Antalóczy & Szíjártó, 1998, p. 58).

It appears that the stories presented above helped the development of future cultural consumers who need to learn to think in a schematic way. We are all consumers in the society. As John Fiske (1990) says, 'popular culture is made by the people, not produced by the culture industry. All the culture industries can do is produce a repertoire of texts or cultural resources for the various formations of the people to use or reject in the ongoing process of producing their popular culture' (Fiske, 1990, p. 24). The main point here is rejection: we do not have to accept these stories as tales (only the Hungarian translation uses the expression 'fairy tales', the original title contained 'stories'). Children do not enjoy tales that do not inspire their imagination or contain an obstacle or hard situation to handle. As far as can be seen, it is adults who instead have to learn not to be afraid of classical tales and choose a book which tells a tale in a highly symbolic form and touches their hearts. Or they simply have to recollect memories of their childhood when they listened to their favourite classical tales. They have to learn not to be afraid of anything frightening in tales or listen to or read articles about the horrors of fairy tales. While genuine fairy tales are not frightening and will not do any harm, a number of their adaptations certainly will.

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