

Remediation and Intertextuality in Garner's 'Politically Correct' Representation of *Cinderella*

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ABSTRACT

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Fairy tales have been changing continuously. From the likes of the Greek and Chinese versions of the *Cinderella* tale, *Cinderella* has been transformed into other versions. Charles Perrault and The Brothers Grimm had their way with the story of *Cinderella* with both parties putting their own mark on the tale. Disney made the story notorious as the consumers mostly tend to remember Disney's version and not earlier writers of the story (Zipes, 1999). Since then, various other versions in the current sphere of story-telling, especially through movie-making, have had a series of re-telling of the story. James Finn Garner's "Politically Correct Bedtime Stories" has made its mark in the world of politically correct, versions of fairy tales. He has graced readers with his satire and thereby challenged the more traditional versions of the story of *Cinderella* (and others) by posing a dry, humorous twist and facing the 'issues' which underlie the social problems in *Cinderella* such as equality, sexism and patriarchal, inappropriate gender biased terminology. Garner takes it upon himself to remediate the story of *Cinderella* through transformations of events and socially structured power relations, reworking the plot and characters and reformulation of gender-biased terminology. This results in a witty politically correct remodelling of the story which upholds a general moral in line with the contemporary socio-political ethos, championing usage of politically correct language.

This study uses notions of remediation and intertextuality to explore how Garner (1994) re-creates a politically correct version of *Cinderella*. By contrasting Garner's version with Walt Disney's (1978) *Cinderella*, the study also draws on multimodality and the notion of

hybridity to determine the linguistic and visual transformations and hence highlight what Garner has taken from the traditional tale; what he has kept the same and what he has changed into something 'new' and politically correct. The study finds that Garner achieves a politically correct text by altering terminology, changing the order of events and the outcome of *Cinderella* as well as limiting the excessive use of visuals. Garner re-appropriates the visual pictorial text by not bombarding the viewers with excessive use of images throughout the text. Thus, Garner does not impose his own visual ideas upon the readers. He uses an abstract image so as not to identify particular characters and therefore does not construct set ideas of how particular characters look. Garner remediates the terminology so that it does not cause offense. I, therefore, identify and analyse which terms he changes. I found that he uses familiar terms and retains lexical elements of these terms while changing other lexical elements to make the terms different. At the same time, the terms remain recognisable for the reader to identify the altered terms. Garner alters the character of the fairy godmother to the fairy godperson. He also changes the gender from a woman to that of a man. Also, the events of the familiar story in relation to Disney's version changes, as does the outcome of Garner's *Cinderella*. The new outcome is more politically correct as it does not angle the readers to a happy ending composed of heterosexual marital bliss. In conclusion, while the text is aimed at being politically correct, it is a text which, dually, empowers women at the end of the story which relates to current times where equality for women is still fought for. In relating the story to the more current day, it allows for female readers especially to also be empowered instead of being subjected to a male-dominated world and male-dominated ideology.

KEYWORDS

Remediation and Intertextuality in Garner's 'Politically Correct' Representation of *Cinderella*

Leylanie Snayer (2314101)

Political correctness

Cinderella

Interdiscursivity

Intertextuality

Hybridity

Multimodality

Resemiotisation

Semiotic remediation

Garner

Disney



DECLARATION

I declare that this is my own work and that it has not been submitted as a report for any degree or examination in any other university, and that all the sources I have used or quoted have been indicated and acknowledged by complete references.

Full Name: Leylanie Snayer

Date: 23 January 2017

Signature:



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I was so excited to begin my Master's thesis but a year into this academic journey I began questioning everything. Doing a Master's thesis is draining and depressing. I had thought I would complete within two years, but life decided to make it a four-year run. Even though I can say I have learnt much about my field of study, and much about myself, learning new things is challenging. In stating this, I have had financial assistance and much support from people as well as from my academic institution who have made this Master's degree possible and thus, fair thanks is due.

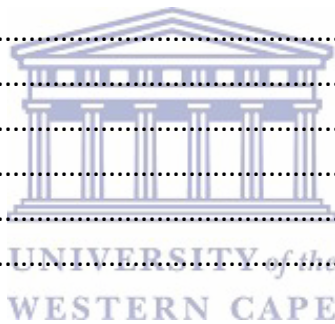
Firstly, as woman of faith I would like thank the Heavenly Father, without whom none of this would have materialised. Secondly, I would like to thank my supervisor, Professor Felix Banda, who has had to put up with me over a trying four years. He has been a constant motivation and whose guidance and knowledge I deem valuable. I am extremely grateful that he could assist me with this thesis.

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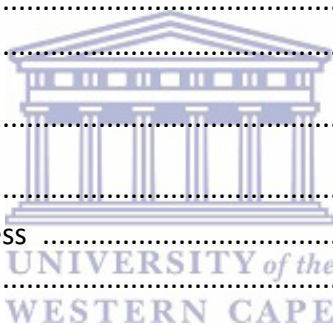
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CHAPTER ONE

INTRODUCTION

1.0 Introduction

Garner's (1994) version of *Cinderella* is a retelling of more familiar versions such as Disney's (1978). As a result, much from the earlier versions is transformed to suit a more current society. Thus, Garner (1994) remediates and intertextualises this version as he draws from other versions but alters the terminology and development of the story. Garner (1994) also retains certain characters but changes that of the familiar fairy godmother. Further, the familiar version of the story is hybridised as the familiar unfolding of the story merges with characteristics and of a society which is more identifiable in current times.

According to Jack Zipes, (cited in Greenhill & Matrix, 2010) fairy tales issue intertexts better than other genres of literary works. It is the nature of the fairy tale to be a form that is not only existential in nature, but is created in connection with other texts. Thus, it is not a stagnant form of meaning, but it is a conversation among the author and the character and the current as well as preceding cultural background. Jack Zipes (cited in Greenhill & Matrix, 2010) is of the opinion that the interplay between writer, character and context gives the fairy tale its generic standard.

Genres are made up of retold representations, plot as well as the style, characteristic to every duplicate of a story. Yet, in the case of traditional genres, its patterns are categorised into particular, identifiable forms. Hence, attention is brought to the recognisable common traits of intertextuality within fairy tales – each story is universal as well as localised. Thus, the familiar ties between texts cover various ways of depiction. Remediation and intertextuality are the two concepts which are the main focus, which are explored so as to carry out a focused research study. These two concepts are focused on under the broader spectrum of political correctness and are

applied to the characters which Garner (1994) chooses to retain, but reforms, from the traditional version, and the new forms of words which he chooses to create.

Firstly, I give an overview of the background of the story of *Cinderella*, including the origin of the story. Secondly, I identify the research problem followed by an outline of the research objectives and research questions.

1.1 Background

Today, various versions of the story of *Cinderella* exist. These range from books, merchandise and costumes to musical theatrical productions to 'movies'. Accettura (2007) states that the tale of *Cinderella* has become a fictional depiction of the way of life during the Middle Ages. While the tale was used to educate, it was simultaneously used as a form of entertainment. According to Accettura (2007), the original *Cinderella* dates back to the "Greco-Egyptian" (Accettura, 2007:20) version. Cinderella went by a different name at the time. Her name then was Rhodopis. She was not allowed to attend the ball that Pharaoh was throwing. Rhodopis was a servant, a slave in her "Egyptian master's household" (Accettura, 2007:20). She was badly treated and exploited. Accettura (2007:20) likens the version to the Grimm's "1810" version.

While doing wash at the shore, one of her slippers is stolen by a falcon, and delivered to the Pharaoh. Seeing it as a sign from God, Pharaoh searches his kingdom to find the owner of the shoe. The Pharaoh ultimately finds Rhodopis, and in story book fashion, they marry and live happily ever after. (Accentura, 2007:20)

In addition to the Egyptian version which was the original version, another early version of *Cinderella* exists which came from the Far East. Beauchamp (2010) notes that though an ancient variation of the tale of *Cinderella* was established in China during the ninth century was made to be recognised by the world through repeating, a historical account of the tale by Jameson (1932) and Waley (1947 and 1963). However, according to Beauchamp (2010) there, so far, does not exist any widespread analytical account of this piece of writing which stemmed from the Tang Dynasty pertaining to

accounts of its religion as well as its documented and scholastic environs in view of its Asian roots.

Beauchamp (2010) examined a story about a girl named Yexian (also known as Yeh-hsien, and other spellings may exist) who lived during the disorder of the Tang Dynasty. According to Beauchamp (2010), it was found to be a story that is strangely similar to the version of *Cinderella* which was made notorious by the “1950 Walt Disney cartoon” (Beauchamp, 2010:447) as well as by “Charles Perrault in 1967” (Beauchamp, 2010:447). With regard to the surprisingly close account of the story, the Yexian version is about a girl whose father, marries two women. Yexian’s mother, one of the women whom the father had married dies and later on, so does the father. Hence, her stepmother is to look after Yexian but she is mistreated.

Yexian receives a fish and she takes care of it. When the fish is big she transfers it to a nearby pond. Hearing of the fish, the stepmother tricks the fish into coming to the surface of the water and she kills it, cooks it and buries the bones. Yexian mourns the absence of the fish and while she mourns a man appears. He tells her that her step mother killed it. He tells her to dig up the bones, hide it and pray to it for whatever she wants and she will get it. Yexian did as she was told and she received many things she prayed to the fish bones.

One day there was a festival, Yexian’s stepmother and stepsister are at the festival, and Yexian goes too. Her stepsister and stepmother recognise her, so Yexian leaves but loses a golden shoe in the process. A cave man picks it up and sells it to the ruler of a nearby kingdom. The king searches all homes for the true owner of the shoe, but it does not fit any one. Eventually he finds Yexian in the inner rooms of her stepmother’s house and the shoe fits. The king takes Yexian and the fish bones back to his kingdom.

The stepmother and stepsister are killed by stones, and their bodies are buried by the cave people. Yexian marries the king and the king prays to the fish bones. Because the king was greedy, however, the fish bones eventually stopped giving him what he asked for. The king then buried the fish bones on the shore which eventually gets washed away.

Disney's (1978) *Cinderella* is so popular that in modern times the repurposing of *Cinderella's* main themes has been a backdrop for many books and movies. A classic example of this is the popular Walt Disney (1978) version of *Cinderella*. These themes especially the parts where she is mistreated and taken advantage of, the intervention of a special person or being, and the losing of something vital which is the only clue to finding Cinderella, have been reinterpreted in a range of versions of *Cinderella* stories. Furthermore, Disney's (1978) picture-book version of *Cinderella* is based on Walt Disney's film of *Cinderella*. The movie is, in turn, Walt Disney's 1950 movie of *Cinderella* which is based on Charles Perrault's version (Zipes, 1999) of *Cinderella* (Disney, 1978). *Cinderella* forms part of a collection of children's stories and the book contains pictures, each story containing pictures taken from the respective Disney (1978) movies.

In contrast, Garner's (1994) version of *Cinderella* is one that could be taken to adopt an overly sensitive and considerate attitude to everything so as not to offend anyone or anything. There is a single picture in his story of *Cinderella* as the picture highlights a different time and a representation of women in actions and dress that otherwise may be found to be offensive to readers in versions such as that of Disney's (1978). Ultimately, Garner's (1994) version of *Cinderella* is so sensitive and considerate that satire and humour filters in and makes *Cinderella* a hilarious reinterpretation. The title of the collection of stories is *Politically Correct Bedtime Stories*, hence Garner's (1994) political correct angle toward each story. Garner (1994) notes that in current times we have the chance, as well as the duty "to rethink these 'classic stories' so that they reflect more enlightened times" (Garner, 1994:no pagination). Enlightened, in this case means times which are current and new and not the outdated patriarchal times where women in particular are degraded. Garner's (1994) problem with previous versions is that they have a "flawed cultural past" (Garner, 1994:no pagination) as they did not acknowledge and apply equality for all. Thus, in his reconstruction of the tale, he takes it upon himself to un-flaw the cultural past by neutralising the offenses toward Cinderella, in particular, by addressing cultural and social issues. He places the story in more current times so as to engage readers in a society and culture which is more identifiable in terms of

placing the story in a context where women are empowered and do not have to subject themselves to men's ideas of beauty.

However, Garner's (1994) version blends the familiar Disney (1978) version with traits of a more modernised societal way of thinking and use of discourse. This is highlighted by Garner's (1994) transformation of the exchange between the fairy godperson and Cinderella as well as by the altered ballroom scene. This version is a parody and it is witty and politically correct. It begins with the hints at the absence of the father (although it is not stated what happened to him). Garner (1994) states that the father married a woman after Cinderella's "natural birthmother" (1994:31) dies. She is treated badly by her mother and sisters-of-step. Similarly, as with Disney's (1978) version there is a ball to which Cinderella is banned from attending. Also, similarly, there is someone who comes to help her out of her miserable situation although it is not a fairy godmother it is a fairy godperson as the character is a male. The fairy godperson first gives her a "political education" (Garner, 1994:33) and transforms her and then takes her to the ball. There is no mention of changing a pumpkin, mice or horses into anything. Once she arrives at the ball the prince who is talking to his friends about sports of the historical day, notices her. When he makes his way to her the prince's best friend, a duke, makes it known that he will claim Cinderella. The prince kicks his friend in his nether regions and a huge fight eventually breaks out among the men. Some of the "womyn" (Garner, 1994:33) saw Cinderella as the cause for the barbaric display of violence among the men and hence became hostile toward her. Meanwhile, the clock struck midnight but no one had heard the clock because of all the commotion amongst the men, and Cinderella's transformed to her original state, clothed in "peasant rags" (Garner, 1994:35) She tells the "womyn" (Garner, 1994:33) that they could kill her but at least she would die in comfort. The "womyn" (Garner, 1994:33) were all envious of Cinderella's comfort, so they decided to undress and were eventually "dressed as if for the boudoir" (Garner, 1994:36). While the "womyn" (Garner, 1994:33) are undressing, the men's are still fighting. Eventually the men all kill each other. The "womyn" (Garner, 1994:33) were not in any way sympathetic toward the men, instead they decide to dress the men in their party wear and tell the media that the men killed each other when someone decided to reveal their cross-dressing tendencies. They then decide to

establish a “clothing co-op” (Garner, 1994:36) called “CinderWear” (Garner, 1994:37) where comfortable clothing for “womyn” (Garner, 1994:33) were sold. “And though self-determination and clever marketing they all – even the mother-and sisters-of-step – lived happily ever after.” (Garner, 1994:37).

The above summary briefly outlines Garner’s (1994) version of *Cinderella*, which is the version to be analysed. Although the Greek and Chinese *Cinderella* were described, Garner’s (1994) version is compared to the Disney (1978) version in this study.

1.2 The Research Problem

As previously mentioned, Disney’s (1978) version of *Cinderella*, which can be classified as a traditional, classical and/or older version, can be said to misrepresent certain aspects of the story in relation to current times. As Garner notes: “Today, we have the opportunity – and the obligation – to rethink these ‘classic’ stories so they reflect more enlightened times” (Garner, 1994: no pagination). Consequently, Garner (1994) takes it upon himself to rethink the old fairy tales. He situates old fairy tales in more contemporary times, hence his colloquial use of language within his revised stories and re-depiction and re-portrayal of characters and their characteristics. The aspects which Garner (1994) changes in the story include cultural traits, characters, character traits and character identities, gender traits and gender roles, social identities and social roles as well as language use. Language usage particularly refers to what is said by the characters, also the narrative description and developments of the story.

Misrepresentations pose a problem in the way traditional versions such as Disney’s (1978) *Cinderella*, may be perceived today. New representations of *Cinderella* are thus required and needed as time and ideologies change. In current times, new ways of thinking through identification with characters, society and culture, in stories like *Cinderella* is necessary. For this reason, as times change fairy tales need to change, be re-purposed, re-voiced, and, in a sense, re-cycled which Prior and Hengst (2010) give focus to in their theory of semiotic remediation. Thus, re-purposing, and re-voicing entails intertextuality which take from what exists to re-create as well as hybridity which entails meshing intertextual threads as the unfolding story stems from what exists and

draws aspects from one thing to something else in order to create newness. Notions of remediated text and intertextuality are elaborated on in the literature review and theoretical frameworks.

1.3 Rationale for Research

The purpose of this study is to determine aspects of remediation of both the written and visual text and intertextual relations in Garner (1994), politically, re-created and re-voiced *Cinderella*. Remediation through the reconstruction of the Cinderella text with references to hybridity and intertextuality is the basis for the study. Bakhtin (1981) made contributions to the study of both, hybridity (or hybridisation) and intertextuality. Hybridity is defined by Bakhtin (1981) as two languages which are mixed within the boundaries of one utterance, a field of an utterance, among two alternate linguistic perceptions disconnected from each other caused by time, societal differences or any other influential elements. Bakhtin (1986) notes “any utterance is a link in a very complexly organised chain of utterances.” (Bakhtin, 1986:69). In essence, hybridity echoes that of voices, not literally but metaphorically. Hybridity can present the current and the past in a single voice. Its voice represents the now and the past. The dualistic voicing of past and present, is what hybridity gives reference to. Accordingly, Bakhtin (1986) focuses on the dualistic nature of voice. Therefore, a text may have more than one voice. For, example, Disney’s (1978) text may remediate and re-voice earlier versions such as Perrault’s (1980) version. Garner’s (1994) version in essence reconstructs Disney’s (1978) (and maybe even Perrault in some instances). Hence, Garner’s (1994) *Cinderella* takes from Disney (1978) who takes from Perrault (Zipes, 1999). Garner’s (1994) version voices a more current, contemporary time, but also voices Disney’s (1978) time which is also past.

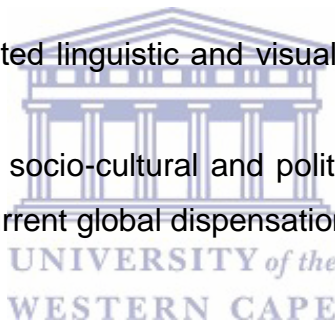
Julia Kristeva (1980) introduced the concept of intertextuality. It is a concept which ultimately stems from Bakhtin’s (1986) notion of dialogism which means two voices. This notion of two voices ties in with the definition of hybridity as stated above. Kristeva (1980) claims that “any text is the absorption and transformation of another” (Kristeva, 1980:66). This absorption nature of intertextuality can be linked to the dualistic nature of voicing. Garner’s (1980) text can be said to absorb from Disney’s (1994) text that, in

turn, absorbs from Perrault text too. As Garner (1994) had transformed traditional text such as Disney's (1978) similarly Disney (1978) had transformed Perrault text at some point. Schmitt (2012) asserts that theories surrounding intertextuality make analysing a text, critically complicated. The boundaries of where one text ends and another begins are blurred. The blurring of boundaries is one of the characteristics of hybridity too. This blurring of boundaries connects the concepts which this study explores: remediation and intertextuality.

1.4 Research Objectives

The specific objectives of this study are three-fold:

1. To identify the linguistic and visual resources which are used in the reconstruction of *Cinderella*.
2. To explain how the remediated linguistic and visual material in Garner's text differs in relation to Disney's.
3. To evaluate the repurposed socio-cultural and political issues in the transformation of *Cinderella* in relation to current global dispensation to political correctness.



1.5 The Research Questions

The following questions which will also be explored:

1. What linguistic and visual resources are used in the reconstruction of *Cinderella*?
2. How does Garner's remediated linguistic and visual semiotic material differ from those images in Disney's text?
3. What socio-cultural and political issues are repurposed in the transformation of *Cinderella*?

1.6 Chapter Outline

Chapter one:

This chapter is centred on the introduction to the research study. It introduces the research topic. I also introduce a background to *Cinderella*. Furthermore, the research

problem, purpose statement, research aims and objectives of and questions pertaining to the research study are laid out in this chapter.

Chapter Two:

It provides a review of literature on fairy tales and *Cinderella* as well as political correctness.

Chapter Three:

The theoretical framework is discussed. It covers theories and notions on text, intertextuality, interdiscursivity, hybridity, multimodality resemiotisation, semiotic remediation and discourse.

Chapter Four:

The focus is on presenting a discussion on the methodologies for the research study. The data collection is presented and the processes followed are highlighted. Also, the kind of data used is discussed. The approaches which are taken, and the kinds of analysis used to conduct the exploration of the text are provided. Means of analysis, the research approach and the resources to be used in the study are focused on.

Chapter Five:

This chapter illustrates the linguistic and visual social semiotic resources used. It identifies the linguistic and visual resources used in the reconstruction of *Cinderella* in order to create politically correct, non-offensive terms. This reconstruction involves the changing of terminology and reconstruction of lexical items to inoffensive, politically correct terms.

Chapter Six:

The focus is on the socio-cultural and political discourses. Further, it investigates the socio-cultural and political semiotic resources used in the reconstruction of the story.

Chapter Seven:

It briefly concludes the research. Furthermore, it provides a summary of the study and gives recommendations for future research based on the findings presented in chapters four, five and six.



CHAPTER TWO


LITERATURE REVIEW

2.0 Introduction

In this chapter, first, some background on *Cinderella* will be given as well as different views on *Cinderella*. Next, Disney (1978) will be looked at. Thereafter, literature on Garner (1994) and his work will be reviewed to highlight his techniques in reconstructing stories. Finally, literature on political correctness will be discussed.

2.1 Background

2.1.1 The History of *Cinderella*



Some early versions of *Cinderella* exist. There is the Greek version as well as the Asian versions. While Accettura (2007) does not provide much detail on the Greek version, Beauchamp elaborates in great detail on the Asian version. According to Beauchamp (2010), an early version of *Cinderella* came from China. Beauchamp (2010) states that the Tang Dynasty version includes a fish, which is peculiar in that it has “red fins and golden eyes” (Beauchamp, 2010:447). The Chinese name is known as Yexian. The story of *Cinderella* was passed along to other regions of the globe and eventually became the more familiar version like that of Disney (1978).

In line with what Beauchamp (2010) states, the Chinese *Cinderella* tale is about a girl, named Yexian, who is treated horribly by her step-mother and step-sisters. They always gave her the worst household duties. Eventually, the step-mother and step-sisters found out that Yexian had a pet fish. The fish was her friend. The stepmother tried to call the fish in the hopes that the fish would surface so that she could kill it. The fish would not surface for anyone other than Yexian. Thus, the stepmother told Yexian that she had a new dress for her and sends Yexian out to get water. The stepmother then puts on Yexian’s old clothes and tricks the fish into thinking it is Yexian. The fish comes to the

surface and the stepmother catches it. The mother decided to cook the fish and eat it. Yexian found and kept the fish bones which had magical powers at night. Whatever Yexian asked for from the fish she received.

There was a festival in the village party one night and Yexian wanted to go. She got her wish, along with a pretty dress and shoes made out of golden fabric. Yexian went to the party but was afraid of being recognised by her step-mother and step-sisters. As a result she lost one shoe as she hurried home. The shoe was found by a man who lived in a cave who gave it to the ruler of a kingdom close to the cave and then they searched for the owner of the shoe. Eventually, they found that the shoe fitted Yexian, and the village chief brought her home with him and they were married. According to Beauchamp (2010), this is the Chinese version of *Cinderella*.

2.1.2 Views on Fairy Tales and *Cinderella*

Fairy tales were reflective of the times. Zipes (2006) notes the following about the difficulty of defining the fairy tale:

that any definition of this genre must begin with the premise that the individual tale was indeed a symbolic act intended to transform a specific oral folktale (and sometimes a well-known literary tale) and designed to rearrange the motifs, characters, themes, functions, and configurations in such a way that they would address the concerns of the educated and ruling classes of late feudal and early capitalist societies. (Zipes, 2006:6)

In other words, fairy tales were vehicles of expression for that part of society who had to remain voiceless. The motifs of fairy tales pertained to specific topics. Themes reflected social problems, and characters could say what real people of a given society could not. According to Bamberg, (2011) fairy tales, bedtime stories and “oral histories” (Bamberg, 2011:1) and “oral folktale[s]” (Zipes, 2006:6) which is part of oral histories, form part of the umbrella genre of narratives. Thus, Disney’s (1978) collections of classic fairy tales and Garner’s (1994) compilation of reworked fairy stories, which are what he calls bedtime stories, form part of this genre. Because fairy tales and bedtime stories are both part of the genre of the narrative, it seems logical that there would be similar traits

when it comes to certain elements such as the discourse used in this type of genre. Therefore, characteristics pertaining to the discourse used in this genre will be looked at later.

In addition, Bottigheimer (2009) contends that fairy tale elements are used as a harmonious basis to develop the plot as well as characters, assuming that the readers are unified in the same thinking. Consequently, there is an aspect of generalisation in terms of the receptors' views. Many social groups agree that fairy tales are used as a model to understand societal ideologies and behaviours as well as a model to determine and develop individual behaviour and characteristics within the respective group(s) of society. Therefore, individual characteristics had to reflect a specific part of society. Here, Bottigheimer (2009) is in agreement with Zipes (2006). However, when these standards cease to overlap, individuals, group or societal expectations have to be rewritten and reinterpreted in the versions of the recreated stories. Hence, since Disney's (1978) version is no longer suitable for the world in which we live, change is inevitable. Thus, Garner (1994), very tongue-in-cheek, reconstructs, reinterprets and rewrites a new, version. His version is politically correct. It aims to not offend, and sanitises what may be deemed wrong with the classic fairy tales such as Disney's (1978).

Zipes (2002) claims that in the past, transformation of fairy tales is a tendency that occurred among French writers. Therefore, transforming stories is nothing new. Fairy tales can be said to be based on transformation and thus, have a transformative characteristic. Fairy tales were initially aimed at the upper class and later for lower class. Zipes' (2002) primary focus is the transformation of the tales which was eventually aimed at children, to instil and set examples of correct civilised behaviour. Hence, in order to have changed the target market of the fairy tales in terms of the ranking of class, stories had to change to be able to suit the lower class market. From there tales would have had to change to suit a more child-friendly market. Therefore, Zipes (2002) states that Charles Perrault played a significant part in aiming the stories for children since he was interested in his own children's education. Other writers also changed the fairy tales, and were either concerned with instilling concepts, rules,

aspects of importance in terms of values, or they approached the transformation from a point of parody (Zipes, 2002). Therefore, as with Perrault, Garner (1994) too transformed version(s) of tradition and can be said to angle his version from a point of deliberate parody as did some other French writers.

Furthermore, Nitschke (cited in Zipes, 2002) claims that fairy tales have a reflective nature about them. Nitschke (cited in Zipes, 2002) contends that fairy tales mirror the social order of a time in history and tales. Fairy tales represent aims, wants, hopes and dreams of people in ethnic groups, communal and societal aspects whether establishing the governing societal ideals, principals and rules or whether exposing the need to alter them. Perrault's version mirrored the social order of his time. He influenced the nature of the fairy tale in making it an exemplary template upon which children should base their lives. In turn, Disney (1978) transformed the fairy tale to suit his own goals. Garner (1994) altered his version(s) of the tale of *Cinderella* and others to represent more enlightened times. The main problem with transformation is because it does not reflect the respective time in which they were written. In this case since Nitschke (cited in Zipes, 2002) highlights social order of a historical time being the overriding issue and the stories are being reflective of that time. Garner (1994) can be said to alter and or transform *Cinderella* so that the fairy tale is more reflective of a contemporary time, since Disney's (1978) was reflective of a different time which does not reflect post-modern times.

In addition, Tatar (2010) is in agreement with the transformative aspect of fairy tales. Furthermore, Tatar (2010) asserts that transformation holds power. While the transforming nature could be looked at in a variety of ways, Tatar (2010) suggests analysing transformation in terms of it being shape-shifters as they become new versions of old stories are said to have a nature of adaption and Tatar (2010) analyses stories as it adapts and fits into new kinds of media. Disney's (1978) version was a shape-shifter version of Perrault's and Garner's (1994) in turn a shape-shifter version of Disney's (1978).

Further, fairy tales have an altering result on those who indulge in them, whether, by reading, watching, or listening to the tales. As the fairy tales are received, it can create a

range of heightened feelings. In addition, it can also create the magic which, Tatar (2010) notes, is of a transforming nature, results in what she calls “metamorphoses” justifies the effects of magical thought. The notion of altering oneself personally comes about plausibly from the fairy tale genre which continuously carries the pressure of “shape-shifting and metamorphosis” (Tatar, 2010:60).

In terms of approach, Tosi (2001) suggests that when analysing fairy tales from the angle of it being children’s literature, it is inevitable that an integrated, cross cultural and interdisciplinary approach is necessary. Fairy tales rely on a range of different kinds of cultural communication and conceptual structure for the basis of its existence and has a significant place among children’s literature.

Baum (2000) looks at the traditional fairy tale of *Cinderella* in terms of lack of agency, and the story poses absences which are questionable. In the Disney (1978) version lack of agency is indicated for example through the fairy godmother makes it probable for Cinderella to go to the ball. Everything except Cinderella herself is magic. Baum (2000) claims that Cinderella does not come back with anything (except one glass slipper) with which she had left. Therefore, Baum (2000) claims that there is no consolation for her from having gone to the ball. Thus, even the bit of excitement that she did have, was taken away from her and she was void of providing her own. In essence, Cinderella does not hold fate in her own hands, fate is held in the prince’s hands, as it is he who has to rescue her. In terms of class, she possesses nothing, she is poor. In terms of female relationships, Baum (2000) raises the question of why the fairy godmother would punish Cinderella by telling her to leave the ball by midnight and if she does not her true identity would be revealed.

Furthermore, Baum (2000) mocks the illogic construction of the traditional version. Baum (2000) even revisits the traditional plot and at times with seemingly, tongue-in-cheek, makes side comments as to logical questions the reader may have but are absent. Absences are also relevant to Baum (2000) as what is not said is as important as what is said. For example, Baum (2000) raises the issue of the shoe. Explanation regarding the shoes and why it does not disappear at midnight is not given. It does not make logical sense; if everything turns back to the way it was at the strike of twelve, that

the shoe is still present. It does not disappear. As a result, the consideration of the absence of agency and the absence of logic is a vital aspect in stating what is wrong with traditional versions of *Cinderella*.

2.1.3 Disney

When Disney (1978) is mentioned, it is common for people to think of fairy tales and accepted animated stories. He has made media a significant way of generating fairytales' stereotypical messages regarding appropriated roles and characters for boys and girls to internalise and follow. Disney (1978) produced films which have become popular and the stories are filled with seemingly standard and accepted messages. The perception may be that Disney's (1978) stories are clean and void of harmful or damaging stigma associated with the produced films or storybooks. While some may be in agreement with Disney's (1978) stories, some may pose other ideas and questions regarding Disney's (1978) sterile tales.

For example, Maity (2014) explores gender roles and identity in Disney's (1978) films to understand the way in which identity is altered by morals and principles fixed by Disney (1978). Gender is a popular social issue of discussion today. Gender symbolises as well as mimics traits, expectancy and characters which are linked to males and females. Media is the "most important resource" (Maity, 2014:28) whereby people progress and advance their identities, and through which they comprehend the part "gender plays in the...world" (Maity, 2014:28).

Maity (2014) laments it is not good for little girls to observe the different characters and the roles advocated in Disney (1978) films related to the social, physical and behavioural aspects of female gender identity as it pushes them to follow and submit to a male dominated society. Strong female characters portrayed in Disney (1978) films such as princesses and heroines are still the damsels in distress. They need to be rescued. The characters are still stereotypically the victim. Maity (2014) claims that characteristics associated with the heroines are submission and serving others. The Disney (1978) message of the stories which have these submissive heroines is that it is only through distress that the damsel will be saved. Maity (2014) asserts that negative

depictions of the female gender is constantly spread and repeated in a range of ways in current Disney (1978) films. There is less change in the display of old female roles, and so the old stereotypical messages and traits are still being passed on to young girls.

In addition, also in terms of film, England *et al.* (2011) looks at films and the way gender roles are depicted and in terms of the princes and princesses in Disney's (1978) films. Focus is on characteristics such as behaviour as well as "climactic outcomes" (England *et al.*, 2011:555). Based on the findings, England *et al.* (2011) state that the films were geared toward stereotypical demonstrations of male and female traits. Also, England *et al.* (2011) declare that even though roles regarding male and female roles have changed in recent times, pertaining to Disney's (1978) characters, the male characters show more intersexual traits such as sensitivity and emotion and not enough modification regarding their depiction in terms of gender characters. Thus, more could be done in terms of making displaying instances of feminine qualities such as emotion and sensitivity. Furthermore, England *et al.* (2011) are of the opinion that visuals steadily depicting gender role portrayal in films and story books could be inferred by children as common. Thus, children absorb and internalise the common behaviour and gender roles as acceptable by society.

Media is highly responsible for shaping and constructing children's ideas of what roles males and females should play. Messages regarding male and female gender roles are generalised through media. Disney (1978) in particular also shows generalised portrayal of male and female roles and characteristics. Citing Lacroix (2004), England *et al.* (2011) claims that examining six heroines in Disney's (1978) stories resulted in finding that the characters' mysterious and sexual aspects were the emphasis. England *et al.* (2011) claims that children seem aware of how males and females are depicted, and thus introduction to gender depictions may affect their experience of the roles they eventually perpetuate. England *et al.* (2011) further reiterates that if the roles that children are exposed to are continuous through media, eventually it becomes normalised and somehow acceptable on a societal and moral front. Consequently, media forms a major influential part in shaping children's stereotypical ideas about gender and gender roles.

Zipes (1994) claims that adults today do not even think of the authors who have come before, when mentioning classic fairy tales. Disney (1978) has employed such a degree of dominance over fairy tales that Disney (1978) is the first and most obvious creator of fairy tales that comes to mind. Zipes (1994) continues to say that although there are other good producers of fairy tales and other versions of classic stories, Disney (1978) has succeeded in gaining a “stranglehold” (Zipes, 1994:33) and this hold increased when other productions of fairy tales were made such as “*Beauty and the Beast* [and] *Aladdin*” (Zipes, 1994:33).

However, Zipes (1994) notes it is important to understand what Disney did to fairy tales and why Disney did it that resulted in the fairy tales becoming so ground-breaking. Consequently, understanding the origin of fairy tales is important. Zipes (2012) states that it is not possible to pin-point and examine the history of stories. This is because human beings started to tell stories before they were recorded. However, there are specific, justified guesses which can be made about the advancement of “communication...storytelling...[and] the origins of fairy tales” (Zipes, 2012:2). Furthermore, it is possible to show how stories are connected but still maintain its unique aspect(s) yet demonstrate how all stories are linked to one another, and at the same time, distinct in their subjective and communal roles and meaning.

Zipes (1994) claims that fairy tales came from harmonised ideology and behavioural qualities among groups of people. Further, since stories were conveyed directly, and since its author was known, as ideologies changed, so did the stories. As a result, stories were made to suit the belief-system of a particular group of people. The introduction of various kinds of media has a significant role to play in the way stories are conveyed, received and perceived today. Zipes (1994) states that in the nineteen fifties, stories went under tremendous change. With the introduction of the press, the production, creation and distribution of storytelling were no longer the same. The genres of stories were known, and thus approved for particular sectors of society and class. Since genres were known, it was classified into various parts such as “legends, myths, fables, comical anecdotes and of course fairy tales” (Zipes, 1999: 334).

Moreover, classification and differentiation of the fairy tale as a specific type of genre was based on “its transformation into a literary tale that addressed the concerns, tastes, functions of court society” (Zipes, 1999: 334). Thus, fairy tales could be said to be a way of rebellion against the people who were more privileged. It questioned and focused on aspects of morality and ethics of a lifestyle which was perhaps unjust. As a result, it became a revolutionary mechanism in the conveyance of a particular perception of right and wrong and became a branch of folktales which stood well with the less privileged. Hence, Zipes (1999) claims that fairy tales are set with codes pertaining to both history and culture. Also, Zipes (1994) mentions duplication as a concept when referring to fairy tales. In terms of duplication Zipes (1994) contends the following:

...to copy a fairy tale is to duplicate its message and image to produce a look-alike. To duplicate a classical fairy tale is to reproduce a set pattern of ideas and images that reinforce a traditional way of seeing, believing and behaving. (Zipes, 1994:9)

Therefore, the messages that fairy tales hold entails a fixed way of the way things should be regarding tradition which is well rooted in society’s general collective thinking. Alterations are to the images are not made, notes Zipes (1994). Thus, seeing visuals of how things should be provides a fixed imagination in the audience’s minds of the way tradition should carry on. Audiences latch onto and buy into the mass marketed, produced messages enforced by duplicators of fairy tales. By using imagery in conjunction with ideas set out in books or in film it allows for ideologies to remain set, and it reinforces old ways of thinking, regarding a traditionally generalised and accepted universal behaviour. Hence, old fashioned ways of thinking and acting becomes difficult to alter.

In terms of duplication Zipes (1994) claims that it is not an authentic piece but rather something that represents or symbolises the original. It is significant and important aspect to note that duplication evokes particular arrangements of fairy tales which are well known and the messages that are attached to it (Zipes, 1994). Moreover, Zipes (1994) states that fairy tales also echo these tales ways which the receivers are used to.

It is then easy to use the messages which are duplicated and copied and thus, support daily life.

Zipes (1994) notes that literary fairy tales were to be acknowledged as generic. If fairy tales were to be recognised as a genre it had to fit into various parts of the social circles of the time. French writers customised fairy tales as a genre that explored and posed questions to relating to appropriate conduct and character. These writers, through fairy tales, also questioned the rules that the majority set out in terms of what is deemed right and wrong for proper societal actions. Fairy tales were still told orally even though literary versions were becoming established. Institutionalising the literary fairy tale became an act of disregard for that part of the community who could not read. Zipes (1995) notes that some authors wrote fairy tales into literary format based on stories they remembered. Therefore, it is possible that based on memory, authors could have added or omitted details.

Additionally, Zipes (1999) states that, in terms of the fairy tale, the aim of the literary fairy tale was to, purposely, marginalise that part of society who could not read. Folktales, however, allowed for everyone to be included in terms of entertainment even those who were illiterate. Although the literary fairy tale posed distinct differences as it seemed to praise those who had governing and authoritative power. Oral tales, on the other hand, had concepts and individuals who had particular roles assigned to them to carry out general narrative and behaviour which suited the relevant society at the time. These themes and persons in the stories had created the sense that if certain good behaviours and rules set by society were adhered to you achievement of hopes and dreams could indeed happen.

In terms of disrespecting the oral fairy tale, the process of going against something does not mean entire repudiation or denial, nor should it be considered from a singular perspective. The printed version of the tales preserved the stories. It was cultured and produced a new kind of division and it allowed for further thinking on tales. However, the literary fairy tale still held some aspects of what the oral fairy tale set out to do. The fairy tale set out to set some moral boundaries so as to keep people in designated circles in

check and if they did give a message of some reward if one adhered to whatever the moral message was.

Zipes (1999) goes on to maintain that initially fairy tales were published for adults. The aim was to create a kind of morale backdrop and give a moral message to give people proper boundaries it was so laden with so many different messages. These messages could be applied to so many different aspects and lead to too many questions that they were considered a threat. Societal conduct could not be uttered in totality, suggested and contained through the fairy tale and there were revolutionary traits evident in the language as well as the concepts which were used. This is one explanation as to why fairy tales were not deemed appropriate for children. Zipes (1999) continues to explain that it was around the end of the eighteenth century and the beginning of the next century when fairy tales were finally made available with children in mind. However, it was made available somewhat resentfully because of where it originated, namely the lower classes and fairy tales had unrefined undertones and were thus considered questionable. Of course, fairy tales were made child-friendly and, thus, censored and cleaned up as opposed to the adult versions alternatively and in addition to the other versions, it contained moral undertones and aimed to control and to train the imagination.

Moreover, Zipes (1999) explains that in the nineteenth century, in terms of arrangement and organisation, the fairy tale was controlled in a very watchful way. This was to make sure that bad beliefs and thinking were not stirred in children's minds. Zipes (1999) claims that even the popular writers around the time of the nineteenth century practiced and carried out personalised, sanitised versions of fairy tales as well as contained in producing and creating children's stories. However, these sanitised versions of fairy tales did not totally succeed in the creators' aims in terms of containing people's imaginings. Quite the reverse, Zipes (1999) explains that the fairy tale created an entire range of meanings pertaining to a range of discourses. Through this use of multiple meanings creators of fairy tales applied common subjects and ideas, pattern, heroines or heroes as well as storylines to represent and indicate commentary on social and domestic issues in individual motherlands. However, tales did not necessarily symbolise

morals from society but rather the moral views and opinions from a specific writer. In other words writers pushed what they believed through the fairy tale. While some writers would adhere and follow moral values from society, respect would be shown to popular fairy tale writers of the time and thus applied in other tales. Other writers would, however, mock, interrogate and pervert the messages found in the fairy tales. In addition, these writers who mocked traditional versions created authentic and revolutionary stories that were basic elements of the issues of the foundation. These authentic fairy tales have retained the active features of seemingly language fraud as there had always been a threat of the written language, setting a fixed arrangement, appearance, representation, storyline and significance as aspects that should not be tainted and view these aspects as sacred. Some may hold the opinion that classic writers' tales should not be altered and interfered with as the tales are sacred. Hence, the institution of the correct use of language, morals and ethics is linked to the adulation of the fairy tale as sacred literature (Zipes, 1999).

In addition, Zipes (1999) claims that the literary fairy tale was due to evolve even more. The next stage of evolution for the genre was that of film. Visuals were introduced and forced itself on the written (and oral) text and, henceforth, a different form of the fairy tale was established. However, whilst it went against print it was also made possible through the "print culture" (Zipes, 1999:338). Disney (1978) was not the first to experiment with film. According to Zipes (1999) George Méliès started trying out film back in 1896 and he even produced a version of *Cinderella*.

However, in relation to Disney (1978) it is vital to understand the part of an animator such as Disney (1978). Zipes (1999) claims that this has an effect on Disney's (1978) relation with the fairy tale in terms of establishment and the making of the animated film version of fairy tales. Zipes (1999) cites Crafton who claims that filmmakers inserted themselves into a respective film. This could be in direct or veiled form. As a result, filmmakers portrayed themselves as characters in the films. This technique and practice is called "self-figuration" (Zipes, 1999:341).

In addition, films were cautiously drafted under Disney's guidance and supervision so as to throw out his version of a tale or his idea as to how a story should be told. Fairy tales

told in terms of the visuals through the vehicle of film, was made to wow audiences, to mesmerise them. Imagery was created for it to be remembered by audiences. In this way, fairy tales had the desired effect, and in a sense the final say. Zipes (1999) claims that Disney had a fascination with the fairy tale as they symbolised his own hardships.

2.2 Political Correctness

2.2.1 History and Definition

Political correctness according to Cummings (2001) was formed in the 1920s to 1930s by communist units. Calhoun (cited in Becker & Becker, 2001) claims that it seems the original use of *politically correct* as a term, was by left-wing groups. This could have been for two reasons. The first was to endorse those who followed the rules of the Communist Party. The second was to show disapproval to members who were too much, tedious and outside the bounds of what the party deemed good logic. Cummings (2001) notes political correctness was also used by a previous leader of China: Mao Zedong to show political outlooks as impartially and technically valid. The term, political correctness, was reclaimed in the 1980s and was sarcastically distorted by traditionalists to discredit the prejudice of their progressive rivals. Calhoun (cited in Becker & Becker, 2001) claims that from the middle to the end of this decade, specific groups of scholars used political correctness to ridicule a range of courses which were to be transformed and developed. Courses relating to women, ethnicity, literature and history were avenues which were accused of following the politically correct trend at tertiary education campuses.

Furthermore, Tshehelska (2006) claims that politically-correct speech became a topic of intense discussion during the 1980s. First language speakers of English were prone to sensitivity regarding biased existential terms and phrases within language (Tshehelska, 2006). According to Tshehelska (2006), feminists who were activists in the feminist movement, about two decades ago, were hugely responsible for inflecting language change and influencing the wave of political correctness. More specifically, they wanted to change aspects of language which was considered male dominated and patriarchal. According to Tshehelska (2006,) political correctness was (and is) a current

phenomenon which sought, and seeks, non-gender prejudice and/or inclusive language that suggests identical, equal, fair, just and neutral language which includes both genders. Thus, the terms used should not be biased in any way. Furthermore, Tshehelska (2006) states that toward the end of the 1980s, rules regarding political correctness had changed. Political correctness was applied to a wider range of topics like “race, age, sexual orientation, abilities...gender” (Tshehelska, 2006:21). Hence, Tshehelska (2006) asserts that this kind of avoidance in using such offensive terms and expressions mean making use of “politically correct language” (Tshehelska, 2006:21). In the beginning of Garner’s (1994) book of *Politically Correct Bedtime Stories*, Garner (1994), lays out in a brief introduction what his aim is and apologises beforehand in case of any possible offensive language which may be found, even though he lists the kinds of euphemisms which may be found to be offensive, and which he, thus, steers away from.

Browne (2006) claims that political correctness is an organisation of philosophies and beliefs. Political correctness is an arrangement of views and opinions which infiltrates into a range of aspects in our current lives. It retains control over public discussion and argument. Political correctness decides that which can be debated and what the criteria for any debate is. It determines suitable policies, laws and rules for government.

2.2.2 Characteristics and Theories of Political Correctness

Berman (1992) claims that political correctness calls for adherence. Political correctness enforces in the world of academics, a repressed atmosphere on campuses. Political correctness stands under the umbrella of being sensitive and considerate to the other (whatever the other entails) so as not to come off as offensive to any one or any group or thing. It enforces societal, unified sense of adherence to a political correct rule regarding what is expressed (in terms of speech and behaviour). Both lecturers and students in the academic world whether or not they support the ideology of political correctness have to tread carefully based on what they say and do. The result is an adoptive approach to how language is used in the private sphere in contract to the public sphere.

In addition to the world of academia, Klatt (2003) wrote a paper about political correctness based on his experience at a tertiary institution where he created a course on political correctness. He taught his course on political correctness in the department of psychology due to situations which arose and which supported the founding of sociopolitical orthodoxy and control. Klatt (2003) claims that what he found particularly worth mentioning was the irony regarding the importance of freedom of expression and of academic freedom. However, while there is a push toward freedom of expression, tertiary educators have to be careful about what they express. In addition, they need to be told by others outside of the academic sphere as to what the instruction is and should be. Thus, what lecturers and professors say is controlled. Consequently, this entails manipulation (an aspect of discourse which is looked at later) which is related to control and dominance via language.

Moreover, with regard to political correctness and its subject material Klatt (2003) claims that political correctness entails “*dilemmas ... precautions ... circumstances ... [and the] definition of PC*” (Klatt, 2003: 40-44). In terms of it being a dilemma, Klatt (2003) claims that it puts the lecturer in a compromising position with regard to laws and rules. The dilemma entails the breakdown, examination and censure of realistic truths regarding groups and rules surrounding social areas. Thus, Klatt (2003) took two actions to protect himself from any attacks from authorities. The first action was to regard the subject of political correctness as any other subject and teach it as he would have taught any other course. The second action he took was to write an introduction to the course where students acknowledge what the course was about and what they would be getting themselves into by taking the course in political correctness. Garner (1994) can be said to apply the same to his reworks of fairy tales. Political correctness is treated as a regular subject and is inserted it into classic fairy tales. He also writes an introduction to his compilation of stories addressing the reader(s), saying what he aimed to do, and apologises yet, at the same time, washes his hands regarding any other offense the reader may find should he have overlooked anything else.

In addition to the dilemmas and precautions, Klatt (2003) lists several points regarding the definition of political correctness which claims that Political Correctness catalogs a

system of beliefs and aims to exclude. Political correctness insists on its declaration of its “correct” (Klatt, 2003:42) principles. It imposes its obedience of principled control, language control particularly using epithets that are deemed offensive. Furthermore, political correctness does not allow for speech among groups whose utterances result in an awkward, aggressive and/or toxic environment and these groups are thus exempt from being on institutional bodies. Its particularly inclusive trait favours the liberal part of society and supports their ideologies and principles. Because of its extremism with regard to the non-liberal, political correctness does not in any way tolerate actions even by children who are simply engaging in innocent fun, but where the action could promote sexual harassment or aggression. Thus, Political Correctness “is...tragicomical and lends itself to satire and...entertainment” (Klatt, 2003:43). It has its opposition, the ones who are politically incorrect and thus reap the consequences of being non-politically correct. Political correctness has its guidelines that are rooted in the ideas of justice and miscellany, it is also regarded as pathetic as it has become a subject that is subject to mockery, and is ridiculed for its triviality and silliness. Political correctness encourages new ways of thinking and it is an “ideology” (Klatt, 2003:44) which goes against ideologies which support the outranking and belittling of women and racial minority groups.

Political correctness in general is a concept which aims to generate non-offensive references to, and equal rights among, all aspects of life. Political correctness ultimately perpetuates a new way of thinking and through this new way of thought, a new mind-set and a new set of life-rules. Gross (1995) focuses her study on Native American Indians. Generalisations and stereotypes is her approach to political correctness. She looks at the way in which this group of people is prone to be generalised and stereotyped about by others. Gross (1995) explores how these generalisations and stereotypes, in turn, develop certain mind-sets within those belonging to groups outside of the race and culture of those who fall into the Native American Indian group, into one of thinking that the reality of this group is harmonic and that all the Native American Indians are united in a set way of thinking and behaving.

Thus, this creates the notion around this cultural group of people as being identified as 'true' American Indians, only in terms of the way in which they act and mind-sets around the lifestyle of this group is still viewed as one of conservatism and culturally traditionalistic. In this way stereotypes are created. Keeping this in mind then, politically correct theory is explored in relation to what was just laid out as the groundwork for Gross's (1995) research. Because of the expectations then of other cultural groups about what American Indians are like and how they behave, and because of the generalisations which are formed, political correctness is used as a mechanism to counteract whatever was deemed wrong with the way others perceived this group of people.

Gross (1995) then tries to balance the generalisations which are seen as a negative outlook in trying to determine a 'holistic' viewpoint by using political correctness as a looking glass to make things 'right'. This is necessary and relevant because she sees other cultural groups as being resistant towards American Indians, hence the generalisations, because these 'other' groups try to make sense of the American Indians in this way. While this study of Gross (1995) has very little direct relation to the topic at hand which is to be explored, the political correctness aspect is what shall influence this topic of exploring Garner's (1994) *Cinderella* version.

Another source which explores the concept of political correctness is that of O' Neill (2011). O' Neill (2011) gives a critique based on this concept. O' Neill (2011) highlights various views of political correctness, not all of these views are his own as he draws these perceptions from other groups and individuals. An angle of political correctness being an ideology which aims to civilise and rectify is taken. In terms of activists of political correctness he claims that this is a concept which makes society more civilised. This provides the notion that before political correctness was 'introduced', society was not quite civilised before and that it needed this phenomenon to become civilised. By saying that society was not civilised it means that something was wrong and it needed something to rectify the wrong, hence the concept of political correctness.

O' Neill (2011) explores what political correctness 'sets out' to achieve. He studies what is seemingly 'offended' and how political correctness 'rectifies' it. Furthermore, O' Neill

(2011) claims that political correctness minimises the risk of society falling into the trap of accepting and using language which may wrong others or 'things' (care needs to be taken with regards to what people say about anything). This is good because people have a consciousness about the correct and incorrect language use.

Moreover, O' Neill (2011) highlights aspects of word replacement as a mechanism of getting rid of the wrong language use and finding a new word or phrase in its place. This introduces a concept which entails 'bad-term-avoidance'. This creates a consciousness around avoiding unacceptable words or phrases or references to people or things. O' Neill (2011) also indicates that *what* is said is so much more relevant and important than the *context* of what is said. He claims that within the guise of political correctness, focus is given to the precise wording and not what the aim of the communicator is. Accordingly, the problem with whoever is on the receiving end is based on the selected terms which are used and not how it is used. Therefore, the offense is always determined by the receiver.

Ultimately, O' Neill's (2011) perception on political correctness is the following: any word or phrase has the potential to one day become politically incorrect. Things are constantly changing and in terms of political correctness new words are always being searched for and certain people and groups may always be unhappy with reference to any word. Offenses regarding words and expressions can always be found.

2.3 Summary

This chapter gave a brief explanation on the histories. It also explained the literature on *Cinderella* as well as Disney (1978) and Garner (1994). It explored the history, background and characteristics of political correctness. The next chapter explains the theoretical and analytical framework for this study.

CHAPTER THREE

THEORETICAL AND ANALYTICAL FRAMEWORKS

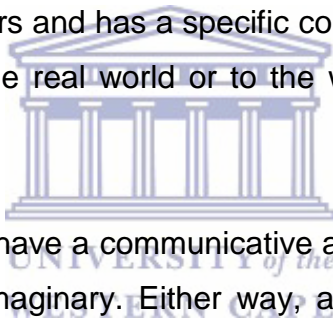
3.0 Introduction

This section reviews and highlights important concepts related to the theoretical and analytical frameworks of the study: text, intertextuality and interdiscursivity, as well as multimodality, hybridity, resemiotisation, semiotic remediation and discourse.

3.1 Text

Glaser (1986) notes that a text is a

relatively independent and hierarchical structured linguistic unit...which reflects a complicated state of affairs and has a specific communicative intention. The state of affairs may refer to the real world or to the world of imagination and fiction. (Glaser, 1986:45)



Thus, every text can be said to have a communicative aim and is something derived out of a context whether real or imaginary. Either way, a text is a means of addressing certain issues. Some issues need to be unpacked and analysed using certain and various concepts to unveil the concerns which are addressed in a text. A text is something that we make meaning from. Garner's (1994) *Cinderella* as well as Disney's (1978) *Cinderella* can, thus, be said to be a text as it refers to the imaginary world, even though Disney's (1978) version depicts a fairy godmother whilst Garner's (1994) does not. Garner's (1994) version at the same time tries to represent a sense of a politically correct reality that is more current with a fairy godperson (instead of a fairy godmother), so as to not create an offensive version of the tale of *Cinderella*.

However, Garrido (2003) looks at text in terms of comparing relevance versus connection. Furthermore, a text is analysed in terms of units. According to Garrido (2003) sentences are chained sequentially and it may be termed discourses. These discourses or units have what Garrido (2003) notes is "semantic representation" (Garrido, 2003:17). Furthermore, discourses are arranged into bigger components and

eventually become texts. Garrido (2003) further explains that neither coherence nor relevance defines what a text is. Garrido (2003) states that the relation between the existing parts of discourse is what defines text. In a likely manner, information pertaining to context does not define discourse. Rather, it is the result of the connection to the bigger structures, or parts of sentences, or ultimately texts, by which discourses are defined. However, in order for this kind of connection to occur, information must be added. Thus, this will happen when a unit is linked to more units. Connection is pivotal when it comes to the process which is responsible for the “syntactic structure” (Garrido, 2003:18). Furthermore, with regard to the connection theory in terms of discourses, texts and units, it is explained that each complicated component consists of information which is not depicted by basic units. Instead the information is combined, resulting in a complicated entity. This added information is combined, and often as an oversight yet, it may also stem from pre-existing components.

Garrido (2003) claims that words are connected to each other which in turn are connected into phrases. Phrases are connected into clauses, clauses are connected into sentences. Sentences are connected into discourses and, ultimately, discourses into texts. Consequently, types of texts or genres are responsible for the way(s) in which discourses are linked. Types of discourses arrange the links amid sentences within discourses.

As a result, discourse highlights the type of communicative forms that a text may be presented as. It may be presented in terms of written, spoken or visual form. Since texts transcend what is written or spoken and could be taken to mean visual aspects also, then Disney (1978) as well as Garner’s (1994) version of *Cinderella* could be said to incorporate both written and visual texts. While Disney’s (1978) version is far more detailed in terms of visuals, Garner (1994) too makes use of a small, visual depiction in his version of *Cinderella* (this visual text could almost be overlooked) at the beginning of the story. Nonetheless, a visual text is indeed present in Garner’s (1994) version.

Further, Johnstone (2008) informs that texts can be evident of intertextual suggestions of additional texts in a range of ways. This can be evident through quotations or paraphrases. Texts can be reworded to indicate another text. Johnstone (2008) cites

Fairclough (1992) who gives examples of the ways texts bear evidence of other texts. One way in which texts are able to bring to mind other texts is as a result of denial. Another way that texts bring about other texts is through irony, Johnstone (2008) claims that irony also indicates earlier discourse as the use of insincere words indicates genuine and frank use of the word. In addition, Johnstone (2008) also claims that texts can be related to former text in an interdiscursive way. Johnstone (2008) claims that, in the same way, producers of texts recycle and signify aspects of language-use pertaining to former kinds of texts and/or “text-producing activities (or discursive practices)” (Johnstone, 2008:166) where they are fixed and rooted.

3.2 Interdiscursivity and Intertextuality

Wu (2011) focuses on the study of interdiscursivity and elements in relation to interdiscursivity. Intertextuality refers to the use of prior texts transforming the past into the present often in relatively conventionalised and somewhat standardised ways. In addition, Bhatia (2014) claims that interdiscursivity signifies original efforts in creating amalgam, hybridised or somewhat original theories by means of taking or manipulating well-known resolutions or ways connected through other fields and methods. Fairclough (2003) claims that when analysing interdiscursivity in terms of a text, studying the specific combination or hybridisation of discourses and the types or styles which the discourses originate from is certain. Interdiscursivity entails hybridity. Furthermore, examining the way in which types, the dialogues as well as the forms are expressed operated jointly is unavoidable too. Thus, Fairclough (2003) claims that “this level of analysis mediates between linguistic analysis of a text and various forms of social analysis of social events and practices” (Fairclough 2003:218). Therefore, a text can be inclusive of different discourses. It can refer to cultural, political, social, religious, academic discourses etc. For example, Garner (1994) refers to political educational discourse in his text when the “fairy godperson” (Garner, 1994:32) tries to educate Cinderella when she asks to go to the ball, by pointing out all the disadvantages in terms of squeezing herself into “tight-fitting” (Garner, 1994:33) clothing. Essentially, the intermediation of texts as well as of social aspects means that the dynamics are complex.

It is easy to become confused between interdiscursivity and intertextuality. Wu (2011) looks at interdiscursivity in relation to intertextuality. Furthermore, Wu (2011) reiterates that there is often confusion between interdiscursivity and intertextuality. Wu (2011) claims that interdiscursivity is an umbrella term which arches over intertextuality. According to Wu (2011), Fairclough (2003) presented the term 'interdiscursivity' to place focus and importance on *discourse* as opposed to alternate *texts* which are representative. It is said that normally intertextuality points to the idea that additional scripts are clearly extracted within a script which is naturally conveyed via obvious and open, word-based characteristics like extracts and references. Essentially, everything in literary form are made up of added basics of extra, textual pieces and makes use of intertextual means such as these to changeable points and many ideas.

Moreover, according to El Naggat (2012) "Interdiscursivity indicates that discourse can be lined to discourses on other topics or subtopics..." (El Naggat, 2012:76). Thus, interdiscursivity is a phenomenon which allows for the extension of one area of communication into another area, which may be completely different from the communicative area at hand or which may in some way still be related. Interdiscursivity, allows for the connection of issues at the same time. For example, in the beginning of Garner's (1994) story of *Cinderella*, a range of issues are addressed such as "exploitation" (Garner, 1994:31) as well as domestic and societal issues in terms of how her step sisters misuse her (this points to a domestic issue) and how the prince is celebrating his misuse of the poor (this points to a societal issue) by throwing a "fancy dress ball" (Garner, 1994:31). Hence, a confined issue of exploitation, in this case in Cinderella's household, can be said to connect to a bigger societal issue of exploitation, such as the prince's exploitation of the homeless and those who are side-lined in society. Three issues are linked, that of exploitation, in relation to both domestic and societal issues.

On the other hand, Wu (2011) states that interdiscursivity works on an altered factor because it indicates how a word-based piece is established by a blend of added linguistic resolutions such as genre, dialogues, varieties and forms. As a result, the distinction among intertextuality and interdiscursivity is that intertextuality relates to

definite external styles in a text derived from former texts while interdiscursivity tends to be more complex because it focuses on the implied dealings regarding conversational constructions instead of the obvious dealings amid textual formations.

However, intertextuality is a concept which was first presented from Julia Kristeva (1980) in the late 1960s who was a French semiotician (Simandan, 2010). Furthermore, Simandan (2010) claims that Kristeva (1980) believed that all works from authors are not extensions, solely of the authors but rather extensions in relation to other texts, be they oral or written as well as to language construction. Fairclough (2003), however, claims that intertextuality refers to the existence of features of another text or texts in a text. Thus, it has the potential to echo other voices and not only the voice of the writer. Therefore, originality of any particular work can be questioned, as intertextuality is a phenomenon which takes or borrows from other works. Garner's (1994) *Cinderella* can be said to echo writers' voices such as Disney's (1978) voice as Garner (1994) borrows from classic fairy tale writers such as Disney (1978).

Furthermore, Simandan (2010) claims that theorists such as Ferdinand de Saussure and Michael Bakhtin have major influences on intertextuality and Kristeva joined de Saussure and Bakhtin's theories and introduced the term intertextuality. Simandan (2010) states that de Saussure was attentive particularly on complete structures of texts and focused on the interactive qualities of representation and texts itself. Bakhtin looked at the connection among the writer, the writer's work and the writer's readers. These three afore-mentioned aspects are taken into account in relation to the encompassing societal and historic influences (Simandan, 2010). Thus, intertextuality can be viewed either way. It is valid to look at intertextuality in terms of meaning versus texts, and the writer versus those who make use of the written works of the writer.

In addition to the above-given introduction of intertextuality, the term intertextuality can be defined as a something which "...describes [a] series of life repeating a previously heard story, of life predestined by the patterns that have shaped our consciousness." (Hannay, 1986:2) In other words, Garner (1994) writes the story of *Cinderella* according to the same series of events which the reader is used to pertaining to the classic version of the story. In the beginning it starts off with a single father who marries a widow with

two daughters. Next, the father dies and Cinderella is ill-treated. The story mostly unfolds in the same way the reader expects it to in terms of the order of what happens, even though Garner (1994) inserts his own humorous, satirical, and ironic twist upon the story. It can be said that, stories, as they are passed down, are always subject to change. What is heard, or seen, has to do with interpretation which is sometimes dependent on context and sometimes stories are exaggerated and void of knowing what the situation was when an incident occurred.

Furthermore, Hannay (1986) claims that intertextuality supposes a reader's overall knowledge in comprehending a text. The reader's general knowledge of the standard story of *Cinderella* is assumed, prior to reading re-worked versions such as Garner's (1994). However, there are precise parts of an intertext which will differ. Hannay (1986) claims that all analytical understanding of a text will be different from reader to reader as each reader's background knowledge may, very likely, be different.

Thus, one's prior knowledge and background schemata have an effect on how texts are viewed. Not every part of the text is interpreted in the same way. Some parts of the text may be accepted and other parts not. Also, experience, or lack thereof, is relevant when it comes to interpreting texts. Knowing or having prior knowledge of certain aspects of a text determines how a text is understood. Similarly, not knowing or not having any experience or knowledge of a text will also affect the lack of understanding a text.

With reference to Bakhtin's theory which relates to the concept of "dialogism" (Stam et al., 1992:203) Juvan (2008) claims that any works in literature respond to "other texts and discourses"(Juvan, 2008:6). In this way, literature is redeveloped because it 'makes remarks' regarding other texts and discourses, analyses it and even approves or disapproves of it where deemed necessary.

Furthermore, Moi (1986) also refers to Bakhtin in her analysis of Julia Kristeva's founding on the concept of intertextuality especially since he was her main influence in developing the "concept of intertextuality" (Moi, 1986:35). According to Moi (1986) who refers to Bakhtin, all texts are formed, based on other texts. Any text then draws from other texts; that which is necessary to produce something new. In essence then, Moi

(1986) notes that intertextuality is a phenomenon which substitutes the idea of “intersubjectivity” (Moi, 1986:3). Intertextuality can be said to include subjects of various notions which are related to one another to form an overall point in any given text.

In addition, Stam et al. (1992) also refer to Bakhtin, as well as Kristeva, with regards to intertextuality. Stam et al. (1992) state that intertextuality was a concept which derived from Bakhtin’s notion of the concept of ‘dialogism’. This is interesting because as a concept, intertextuality was derived from something else and so it can be said to be reliant on Bakhtin’s concept. The aspect of dialogism means that each text shapes a crossroads of documented information which ultimately emerge. Thus, the term intertextuality itself is then intertextual in nature.

However, Lemke (2012) notes the following:

[w]e use our knowledge of persons, settings, expectations, genres, registers, and especially of other ‘texts’ that have something in common with the one we are figuring out (or constructing) at the moment. In fact there are many kinds of intertextuality, many principles according to which one text or multimedia production is considered relevant to the interpretation of another one. (Lemke, 2012:48)

A lot of one’s prior knowledge in terms of texts, plays a role in terms of connecting what we come into contact with any other text. In terms of trying to make sense of something, it is inevitable that this is what is done. Fairclough (2003), on the other hand, covers a range of aspects in his book: *Analysing Discourse*. In the book, Fairclough (2003) explores intertextuality on a different level. Intertextuality is explored and looked at in a variety of ways. To Fairclough (2003), intertextuality can be said to be a concept that “covers a range of possibilities” (Fairclough, 2003:40). This ties in with what Lemke (2012) notes about there being many styles of intertextuality. If there are many styles of intertextuality it would make sense to approach these different styles in alternative ways.

Moreover, texts, according to Fairclough (2003), also “make assumptions” (Fairclough, 2003:40). Whatever is present in a text “against a background of what is” (Fairclough, 2003:40) not present can still be taken as ‘assumed’ or ‘specified’. Fairclough (2003),

also points out that assumption and intertextuality are similar in that both draw connections from one text(s) to another. Also, the dissimilarity between these two aspects which is brought into focus by Fairclough (2003) is that intertextuality draws attention to and highlights difference whereas assumptions decrease difference.

3.3 Hybridity

Holquist (1981) refers to Bakhtin who refers to something called the “novelistic hybrid” (Holquist, 1981:429). The novelistic hybrid is purposeful and unlike random, every day, inexperienced mixing that occurs through speech. Understanding that discourse is a social element that makes for better understanding, that discourse regarding content as well as form are pretty much one. Also, the disjointing or partitioning used in a novel to construct the image part of any language comes down to three aspects. These aspects according Holquist (1981) are hybridisation, dialogised correlation of languages and/or real conversations.

Zuckerman (2002-2003) claims that hybridity has a masked aspect about it because hybridity could be present and still go unnoticed in many ways in any given topic. Hence, hybridity is something which must be searched for. Further, Zuckerman (2002-2003) claims that the researcher has to have a good understanding of hybridity, as the more that is understood by the researcher about hybridity; the easier it is to explore it.

With reference to hybridity, it is interesting that Zuckerman (2002-2003) indicates the aspect of hybridity being a masked one, because it means that hybridity could indeed go unnoticed in many ways when exploring any given topic. Hybridity needs to be searched for then and many layers in any topic being explored needs to be unpacked in order to find it. Also, the researcher would have to have a very good knowledge of hybridity and what it entails in order to unpack these layers. The more that is understood about a concept the easier it is to explore it.

In addition to Zuckerman’s (2002-2003) notion regarding hybridity as a concept, Ntshinga’s (2010) stance will be used when analysing the data because, what she notes is relevant in terms of the original use of words being altered and thereby not retaining its original purpose and meaning. How words are seemingly adopted so that it is used

for another purpose especially in terms of hybridity seems relevant. Garner (1994) adopts a range of aspects from the story, to characters and identities to the unfolding of the order of events and words but he alters them.

Moreover, with regards to hybridity, McCrary's (2005) notion of someone using hybridity to encapsulate newness and then passing it off one's own is also relevant in terms of this study. By hybridising fairy tale discourse and politically correct discourse, and since intertextuality entails the combination of discourses Garner (1994) passes his recreated, politically correct version of *Cinderella* as his own. Garner (1994) could be said to use hybrid discourses, concepts and ideas and terms with regards to phrases and single words, which previously had never existed. However, these notions, before being combined with other entities were singularly meaningful on a different level. Therefore it is important to keep in mind that Garner (1994) relies on prior entities to create new combination-like entities.

McCrary (2005) notes that hybridity would cease to exist if it were not for what is old and already existent. Without classic or old versions of *Cinderella*, Garner (1994) would not have had a story like this to change and refashion into his own. Hybridity relies on the old in order to form the new. This is vital to understanding how and perhaps why it was necessary to change the original version of *Cinderella* into something more politically correct-friendly. What was deemed politically incorrect needed a 'touch-up' on all that may have been found to be offensive and make it more 'friendly' in a contemporary world. Aspects of what may be deemed old because of biases regarding the researcher will be highlighted so as to illustrate which 'old' entities already exist. This is further extended to indicate which of these 'old' constituents Garner (1994) uses in order to form his hybrid notions in his story of *Cinderella*.

Additionally, Ntshinga's (2010) stance on hybridity is that in terms of words, it is altered and does, therefore, not retain its original purpose and meaning. Words, according to Ntshinga (2010), are 'adopted' so that it can become used for a different purpose, than was originally the case. In essence, if hybridity is something which embodies a masked characteristic, newness, and is something which can be altered, then it is a concept which always seeks change, and whatever may be a hybrid, currently, can become

another hybrid. In terms of adopting and changing words Garner (1994) certainly does aim to surprise. Words such as 'fairy godperson' or 'deity proxy', replaces the more familiar, standard term: 'fairy godmother'.

On the other hand, Skapoulli (2004) looks at hybridity in terms of it being something which shows itself as being part of the concept of cultural identity. Hybridity is explored in terms of gender identity. In general hybridity is looked at through identity and identity is looked at in terms of its hybrid makeup. Because of the hybrid nature of identity, understandably, it is adjustable. Therefore, Skapoulli (2004) laments that it molds itself only partly and not fully to other associations in terms of concepts, terminology and other forms, whether it is visual and tangible or abstract. For example, the term *woman* is altered partly in Garner's (1994) *Cinderella*. Garner (1994) changes part of the word and makes it "wommon" (Garner, 1994:31). Accordingly, the first part or affix is retained, the second part (or affix) is changed so that there is no reference to the word man.

McCrary (2005) delves into studying how hybrid texts are represented in classrooms in terms of writing and how influential these texts are. He notes that hybridity plays a vital role in the facet of language. Furthermore, he looks at hybridity in terms of it being part of language in use, which aims to give license to those who want to embody or represent and appear as though the knowledge surrounding linguistics can be claimed as original by them. In this way he seeks to highlight aspects of representation of "hybrid texts in the writing classroom" (McCrary, 2005:72).

McCrary (2005) indicates that hybridity is a concept which is a parasite to whatever is old as it relies on what is no longer new, in order to create something 'new'. Hybridity, therefore, cannot exist without the old as it is a concept which joins two or more points from various spheres to form a fresh product. This can be related to what Ntshinga (2010) states about hybridity being a product which can be used again. In contrast to the other aspects which were discussed regarding hybridity, Lulka (2009) takes a geographical outlook on the theory of hybridity. In terms of discovering more on hybridity in nature, specifically, he notes that hybridity entails mixing and swapping various sections of different dimensions of any concept so that something fresh can be developed.

Furthermore, Lulka (2009) indicates that although hybridity is a concept which is something that is already in a sense corrupted as it still needs to be analysed more. He further explores hybridity under the guise of symmetry. Part of Lulka's (2009) research centres around the proportions and balance of hybridity. He states that this is important because symmetry contributes to the comprehension of hybridity.

Kraidy (2004) centres his research also on the cultural notion of hybridity, but uses "international communication" (Kraidy, 2004:1) as his backdrop. He declares that previously non-related subjects or components join in order to formulate something new. Kraidy (2004) forms solidarity with McCrary (2005) when he highlights the joining characteristic of hybridity.

A sub-focus of Kraidy's (2004) is that of economics, politics and culture. Kraidy (2004) notes that hybridity, with reference to each of these sub-focal points, in each case has an alternative meaning and its objective with each of these categories is different, too. Aside from the afore-mentioned sub-genres which he focuses hybrid-notions upon, he talks of hybridity being 'arms' in terms of specific terms related to marketing. Moreover, Kraidy (2004) explains hybridity relating to the idea that it is an entity which constantly advances and is on the move with regards to change and it constantly 'seeks' response.

3.4 Discourse

According to Johnstone (2008), discourse is real occurrences of acts of communication through the means of language use. However, as stated previously, Johnstone cites Blommaert (2005) who expresses discourse as "meaningful symbolic behaviour' in any mode" (Johnstone, 2008:2). Communication can extend beyond just language. It can include visuals, attire, design, sound and music and physical expression. Thus, scholars in the field of discourse have to take these other communicative media into account and make links between these media and language. According to Harris (1952), connected discourse happens within specific situations. This means that there are various ways of language use in specific instances. Karlberg (2012) claims that discourse theory entails a range of perceptions, hypothesis and notions that have appeared over a range of areas during modern times. Discourse theory comes from the humanities and social

science areas and it goes back to significant theorists such as “Ferdinand de Saussure, Ludwig Wittgenstein, and Michel Foucault” (Karlberg, 2012:1). The general attitude toward discourse theory is that the use of language and language itself assists in *creating* and *generating* realities both in a social and psychological world, as opposed to only being representative thereof.

Moreover, Karlberg (2012) claims that diverse aspects regarding themes in discourse theory are present in various fields. It can be found in areas such as communication studies, linguistic, literature, political science, sociology as well as cultural studies. Discourse theory is commonly linked and related to qualitative and interpretive approaches and methods which are centred on social structure and the interchange of meaning through a range of texts such which include written, oral, motions, signs, film as texts, as well as any other expressive forms of communicative means. Consequently, Disney’s (1978) texts, when it comes to his fairy tales, and in this research study, the tale of *Cinderella* makes use of visuals. More specifically, images are inserted on every page which relates to the written text. The visuals are extensions of the written texts and are given turns and compliment what the main ideas are in the written text. It is simply translated into something that readers or what authors think readers would or should imagine. Garner (1994) however also makes use of visual aspects. Although Garner (1994) has one, tiny image at the beginning of the tale of *Cinderella* and even though it is small and almost irrelevant, a visual, or image is still present.

In contrast to Karlberg (2012) Johnstone (2008) looks at discourse in terms of it being a mass noun as well as a count noun. Johnstone, (2008) declares that discourse is used as a mass noun to some and a count noun to others. Both are critically connected. Jørgensen and Phillips (2002) state that language is formed according to various patterns. While discourses, as a count noun refers to the language patterns as well as belief patterns discourse as a mass noun means it is inclusive of more than simply language, the same way that the word ‘information’ is a mass noun as it includes and means a large amount of information. According to Johnstone (2008), discourse to analysts commonly means cases where communication occurs through language use. Other analysts may express it as “‘meaningful symbolic behaviour’” (Blommaert, 2005

cited in Johnstone, 2008:2). Communication can mean more than just language. Communication can include visuals, attire, music, style and structural design. As a result, consideration between the connection of these communicative semiotic approaches and language is necessary.

3.4.1 Narrative Discourse

Since fairy tales and bedtime stories form part of narratives it is necessary to look at narrative discourse before looking at fairy tale discourse. Bamberg (2011) is of the opinion that when coming from a “discursive” (Bamberg, 2011:4) view that focus needs to be given specifically to the area, positions and situations as well as the way(s) in which characteristics, traits, rules and principles from former years are fixed, established and the way in which they are challenged. Thus, the area contained in the societal facet of discourse is the area that needs study and investigation with particular attention to the areas and the ways in which the limitations of outdated and customary elements are predictably passed on and verified over the years. When it comes to communicative dealings and contact, narratives establish the position of analysis in terms of testing, challenging, disrupting and re-establishing new restrictions to such an extent that if the new restrictions are repeated, retold and carried out for a good period of time, it could end up resulting in the fashioning of a change of as well as fresh limitations for original elements surrounding identity.

Hence, identity seems to be the main element in discourse within narrative focus. This being said it makes sense as to why Garner (1994) reworks old fairy tales and implements a politically correct angle. If there are changes to the classic fairy tales and new versions which reshape identities in terms of the characters and if there is a constant push toward changing the way characters are presented in fairy tales to suit the current times in which we live, identities, in society may eventually be changed.

In addition to the aspect of identity Johnstone, (2008) looks at social identity in relation to identification. Johnstone (2008) states that people angle themselves based on the way in which they categorise themselves and the way others categorise them, as well as to the ways others self-categorise and how they are categorised. Because of this

kind of categorisation, people structure, declare and communicate these tendencies through, and in, discourse.

Zipes (2006) notes, as a genre, the literary fairy tale, particularly aimed at a young audience, as it began establishing itself became a progressively “institutionalised discourse” (Zipes, 2006:9), “manipulation” (Zipes, 2006:9) was included as one of its elements. This discourse contained and still contains a range of stages. Zipes (2006) claims that the fairy tale writers entered into a dialogue which addressed values and behaviors and which involved the folktale itself, with current fairy tale writers, with the dominant social language and system, with young and mature readership bases, as well as with explicit and stated audiences. Van Dijk (2006) looks at manipulation discourse and uses the triangulation framework to analyse it. Van Dijk (2006) notes the triangulation framework connects the following: discourse, cognition and the social order. Further, Van Dijk (2006) focuses on manipulation pertaining to communication and symbolism. Thus, manipulation as a form of communicative contact which has a broad effect is Van Dijk’s (2006) focus.

Moreover, Van Dijk (2006) explains that manipulation is a category which comes from the observer. Hence, critical analysts may view certain discourses as such: coming from the observer as opposed to a category from the participant who instigates and engages in the manipulative discourse practice, because the user of the manipulative discourse will not refer to his or her own discourse as manipulative (Van Dijk, 2006). Further, manipulative discourse entails exertion of power over another, and this is done through the use of language. Consequentially, the manipulator is after his or her own best interest and not that of one(s) being manipulated. The notion of manipulation includes negativity, thus it is not a good thing as it entails the damage of societal practices. While manipulation does include power, it is more. It entails the exploitation of power through the exercise of control and dominance (Van Dijk, 2006). Moreover, when it comes to semiotics in terms of manipulation, dishonest manipulation can be affected with the use of visuals, films and movies and any other types of media. There are several kinds of manipulation in the current areas of communication and they make use of multimodal

means especially the mass media today (Day, 1999; Messaris, 1997 cited in Van Dijk, 2006).

Manipulation as a strategy in socio-cultural and political discourse is explored in Garner's (1994) text. Since manipulation includes the exertion of power over another, the exertion of power Garner (1994) may hold over Disney's (1978) text is explored. Control over a classic text such as Disney's (1978) is studied through the guise and of the overshadowing field of political correctness. As said earlier in the study pertaining to Klatt's (2003) view, political correctness imposes control especially control over language that is seen as belligerent and distasteful. Thus, exploring the control and dominating aspect of language-use of politically correct discourse in this study is highly significant.

3.5 Multimodality

Since *Cinderella* forms part of literature, it makes sense to bring in Kennedy's (2014) stance on multimodality and literature. Multimodality is an interdisciplinary approach (Kennedy, 2014). Since, *Cinderella* is a story which deals with a range of social-cultural issues it seems to be a vital way to look at it from a multimodal perspective:

Literature and multimodal materials can help to promote better understanding of the cultural background of the target language, resulting in improved comprehension of context, dialect, and idioms through the use of language as it is spoken. (Kennedy, 2014:295)

Kress (2010) expresses that multimodality shows which modes are used. According to Iedema (2003) multimodality extends beyond just a single form of semiotics. Bearne (2009) notes that multimodality includes modes other than simply the written one. For example, multimodality can include speaking and visuals. Furthermore, multimodality focuses on social relationships of any communicative act and the possibilities of transformation as texts are constructed. Multimodality calls for a multi-semiotic focus.

As regards image-text relations, Wu (2014) states that image and words are connected in stories. The correspondence of the written text, pictures help and assist the reader in

the construction of a plainer, real actuality of the world. Wu's (2014) view of the multimodal approach to picture books, is extended and related to Garner (1994) and Disney's (1978) respective usage of image in relation to each one's text. The characters in the image (particularly in Disney's [1978] version) which accompany text help reflect behavioural modes which assist in moulding potential roles and characters in our specific realities. These images in Disney's (1978) version are planted in the reader's mind and thus readers are able to form "cultural information, a network of patterns and templates through which we articulate and illustrate our experience" (Wu, 2014:1415). Books with pictures "could be analysed from [a] social semiotic" (Wu, 2014:1415) approach in relation to contexts of culture and situation (Wu, 2014). Wu (2014) laments that pictures in books help with identity formation in children. It helps to form social identity in relation the immediate, symbolic environment and everyday world in which they find themselves. Garner's (1994) version lacks visuals (there is only a tiny image in the beginning of the story) and moreover, an abundance of visuals like the Disney version. This lack of visuals would tie in with what Gring-Pemble and Watson (2003) have to say relating to what Garner (1994) does with his recreation of politically correct stories which is combine and mix ('hybridise'):

the political correctness approach with underlying politically correct values so that a rejection of one necessitates a rejection of the other. Garner reduces complex problems to simplistic, seemingly conclusive solutions, stereotyping the politically correct and promoting a skewed vision of the goals of political correctness. (Gring-Pemble & Watson, 2003:151)

Further, Ajayi (2008) states that in certain respects social and material affordances of multimodality, for example imagery, have called for the reconstruction of modes. The reconstruction of modes allows for information to be more useful and helpful. Through common communication, making use of multimodal methods has become more and more significant.

Additionally, Moschini (2014) states that several skills and abilities which stretch across a range of disciplines are necessary to possess in order to "crack codes" (Moschini,

2014:197). This means that in order to be able to identify and distinguish a variety of modal relationships between two or more different modes which are used in “multi-semiotic texts” the knowledge and possession of such abilities and artefacts is key. Thus, when looking at Garner’s (1994) *Cinderella*’s text in relation to that of Disney’s (1978) a range of resources and the know-how of these theoretical devices are of importance. Moschini (2014) stresses that in order to apply these skills and use these pieces efficiently, full comprehension of the compositional meaning of both texts which is testament to the originating “socio-cultural context” (Moschini, 2014:197), the various “cultural and social functions” (Moschini, 2014:197), carried out by both texts in settings that are subject to progressively join, is necessitous. Multimodality entails a focus on the social semiotics of meaning-making, paying particular attention to society and culture (Kress 2010; Moschini 2014). Therefore, multimodality is a vital and an influential instrument which aids in deciphering the way in which discourse is communicated and encrypted semiotically in social and cultural contexts.

3.5.1 Grammar of visual design

In relation to the multimodal analysis of the text, I make use of the metafunctional framework for the analysis of the visual pictorial texts in this study. This section of the study draws from Kress and Van Leeuwen’s (1996) theoretical framework which relates to analysing visual images. Jewitt and Oyama (2004) stress that Kress and Van Leeuwen (1996) adapted Halliday’s (1978) theory of the three metafunctions and applied it to analysing images. However, Jewitt and Oyama (2004) affirm that Kress and Van Leeuwen (1996) have, respectively, changed Halliday’s terms from ideational, interpersonal and textual to representational, interactive and compositional. In addition, I apply the three elements of the metafunctional framework: representational, interactive and compositional. The components of each are described below. However, I have adapted these elements to suit my own study.

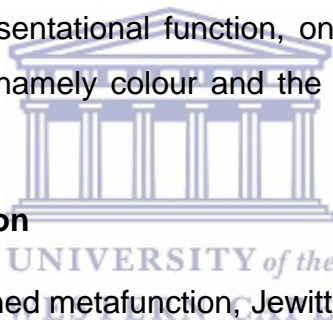
3.5.1.1 Representational Metafunction

I apply Jewitt and Oyama’s (2004) perspective on the representational metafunction. Jewitt and Oyama (2004) state that the representational meaning refers to narrative and

conceptual structures. Narrative pictures are indicated with a vector which is a line connecting the represented participants. The line is usually diagonal which connects the participants are recognized by the presence of a vector. For example, the gaze of a participant can connect it to what the participant is looking at. Conceptual structures or pictures refer to images which do not contain vectors i.e. they are conceptual or abstract. The participants, objects or places in the image are explained or analysed visually. In terms of images, Jewitt and Oyama (2004)

assert that in space-based semiotic modes such as...it is a matter of spatial relationships, of 'where things are' in the semiotic space and of whether or not they are connected through lines, or through visual 'rhymes' of colour, shape... (Jewitt & Oyama, 2004:10)

While I make use of the representational function, only some of the elements of the representational metafunction, namely colour and the use of vectors is applied to the study where deemed relevant.



3.5.1.2 Interactive Metafunction

In addition to the above-mentioned metafunction, Jewitt and Oyama's (2004) application of interactive metafunction is also applied to the study. Interactive meaning, according to Jewitt and Oyama (2004), projects within the frame of the image, a relationship between the image and the viewer or reader. "In this way they interact with viewers and suggest the attitude viewers should take towards what is being represented." (Jewitt & Oyama, 2004:15) Jewitt and Oyama (2004) assert that there are three elements to take into account, namely: "distance, contact and point of view...[t]ogether they can create complex and subtle relations between the represented and the viewer." (Jewitt & Oyama, 2004:15-16). The Interactive elements are discussed below, though only the elements I deem relevant of this metafunction are applied in this study.

3.5.1.2.1 Point of View

Point of view entails the angle of the frame seen from either the interactive or represented participant's perspective or point of view in relation to power (Kress & Van

Leeuwen, 1996). Although Kress and Van Leeuwen (1996) acknowledge that there is often no 'immediate' (Kress and Van Leeuwen, 1996:148) basis which can motivate 'point of view' (or fame-size). For example, "power over and involvement with the represented participants" (Kress & Van Leeuwen, 1996:146) could be suggested from a high and frontal angle of an image. According to Kress and Van Leeuwen (1996), if the represented participant is seen from a high angle, then the relationship between the interactive and represented participants is portrayed as the represented participant having power over the interactive participant. *Point of view* is then from the point of power over the represented participant. However, if the interactive participant is seen from a low angle then the relationship between the interactive and represented participants is depicted as the represented participant having power over the interactive participant.

3.5.1.3 Compositional Metafunction

Compositional meanings also "include three resources of compositional meaning: information value; framing; and salience and modality" (Jewitt & Oyama, 2004:18). Information value, framing and modality are not the components which I focus on. Composition is analysed in terms of framing, more specifically connection, as well as salience in this study.

3.5.1.3.1 Framing

"Framing connects or disconnects elements" (Jewitt & Oyama, 2004:21). Jewitt and Oyama (2004) affirm that disconnection can be achieved through thick or thin framelines. It can be created by empty spaces and colour-contrasts. In other words disconnection can occur through visual elements. Connection can be created through similar "rhymes of colour and form...vectors that connect elements...and the absence of framelines or empty space between elements" (Jewitt & Oyama, 2004:21-22).

3.5.1.3.2 Salience

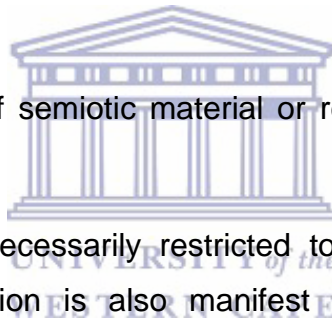
Salience refers to elements which stand out in terms of size and colour (Jewitt & Oyama, 2004). Harrison (2003) asserts that besides size and colour, salience takes into account

the “focus, and foreground/background” (Harrison, 2003:56) of the image. In this study, size and colour is focused on with regard to the visuals.

3.6 Resemiotisation

Resemiotisation can be defined as a tool that is used to establish “how meaning shifts from context to context, from practice to practice, or from one stage of practice to the next” (Iedema, 2003:41) or “intersemiotic shifts” (Iedema, 2003:42). Thus, resemitisation entails the alteration, change, transformation of text and resemitisation is a means used to accomplish that. Accordingly, this study looks at ways that Garner (1994) has transformed a classic tale into a text that resonates with the general public today. The meaning of *Cinderella* shifts from versions such as Disney’s (1978) to Garner’s (1994) version of *Cinderella*. Resemiotisation will bring about the ways in which this is done.

In relation to the limited use of semiotic material or resources, Iedema (2003) states that:



resemitisation is not necessarily restricted to dealing with the reification of meanings. Resemiotisation is also manifest in what Bourdieu simply calls ‘scheme transfer’, a principle that creates homological patterns across different spheres of social life. (Iedema, 2003:43)

In addition, Iedema (2003) claims that resemitisation aims to go back to historical times and space and is an entity that travels between the past, present and future times to explore how phenomenon, and features from the past are used presently and are sought to be infused in future works. Consequently, it seems only relevant that resemitisation as a theoretical and analytical framework be used as a tool to analyse text such as Garner’s (1994).

Furthermore, according to Iedema (2003) resemitisation is a viewpoint which progressively compliments multimodality. Iedema (2003) claims that resemitisation offers investigative ways for two aspects. Firstly, it provides a way to investigate the way in which semiotic aspects are interpreted from one semiotic style into another through

the revelation of social progressions. Secondly, it provides an investigative means for questioning the reasons for these semiotic types of materials, as opposed to others, are being organised to carry particular things out at given instances (Iledema, 2003). As a result, Disney's (1978) style of *Cinderella* was to create a written text and next to each written text are visuals which accompany the text. Garner (1994), changes this to something minimal; there is only one small image right at the beginning of the story. I want to extend Iledema's (2003:43) ideas of pointing to the "resemiotisation logic' of meaning making" to that of Disney's (1978) and Garner's (1994) version of *Cinderella* as there seems to be an interaction between Disney's (1978) specialised field of (having re-made the) fairy tale creation, the social conventions surrounding fairy tales and what it represents as well as the limited use of material between the two tales. Both stories use only two semiotic materials: the written word and visuals. This study looked at reasons as to why Garner (1994) keeps the use of imagery in relation to the connection to written text to a minimum as opposed to the connection between Disney's (1978) written text and his use of image.

Furthermore, while Iledema (2003) looks at the interplay of visuals and written aspects in terms of using a computer I extend this application of language and visuals to that of Disney (1978) and Garner's (1994) texts of *Cinderella*, pertaining to the relationship between the interplay of the different modes used in Disney's (1978) text, as well as to that of Garner's (1994). The visuals are extensions of the written text. The written text provides the explanation and the visuals help to imagine what happens in the text. Thus, "the writing is put in charge of explaining what is happening in the images which accompany it" (Iledema, 2003:45). Every image is different as the story unfolds. Hence, "[i]n the way the page layout is done, the visuals elaborate the written text." (Iledema, 2003:45). The images are placed next to the written parts. Even though Garner's (1994) single image in the entire reconstruction of the story is small and almost useless, it accompanies the text, nonetheless. There is still connection with a visual and this will be looked at through resemiotisation as an analytical strategy to find how Garner (1994) transforms a classic *Cinderella* tale.

3.7 Semiotic Remediation

Semiotic remediation has been referred to as discourse practice “that attends to the diverse ways...[that] semiotic performances (historical and imagined) are re-represented and reused across modes, media, and chains of activity” (Prior et al., 2006:733). Thus, Prior et al. (2006) confirm that semiotic remediation requires acknowledgment of the various ways that semiotic actions are “represented and reused” (Prior et al., 2006:22) across various communicative areas.

Prior and Hengst (2010) explain why they decided upon the term *semiotic remediation*. The reason they give for having chosen the word *semiotic* as opposed to *multimodal*; the ‘semiotic’ indicates the wide range of their interest “in signs across modes, media, channels whereas multimodal depends on a definition of mode”, Remediation refers to how a specific activity is “(re)mediated – not mediated anew in each act – through taking up the materials at hand, putting them to present use, and thereby producing altered conditions for future action” (Prior & Hengst, 2010:1). Discourse as the focus is vital as Prior and Hengst (2010) explain that semiotic remediation is central to the area of “sociogenesis” (Prior & Hengst, 2010:1). Sociogenesis refers to the individuals, the public, the products and objects which surround the making of society. Semiotic remediation is furthermore central to “situated discourse” (Prior & Hengst, 2010:1) which relates to discourse that is present in real and solid deeds but also in “extended trajectories” (Prior & Hengst, 2010:1). Further, these “extended trajectories” (Prior & Hengst, 2010:1) are linked to the concept of chronotope (Agha, 2007) as it relates to discourse which extends across space and time. Chronotope is defined as “a semiotic representation of time and place peopled by certain social types” (Agha, 2007:321). For example, the mentioning of “jousting” (Garner, 1994:34) relates back to a sport played by which according to Henrik (1982) was popular during Medieval times. Therefore, the term “jousting” (Garner 1994:34) is chronotopic because it refers to historical times; which is a different period to that when Garner’s (1994) *Cinderella* was published: in 1994.

Additionally, Prior and Hengst (2010) state that semiotic remediation is a practice which is crucial in the comprehension of works of culture and works of communication. Moreover, semiotic remediation combines a range of crucial methods (Prior et al. 2006). Thus, it can be said that semiotic remediation integrates many fields and disciplines. Consequently, it is multidisciplinary. Also, how these fields and disciplines are re-presented and recycled in communicative actions is important to identify and understand. Therefore, how Garner (1994) uses a classic story and adapts it to a more present time can be said to re-present and recycle traditional stories of *Cinderella*. Garner (1994) re-news old culture and old communicative messages through making his version politically correct and more suitable for the present era.

3.8 Theoretical Implications

Some theoretical implications emerge from the literature reviewed above. There has been a lot of research on fairy tales, Disney (1978) and the story of *Cinderella* in particular. However, based on my reading not much research has been done on Garner's (1994) work. Gring-Pemble and Watson (2003) pose the a very detailed analysis on Garner's (1994) *Politically Correct Bedtime Stories* and while they provide sound research on Garner's (1994) stories there is a paucity in their studies on the story of *Cinderella* in terms of the exploration of the concept of hybridity as well as on intertextuality. Furthermore, in terms of a semiotic exploration and semiotic concepts such as multimodality, resemiotisation and semiotic remediation there is a void in the research done. While there is brief mention of the visual in Garner's (1994) text there is no semiotic analysis and no relationship created between the written (verbal) and visual (graphic and image) texts.

There is a lacuna in the exploration into socio-cultural and political indicators portrayed in both linguistic and semiotic areas in Garner's (1994) *Cinderella*. It is necessary to investigate these socio-cultural and political indicators and explain the current socio-politico climate. Thus, a comparative research between Garner's (1994) story and Disney's (1978) is pivotal in identifying the chronotopic differences between the two texts as both texts were written in different times and in different contexts.

Linguistic areas are identified in Garner's (1994) text in relation to his reconstruction of the tale. Looking at concepts of intertextuality, interdiscursivity and hybridity is crucial in the analysis of the linguistic area of the text and these only deal with one mode, namely, the linguistic (written) mode. Texts are constructed both visually and linguistically (written). I have adopted a multimodal approach, which unlike the traditional approach, analyses of both modes in relation to each other.

Therefore, text analysis is incorporated in multimodal discourse analysis, which is used in analysing Garner's (1994) text. In terms of a multimodal discourse analysis, Jewitt (2005) points out that there are aspects such as social, political and cultural, which are critical to the analysis of fairy tale texts as opposed to only a linguistic analysis. There are different ways of communicating and representing reality. Since "[p]rint-based reading and writing are and always have been multimodal" (Jewitt, 2005:315), it makes sense to carry out a multimodal discourse analysis. The challenging aspect of Garner's (1994) text is that there is only one small image. This poses a challenge to an in-depth analysis from a multimodal perspective. Describing and conveying my perception of the details of the image accurately is challenging. It is in this context that the analysis and discussion of the text is carried out.

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3.9 Summary

The above is an exploratory overview of theories pertaining to this study. The background of *Cinderella* was given and literature based on *Cinderella* and fairy tales. It

focused on aspects surrounding the areas to be studied as well as theoretical frameworks which are used in the data analysis further on in the study. Areas of text, interdiscursivity, intertextuality hybridity, aspects of discourse, multimodality, resemiotisation, and semiotic remediation, were explored. The following chapter explains the collection and analytical study of the data.



CHAPTER FOUR

METHODOLOGY

4.0 Introduction

This chapter lays out the methodological process of the research. It is what guides the study in terms of the identification of the various elements which are to be discussed and analysed later on. Seale (1999) states that methodology gives prevalence on ideas which researchers take to be critical while generating valuable research. This study takes a qualitative approach. Berg (2001) contends that qualitative research has to do with quality which “refers to the what, how, when, and where of a thing its essence and ambience” (Berg, 2001:3). As a result, this study looks at certain “concepts...characteristics...symbols and descriptions” (Berg, 2001:3) of things with reference to Garner’s (1994) text on *Cinderella* in relation to Disney’s (1978) text.

4.1 Research Design and Process

In readings that I have come across for this study there has not been much research regarding the exploration of political correctness in fairy tales. I have also found that there has also not been much academic research around Garner’s (1994) politically correct text in relation to the concepts of remediation and intertextuality; however, in the journal article *Rhetorical Limits of Satire*, Gring-Pemle and Watson (2003) explore Garner’s (1994) work in his book of *Politically Correct Bedtime Stories* in terms of rhetoric. Issues of irony, parody and humour are explored. While very little outside of this exploration and analysis of Garner’s (1994) texts exists in the reading I have explored, there is more research that exists in relation to Disney’s (1978) classic tales.

Although academic research in relation to concepts such as political correctness and hybridity and Disney’s (1978) *Cinderella* text may have been challenging to find, intertextuality is a theory which has already been explored in Disney (1978) texts in relation to other texts and discourses. Garner’s (1994) and Disney’s (1978) text

overlaps to some extent and there may be similarities. However, with regard to the contexts in which each text is written, changes pertaining to language use for example the strange spelling of certain words, the reconstructed order of events and changes to characters are analysed using a textual analysis in relation to the main concepts which are explored in this study, namely remediation and intertextuality.

In addition, since Disney (1978) is a familiar author and also a common reference point for children's classic fairy tales, Disney's (1978) *Cinderella* text offers a good contrast to explore when comparing Garner's (1994) contemporary representation of *Cinderella*. Also, Garner's (1994) text offers beneficial exploratory areas in terms of sociopolitical and sociocultural issues such as inequality, environmental awareness and gender. Reference to these issues is made when analysing Garner's (1994) text to illustrate how semiotic resources are represented in the text.

Set in the sociolinguistic paradigm, this study offers a framework for exploring remediation and intertextuality in a politically correct text of *Cinderella*, which integrates textual analysis and multimodal discourse analysis. This study compares two texts which are different versions of *Cinderella*. What follows is a detailed discussion of the research methods. The methodology allows for an explanation on how the data is analysed. Seale (1999) is of the opinion that methodology allows for the structuring of self-experience. With this view, I proceed with laying out the research design and methodological procedure which are to be followed to produce conclusive outcomes of this study.

4.2 Data Collection

In having come across a book filled with altered, classic fairy tales, namely Garner's (1994) *Politically Correct Bedtime Stories* which had a politically correct angle, notions as to whether classic versions of fairy tales may in some way be offensive to society arose. The lack of the use of images and use of language in Garner's (1994) text was immediately distinct in comparison to Disney's (1978) classic fairy tales: *Treasury of Children's Classics*. Disney's (1978) book contained full sized images which almost covered entire pages. Garner's (1994) book in contrast was by far smaller. Disney's

(1978) book had a picture to compliment every written page, whereas Garner (1994) had one, tiny picture at the beginning of the story.

Furthermore, from my biased perspective as the researcher, through extra exploration of the book, although Garner's (1994) tales contained obvious changes in terminology and changes in character traits as well as in the order of events, the terminology in the story of *Cinderella* was particularly peculiar in a variety of ways. For example, what was noticeable were Garner's (1994) word-usage and manipulation of the words as well as the visual, change in the character of the fairy godmother and the change in the way the story unfolds and comes to a new ending. Thus, collection of the lexical data focused on selecting terms which were strangely reformatted in Garner's *Cinderella*.

In addition, the visual texts were selected according to only that found on the opening pages of both versions of *Cinderella*. Since Garner, only has one visual at the beginning of the story on the opening page, I decided to limit the visual analysis to the opening pages of Disney. Further, Disney's (1978) version was decided upon to compare with Garner's (1994) version because of the afore-mentioned obvious differences in language and layout in terms of visuals. Thus, questions as to why Garner (1994) opted for these changes and in which ways Garner (1994) chose to alter the tales became areas for exploration. Although all the stories in Garner's (1994) compilation had significant changes, one was decided on.

As mentioned before, the story of *Cinderella* had a particular appeal because of Garner's (1994) use of odd terminology. For example, his use of the word "mother-of-step" (Garner, 1994:31) instead of the word step mother. The recreation of the word woman became "wommon" (Garner, 1994:31). Garner's (1994) changes, in some parts of the story, in terms of the way it unfolded, also triggered an interest.

Moreover, Garner (1994) changes the more common, known ending in which after the ball, *Cinderella* runs away from the palace at midnight, loses her glass slipper, her magical dress is turned back into rags and her carriage turns back into a pumpkin. The prince tries to find her using the glass slipper, and when he eventually does find her, they marry and they live happily ever after. However, in Garner's (1994) version,

Cinderella does not go home when the clock strikes midnight. The prince and other men who are present at the ball end up killing each other. As a result, the women are left alone and start their own business selling comfortable clothes. Thus, the concluding part of the story which Garner (1994) created seemed more suited to contemporary times and social and political aspects. In addition, use of terms and descriptions which aim to please, as oppose to offend, speaks to current, global, socio-political changes triggered questions and areas to investigate. This re-creation of *Cinderella* triggered possible areas of exploration.

4.3 Data Analysis

4.3.1 Textual Analysis

In discourse analysis, textual analysis entails the studying of a variation of written works or texts for the purpose of deconstruction as regards its impact and importance. Socio-cultural and political similarities and differences between the two texts of Garner's (1994) and Disney's (1978) texts are pointed out. Textual analysis is used to examine socio-cultural and political issues in the texts namely such as equality versus inequality issues, environmental awareness and gender-related matters regarding language-use and the kinds of discourse used. Various examples are highlighted and compared between the two texts.

According to McKee (2005), researchers use textual analysis as a means to find out and explore how people make sense of their lives and interpret and understand reality and the world around them. Texts are interpreted in order to gauge how people in different cultures understand and perceive the world. A range of texts are interpreted in order to understand how people understand reality. Visuals, printed and written texts in various forms are used as texts to interpret. Thus, by identifying and exploring ways in which interpretation of a variety of texts is possible, understanding and making general claims about specific cultures is possible. In the identification and exploration of the advantages and disadvantages of the way in which perceptions are held, the ways in which the world is understood becomes evident.

Furthermore, textual analysis entails making the most obvious, academic interpretations that can be made from a given text. McKee (2005) declares that textual analysis is a “methodology – a data gathering process” (McKee, 2005:1). When a range of ways to understand reality is identified, understanding one’s own culture offers ways in which to observe and identify the benefits and shortcomings of perceptions about the way reality is viewed. Thus, perceptions can be observed and identified in observing the similarities and differences of both texts, in relation to each other. Hence, I identify and compare similarities and differences in Garner’s (1994) and Disney’s (1978) texts to each other with regard to identification of linguistic resources.

One source which is made use of, in terms of the theoretical basis regarding textual analysis, is that of Curtin (1995). What is asserted regarding text analysis is the following: its focal-point is on drawing together three various influential aspects, namely the conceptual or theoretical views, the question upon which the research is based and the actual text(s) which is to be analysed. This study draws together the exploration of the concepts of remediation and intertextuality in a politically correct text in Garner’s (1994) *Cinderella*. Curtin (1995) highlights the notion that the text is merely the connection or the way to the research, in this kind of analytical approach. In other words what is *showed* in the text is what matters. Furthermore, “meaning is found in the text itself and not in its processes” (Curtin, 1995:13). If meaning is present in the text then textual analysis should suffice for the theoretical analysis of this research study.

Since Garner’s (1994) and Disney’s (1978) versions of *Cinderella* are text data, textual analysis is made use of which is a one form of a qualitative approach, according to Curtin (1995). Curtin (1995) notes that textual analysis takes from a range of fields. Furthermore, this study adopts an integrated approach as Curtin (1995) asserts that the aim of textual analysis is to integrate three aspects, namely the research design, relevant theoretical views and the proposed questions surrounding the research. This approach seems the best way to examine Garner’s (1994) version of *Cinderella* in relation to Disney’s (1978) classic version. In addition, “the text is the means to the studying textual analysis, not the end; of interest is not the text itself but what the text signifies” (Curtin, 1995:12). Further, Curtin (1995) claims that textual analysis entails the

decentring of the text. According to Bevir (2007), decentred theory opposes the argument that there is a single, normal or unarguable way of reading texts or sequences of happenings. Hence, it is important to note that this study does not seek to enforce a single, regular or indisputable way to read and/or to understand texts.

Moreover, this study deconstructs the politically correct language use by analysing Garner's (1994) reconstructed terms. These terms particularly relate to gender issues. In addition, I identify how the women and men are represented and how they differ to Disney's (1978) version. Thus, textual analysis is used to identify linguistic resources in how Garner (1994) re-constructs *Cinderella*. However, as indicated in the previous section in this study, the traditional textual analysis, that is, linguistic analysis is part of multimodal analysis as language is just one of the many modes used in communication (Kress & Van Leeuwen, 1996). What follows in the section below is how the linguistic and visual elements are explored and analysed in this study.

4.3.2. Multimodal Discourse Analysis

This study also explores and compares the representations of politically correct notions within Garner's (1994) *Cinderella*, through multimodal analysis. A multimodal approach highlights and allows for a focus on semiotic resources "reali[s]ed through the selection of semiotic choices from meaning potentials from all semiotic modes" (Wu, 2014:1415) with regard to written elements of the text as well as visual elements (Jewitt, 2005; Jewitt & Oyama, 2004; Kress & Van Leeuwen, 1996). A multimodal analysis allows for visual and language elements of Garner (1994) and Disney's (1978) texts to be analysed by means of using semiotic tools of analysis, namely resemiotisation and semiotic remediation. In terms of altered terminology and altered visual images in Garner's (1994) text, these are compared to, in relation to Disney's (1978) text. I draw on a social semiotic approach to multimodal discourse analysis as discussed below.

4.3.2.1 Social Semiotic Approach

Drawing from Halliday's (1994) systemic functional linguistics social semiotic theory, I use multimodal discourse analysis to correlate linguistic and image (and graphic) modes in the constructions of Garner (1994) and Disney's (1978) texts. According to O'Halloran

(2008), the “systemic functional (SF) approach to multimodal discourse analysis (MDA)” (444) entails theoretical and practical analysis which stems from several “semiotic resources in discourses” (O’Halloran, 2008:444). These discourses cover written (language), as well as graphic and imaged texts, and how these in combination are used to make meaning in different co(n)texts.

[W]ords and pictures invite [the] reader to create literal realities in the world to correspond with them. Picture books define the range of canonical characters, which reflects modes of behaving, and thus they provide a map of possible roles and possible worlds.
(Wu, 2014:1415)

Although Wu (2014) notes that some storybook texts can be understood without pictures, the pictures aid the reader in visualising and understanding behavior in the world. Meaning is conveyed through visuals and written text (Wu, 2014). Through the use of images, comprehension is made. Additionally, picture books shape identity in children (Wu, 2014). Consequently, roles pertaining to acceptable societal norms are conveyed, not only in what children read but in what they see. Gender representation is part of the analysis in terms of what is written in the text as well as what is portrayed in the pictures.

Furthermore, Jewitt (2005) cites Kenner (2004) and states that printed reading and writing have always been and still are multimodal. Understanding semiotic resources in relation to visual design “space, colour,...[size], and, increasingly image, and other modes of representation and communication” (Jewitt, 2005:315) is needed. A multimodal approach highlights these visual semiotic resources. Looking at semiotic resources is relevant in identifying and illustrating Garner’s (1994) use of semiotic resources, in terms of image, in relation to Disney’s (1994) use of semiotic resources, is what is aimed for in this research study. Additionally, the research study is interpreted through comparing and contrasting the semiotic resources which are present in Garner’s (1994) text in relation to Disney’s (1978) version. In view of the fact that Garner (1994) only has one image in the beginning of the text, it is the only image which is explored in relation to selected images contained in Disney’s (1978) text. The

selected images are based on which is believed to clarify points which this research aims to identify and illustrate, as regards the research question.

I explore the multimodality in the next chapter by integrating a metafunctional approach (Halliday 1994) to address the visual social semiotics in this study. Theoretically, Van Leeuwen (2005) states that *semiotic resource* is an important term made use of in social semiotics. Van Leeuwen (2005) applies this concept of semiotic resources to mean the grammar of a range of semiotic modes. Semiotic resources, to Van Leeuwen (2005) means “the actions and artifacts we use to communicate” (Van Leeuwen, 2005:3). In other words, what is used to communicate meaning, whether it is language in terms of speaking or writing, or visual aspects in terms of imagery or sound, can be termed semiotic resources. Furthermore, semiotic resources can mean language in written and/or oral forms, yet, it can be extended to visuals and images in books. Van Leeuwen (2005) states that semiotic resources were previously known as signs. “Colour is discussed as a semiotic resource – a mode, which, like other modes, is multifunctional in its uses in the culturally located making of signs” (Van Leeuwen, 2002:343). Colour would be a sign or semiotic resource of something, for instance emotion. (Jewitt & Oyama, 2004). Colour as a semiotic resource is discussed when analysing the visuals later on, in addition to the other elements which pertain to the metafunctions. These metafunctions and the way they are used in analysing the visual pictorial texts in this study are explained below.

4.3.2.2 A Metafunctional Framework

Metafunctions refer to the components functioning together simultaneously. Jewitt and Oyama (2004) stress that Kress and Van Leeuwen (1996) adapted Halliday’s (1978) theory of the three metafunctions and applied it to analysing images. I adopt certain elements of Kress and Van Leeuwen’s (1996) adaption of Halliday’s (1978) metafunctional framework to analyse the visuals in relation with elements of the written text. Feng and Espindola (2013) cite Kress and Van Leeuwen (1996) who asserts that

visual images, like language, fulfill the metafunctions of the representation of the experiential world (representational meaning), the interaction between the

participants represented in a visual design and its viewers (interactive meaning), and the compositional arrangements of visual resources (compositional meaning). (Feng & Espindola, 2013:88)

Van Leeuwen and Jewitt (2004) affirm that Kress and Van Leeuwen (1996) have, respectively, changed Halliday's (1978) terms from ideational, interpersonal and textual to representational, interactive and compositional meanings I adopt Van Leeuwen and Jewitt's (2004) application of Kress and Van Leeuwen's (1996) adapted metafunctional framework in this study and apply it to the visuals in my study. Because of the limitation of the study I adapt, simplify and only focus on certain semiotics in the images. In terms of the representational metafunction, I focus on vectors to indicate power and dominance. The interactive metafunction draws from the angle of the represented participant in relation to the interactive participant and the compositional metafunction focuses on colour and size in terms of salience to indicate power. Saliency also which takes into account that which is foregrounded and in relation to the background.

4.4 Summary

This chapter has explained the steps that are taken in conducting the research study. Garner's (1994) and Disney's (1978) texts are analysed in comparison to each in order to answer the research questions as laid out in chapter one. Textual analysis, systemic functional multimodal analysis, is used to analyse the data. Both text and image-related data are analysed. The following chapters focus on the analysis of the data and the results are discussed.

CHAPTER FIVE

IDENTIFYING THE LINGUISTIC AND VISUAL RESOURCES IN *CINDERELLA*

5.0 Introduction

This chapter identifies the linguistic and visual resources in the reconstruction of *Cinderella* in order to create politically correct, non-offensive terms. This reconstruction involves the changing of terminology and reconstruction of lexical areas to inoffensive, politically correct terms. The changing in spelling in which familiar words become unfamiliar is what Garner (1994) does. In this section lexical elements are highlighted, analysed and discussed in terms of what Garner (1994) remediates in his reconstruction of *Cinderella*. Examples of specific sections of the text which indicates some of the linguistic resources Garner (1994) repurposes are analysed and discussed. These sections employ a textual analysis which involves the theories, research question and the relevant texts involved (Curtin, 1995): Garner's and Disney's. In addition, a social semiotic analysis is conducted on Garner's (1978) image in relation to Disney's (1994) images. I explore visual semiotic resources through Kress and Van Leeuwen's (1996) grammar of visual design and Halliday's metafunctional framework.

5.1 Analysis and Discussion of Linguistic Resources.

Garner (1994) alters the text by changing lexical elements. Hall (2012) states that linguistic resources entail how lexical choices are deployed in the construction of identities and social phenomena. I look at how Garner (1994) uses lexical choices to reconstruct the characters, their interactions and their relationships in the politically correct version of *Cinderella*. The analysis of lexical elements extends to the reconstructed terms which Garner (1994) creates.

Garner's (1994) text is reconstructed from older, classic versions of *Cinderella* such as that of Disney's (1978). His version is designed to be satirical, ironic, and politically correct. The language is changed from offensive references in terms of terminology, references and visual material, which may offend anyone, anything, or any group or

body. Consequently, Garner (1994) transforms familiar versions of the story such as Disney's (1978) by allocating new terminology to the story so as to neutralise and protect him from any ridicule and criticism which may arise if he does not alter terms which could be deemed offensive. What follows is identification and discussion of the new terminology which Garner (1994) brings to the text.

There are five familiar words which Garner (1994) changes. Four of these words are found in Disney's text one of them is not in Disney's text. These words are "woman" (Disney, 1978:12) "stepmother" (Disney, 1978:13), "stepsisters" (Disney, 1978:12) and "fairy godmother" (Disney, 1978:22). Only the term *women* is not found in the Disney (1978) text and can be categorised as a generalised offensive. In the second line of the story in the first paragraph, the first unfamiliar term or word that the reader is faced with is the word "wommon" (Garner, 1994:31). The reader's first instinct may be to understand this term as a mistake because what precedes the term provides the context: "There once lived a young wommon" (Garner, 1994:318). The reader may automatically infer the regular spelling of the word to make sense of the rest of the sentence and the story (this is assuming that the reader[s] relates this word to the word *woman*). Following Fairclough's (2003) argument that texts entail making assumptions, Garner (1994) can be said to be making assumptions on the readers' behalf. He assumes that the identified terms may be offensive to some, hence the alteration to terms. Garner (1994) may have deliberately chosen to write the word "wommon" (Garner, 1994:31) in this way (choosing to repeat the -m, and inserting an -o: thus replacing the normalcy of the letter -a in the common word *woman*) because of the politically correct notion of the story.

Furthermore, it can be inferred that Garner (1994) takes it upon himself to alter the spelling of the word *woman* and change it into something less familiar (and simultaneously less offensive) to the general public and, ultimately, his readership-base. What he 'invents' then, is the spelling of the word "wommon". What is surprising and questionable is that the word "wommon" contains a double -m. The word *woman* has one -m. This could be so that the vowel sound, which is -o, will be quickened when it is pronounced, as opposed to having a single -m in the middle of the word which would

lengthen the vowel sound in the *first* part of the word which is -o in the word. Ultimately, though, instead of the affix of the word *woman* being gender-biased which contains the word *man*, by changing it to the word “wommon”, it has a neutral affix which is –‘mon’. The word “wommon” may be pronounced very similarly to the word *woman*, but through Garner’s (1994) deliberate alteration of changing the word, it is evident that the word “wommon” perpetuates all rejection of gender-bias for the sake of political correctness.

Similarly, the same could be said for the word “womyn” (Garner, 1994:33) which appears later in the story in the sentence: “The womyn, trained at an early age to despise their own bodies looked at *Cinderella* with envy and spite.” (Garner, 1994:33-34). The word was created in relation to the offensive word *women* which is the plural form of *woman*. Thus, the word “womyn” is the plural form of the word “wommon”. As with the word *woman*, the affix -men is the problem in the word *women*. The affix includes the word *men* which is indicative of the male gender even though the word refers to the female gender. Again, the purpose of Garner’s (1994) creation of the word “womyn” is to neutralise gender-bias and sexist notions by altering the spelling of the affix of the word *women*. What is retained in both the words “wommon” and “womyn” is the affix -wom. Through changing the plural form of *women* to *womyn*, Garner (1994), creates his own word void of gender specification and he employs a politically correct approach to changing terms.

In addition, two other terms which Garner (1994) changes are the words “stepmother” (Disney, 1978:12), and “stepsisters” (Disney, 1978:17), which is used in more classic versions of *Cinderella* such as Disney’s (1994). Garner (1994) changes these terms into “mother-of-step” (Garner, 1994:31) and “sisters-of-step” (Garner, 1994:31) respectively. In terms of change, Garner (1994) changes these terms in using hyphens. An insertion of the word *of* is put in the middle of both terms. To separate the word *mother* from *of* and *of* from *step* as well as *sisters* from *of* and *of* from *step*, Garner (1994) makes use of the hyphen. The hyphen allows for the splitting of what was once a compound noun and transforming the old compound noun by switching the positions of *step* and *mother* and, also, by inserting the word *of* in the middle of the two words *mother* and *step*.

Moreover, not only does Garner (1994) use the word *of* and two hyphens in each word to separate the words but Garner (1994) also switches the position of the first noun in each of the compound noun terms. In each case of the words “stepmother” and “stepsisters” Garner (1994) switches the base part on each compound noun which is the word *step* to the end of the new terms which he creates. He, thus, creates the terms “mother-of-step” and “sisters-of-step”.

Another term which Garner (1994) changes, which can be found in Disney’s (1978) text, is the term “fairy godmother” (Disney, 1978:22). When the “fairy godmother” introduces herself in Disney’s (1978) text she states: “I’m your fairy godmother” (Disney, 1978:12). Garner (1994) changes the ending in *godmother* from *mother* to *person*. The newly constructed word is *godperson*. When *Cinderella*’s help comes he introduces himself as her “fairy godperson or individual deity proxy” (Garner, 1994:32) if she chooses to refer to him as the latter. Garner (1994), yet again, rejects the politically incorrect embedded gender reference of the term “fairy godmother”, by allocating *person* to a reconstructed male character in form of the “fairy godperson”.

5.1.1 Shifting to Politically Correct Terms

Garner’s (1994) text is altered from the familiar text such as Disney’s (1978) which was suited for a different time to a time where terms needed to be reviewed and made less offensive. Garner (1994) creates a shift to politically correct terminology. His remediated fairy tale addresses a certain state of affairs (Glaser, 1986) in terms of language, and more particularly language which needed changing to suit more current times. Thus, there was a need to re-appropriate the terms. The issues in terms of language are particularly noticeable in Garner’s (1994) change of terms. Furthermore, these issues relate to the old terms in the sense that they are generally gender-related, contradictory and offensive. While some of the old terms may not particularly highlight any offense, Garner (1994) seems to change the terms so as just to protect himself from any criticism. He assumes a societal reaction to the offensive terms. For this reason, it can be argued that Garner (1994) repurposes old terms and also transforms old terms into new ones (Bolter & Grusin 2000; Prior & Hengst 2010). He remediates the terms into something politically correct, more appropriate and more fitting for the current time.

In addition, the text contains lexical choices which are new and surprising, including hybrid terminology. This is illustrated by how Garner merges parts of the familiar with the unfamiliar resulting in new, amalgamated terminology. For example, the term “mother-of-step” (Garner, 1994:31) and “fairy godperson” (Garner, 1994:32) as opposed to more familiar lexical elements such as “stepmother” (Disney, 1978:12), and “fairy godmother” (Disney, 1978:12). These new terms which Garner (1994) creates may be said to be unfamiliar to any individual reading Garner’s (1994) work for the first time. Garner (1994) alters the terms because of the embedded, inappropriate gender references. The gender references such as *-man* in the word *woman* is inappropriate because the affix *man* does not refer to a man, but a woman. This is the case for all of the strange new formatted terms mentioned above but not the case of the lexical elements specifically, *stepmother*, and *stepsisters*. In the case of these afore-mentioned terms, there seems to be no reason for the change as no gender undertone as *mother* and *sister* were still retained. Also, there is no clear reason for the way in which Garner (1994) decides to change the terms; which is by making it a hyphenated term and adding the affix *-of*, other than Garner (1994) simply changing them in case of assumed offense. He can be said to change the terms “stepmother” (Disney, 1978:12) and “stepsisters” (Disney, 1978:12) because of how he apologises for the possible display of any offensive, self-preferred terms. This is what he seeks to rid himself of: any intent when it comes to the use of any offensive terms which may be found in his compilation of bedtime stories.

Moreover, Garner (1994) rejects some of the terms found in versions such as Disney’s (1978). For example, he alters terms such as “fairy godmother” which is used in Disney’s (1978) version as ‘god’ could be deemed offensive to some. The affix ‘god’ could be said to misrepresent the female gender as it could be said to refer to a male. Therefore, Garner (1994) simply retains the affix *-god* and changes *mother* to *person* making the term “fairy godperson”. In addition, he changes the gender of the character to a male.

The term *godmother* could be deemed contradictory regarding gender thus, the term could be taken to be sexist. In terms of gender, the expectation could be that that *god* is

reflective of the male gender and the term *goddess* refers to the female gender. The term *god* refers to a male identity and the gender aspect may not be reflective of the female gender. However, the term *mother* in the compound noun *godmother* is relative of the female identity. As a result, Garner (1994) moves toward a non-contradictory and non-sexist world (as well as word), a more real and clear world in terms of how people are referred to in more current times through the use of language. Therefore, the lexical element in Garner's (1994) text becomes reflective of reality in terms of being more gender-appropriate. In essence, Garner (1994) recontextualises and re-uses words which already exist and recreates new terms which are relevant from a politically correct perspective. It aims to not offend the gender of the new character's identity who is a male, in Garner's (1994) text. Garner (1994), changes the term "fairy godmother" to "fairy godperson" so that the role of the "fairy godmother", is not limited to a woman only. Garner (1994) changes the suffix to *son*. In doing so Garner (1994) makes a rather prominent reference to a male identity. In doing so, it can be said that Garner (1994) is creating a balance between genders and not taking sides.

Moreover, Garner re-appropriates terms to suit a political correct context. While the first affix of the word *woman* seems a fair and neutral part of the word, in terms of spelling, the rest of the word could indeed be taken as gender-biased or sexist, especially according to feminist activists. The affix and second syllable of the word *woman* which is *-man* supposedly needed changing. Again, Garner (1994) takes control of terminology, remediates, "rethink[s]" (Garner, 1994:ix) and reframes the terms from what is problematic with non-gender-appropriated words found in Disney's (1978) text into gender-appropriated words.

The switch to gender-appropriated words can be linked to what Tshehelska (2006) states regarding political correctness. Rules regarding political correctness had changed toward the end of the 1980s. According to Tshehelska (2006), political correctness was applied to a range of social areas including that of gender. Further, Cummings (2001) notes that political correctness is a term which was reclaimed during the 1980s to mock various social avenues or paths. In Garner's (1994) text political correctness was applied to gender and was aimed to mock masculinity. The aim of the mockery was to

transform the social avenues which were deemed problematic with the way gender construction, for instance, were addressed. It makes sense for Garner (1994) to have included non-offensive terms relating to the gender identity of the characters as he applies political correctness to his text. These non-offensive terms seem to mock the standard terms such as *woman*, *stepmother*, *stepsister*, and *fairy godmother*. In addition, Garner (1994) avoids ridicule and criticism by taking the responsibility upon himself to alter offensive terms which are present in earlier versions of *Cinderella*

In light of the politically correct wave, Garner (1994) mocks the classic fairy tale versions through alteration and remediation. He remediates earlier versions of *Cinderella* through reconstructing, recreating and reinventing terms. Garner (1994) transforms, sanitises and reshapes old terms by using terms in the form of changing certain affixes to re-new terms. He recycles the old by reapplying and rejoining the old terms and affixes in new, creative ways through the use of language. He makes use of both hybrid and intertextual strategies and techniques. While he retains the old, he joins the old with the new to create new terms based on the familiar. Garner (1994) alters the story of *Cinderella* by creating politically correct terms.

Further, Garner (1994) changes the word-order of the terms *stepmother* and *stepsister(s)* in the reconstructed, hyphenated words “mother-of-step” and “sisters-of-step”, and inserts the preposition –of. The new hyphenated terms are still within the context of a familiar story: that of *Cinderella*. This means that *Cinderella*, as a story or tale, holds true to a specific discourse. Garner (1994) does not change the words to something totally unrecognisable in terms of word structure. He also does not present a completely different word which has no familiar traits. In order for the reader to still make sense of the by reconstructed terms, Garner (1994) intertextualises certain areas regarding the terms. Garner (1994) still retains aspects of the old terms to allow for the reader to understand what he was doing to the more familiar versions of *Cinderella*. The retention of the old terms is necessary as the reader needs the familiar to identify the areas that are reconstructed and made hybrids.

5.1.2. Interdiscursivity and Intertextuality in Reconstructed Text and Terms

Garner's (1994) reconstructed terms are interdiscursive. Bhatia (2014) states that interdiscursivity is a concept that creates amalgam or hybrid originals. Garner's (1994) terms can be said to be a hybrid original. His terms are hybridised because he merges different lexical choices to create new terms. Furthermore, his terms are intertextual as they contain familiar lexical choices.

Garner (1994) remediates text and terms as he draws from texts such as Disney's (1978). He adopts aspects from prior texts and transforms prior texts from Disney's (1978) into something more current. For example, the term "*fairy godperson*" is Garner's (1994) retention and remaking of the lexical choices *fairy* and *god*. In essence, Garner (1994) creates a new term by adopting lexical features from the term "fairy godmother" (Disney, 1978:22).

Garner's (1994) reconstructed story of *Cinderella* is more socially appropriate and less offensive. He achieves this by altering the order of events or changing the events, which produce a new outcome at the end of the story. Instead of Cinderella getting married, as is the result in Disney's (1994) version, the women in Garner's (1994) version are all free of the men and start their own business. Garner (1994) merges his text with a new order of events, thus reconstructing it and making it an original. There are elements of intertextuality as Garner (1994) retains certain characteristics of the Disney (1978) text, for example the stepmother and stepsisters and the cruelty of her stepfamily. Because Garner (1994) changes the outcome, the story is more socially acceptable and less offensive to women who reject a patriarchal view of women.

Societal belief patterns are reflective in the recurrent references and politically correct, new social discourses used. Therefore, Garner (1994) emphasises the need to change prior texts which allow for the "the political and social reality that triviali[s]es and subordinate females" (Dhanya, 2015:78). Through remediating the terminology used in *Cinderella* to lessen the eliminate gender bias, Garner's (1994) text is a rendition of the societal norms which have taken preference in current times which aim for neutral language use. The new order of economic independence of women at the end of the

text is also reflective of current times. These societal goals can be extended from the beliefs when it comes to discourses and the language used.

Language recurrences or patterns are reflected in the discourses too. For instance, Garner (1994) recurrently alters terms which may be found offensive. Terms such as “fairy godmother” (Disney, 1978:22) becomes “fairy godperson” (Garner, 1994:32) and ‘woman’ becomes “wommon” (Garner, 1994:31). Karlberg (2012) is of the opinion that a variety of aspects with reference to themes in discourse theory are present in a range of areas even in the field of linguistics. In terms of the terminology, Garner (1994) repurposes new language patterns in terms of lexis as a theme. In order to avoid criticism for using offensive terms, Garner (1994) finds new ways to use certain lexical choices and attach them to other lexical choices to make appropriate terms which become recurrent through the remediated text.

Garner’s (1994) constant altering of offensive terms can be seen as manipulation. Garner’s (1994) text can be called what Van Dijk (2006) refers to as manipulated discourse. According to Van Dijk (2006; 1997) manipulation is felt by the observer (in this case the reader or the researcher). Furthermore, Van Dijk (2006; 1997) asserts that the person who engages in manipulative discourse will not refer to his or her discourse as manipulative. As a result, Garner (1994), with his strategy in changing the word-structures, will not refer to his own use of language and repurposed terms as manipulative. Someone who researches or reads Garner’s (1994) work however may view it as linguistic manipulation. Furthermore, Garner’s (1994) change to terms which do not contradict the identity of the person, or character, to which the term refers, is still a politically correct strategy of his. Garner’s (1994) aim is to rethink, reclaim and regain control over language and terms in the fairy tale of *Cinderella*. This falls in line with what manipulation is. Manipulative discourse is the exertion of power over another (Van Dijk, 2006). Garner (1994) exerts control over the language through the change of lexical items which are deemed offensive in familiar versions such as Disney’s (1978) version. Garner (1994) takes it upon himself to change what he views as wrong with terms in versions such as Disney’s (1978) into what is no longer contradictory. His changes to references to affixes such as *-man* or *-men* in the terms *woman* and *women*,

respectively, resulting in new affixes *-mon* and *-myn* respectively. The terms *woman* and *women* have male references in the end affixes: *-man* and *-men*. Yet, the identity of the person or character referred to is not that of a male. Thus, the change of the end affixes in these terms is reasonable since Garner's (1994) aim in re-constructing of the terms is to remain neutral with no offense to the person or character which is being referred to. Garner's (1994) manipulates language to suit his own means to an end, which is to make language non-offensive to anyone. Although Garner (1994) can be said to have achieved the aim of the terms being deemed non-offensive, the question would be whether the character of the persons really changes in the readers' minds, as readers may import meaning to the characters once they have read the new terms.

5.1.3 Remediation in Reconstructing New Terms through Hybridity

With reference to McCrary (2005), hybridity entails newness. Zuckerman (2002-2003) indicates that hybridity is a phenomenon which is masked and veiled and needs to be unpacked, layer by layer. Garner's (1994) reconstructed terms are unpacked. Hybridity needs to be looked for so in this section the lexical items, which are changed, need to be searched for and identified.

In a politically correct context offensive words lose their power, which is why in Garner's (1994) story offensive terms are changed. Ntshinga (2010) highlights the argument that hybridity embodies change, the entities from which a hybrid is formed lose their originality and can no longer hold on to their pure meaning. Furthermore, with regards to hybridity, Ntshinga (2010) asserts that words are 'adopted' so that they are used for another purpose. What Garner (1994) does is adopt and retain the affix from the words *woman* and *women* which both contain the same affix *-wom*. For the singular form of the word *woman*, what Garner (1994) adopted was the affix *-wom*. He merged the affix *-wom* in the singular instance of the word with the affix 'mon' to create the new term *wommon*. The affix of the words relates to what Ntshinga (2010) calls "adoptives". Garner (1994) could be said to adopt, and simultaneously retain, the affix *-wom* of the words *woman* and *women* which "*wommon*" (Garner, 1994:31) and "*womyn*" (Garner, 1994:33) supposedly replaces respectively. Hence, the original word *woman* loses its

meaning in the context of Garner's (1994) text, as in a politically correct context it has no place.

On the other hand, in terms of intertextuality, Garner (1994) retains affixes in specific words. In the case of the word "wommon" (Garner, 1994:31) from the original spelling Garner (1994) does not totally change it. He keeps the first affix of the word woman, i.e. *-wom* but changes the affix at the end, i.e. *-an*. Hence, the word retains the amount of syllables and may still be recognisable by the reader as to the meaning and to what the new term signifies.

Furthermore, in comparison to Disney's (1978) version, Garner (1994) refers to Cinderella as a "wommon" (Garner, 1994: 31) in the first sentence in the story: "There once lived a young wommon named Cinderella whose natural birthmother had died when she was a child" (Garner, 1994:31). Garner (1994) refers to Cinderella as a young "wommon" (Garner, 1994) which is not the case in Disney's (1978) version:

Once upon a time in a faraway land a widowed gentleman lived in a fine house with his only daughter. He gave beloved his child everything her heart desired – beautiful dresses, a horse a puppy. Still he felt she needed a mother's care. So he married again, choosing a woman with two young daughters, who he hoped would be playmates for his little girl. (Disney, 1978:12)

In Disney's (1978) version, Cinderella is referred to as "his only daughter" (Disney, 1978:12) in the first sentence. In the second sentence she is referred to as "his beloved child" (Disney, 1978:12). In the last sentence of the opening paragraph, she is referred to as "his little girl" (Disney, 1978:12). In either reference, there is acknowledgement of ownership with the references to the possessive pronoun: "his". There is an indication of Cinderella belonging to someone. Disney's (1978) version differs from Garner's (1994) reference to Cinderella as she is simply "a young wommon" (Garner, 1994:31) whose mother had died. The implication is that the reader feels for her sense a sense of pity as she seems to have been orphaned and abandoned when she was young. The message is that even though she is a "wommon", since her mother had died Cinderella was alone and still belonged to no one.

Garner (1994) weakens the culture of political incorrectness, where words such as woman and women exist. On a politically correct level, with reference to “wommon” (Garner, 1994:31) and “womyn” (Garner, 1994:33) which was just discussed above, Garner (1994) weakens cultures and traditions when he “imposes” (Gross, 1995:209) his, seemingly, own culture and tradition of political correctness. Through imposition of what he seemingly believes (even if only for the purpose of his version of *Cinderella*) Garner (1994) purposefully rejects and challenges what is standard in terms of the cultural and traditional. He goes against what could be said to be the beliefs of the majority of reader’s who still rely on fairy tales to escape reality especially for the sake of children. In a sense, Garner (1994) also seems to counteract the imaginary, fairy tale world with something a little more realistic and suited to more recent, global changes.

What Garner (1994) aims for in this story through the revocation of familiar, standard words such as *woman* and *women*, by recreating his own words through new hybrid, lexical combinations, is to remediate words by (re)portraying them differently and positively, as opposed to what was seemingly flawed before. He seeks to bring about the changing of the spelling and moving affixes of terms around in some cases, in a new, positive light. Garner’s (1994) position on political correctness is to “find positive reconstruction” (Gross, 1995:207) in the way the story of *Cinderella* is depicted, which is why he finds alternative, positive ways in reconstructing terms. Political correctness as an entity is supposed to decline any notions of offensive usage in terms of language (O’Neill, 2011). In the politically correct context, Garner (1994) declines offensive terms. As a result, Garner (1994) can be said to share these views of O’Neill (2011), hence the alteration of (the affixes of) the words *woman* and *women* into “wommon” (Garner, 1994:31) and “womyn” (Garner, 1994:33), respectively.

Furthermore, it is difficult to pinpoint fault in the way Garner (1994) chose to reconstruct the terms “mother-of-step” (Garner, 1994:31) and “sisters-of-step” (Garner, 1994:31). It could be that Garner (1994) opted to change the terms, in case the terms *stepmother* and *stepsisters* offered some degree of offense to some people in some way. Maybe the terms “stepmother” and “stepsisters” evoke certain negative connotations for the reader. This could be a reason for changing it. Garner (1994) may have changed it in

case there may be fault with retaining the familiar words of “stepmother” (Disney, 1978:12) and “stepsisters” (Disney, 1978:12) within a politically correct context. Garner (1994) simply changes the terms into unfamiliar terms that may be challenging to find any fault with. Perhaps the nonsensical and vague newly reconstructed words and the notion that words such as “mother-of-step” (Garner, 1994:31) and “sisters-of-step” (Garner, 1994:31) may not make sense are strategic. If one cannot fully understand the newly formed words or why it has a particular structure, it may be difficult to find what is at fault with such a reconstruction, if any.

Garner (1994) alters the gender aspect of the term “fairy godmother” (Disney, 1978:22) to “fairy godperson” (Garner, 1994:32) to suit the gender identity of the character. Since the affix of the newly reconstructed term is *-son* it is fitting as *-son* refers to the male gender, as opposed to the second noun within the compound noun *-godmother* as *-mother* refers to a female entity. Furthermore, the first part of the compound noun which is made of the word *-god* refers to a male instead of a female. The term *-god* can be taken to refer to a male which contradicts the gender of the person or character to which the term refers. Since Garner (1994) re-constructs the identity of the character of the “fairy godmother” (Disney, 1978:12) in Disney’s (1978) version to “fairy godperson or ...deity proxy” (Garner, 1994:32) because the character is a male figure, the reconstructed term is more fitting and not contradictory. Again, in terms of being politically correct and steering away from offensive terms, Garner (1994) has strategised and recreated his term accordingly. He retained the terminology in accordance with referring to the correct sex or gender of the character, therefore he intertextualises but dually hybridises the terms.

Aside from remediating linguistic choices within the text, Garner (1994) remediates the visual aspect too. What follows is the visual analysis of Garner’s (1994) remediation of the visual text compared to some of the Disney (1978) visuals, in relation to elements of visual grammar.

5. 2 A Social Semiotic Analysis of Garner’s and Disney’s Visuals

5.2.1 Disney’s First Image

Disney (1978) constructs gender: femininity and masculinity, through showing passive power relations between father and daughter in Fig.1. By passive is meant that the

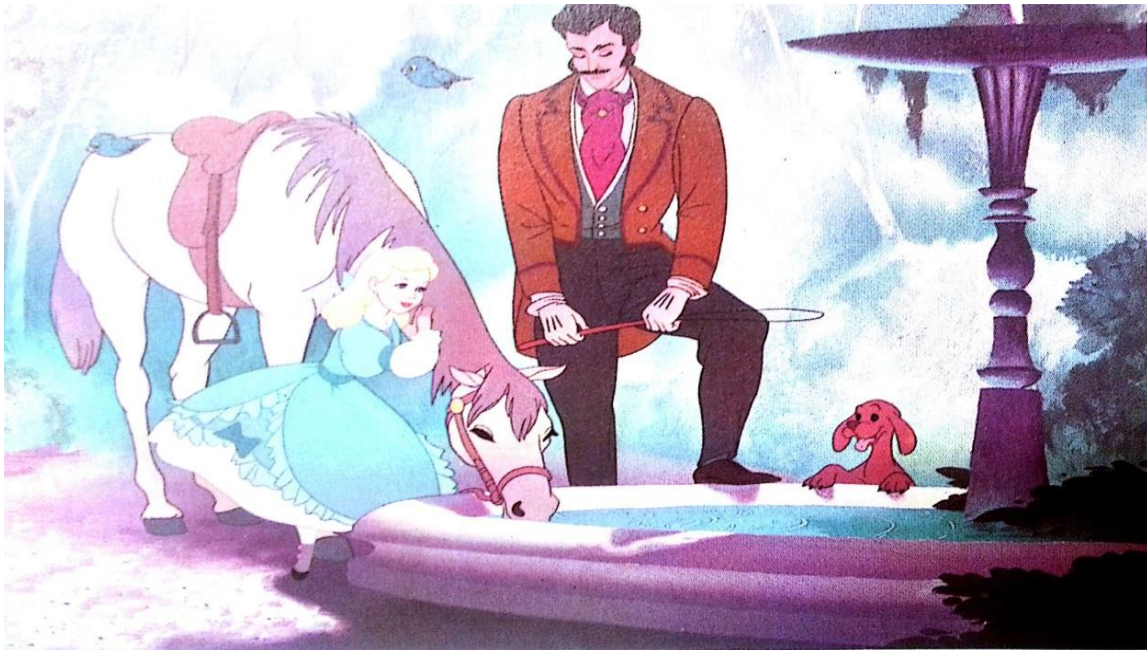


Figure 1. Disney's first image (Disney, 1978:12)

father does not display aggression in any way, yet the control is evident in the way he is portrayed. In Disney's (1978) text, the depiction of the man in Fig.1 and the little girl projects a specific relationship, namely a paternal relationship. The little girl is the man's daughter. According to Jewitt and Oyama (2004), the image does the "representational work" (Jewitt & Oyama, 2004:29). Jewitt and Oyama (2004) indicate that the representational metafunction refers to narrative pictures. These narrative pictures are indicated with diagonal lines called vectors which connect the participants. Power is illustrated in the positioning of the participants (father and daughter) and the direction from the father's gaze. The vector connecting the father and daughter emanates from the father's gaze. While the girl seems to be watching the horse drink, the father is looking down at her, thus, the vector is directed from his eyes toward the girl and the horse. The father looking downward indicates the power-play as he is older, and a man. It further indicates that the girl is the subordinate. Through the vector, masculinity and femininity is constructed by indicating that the father is the most dominant figure in the

visual pictorial text and it shows who he is looking down upon, making the girl the weak figure in the visual pictorial text.

Disney (1978) further projects his construction of gender through an interactive level: a relationship between the image and the viewer although regarding the interactive level, the power and distance between the represented participants and the viewer is lessened. The relationship between the image and viewer is within the frame of the image. The interactive nature of the image extends Jewitt and Oyama's (2004) stance that the image also "plays a role in an interaction founded on gendered power relations" (Jewitt & Oyama, 2004:29). The image is at a high angle thus, distancing the viewer. The objective in distancing the viewer is to not engage the viewer too much as the image is not the point of the story. Rather, the image is meant to create a context for the rest of the story and the reason for what happens to Cinderella. Because of the high angle of the image, the viewer is farther away from the represented participants. In terms of power, it can be said that the represented participants (father and daughter) do not have power over the interactive participant (viewer).

With regard to the compositional metafunction, power through the way gender is represented is still brought across to the viewer. The placement of the man is the most salient in terms of both colour and size. In terms of framing, the colour contrasts create disconnection (Jewitt & Oyama, 2004) between him and his daughter. The bolder colour usage extends the reader's eye outward as the colours of the man's attire are connected to the use of colours in the next image (Fig. 5). The man is depicted in bolder colours, and because he portrayed as tall, draws the viewer's eyes toward him. He is meant to exude dominance and power, all that is stereotypical features of masculinity.

In essence, masculinity is constructed in the form of dominance, through the solid bold colours, his height and his control is illustrated though the whip and his gaze, creating the vectorial direction aimed at his daughter. However, the level of dominance is passive as the control is subdued, because of the manner which the image is illustrated. This makes it easier for the reader to side with the position of Disney (1978) as the author, with regard to gender construction. The reader is meant to hail the male figure,

see the father as the protector, the one in control and who has power over his daughter and the animals.

Femininity, in turn, is constructed through silent and passive submission. The girl is, by societal standards and from the author's bias, portrayed as "doing girl" (Paechter, 2006:365). By "doing girl" she is playing her role in terms of what a girl is meant to do: dress in "beautiful dresses" (Disney, 1978:12) show kindness and affection and be good and obedient. This behavior is exactly what Cinderella exudes through the image. The little girl looking downward, seemingly carefree and content illustrates that she has nothing to worry about. The message seems to state that as long as her father (or any man) is near she has nothing to worry about, as her father is the protector. As long as she has a male by her side she will be protected. This is further illustrated by the whip he is holding. The whip signifies that he is the protector, he exerts control (over the horse and dog), and he keeps things in order.

Through Disney's (1978) construction of power by means of femininity, masculinity, he has illustrated manipulation over the viewer. Disney (1978) contributes to the patriarchal collective construction of femininity through both his description of the written text by mentioning "beautiful dresses" (Disney, 1978:12) and his illustration of the visual pictorial text. He further supports this description through the portrayal of Cinderella in the visual pictorial text, of her "doing girl" as she is visually depicted in a light blue dress. In the image there is no room for the little Cinderella to explore any behaviour that tends toward anything contrary to feminine ways. This notion of Cinderella not being able to explore her anti-feminine ways sets the foundation for the analysis of the next image which depicts her in her adulthood.

5.2.2 Disney's second image

Disney (1978) depicts Cinderella as having power over the mice in the visual pictorial text, by extending the description in the written text. In Disney's (1978) second image (see Fig. 2 below), Cinderella is sitting on a chair dressed in the "coarse, plain dress



Figure 2. Disney's second image (Disney, 1978:12-13)

and apron" (Disney, 1978:12) described in the written text. She is still depicted as the housemaid but she has power over the non-human creatures, namely the mice.

The representational metafunction of the image is that it depicts the narrative picture and connects the represented participants. In Fig. 2 the participants are Cinderella and two mice and the represented participants are connected through a vector. Cinderella's gaze is aimed downward toward the mice and the mice's gaze is aimed upward and diagonally at Cinderella. Through the vector the power, although once again displayed passively, is evident. By passively I mean that the image does not depict an aggressive dominance, but power and dominance is indicative by which participant is looking down upon whom. Cinderella is looking down to the mice. Since the vector is meant to show that one or more of the participants are doing something to or for the other represented participant(s) (Harrison, 2003) the image depicts a communicative engagement between Cinderella and the mice. The mouse in the front, dressed in red clothing, appears to be saying something and Cinderella with her eyes on the mouse (or mice), seems to be listening and showing interest. The effect is that Cinderella has power over

the mice. Even though she is depicted as gentle and sweet, the mice are still portrayed as the weak ones in terms of dominance and power. The message then can be said to be that humans (Cinderella) are more superior and holds more power than non-humans (the mice).

From the interactive function Disney (1978) constructs femininity from a lower class context. In this visual he depicts how women who are in a lower class should be treated which is why the aim is to lessen the personal relationship between the viewer and Cinderella. Cinderella is the housemaid. She is socially constructed as poor and lower class. In addition, the size of the frame of the image (Jewitt & Oyama, 2004) indicates the degree of how close and/or intimate the viewer should be. In this image the viewer is meant to have a distant relationship with the represented participant because the image is what Jewitt and Oyama (2004) call a “long shot” (Jewitt & Oyama, 2004:17). The effect is that that the viewer develops an “impersonal relationship” (Jewitt & Oyama, 2004:17) with Cinderella. She is socially constructed in the image as *poor* and dressed in an “apron” (Disney, 1978:12) and she was made to the “hardest” (Disney, 1978:12) chores. Because of the size, of the image, the distance can be said to be minimised between the represented participant (Cinderella) and the viewer as it brings the viewer closer. Since the viewer’s attitude should be as a result of what is being depicted, the sympathetic stance is a result of being confronted by the size of the depiction of Cinderella as well as the visual representation which extends certain parts of the text.

In terms of point of view, from my biased opinion as the researcher, Cinderella is seemingly placed at a low, vertical angle from the viewer’s perspective as the image extends upwards from her legs. Jewitt and Oyama (2004) state that in “the case of the vertical angle this relation will be one of symbolic power” (Jewitt & Oyama, 2004:3). The viewer is made look up a bit at Cinderella and is to be impressed by her beauty and sweet nature as she seems to be listening to mice, but also to be aware that she dominates and has power over the non-human creatures. Even though she is the housemaid, the viewer is still made to view her in high regard as the context of the visual is to indicate her nature with the mice. Thus, Disney’s (1978) construction of femininity in the visual pictorial text is to depict power over the mice (or over non-human

creatures in general). The effect is that Disney's (1978) projection of the ideal, social construction of femininity is that women need to be of a kind and sweet nature, even to non-human creatures. In addition, Disney (1978) also socially constructs the way in which domestic workers should be treated and dressed. Women of lower class, who are housemaids should be in plain dresses and aprons and are only worthy of conversing with non-human creatures, which means they should be excluded from the other people who are classed above the lower class (working) women.

Compositionally, Cinderella is portrayed as modest, with her dress well below her knees, and her hands crossed in her lap. She seems to be talking to the mice. She is portrayed as pretty, with light hair and fair skin, as that is stereotypically the portrayal of beauty. The heroine of a Disney (1978) story is stereotypically portrayed as pretty. This domesticated portrayal of Cinderella in a cold, dark room (which is enhanced by the use of dark, depressing colours) with mice for conversation is a symbolic trait (Jewitt & Oyama, 2004) of her being the "victim in the patriarchal society" (Maity, 2014:29). In addition Cinderella is visually more salient with reference to the colour and size elements (Jewitt & Oyama, 2004) in the picture because of the contrast in colour and size, compared to the mice. Although her attire is dark and somber-looking it is still lighter in comparison to the rest of the picture. She is still depicted with light hair, and her complexion is fair which is also in contrast to the dark colours that are used. Also, in terms of her size, she is portrayed as larger and taller than the mice. She is looking down at the mice and the mice, in turn, are looking up at her. The vectors stem from her and the mice's eyes. Because she is looking down at them, there is a portrayal of Cinderella who is human, in a dominant position over the mice who are non-human creatures. The colour contrast, the size and the vector emanating from Cinderella's eyes toward the mice all indicate power and dominance. Even in her gentle nature and modest depiction Cinderella is constructed by Disney (1978) as a power-figure.

5.2.3 Disney's Third Image

In the previous images, power was illustrated through gender construction as they were analysed through the represented participants. However, power is demonstrated in through the symbolism which the letter 'O' in Fig. 3 below represents. The use of the 'O'

and the way in which it is represented is symbolic of much in relation to what the fairy tale aims to convey. The use of the 'O' can be said to symbolise the patriarchal



Figure 3. Disney's third image (Disney, 1978:12)

boundary lines which encircles and controls Cinderella which, in turn, also symbolises the patriarchal conformity on Cinderella's part. Furthermore, it symbolises the struggle for heterosexual unity through matrimonial bliss.

The representational metafunction not only refers to narrative structure but conceptual structures too (Jewitt & Oyama, 2004). The previous two images (Fig.1 and Fig.2) were narrative pictures as they were indicated with vectors. This image however, is a conceptual picture as it does not contain vectors as the image is abstract. Thus, I focus on the placement of the letter 'O' in the image, so I focus on the use of colour as opposed to vectors since, there are no vectors in Fig. 3. The capital letter 'O' in the image is made salient because of the way the colour is used to make the 'O' stand out. The only colours which are used are black and white. Further, Disney (1978) allows for the use of negative space. Negative space means "the area surrounding a figure that makes the figure stand out: the background against which the object exists" (Rosenblatt, 2011:319). The 'O' is mainly formed by the black colour which forms the background against which the capital 'O' exists and which makes the white more prominent.

The interactive metafunction projects within the frame of the image, a certain relationship between the image and the viewer. From my biased perspective, the capital letter 'O' projects a binding relationship between the viewer and the image within a patriarchal context. Patriarchy dictates how Cinderella should be in society and what her goals in life should be where she should pursue happiness: through matrimony. Disney (1978) projects a happily-ever-after which means marriage. The 'O' can be said to represent the wedding ring which is circular in shape. The 'O' symbolises "the restrictions of marriage, symboli[s]ed by the wedding band" (Dhanya, 2015:76). It can be said that the 'O' binds the rest of Cinderella's future to a man in a socially accepted form under the guise of marriage. The 'O' is symbolic of "the burden of duty and obedience. This is shown by the symbol of the wedding ring" which is the 'O' (Dhanya, 2015:76). The image interacts with the reader from the point of symbolism as it suggests that there is a struggle in order to find true love. The struggle is depicted through the ivy-like leaves and squiggles which cover the 'O'. This suggests that the goal, which is marriage to a man, does not come easy. The message is that heterosexual love cannot be achieved without difficulty. Furthermore, it extends the notion that the ultimate happiness is heterosexual, matrimonial bliss.

Moreover, in terms of point of view, the image is taken at a frontal angle. The frontal angle faces the viewer directly which aims for "maximum involvement" (Jewitt & Oyama, 2004:9) and solidarity with the viewer that the general goal is marriage. Through the use of this image Disney (1978) can be said to want the viewer to identify with the marital aim, hence the reference to the 'O' which symbolises the wedding ring and the conclusion of Disney's (1978) Cinderella which states that Cinderella and her prince "lived happily ever after" (Disney, 1978:27). Furthermore, by drawing solidarity in terms of the marital goal, the image suggests that the viewer is aware that to achieve the goal of marriage will not be easy, which is why the image depicts obstacles represented by the ivy-like squiggles.

In terms of composition, the capital 'O' is framed to catch the reader's attention. It is situated in the center of the frame and fills much of the frame. Thus, the 'O' is salient, particularly in size and colour, so that it is noticeable. By the way the elements of the

image are framed certain elements are connected through the same colours. For example, the leaves and squiggles are mainly depicted in white against the background of black colour. The capital 'O' is also depicted in white. Although the elements are different: the leaves, squiggles and the 'O', they are also connected through colour. The connection can be said to be indicative of the connection of marital goals, symbolised by the ring and the obstacles Cinderella has to face in order to reach her marital goal as there are expectations as a woman to dedicate her life from "girlhood to finding a husband and bearing children" (Dhanya, 2015:76). The obstacles can be said to be symbolised by the ivy-like leaves and squiggles which cover the 'O' or symbolic wedding ring and, thus, 'cover' the goal which is marriage, This is why the 'O' is centrally placed and made salient in terms of size and colour, so that the viewer can see what the goal is for the end of the story and that the viewer is aware of the obstacles ahead.

The patriarchal system is evident even in the abstract images. Through illustrating via the different metafunctions what my interpretation is of the image, power is still prevalent in Disney's (1978) image. The viewer is still directly faced with a strategically placed goal which is the patriarchal idea of happily-ever-after.

5.2.4 Garner's Image

The previous image was Disney's (1978) abstract, conceptual image which was analysed. While power through patriarchy is displayed in Disney's (1978) image, Garner (1994) reconstructs power whilst seemingly mocking patriarchy in his image. Garner's (1994) depiction of power is reflective of the outcome at the end of the written text. Garner's (1994) image (see fig. 4 below) is similar in terms of certain elements, which



Figure 4. Garner's image. (Garner, 1994:31)

is soon to be discussed. Garner (1994) also uses the same colours and makes the letter 'T' salient in the same way that Disney (1994) does. The capital 'T', the ivy-like structures, and the caricatures in the visual pictorial text all symbolise Garner's (1994) transformation of Disney's (1978) image and outcome of the story.

The representational metafunction with regard to Garner's (1994) image is also more conceptual than narrative. The representational metafunction deals with the objects within the image (Harrison, 2003). Garner's (1994) image draws from Disney's (1978) third image as it also depicts a capital letter with ivy-like squiggles. However, unlike Disney's (1978) image Garner (1994) depicts caricatures which dangle from the leaves and the 'T'. Thus, the 'T', ivy and caricatures are focused on. Colour makes the letter 'T' stand out. Garner (1994) uses black and white in his single image in the text. He also, like Disney (1978), makes use of negative space to give the 'T', caricatures and the squiggles their form. Because the objects and figures in the image are formed mainly through the use of background colour, the objects in white stand out. Therefore, the "spatial relationships...are connected through visual 'rhymes' of colour" (Jewitt & Oyama, 2004:10): black and white.

In addition, the picture is abstract even though there are figures or caricatures depicted in the image. The image is about the end of the story where the women are finally free of patriarchal power. Thus, the picture represents the women who "danced and jumped

around and screeched in sheer joy in their shifts and bare feet” (Garner, 1994:36). There is no direct way of saying who the caricatures are except that three of them in “shifts” seem to be female and there is a male-like figure peeping from behind the tree.

Further Garner’s (1994) image depicts a capital ‘T’ with figures dangling from the ‘T’ depicted in the image. The ‘T’ represents the rigidity of the patriarchal structure and the figures dancing around it represent the freedom from the confinement of the patriarchal social order. Garner’s (1994) image also foreshadows the end of the struggle for Cinderella and for the women in general in the story. Unlike Disney’s (1978) symbolism of matrimonial happiness, Garner’s (1994) version suggests liberation and power for women. The image interacts with the reader in from a point of fun and playfulness, as the figures suggest freedom. Regarding composition, the ‘T’ is similarly framed as the ‘O’ in Disney’s (1978) image. It is also placed centrally and fills much of the frame so that it is made to be salient in terms of size as it is the largest letter on the page.

The interactive metafunction frames the relationship between the interactive participant or viewer and the image. As regards point of view, the frame seen from the interactive participant’s perspective seems to be from a frontal angle. The frontal angle aims to meet the interactive participant directly. At the same time the image is also shown at a vertical angle. The ‘T’ specifically is depicted vertically. The ‘T’ is representative of the power in relation to the patriarchy and masculinity. As mentioned before, Garner (1994) represents patriarchy in terms of the structure of the ‘T’. The man-like figure peeping out almost embarrassingly from behind the ‘T’ indicates that men are no longer dominant. He cowers behind the ‘T’ which represents patriarchy.

Furthermore, Garner (1994) represents femininity in a new way. He reconstructs femininity as carefree and liberating, hence the dancing and joyousness of the womanly figures. The image is shown mainly with outlines of three womanly caricatures. The womanly figures are dangling from and dancing around the ‘T’. The ‘T’ represents the masculine, patriarchal rules which women had to abide by. They seem to be mocking the rigidity and rule-oriented patriarchal system. The outlines of the figures make it difficult for the interactive participant to pin-point an identity of any specific figure in the image. This is could be so that the womanly figures symbolise the general female

population. Thus, the frontal angle can be taken to mean that through the image, Garner (1994) seeks to create solidarity among all women. Because the image is reflective of the conclusion of the story where the women are all empowered as most of the men have perished, the image depicts the joyous celebration of free women who are no longer under patriarchal rule.

In terms of the compositional metafunction the placement of the objects in relation to each other is supportive of the written text. In the conclusion of the text, as mentioned previously, the women undress so that they are comfortable. "They stripped off their bodices, corsets, shoes and every other confining garment" (Garner, 1994:36). In the image the women-like figures are dressed as if ready "for the boudoir" (Garner, 1994:36). The symbolism of getting rid of every piece of restrictive item is symbolic of getting rid of the confines of patriarchy. Thus, the composition of how the figures are placed around the 'T' and dangling from the ivy which is symbolic of the obstacles is strategic. Garner (1994) reconstructs gender according to the freedom of the women described in the written text.

The frame makes the image salient along with the black colour for the background, creating negative space. The 'T' is made the most salient object in the image, in terms of the size and colour. The 'T', as with the caricatures and ivy-like depictions, is set against a background of black catching the viewer's attention as they are also depicted quite noticeably in white. Saliency regards the focus and what is in the foreground or background (Harrison, 2006). While the 'T' is foregrounded, the caricatures somewhat take the focus away from the 'T'.

It can be said that Garner (1994) aims to distract from the projection of the message of patriarchy which is the message of Disney's (1978) image. The message is transformed so that the viewer is not too focused on the message of patriarchy. Instead through the figures dancing around, the effect is that femininity is reconstructed in terms of feminism. The image reflects a future for women where women are empowered, and do not have to adhere to a male dominated world.

5.2.5 Discussion

In comparison to each of Disney's (1978) images, Garner's (1994) visual differs in the way in which gender construction, power and patriarchy is depicted. Through his reconstruction of his visual, in comparison with Disney's (1978) images which have been analysed, Garner (1994) makes his image politically correct. Whilst Disney's (1978) images are deemed offensive with regard to the way patriarchy, power and dominance is displayed in terms of gender difference and dominance over non-human participants, Garner's (1994) image aims to be less offensive.

In comparison to Fig.1 and Fig.2, Garner (1994) abandons representing his image in colour. Furthermore, he abandons portraying the male as dominant as the male-like figure in his image seems to be cowering behind the 'T'. There is no portrayal of power or control over the women in the image. Also, Garner (1994) abandons the portrayal of women in any subordinate position. Because the image is conceptual, it can be argued that clear vectors are difficult to identify. As a result, Garner (1994) can be said to reject the idea of depicting power, because he rejects the use of vectors.

In relation to Fig. 2, Garner (1994) rejects portraying Cinderella as dominant over animals. There are no animal-like figures in Fig. 4. Further, he abandons the idea of depicting Cinderella as more salient, but in Disney's (1978) image (see fig.4) Cinderella is salient in both colour and size. Also, in Garner's (1994) image because the figures are caricatures, there is no definite way of knowing which of the figures, if any, is Cinderella. In addition, Garner (1994) does not portray Cinderella as lower class. Nor does he portray the women-like figures in his own image (Fig.4) as lower class. Thee three women-like figures are all in "shifts" (Garner, 1994:36), which as explained before relates to the description in the text. All the women in Garner's (1994) image are depicted as equals in terms of dress.

In Fig. 3, because the image is abstract and conceptual, if gender construction is present in this image it is not clear. However, symbolic notions of power and patriarchy do exist through the representation of the 'O'. As stated before, the 'O' symbolises the wedding ring and matrimony. In contrast, Garner's (1994) image does not portray

marriage. Depicting marriage as the outcome for these liberated women could be deemed offensive.

Fig. 4 is indicative of the end of Garner's (1994) story as it foreshadows the ending. Garner's (1994) ending is politically correct. Happily-ever-after is not dependent on a heterosexual, matrimonial outcome. It does not mean that in order to be happy women need to dedicate their lives to finding a husband and bear children (Dhanya, 2015). The ending entails the liberation of women which is evident in the image as the women are dancing around freely in their shifts as if ready "for the boudoir" (Garner, 1994:36). Garner (1994) reconstructs the happily-ever-after. He reconstructs power to a woman's advantage as men have nothing to do with power (since they are supposed to be dead). He mocks the power of a masculine, patriarchal world. Through the mockery of male power and control, Garner (1994) rejects the power of men over women. Garner (1994) rejects the depiction of women as subordinate. Through Garner's (1994) rejection and abandonment of portraying the images as Disney (1978) had, he again achieves a politically correct visual pictorial text, as he avoids offending the viewer.

In this chapter I have identified the newly constructed terminology which Garner (1994) makes use of in his tale to bring about a politically correct text. I have identified the lexical resources used in the reconstruction of Cinderella. In particular, focus was given to the altered lexical elements in newly constructed terms. Garner opted to change five terms possibly offensive and politically incorrect terms. Garner rejects terms on the basis that the terms can be deemed offensive because of embedded, inappropriate gender references or possible negative association with words such as stepmother and stepsister(s). He has, thus, undertaken to make his own hybrid terms by altering lexical features, and hyphenating words.

Aside from altering the terminology, Garner also produces a similar, yet very different image to Disney's at the opening of his text. The image looks similar to Disney's by design. I have analysed the image through applying elements of visual grammar (Jewitt & Oyama, 2004). Through making use of the components of the three metafunctions, I have analysed how masculinity and femininity are constructed in two of Disney's images.

Further, dominance and power through the use of the three metafunctions is explored in the figures 1 and 2. In Disney's and Garner's conceptual images, which are similar by design, I have focused on the construction of matrimony and women empowerment respectively. Each of the images explores what could be deemed offensive from my own bias as the researcher and what Garner chooses to abandon from a politically correct stance. I have found that Garner rejects and abandons the portrayal of male power and dominance. He, furthermore, does not depict any dominance over animals. He rejects the visual depiction of heterosexual marital bliss as the happy ending. Because he remains neutral in his remediated visual, Garner achieves a politically correct text. The next chapter focuses on the socio-cultural and political issues in Garner's reconstructed text.

5.3 Summary

Through identifying the linguistic and visual resources which are remediated, I have found that Garner abandons anything that may cause offense. He alters the terms to suit a current social context and abandons any offensive terms. He, further, alters the visual to something more abstract, as it is hard to state what is wrong with the picture and because figures cannot be identified with any specific character in the story. Garner as far as is possible tries to avoid accusations of him being offensive to any minority groups. The next chapter focuses on the socio-cultural and political issues in Garner's text.

CHAPTER SIX

THE TRANSFORMATION OF SOCIO-CULTURAL AND POLITICAL ISSUES IN GARNER'S RECONSTRUCTION OF *CINDERELLA*

6.0 Introduction

This chapter uses notions of resemiotisation (Iedema, 2003) and semiotic remediation as repurposing (Bolter & Grusin, 2000; Prior & Hengst, 2010) to illustrate and explore the transformation and reconstruction of socio-cultural and political issues in Garner (1994) version of *Cinderella* to reflect a contemporary world. These issues refer to the transformation of power relations particularly by changing the power relations (Van Dijk, 2006; Martin Rojo & Van Dijk, 1997) between Cinderella and her fairy godmother. Garner (1994) further transforms the character of Cinderella and inequalities between the fairy godmother and Cinderella. The transformation of the gender of the fairy godmother is explored as well as the transformed discourse of the exchange between Cinderella and her fairy godperson. Since Garner (1994) transforms the sequence of events, the ball scene and the post-ball scene are also areas identified and illustrated. Transformed issues regarding women's dependence, women's, animal and environmental rights and division among women are also studied.

6.1 Transformation of Power Relations

Power, an obvious issue between Cinderella and her stepfamily in Disney's (1978) version, as they clearly manipulate and abuse her as the stepmother, is described as "harsh and cold" (Disney, 1978:12). There is power, dominance and control over Cinderella by a rather surprising character: the fairy godmother. Although the Disney's (1978) *Cinderella* contains issues of power through the stepfamily over Cinderella, Garner's (1994) rendition of the story, particularly the resemiotisation of power in the transformation of the exchange between Cinderella and her fairy godperson in Garner's (1994) version, begs investigation of what possible reasons for the change of the exchange could be. Hence, exploration of this exchange is compared and analysed.

Although the fairy godmother is supposed to be Cinderella's saving grace, the way in which the exchange unfolds is disconcerting. The fairy godmother answers the only question posed by Cinderella: "Who are you?" (Disney, 1978:22). Once the fairy godmother states her identity, Cinderella asks no further questions but simply complies with every instruction and so do the animals. Hence, this raises questions as to why Cinderella is given no choice. Garner (1994) undertakes to alter this power displayed by the fairy godmother in Disney's (1978) version by reframing and recontextualising it in his own version through renaming, transforming the gender and transforming the discourse. According to Wringe (1984)

Some people in our society, whether through family background or formal education, have...knowledge of how power is exercised in our society and how to accede to positions in which they themselves may come to exercise power and influence. Wringe, 1984:93)

The fairy godmother knows how to exercise power and influence over Cinderella. Garner (1994) resemiotises the fairy godmother, her power and influence over Cinderella in the Disney (1978) text through transforming her character by introducing the fairy godperson and the "political education" (Garner, 1994:33). Thus, the issue of power in the text focuses on the power of the fairy godmother and how Garner (1994) transforms this issue of power in his own text.

6.1.1 Transforming the Power of the Fairy Godmother

Garner (1994) transforms the important role of the fairy godmother (or godperson in his version) as he changes the power, controlling, dictating nature of the character. The fairy godmother is such an important role in the Disney (1978) text as a character as she displays power, dominance, manipulation and control over Cinderella and the animals. Further, the fairy godmother is the one who sabotages Cinderella's evening with the prince by setting the consequences and limitation to Cinderella's single night of freedom, as she tells Cinderella that she needs to leave by midnight or the magic will wear off if she does not. Baum (2000) supports the notion that the fairy godmother "sabotage[s]" (Baum, 2000:76) Cinderella's single night of fun by almost punishing her:

“the Fairy Godmother add[s] this potential punishment to the ‘assistance’ she gives Cinderella” (Baum, 2000:76). This punishment refers to Cinderella having to leave by midnight or else she will be publicly exposed in her rags. Garner (1994) transforms this sabotaging of Cinderella’s night by reconstructing Cinderella’s fleeing-from-the-ball in Disney’s (1978) version as she is made to stay at the ball. This is because she does not hear the clock strike twelve due to the noise that the men are making because of the fight and resultant massacre which takes place. What is ironic is that Garner’s (1994) version does not mention that Cinderella was warned by her fairy godperson about the magic that would wear off at midnight.

Further, the fairy godmother embodies through her dictatorship characteristics, patriarchy, and as a result of the fairy godmother’s superiority, Cinderella displays distinct oppressive qualities in terms of her weakness as she does not speak up for herself. She shows weakness, submission to the fairy godmother as she just accepts what she is told to do which is illustrated when she “obediently fetched a large pumpkin” (Disney, 1978:22). Cinderella is dependent on someone else to get herself out of the situation she is in, as she does not take control of the situation herself. She needs the fairy godmother in order to get her out of the house and to the palace. This relates to the kind of characteristics embodied by women in the patriarchal society which Parsons (2004) refers to: “patriarchal tradition portray[s] women as weak, submissive, dependent, and self-sacrificing” (Parsons, 2004:137). Thus, Disney’s (1994) version is patriarchal in that it promotes a past society “based on the domination of some humans over others and of humans over nature” (Kaufman, 1987:xv). In other words, the fairy godmother has power and dominance over Cinderella and the animals as they comply with her demands. Because Cinderella is silent and does not ask questions nor speak back in any way during the entire exchange, aside from asking who the fairy godmother is, Cinderella’s dependence on others is relayed, as well as her weakness and submission, through her being obedient to the fairy godmother whom she has just met by “obediently” (Disney, 1978:22) fetching the pumpkin. The mice immediately also comply with the fairy godmother when she states that she “need[s]” (Disney, 1978:22) some mice. Again this compliance (or conformity) is deconstructed in Garner’s (1994) text, as Cinderella does not use language of agreement in terms of showing that she has been dissuaded

by the fairy godperson to go to the ball. Instead, she does however, by her still wanting to go to the ball, conform to the male standard of beauty and the consequences thereof as stipulated by the fairy godperson. Nor is there any mention of any animals complying with the fairy godperson. Instead, Garner (1994) resemiotises the characteristics described above. First, he introduces the awareness of animal rights as he transforms the compliance of the animals in Disney's (1978) text by illustrating the disregard for the silkworms and oysters whose hard work is simply exploited as the silk for Cinderella's gown is simply taken as well as the pearls for her hair. Resultantly, Garner (1994) transforms the actions of compliance of both Cinderella and the animals toward the fairy godmother in Disney's (1978) version by transforming Disney's (1978) text into non-compliance in Garner's (1994) reconstructed text.

6.1.2 Transforming Cinderella

Garner (1994) retains the patriarchal construction and "patriarchal subjection of women" (Weedon, 1987:109) portrayed through the character of Cinderella and her found in Disney's (1978) text in the beginning of his reconstructed story. However, Garner (1994) resemiotises the social constructs of patriarchy surrounding Disney's (1978) representation of Cinderella as he places her into a different context. As a result, Garner (1994) socially recontextualises her in the contemporary world by reconstructing the feminism and pop culture by introducing the name of a real-life singer and human and women's rights activist as Cinderella's point of implied political and popular interest. By recontextualising Cinderella, Garner (1994) appropriates the text to suit a more present time for its readers. Through reconstructing the text, by drawing awareness to human and women's rights issues and by stating the name of a feminist and human rights activist (Harvard University, 2000): "Holly Near" (Garner, 1994:32), Garner (1994) and Cinderella is mentioned as listening to her "Holly Near records" (Garner, 1994:32) which brings the reader into contemporary, popular territory and also places and angles the reader in a politically feminist context. Since resemiotisation entails the way in which meaning changes from one context to the next (Iedema, 2003), Garner (1994) can be said to transform Cinderella's character by reframing her from the Disney (1978) character who was meant to be socially weak and submissive into someone situated in

a context where equality for all was being fought for. Thus, she listens to women's rights' activist, singer and songwriter: Holly Near (Harvard University: 2000).

Even though part of Cinderella's identity is retained, such as Cinderella being orphaned (in Garner's [1994] version there is no reference to what happened to her father, thus Cinderella is seemingly orphaned) and mistreated by her non-biological family) Garner (1994) situates her into more familiar territory as a woman who is no stranger to feminist activists. Cinderella, although seemingly passive as she does not fight for her rights when it comes to the mistreatment from her mother and sisters-of-step, is a hybrid product. Cinderella is a character who is oppressed because of patriarchal ideals but who Garner (1994) transforms into a character influenced by a feminist figure because of the reference to Holly Near. Thus, the meaning of Cinderella as a character changes from Disney's (1978) to Garner's (1994) version. Cinderella embodies traits of a familiar character of Cinderella as found in Disney's (1978) version, displaying submission and weakness. Yet, at the same time, she is someone who is not new to feminist thinking which is displayed later on in Garner's (1994) story as she is the inspiration for the other women following suit regarding them also ridding themselves of "their bodices corsets, shoes and every other confining garment" (Garner, 1994:36). In essence, Cinderella is resemiotised from someone who is hiding from her true identity in Disney's (1978) text to someone embracing of her true identity in Garner's (1994) text where she is "once again dressed in peasant rags" (Garner, 1994:35).

6.1.3 Transforming Inequalities between Cinderella and the Fairy Godmother

Garner (1994) further transforms the text by resemiotising social equalities present in society today. Garner (1994) addresses power issues through transforming inequality issues between Cinderella and her fairy godmother in the Disney (1978) version who happens to be of the same gender by altering the gender of the fairy godmother. He also alters the language and discourse used in the exchange between Cinderella and Garner's (1994) fairy god*person*. He changes the inequalities by transforming the power-play between the two characters in terms of changing the discourse exchange as well as by changing the gender and title of the fairy godmother. Firstly, the discourse between Cinderella and her fairy godmother is based on inequality in terms of power

relating to “domination/subordination” (Basow, 1992:342). This discourse is different between Garner’s (1994) Cinderella and her fairy godperson in that it is based on a more equal footing. By changing the sentence structure which is more command and statement like which supports a more rigid relationships between the characters, Garner (1994) deconstructs the social dynamics found in the Disney (1978) version as he uses questions which the fairy godperson poses. As a result, the entire discourse and way of conversing is transformed from the demanding and dictating way in which the fairy godmother liaises with Cinderella to discourse which promotes a very more equal way of conversing with Cinderella making her aware and, thus, held responsible for what she understands and regards as her “political education” (Garner, 1994:33). In Garner’s (1994) text, the section where Cinderella meets the fairy godperson, information is given in the form of very casual, informal, conversational, register. The informal exchange between the fairy godperson and Cinderella is indicated by quotation marks within the text, as indicated below.

‘Hello Cinderella, I am your fairy godperson, or deity proxy, if you prefer. So, you want to go to the ball, eh? And bind yourself into the male concept of beauty? Squeeze into some tight-fitting dress that will cut off your circulation? Jam your feet into high-heeled shoes that will ruin your bone structure? Paint your face with chemicals and make-up that have been tested on nonhuman animals?’

‘Oh yes, definitely,’ she said in an instant. (Garner 1994:32-33)

After the first statement-type sentence in the above extract, the other sentences are question forms. Garner (1994) changes the exchange between Cinderella and the fairy godperson by altering the sentence structure from statement-type sentences in Disney’s (1978) extract to question-type sentences. Thus, Garner (1994) reinterprets and deconstructs the exchange in Disney’s (1978) text between the fairy godmother and Cinderella. He reconstructs the exchange to something much less dominant in respect of the fairy godperson because of the informal nature of the exchange. This previously-mentioned deconstruction and reconstruction is emphasised by Basow (1992) who states that “[s]ince gender is socially constructed it first needs to be socially deconstructed and then reconstructed, with equality rather than domination or

subordination” (Basow, 1992:342). Because of the questions, and, thus, the interrogative form of the sentences, the result is that the manner of interaction from the fairy godperson is that he treats Cinderella as an adult, and more as an equal but the informal nature of the register of the exchange neutralises the political aims of the fairy godperson. Thus, the effect of the transformation of the exchange is not dictated, but rather interrogative and at the same time mentoring.

In treating Cinderella as an equal and through the informal relaying of knowledge, in this part of the text the fairy godperson tries to educate Cinderella to let her know what she is really agreeing to. At the same time by pointing out and making Cinderella aware of the consequences involved the fairy godperson tries to dissuade Cinderella to go to the fancy dress ball. Also, the fairy godperson, by using the conversational tone with Cinderella, by posing questions and using the exclamation “eh” (Garner, 1994:33) at the end of the second sentence in the text, opens up the ground for rapport-building and consequently creates an environment where Cinderella is free to respond. Garner (1994) resemiotises the exchange, by restructuring the dictating-like, statement-like sentences used in Disney’s (1978) text into discourse which is more informal yet, mentorship-based and through an interrogative sentence structure brought across by an informal register.

Furthermore, as regards the change of discourse, Garner (1994) transforms the register from authoritative to casual and he restructures the exchange in such a way to reflect a contemporary vernacular displayed in the questions posed by the fairy godperson which allow for a conversational flow as it allows for response which Disney’s (1978) version steers away from. The interrogative form is used as a way to both educate Cinderella and question her actions at the same time:

‘So you want to go to the ball, eh? And bind yourself into the male concept of beauty? ... Paint your face with chemicals and make-up that have been tested on non-human animals?’ (Garner, 1994:33).

In addition, even though the exchange between Cinderella and her fairy godperson is interrogative, it is informal. However, the fairy godperson’s political educational skills,

knowledge through “political education” (Garner, 1994:33) is still brought across by the fairy godperson. Wringe (1984) states that “any necessary political skills and the knowledge required to exercise them could no doubt be picked up informally” (Wringe, 1984:90). In other words, the points which the fairy godperson aims to drive home to Cinderella is executed in an informal manner.

In light of Cinderella being educated, and the fairy godperson being the one to educate Cinderella, the points which the fairy godperson raises in the exchange relates to what Klatt (2003) claims about political correctness. Klatt (2003) states that political correctness entails dilemmas. Political correctness puts an educator in a difficult position with regard to laws and rules in terms of what is expressed. Hence, the fairy godperson, is symbolic of an educator as the exchange between Cinderella and himself illustrates his attempts to educate Cinderella.

Additionally, the points raised in the exchange all have to do with social issues such as beauty. The fairy godperson, as a guide and educator to Cinderella has a duty to educate Cinderella and has to follow the rules of a contemporary society which is why the various beauty and health issues are raised as opposed to not being raised and possibly being criticised if these issues are not talked about with Cinderella. What is more, is that the discourse used in this section of the text, while informal, sarcastic and casual, is simply socially informative as it addresses as well as highlight’s social issues of beauty and at the same time cuts across health issues.

As stated previously, the text is recontextualised in a contemporary context, however, from a chronotopic perspective, Garner (1994), relocates the text of *Cinderella* in the current time (when Garner’s [1994] text was written and published) where according to Langley (1991) rights for women had become more recognised after the Second World War since women’s rights emphasise the raising of women’s rights in order to “promote the general norm of non-discrimination” (Langley, 1991:ix). Hence, through the fairy godperson’s questioning of Cinderella’s choices, the stigma of the past filters through and is addressed as if Cinderella is still stuck in a patriarchal society as if she does not know about the rights she has at present. Thus, the notion that Cinderella may “suffer from historic deprivations” (Langley, 1991:ix) is signaled though the asking about her

wanting to rise to the beauty standards of men and risk her own well-being in terms of her beauty and health. Women's rights "denotes those areas of human rights which have evolved since World War II to express the global community's commitment to the outlawing of sex-based discrimination" (Langley, 1991:ix) as well as gives rise to a more politically correct context which aims for non-discrimination. In relation to the discrimination issue, Basow (1992) is of the opinion that language in relation to "[s]ocialisation" (Basow, 1992:343) should become "less discriminatory...and more egalitarian" (Basow, 1992:343). As a result, Garner (1994) resemiotises equality as he illustrates the egalitarian and non-discriminatory method by the changing of terms from *godmother* to *godperson*.

Additionally, Garner (1994) transforms Cinderella's from being the "good" lass and readily accepting patriarchal domination found in Disney's (1978) text to a character who displays vanity and conceit, enjoying male attention in Garner's (1994) (text). As stated above, the discourse between the fairy godperson and Cinderella highlights different issues which stem from addressing the social issue of beauty through the questioning of the fairy godperson. As mentioned before, the discourse is interrogative and addresses issues of the "male concept of beauty" (Garner, 1994:32-33). The male concept of beauty is not only a depiction of the male concept of beauty but also society's concept of beauty, hence the notion of "heterosexual women pleasing and attracting men seems to lead to an emphasis on physical attractiveness" (Basow, 1992:179). Cinderella's character is resemiotised one who displays humility in Disney's (1978) version to being depicted as a heterosexual woman in Garner's (1994) version who "was proud of the commotion she was causing" (Garner's, 1994:34) among the "socially dysfunctional" (Garner's, 1994:34) male company. This social issue of beauty is extended and explained what is meant by man's idea of beauty, by the questions which follow posed by the fairy godmother. This further extension and explanation, results in the fairy godperson pointing out inevitable health risks of Cinderella's actions. By asking Cinderella if "squeezing into...tight-fitting" (Garner, 1994:33) clothing is what she wants which will result in her circulation being "cut off" (Garner, 1994:33) and whether she wants to "[j]am" (Garner, 1994:33) her "feet into high-heeled shoes" (Garner, 1994:33) which will inevitably lead to the damage of her bone structure, Garner

(1994) reconstructs the exchange from the familiar Disney (1978) version where no awareness to the male ideal of beauty of explicitly stated, into bringing in immediate awareness of Cinderella's choices by the highlighting of beauty and health issues.

Furthermore, Garner (1994) reconstructs the exchange so that Cinderella is given the choice to either agree to go or reconsider and decline going to the fancy dress ball. Hence, the fairy godperson asks: "So you want to go to the ball, eh?" (Garner, 1994:32) Through the questions, the fairy godperson seeks her agreement with him through the casual and sarcastic use of the term "eh" (Garner, 1994:33) and the frank stating of the consequences of wearing clothing which is too tight or shoes which heels are too high. As stated before, there is ground for response as these are questions, thus, Cinderella does reply by simply saying: "Oh yes, definitely" (Garner, 1994:33) thus, affirming that she still wanted to go to the ball. The effect is that Cinderella cannot hide behind ignorance or naiveté which is seemingly innocently done in Disney's (1978) version. As a result, she is held responsible for her choices which are pointed out by the fairy godperson by making sure Cinderella understands the consequences. Garner (1994), therefore, recreates the exchange between the fairy godperson and Cinderella so that she can affirm that the choice is hers and not the fairy godperson's (so the fairy godperson cannot be held responsible for Cinderella's choices) which differs from the Disney (1978) version. In the Disney (1978) version the following occurs: a "round faced little woman" (Disney, 1978:19) simply appears and Cinderella asks who the woman is. Then the woman identifies herself and starts telling Cinderella what she needs:

'I'm your fairy godmother,' said the woman, 'and we don't have much time. I think the first thing you'll need is a pumpkin.' Cinderella couldn't guess why, but she obediently fetched a large pumpkin...

Now, said the godmother, 'we'll need some mice' Four of Cinderella's little friends scurried forward, and once again the godmother sang the magic words as she touched the mice with her wand. Four dapple-gray horses appeared and were hitched to the coach.

Then the godmother changed the Cinderella's old horse into a proud coachman, and Bruno the dog into an elegant footman. 'And now for you, my dear,' said the fairy godmother, tapping Cinderella with her wand. Instantly the torn dress became a lovely silken gown. Peeping out from under its skirt were dainty glass slippers, the prettiest in the whole world.

As Cinderella got into the coach, her godmother commanded her, above all things, not to stay at the ball past twelve o'clock. For if she stayed one minute longer than midnight, the coach would become a pumpkin again, her horse mice, her coachman and old horse, and her footman a dog, while she herself would be dressed in rags. (Disney, 1978:22)

In comparison to Garner's (1994) reconstruction of the fairy godperson aspect of the tale, in Disney's (1978) version the action of making decisions for Cinderella comes through the fairy godmother, which points to power relations where the fairy godmother in some way has automatic power and control over Cinderella and her decision- (or -non-decision) making. Garner (1994), however, reframes this exchange in terms of giving control back to Cinderella. Garner (1994) transforms the meeting between Cinderella and the fairy godperson to the point where it is apparent that in Disney's version the persons responsible for the unfair "potential punishment" (Baum, 2000:76) exerted on Cinderella, where the magic wears off, is not her nasty step family, but the fairy godmother. By reconstructing this scene, in Garner's (1994) version, the fairy godmother in Disney's (1978) version, is consequently seen as responsible for the choices. Cinderella is not asked for any input regarding the pumpkin: "I think...you'll need a pumpkin" (Disney, 1978:22).

Furthermore, the animals are not given a choice in being turned into footmen, a coachman or horses, and Cinderella is not given any control of her attire. What is more she is not given a choice as to being able to stay beyond the stroke of midnight as a result she promises to "leave the ball before midnight" (Disney, 1978:23) or else "the coach would become a pumpkin again, her horses mice, her coachman an old horse and her footman a dog while she herself would be dress in rags" (Disney, 1978:22). Neither is Cinderella given an educational and political explanation and informative

awareness session regarding her actions and choices from her fairy godmother, which is the case in Garner's (1994) version. There is no guidance from the fairy godmother. The choices and control are fully allocated to the fairy godmother and Cinderella is silent and accepting of the instruction given to her.

Garner (1994) further transforms the exchange between the fairy godperson by reconstructing the passage above which is void of explanations or questions from the fairy godmother in Disney's (1978) tale into questions which contain self-explanatory consequences from the fairy godperson. Furthermore, the animals in Disney's (1978) version is spared the magical transformation into anything else, however Garner (1994) retains the part of the transformation of Cinderella back into her rags. In the above extract from Disney's (1978) text, the fairy godmother does not treat Cinderella as equal, thus, she does not provide explanations as to why she does or needs things, nor does she ask questions to find out what Cinderella wants. In the above passage there is no explanation from the fairy godmother as to why it is that she needs a "pumpkin" (Disney, 1978:22) or "some mice" (Disney, 1978:22). She does not ask whether Cinderella wants a carriage or the kind of outfit she would like to wear. Ultimately, Cinderella in Disney's (1978) version lacks agency as it is the fairy godmother who takes control of Cinderella's destiny.

Another aspect to consider is the manipulative aim of the two exchanges between Cinderella and the fairy godmother or fairy godperson. In both texts, the fairy godmother as well as the fairy godperson both want Cinderella to do what it is that they want but they do it in different ways: in Disney's (1978) text the fairy godmother manipulates the exchange through preventing any reply from Cinderella while in Garner's (1994) version there is allowance for replies, but only to specific questions. In Disney's (1978) version, the fairy godmother wants Cinderella to do what she wants her to do so that Cinderella can go to the ball. Ultimately, Disney's (1978) aim is marriage in Garner's (1994) version while Garner's (1994) version is aimed toward empowering women. Consequently, the purpose is to get Cinderella to comply with whatever the fairy godmother in Disney's (1978) version wants done so that she can be seen by the prince and get married. In Garner's (1994) version, however the story is reworked so that the

fairy godperson is portrayed as an individual who does not want Cinderella to go, hence the drawing attention to the negative side effects of her poor health choices. In either case, in terms of linguistic manipulation, the speakers, namely the fairy godmother and godperson, “wittingly chooses such form of utterance that lacks direct signals of his intentional condition” (Asya, 2013:n.p). The fairy godmother does not indicate the reason as to why only statements and a dictated form of communication is used, so the reason as to the intention of the way of the exchange unfolds is not known. However, in Garner’s (1994) version the negative intention, while not explicitly stated is a little more apparent in that the questions are mocking Cinderella’s choices which indicate that the fairy godperson is not in agreement with Cinderella’s decisions. Still, the fairy godperson does not make the intentions known either but tries to manipulate Cinderella into not going to the ball or not in the beautified ways Cinderella desires. In Garner’s (1994) text, in asking about aspects of beauty and the kind of beauty imposed on women by males, the explanation of what the fairy godperson means come in later when asking if Cinderella wants to harm herself by pointing out the health risks involved. Ironically, a male points out these aspects to Cinderella. These questions would be expected to come from a woman yet; in Garner’s (1994) version these issues in terms of beauty are highlighted by a man. This brings up another aspect which Garner (1994) reconstructs in relation to the character of the fairy godmother in Disney’s (1978) version: gender.

6.1.4 Transforming the Gender of the Fairy Godmother

In addition to the discourse reconstruction of the interaction between Cinderella and the fairy godperson, Garner (1994) also reconstructs the character of the fairy godmother in terms of gender by making the character a male and consequently, lessening the power relations in terms of the superior versus the subordinate. Therefore, another interesting notion is that striking the balance of familiarity in terms of casual, conversational discourse in Garner’s (1994) version comes from a male. Also as stated above, the women’s rights issues in terms of beauty and consequential health risks come from a man, hence, “he...whisked her away to the palace” (Garner, 1994:33). “[H]e” (Garner, 1994:33) refers to the fairy godperson. In Garner’s (1994) text, equality is respected through changing the gender of the fairy godmother in Disney’s (1978) version to that of

a man and thus, the generator of political and educational equality comes through the fairy godperson. In Disney's (1978) version although the fairy godmother is also a woman she projects superiority over Cinderella in the way she instructs Cinderella to do things. In Garner's (1994) version Cinderella is dealt with in a more equal way. Although the eventual consequence of her actions is pointed out, Cinderella confirms that she did, in fact, still want to go to the fancy dress ball. Despite the attempt at dissuasion and despite "her political education" (Garner, 1994:33) the fairy godperson, "enveloped her in a beautiful, bright light and whisked her away to the palace" (Garner, 1994:33). Because of her own decision, the fairy godperson decides to take her to the ball. Cinderella's decision to go to the ball is respected even though the aim was to try to dissuade her, the fairy godperson does not ignore Cinderella's affirmation of wanting to go. Equality between genders is respected by a male figure: the fairy godperson. Hence, there is no stamp of superiority of the fairy godperson's part in making any decisions for Cinderella.

In Disney's (1978) version, however the stamp of superiority and, thus, inequality is made known by the fairy godmother because Cinderella is quiet after learning that the woman who appeared is her fairy godmother. Also, the commanding nature of the exchange is also an indication of the superiority of the fairy godmother. Thus, the first thing that the fairy godmother tells Cinderella is that Cinderella will "need" (Disney, 1978:22) a pumpkin. There is no explanation as to why and Cinderella has no idea but she promptly uses magic to transform the pumpkin into a carriage. In this way the fairy godmother does not treat Cinderella as equal in any way but implicitly commands Cinderella to do things. In this way the manner of conversing by the fairy godmother making statements and not questioning Cinderella, means that Cinderella does not really have a choice in the things that the fairy godmother states that is needed. Furthermore, by simply stating and simultaneously, passively commanding and dictating through the godmother's statements, and also through Cinderella's obedience, compliance and silence (Cinderella does not ask questions once the fairy godmother states who she is), there is a silent acknowledgement of respect for the fairy godmother as well as a subtle and silent stamp of superiority in some way. However, in Garner's (1994) version he alters Cinderella's silence in Disney's (1978) text into her being given

a chance to respond to the questioning of the fairy godperson. Therefore, in Disney's version, by the fairy godmother making her identity known, and even though they are both of the same gender, there is a degree of inequality particularly in terms of age. Garner (1978) resemiotises the text by removing the ageist aspect found in Disney's (1978) text. (Although not stated in the text the accompanying image of the fairy godmother appears that she is significantly older than Cinderella.) In Disney's (1978) text Cinderella does not therefore possess or convey equal frankness with the fairy godmother, but instead remains silent while the fairy godmother states what is needed. Not only does Cinderella comply but the mice do too, as they scurry forward when the fairy godmother states that they will "need some mice" (Disney, 1978:22). Through the compliance of the mice, the superior and inequality aspects between Cinderella and the fairy godmother is even more projected.

In addition, Garner (1994) recontextualises the lack of explanatory and lack of mentorship from the fairy godmother. The role of a godmother is to mentor or guide someone. There is no guidance really, but instead instruction in terms of explanations, there is no attempt at explaining things to Cinderella, this is evident when the fairy godmother needs the pumpkin and "Cinderella couldn't guess why" (Disney, 1978:22). Cinderella could not guess the reason because the fairy godmother did not explain things to Cinderella. As mentioned before with regards to the mice, not even the animals seem to have much of a choice. The fairy godmother simply says that mice are needed and the mice obediently come forth. The fairy godmother changes the dog and the horse too, and there it is implied that they did not have a choice either. Garner (1994) recontextualises the discourse used by the fairy godmother in Disney's (1978) version which projects superiority and inequality and the discourse used to describe Cinderella especially under the guise of obedience, is one of submission, hence, Cinderella's promise to "leave the ball before midnight" (Disney 1978:23). Thus, Garner (1994) reframes the exchange between the fairy godperson and Cinderella. Garner (1994) recontextualises the exchange in a more politically correct environment and one which is more leveled in terms of equality. In doing so, Garner (1994) re-represents Cinderella as someone who is aware of her actions and the consequences of her actions in terms of beautifying herself according to the male (and societal) ideal.

Garner (1994) also reconstructs and recontextualises the re-transformation (back) into Cinderella's servant-wear. Cinderella does not hear the clock strike twelve because of the commotion between the men who are fighting. Consequently, she is publically exposed as opposed to privately exposed. In Disney's (1978) version Cinderella is commanded to leave the ball before midnight or the magic would wear off. Because Cinderella manages to get away as the clock strikes twelve she is spared the embarrassment of public exposure and humiliation. As the clocks strikes twelve, she "panic[s]" (Disney, 1978:24) consequently "freeing her hand from the Prince's" (Disney, 1978:24) and leaves the palace. However, Garner's (1994) version reconstructs this part of the story from the panic of Cinderella being exposed in Disney's (1978) text to her being accepting and almost nonchalant about the retransformation and exposure of her true self. This section of the story is described in the following way:

Freed from the confinements of her gown, and slippers, Cinderella sighed and stretched and scratched her ribs. She smiled, closed her eyes and said, 'Kill me now if you want sisters, but at least I'll die in comfort.' (Garner, 1994:36)

In Garner's (1994) text, there is no mention of Cinderella's "panic" (Disney, 1978:24) in case of her being exposed in her household attire. This being said, there does not need to be any panic in Garner's (1994) version as there was no warning from the fairy godperson about her having to leave the ball before midnight and the consequences if she does not. Therefore, Garner (1994) transforms the private retransformation which occurs "away from the palace" (Disney, 1978:24) in Disney's (1978) text, into Cinderella embracing what she is in terms of class and social hierarchy which is a servant, hence, her stating that should the women kill her, at least she would die comfortably.

Comparatively, in Disney's (1978) text, social superiority comes through a woman which shows the inequality between the same genders. Basow (1992:311) states "gender is not incidental to men's having greater structural power than women" (Basow, 1992:311). However, in Disney's (1978) text the fairy godmother enjoys some sort of hierarchical power in that she is classified as older and Cinderella's mentor. In addition it is necessary to mention here, that inequality in Disney's (1978) version is not solely between opposing genders, as it is projected between women. Hence, it is Cinderella

versus the stepmother in particular (and stepdaughters) as well as between her and the fairy godmother.

Power in Disney (1978) is illustrated differently between that of the stepfamily and the fairy godmother. In the first instance the stepfamily show power in terms of abuse as the stepmother is described as being “harsh and cold” (Disney, 1978:12) whereas with the fairy godmother there is structural power in terms of her identity which is why Cinderella does not utter another word while the woman speaks to her and tells her what to do. Therefore, inequality in conversing with one another is indicated passively through a woman and more specifically from the fairy godmother.

There is pressure put on Cinderella to “conform to traditional gender roles” (Basow, 1992:180) through the subtle force in which the exchange occurs between Cinderella and her fairy godmother, hence, Cinderella does not fight for an equal footing which is why she is silent after the fairy godmother identifies herself and thus, Cinderella is obedient in fetching the pumpkin and promising “to leave the ball before midnight” (Disney, 1978:23). This differs from Garner’s (1994) text as which is reworked so that Cinderella does not have to be obedient or show obedience because the fairy godperson does not explicitly, instruct her to do anything. Obedience is relative to instruction and an expectancy to conform as one has to comply or do what one is told or instructed to do. Conformity is a “part of the female gender role” (Basow, 1992:76) which Disney’s (1978) Cinderella embodies to the end and Garner’s (1994) version rejects and, is transformed to reflect non-conformity in relation to the patriarchy. Therefore, Garner (1994) transforms the language in terms of the non-explanations of any kind to Cinderella in Disney’s text (1978), into that of explanations from the fairy godperson who conveys and conducts the conversation with a sense of equality, as if through the posed questions he is simultaneously simply stating things that Cinderella may not have before considered regarding the side effects of her wearing “tight-fitting” (Garner, 1994:33) clothing resulting in her circulation being cut off and “high-heeled shoes” (Garner, 1994:33) which will damage her “bone-structure” (Garner, 1994:33).

Furthermore, as previously discussed, Garner (1994) turns this aspect of the text into something new and relevant to which relates to the public and social discourse of the day: that of inequality versus equality through the creation of a fresh story by changing the language in use. Rivers (1987) states that one of the functions of language which is to “permit...innovative social discourse and the novelty of new novels” (Rivers, 1978:258), in this case through the change of the way Cinderella is spoken to and in terms of situating the *Cinderella* story in a more current time through the use of resemiotised, vernacular ways of talk. Garner (1994), changes this part of the story to a version more refreshing and relatable in order to fit a time when women’s rights were being implemented and health issues in terms of making better health choices were being raised.

6.2 Transformation of Discourse

As stated above Garner (1994) mentions the name of a woman and human rights activist: “Holly Near” (Garner, 1994:32). Thus, Garner’s (1994) version of *Cinderella* ties in with the period in which his version of *Cinderella* was published in *Politically Correct Bedtime Stories* which was during the second wave of feminism. As Rao (2014) states feminism extended from “the 1980s through till the 1990s” (Rao, 2014:56); and around the onslaught of the third wave of feminism which commenced during the “mid 1990s till present” (Rao, 2014:56). Near, who is a feminist, was an activist and singer during and after the time when the feminist waves occurred (the last wave according to Rao [2014] has not ended). She is renowned for her work as an activist for feminism and women’s movement. As is suited for that time, from a socio-cultural and socio-political standpoint, Garner (1994) transforms the discourse and situates it in a relevant time period with regard to people drawing awareness to women’s and human rights at the time, by tying it in with the mentioning of Holly Near (Harvard University, 2000). Thus, Garner (1994) repurposes (Bolter & Grusin, 2000; Prior & Hengst, 2010) the discourse as regards inequalities toward human right’s issues which could be raised in Disney’s (1978) version, and transforms these inequalities towards a more human rights and feminist approach. Therefore, there is change to Cinderella as a character and even more so in terms of the fairy godperson mentioning women’s roles mostly in the middle of the story

and at the ending of the tale through making the reader aware, assuming that the reader would know of Holly Near and what she stood for at the time.

Fairy tales, in this instance *Cinderella*, hold power in constructing gender-appropriate behaviour for women, specifically. For instance, as stated previously, Cinderella is mostly submissive in Disney's (1978) depiction of her. Rao (2014) laments that "the female species is thought to evoke sensitivity, supportiveness, and passiveness" (Rao, 2014:57). Therefore, if women are submissive, and passive they are essentially deemed good, as they do not start trouble nor say much or anything against their own or other's mistreatment. In terms of the construction of gender-appropriate behaviour, Parsons (2004) states the following:

Fairy tales are sites for the construction of appropriate gendered behavior. ... they are an integral part of the complex layering of cultural stories and influences that affirm and perpetuate cultural norms. (Parsons, 2004:135)

Fairy tales are influential, which is why Garner (1994) changes the embedded message within the text. Thus, fairy tales, have the capacity to passively, and powerfully dictate the ideal behaviours for each girl and boy. Fairy tales have what Parson's (2004) calls "pervasive power" (Parsons, 2004:135). According to Parsons (2004), universally, children are exposed and subject to the discourse in fairy tales which surrounds the aspect of patriarchy. Girls particularly angle themselves and subject and mold themselves according to the patriarchal societal message. Beauty is the main reason in both texts for the prince wanting Cinderella. Further, Parson's (2004) points out that Disney (1978) and the marketing of Disney (1978) products subjects girls to the ideal criteria of beauty. In consequence, Garner (1994) recontextualises *Cinderella* within a different social culture and transforms the discourse, to suit more familiar ideologies and not an outdated social norms in which women are still abiding by patriarchal rules. Garner (1994) mockingly extends the ideal imagery of beauty to the "Barbie doll" (Garner, 1994:34) concept of beauty. This is further supported by the mentioning that Cinderella is "blond, too!" (Garner, 1994:34), implying that, having blond hair, to the prince, is a bonus.

Furthermore, issues in Garner's (1994) text such as the mentioning of Cinderella binding herself to the "male concept of beauty" (Garner, 1994:33) and damaging her bone structure if she wears high heels, raises subtle awareness of various inequalities in traditional versions such as Disney's (1978), pertaining, particularly to women. Ultimately, Garner (1994) remakes the story of *Cinderella* into a text which young women have voice, and where they are made aware of the life choices in terms of beauty and health decisions.

6.3 Transformation of the Sequence of Events

While the text is intertextual, as Garner (1994) holds on to the familiar story development where Cinderella's mother dies, she is mistreated by her family and there is a mystic figure to help her out of her miserable situation. This is connected to Disney's (1978) development of the story. Garner (1994) blends the familiar with the more recent, blatant discourse of cultural, societal and political affairs of the day. For example, in the section of the text where the reaction of the males is described as stereotypical, when Cinderella enters the ballroom, as "[e]very head in the ballroom turned" (Garner, 1994:33). Garner (1994) describes the men as staring and lusting "after this wommon who had captured perfectly their Barbie doll ideas of feminine desirability." (Garner, 1994:33) This is typical behaviour for men who see a beautiful woman.

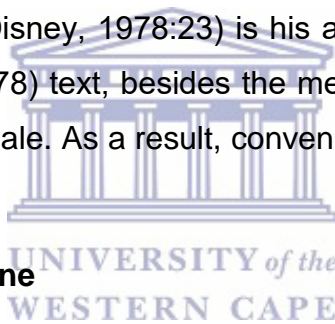
When the heroine is beautiful she need not do anything to merit being chosen by the prince; she is chosen simply because she is beautiful. As this message is repeated story after story, we come to accept as natural the notion that passive, beautiful females are rewarded. (Parsons, 2004:137)

Therefore, in Garner's (1994) version Cinderella fits the ideal imagery of what men want, which is why the men stare at her in desire and lust. She is beautiful and, therefore, desirable and as a result she is sought to be possessed by the men at the ball. The men wanted and desired her simply because she was beautiful. In Disney's (1978) version, however, when Cinderella enters the ballroom

the Prince looked up and saw in the doorway of the palace the most beautiful girl he had ever beheld. Entranced, he walked past the sisters toward Cinderella, took her hand, and led her into the great hall among all the company.

The King's son wouldn't dance with anyone else the rest of the evening, and not for a minute would he let go of Cinderella's hand. (Disney, 1978:23)

This perfectly, illustrates Parson's (2004) point above, about the heroine (Cinderella) having to do nothing to "merit being chosen by the prince" (Parsons, 2004:137) Beauty is the reason Cinderella is chosen as he "saw the most beautiful he had ever beheld" (Disney, 1978:23). In Disney's (1978) text the reality of lust and desire is not explicitly mentioned, however the *actions* of the prince's immediate desire is relayed. The prince immediately going to fetch her and taking her by the hand, leading "her into the great hall among all the company" (Disney, 1978:23) is his action in the text. As regards the ballroom scene in Disney's (1978) text, besides the mentioning of the King, there is no other mentioning of any other male. As a result, conveniently, there is no competition for the prince.

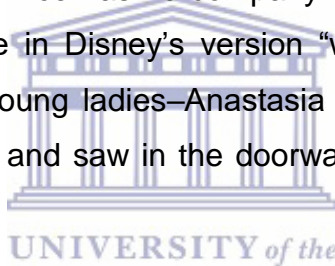


6.4 Transforming the Ball Scene

Garner (1994) appropriates the text by resemiotising (Iedema 2003) the ball scene into a more familiar "fancy dress ball" (Garner, 1994:31) which is a way of situating the text into familiar party context. Garner (1994) reconstructs the ball scene by changing it in terms of mentioning and describing the reactions of the company present at the ball. While Garner (1994) retains the part of the *Cinderella* story where everyone at the ball notices Cinderella, as "Every head in the ballroom turned as Cinderella entered" (Garner, 1994:33), Garner (1994) changes the prince's reactions resemiotising him into some kind of predator as he is depicted as crossing the "ballroom toward his intended prey" (Garner, 1994:34) as well as that of the other male company as they also move toward Cinderella. However, in Garner's (1994) version by stating that "the men stared and lusted" Garner (1994) acknowledged that there were other males around and noticed her. Garner (1994), describes the surroundings in even more detail:

Cinderella soon caught the roving eye of the prince, who was discussing jousting and bearbaiting with his cronies. Upon seeing her, the prince was struck with a fit of not being able to speak as well as the majority of the population. “Here”, he thought, “is a wommon that I could make my princess and impregnate with the progeny of our perfect genes, and thus make myself the envy of every other prince for miles around. And she’s blond, too!” (Garner, 1994:34)

Stereotypically, Garner (1994) repurposes (Bolter & Grusin 2000; Prior & Hengst 2010) the social setting at the ball where the prince is talking about sports although historical types of sports, namely “jousting and bearbaiting” (Garner, 1994:34). In the story of *Cinderella*, as is the case with Disney’s (1978) version, there is no mention of discussion of sports. Also the prince has no company with whom he is engaging when Cinderella walks in. The prince in Disney’s version “was politely bowing to the two-hundred-tenth and –eleventh young ladies—Anastasia and Drizella” (Disney, 1978:23) when he “[s]uddenly looked up and saw in the doorway the most beautiful girl he had ever beheld” (Disney, 1978:23).



Also, in relation to the mentioning of historical sports, chronotopic references (Agha 2007) are made, through the mentioning of these sports which are references to historical time. Henrik (1982) states that jousting is a sport which was popular during the Medieval times and, bearbaiting was, according to Brownstein (1969), seemingly from the Elizabethan era. In the context of political correctness which is the aim of Garner’s (1994) tale of *Cinderella* there is talk of historical sport. Jousting entails danger and aggression between males under the guise of sport and entertainment and bearbaiting promotes brutality toward animals, in particular bears. These historical types of sports contradict political correctness which promotes equal rights for all walks of life including animals. Both sports entail aggression, danger and brutal engagement. With regards to jousting, in a historical context, it involves the same sex: men. With regard to bearbaiting, it entails the ‘other’, namely: bears. According to Haas (1979), sports is stereotypically a topic which men engage in: “[m]en ... they ... talk more about sports” (Haas, 1979:616). In a more contemporary world the prince’s identity is fused and

blended, thus with historical notions through the historical discourse of the mentioning of “jousting and bearbaiting” (Garner, 1994:34) both of which are more historical types of sport, and yet the more current conversational use of the term “cronies” (Garner, 1994:34), which is slang, indicates current socio-cultural discourse of the more current time.

In terms of chronotope, the above-mentioned discourse regarding “jousting and bearbaiting” (Garner, 1994:34) cuts across historic past times. This brutality, in light of the explanations give, regarding jousting and bear baiting, foreshadows the rest of the story where Cinderella is resemiotised as some kind of animal (which will be discussed further on). Hence, the men wanting her and approaching her as if she is the bear for the men to claim and the jousting metaphor is extended where the men display aggression towards each other as if they are all participating in a deadly competition for Cinderella which results in the death of most of the men present at the fancy dress ball.

Garner (1994) resemiotises the social order, reconstructs it and, and makes it more familiar and current by transforming and representing the social atmosphere of the ball with a context which is more relatable using social vernacular by mentioning that the prince has friends or “cronies” (Garner, 1994:34) with whom he converses. He further reconstructs the immediate reaction from the male part, in terms of lust, desire and want. In Disney’s (1978) version the prince goes to Cinderella, takes her hand and dances only with her. In Garner’s (1994) version the extent of the prince’s desire is further described by what he is thinking. He wants Cinderella to be his trophy wife; hence he will show her off and he will be the “envy of every other prince” (Garner, 1994:34). In addition, not only are the prince’s thoughts described, but the discourse becomes descriptive of social violence among the males. Garner (1994) transforms the discourse by reconstructing the familiar ball scene as he re-appropriates the text and the discourse used by transforming the text and discourse “through recontextualisation and blending of different discourses” (Banda & Mafofo, 2016:180). Consequently, the fusion of discourses refers to the mention of historical sport, namely “jousting and bearbaiting” (Garner, 1994:34) as described above. Evidently, Garner (1994) describes the situation as follows:

[t]he prince began to cross the ballroom toward his intended prey. His cronies also began walk toward Cinderella. So did every other male in the ballroom who was younger than 70 and not serving drinks.

Cinderella was proud of the commotion she was causing. She walked with head high and carried herself like a wommon of eminent social standing. But soon it became clear that the commotion was turning into something ugly, or at least socially dysfunctional.

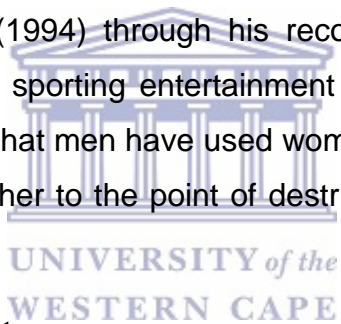
The prince had made it clear to his friends that he was intent on “possessing” the young wommon. But the prince’s resoluteness angered his pals, for they too lusted after her and wanted to own her. The men began to shout and push each other. The prince’s best friend, who was a large cerebrally constrained duke, stopped him halfway across the dance floor and insisted that *he* was going to have Cinderella.

The prince’s response was a swift kick to the groin, which left the duke temporarily inactive. But the prince was quickly seized by other sex-crazed males, and he disappeared into a pile of human animals.

(Garner, 1994:34-35)

With reference to the above extract, Garner (1994), further resemiotises the discourse by repositioning the text and framing it into predator versus prey context where Cinderella is recreated and resemiotised into some kind of animal. By referring to Cinderella as the prince’s prey in the first paragraph implies that the prince is a predator and that Cinderella is a victim or prey. Garner (1994) uses discourse related to animals and animal imagery through his description of ball in terms of the male company and Cinderella. This could also be said to indicate that mean do not thing with their head, but rather act instinctively like animals. Garner (1994) further extends this descriptive language in saying that the men “disappeared into a pile of human animals” (Garner, 1994:35). Moreover, not only is Cinderella victimised by her being “his intended prey” (Garner, 1994:34) and solely by the prince but by “every other male who was younger than 70 and not serving drinks” (Garner, 1994:34). By stating that the maximum age of

the men who had this reaction of moving toward Cinderella is young than “70” (Garner, 1994:34), means that the lust and intention of preying on and making Cinderella their own was age-specific. Nearly all the men had the same reaction except the implied ones who were seventy years or older than seventy years of age and those who were working as they were “serving drinks” (Garner, 1994:34). Resultantly, the description of the majority of the male population at the ball points toward male stereotypical behaviour below a certain age. Garner (1994) places this section of the story in a situation which readers are familiar with, by exaggerating the action across the social spectrum in the male world. Thus, he recontextualises the context by resemiotising the social setting by placing it within the context of a fight scene where he describes “sex-crazed” (Garner, 1994:35) male actions which ultimately ends in violence because of the same mind-set that the males have in Garner’s (1994) version, which is to possess Cinderella. Moreover, Garner (1994) through his recontextualisation of the text and reference to historical forms of sporting entertainment also shows that not much has changed; the only difference is that men have used women as prey instead of an animal and they still challenge each other to the point of destruction to get the woman, in this case: Cinderella.



6.5 Transforming Social Structures

Another area which Garner (1994) transforms is that of social structure in terms of class and rank. More specifically, social restructuring is in terms of “[t]op hierarchical class” (Acker, 2006:445) and rank in relation to “others in society” (Kraus et al., 2012:546). This determines the actions of the prince which are shown to be immature. In relation to who the prince is in society, the prince is royalty. In this regard, rank “determines the social class context by shaping... perceptions of one’s relative standing in society or in one’s community” (Kraus et al., 2012:548). Yet, the description of the prince’s distasteful display of violence and being the instigator thereof is out of place as it is the prince who kicks his friend the duke “with a swift kick to the groin” (Garner, 1994:35). The expectation is that the prince would be mature and civil about the manner in which he would pursue Cinderella or any woman. However, the fusion between stating that he is a “prince” (Garner, 1994:34), and stating that his actions of violence as he delivers “a

swift kick to the groin” (Garner, 1994:35) are common. It illustrates how Garner (1994) hybridises the social boundaries in terms of hierarchical class and rank by making the prince the one who is the instigator of violent, uncivilised behaviour towards the duke. In this case, there are no boundaries between royalty and lay people as the social boundaries become blurred. This behaviour of the prince in Garner’s (1994) text is indicative of the differences between Disney’s (1978) version and Garner’s (1994) in a social way. In Disney’s (1978) version the description of the prince’s behaviour is civilised as there is no display of uncivilised behaviour. In Garner’s (1994) version, Garner (1994) makes the situation a bit more believable as there is competition as the majority of the company is described as also present and having taken note of Cinderella: hence, as “upon seeing [Cinderella] the prince was struck with a fit of not being able to speak as well as the majority of the population” (Garner, 1994:34).

Additionally, with reference to the display of violence in Garner’s (1994) text, it is important to mention that while there is reference to “jousting” (Garner, 1994:34), which entails fighting with a lance, the prince does not attack his friend with a sword and challenge him to a dual. The way in which the prince opts to attack his friend is also very familiar to the reader. Men today do not typically fight with swords. They generally fight by using the body and coming into contact, physically, with one another hence, the “kick to the groin” (Garner, 1994:35). In essence, royalty in this case, as is the case of the prince, does not act any better than people who are positioned at a lower rank, or class. The prince’s and duke’s behavior shows no difference between royalty and the lower class as it depicts that all men act the same through sexual desire and violence.

Moreover, in Disney’s (1978) description of the setting, the prince is alone but in Garner’s (1994) text he has company. In Disney’s (1978) text the prince approaches Cinderella by himself yet, by him simply going to take her by the hand, he does not give her a choice and the reader can assume, as she does not resist, that this is her choice. Possession, by simply taking Cinderella and dancing with only her, is implied here too, although subtly and passively done. There is no explicit mention of possession in the description of Disney’s (1978) tale. Yet, by taking Cinderella the prince claims her which means he possesses her and she is solely his as there is no mention of any other man

ving for Cinderella's attention and affection. Garner (1994) retains the possessive issue and the discourse of possession, but describes it and extends it more into something explicit and relatable. Again, Garner (1994) transforms the discourse of the prince's possession of Cinderella and he makes the reader aware of the social shortcomings of the actions described in the Disney (1978) version of the tale. By making the reader aware by explicitly describing the wrongs, the reader cannot ignore what is wrong with the situation and actions at hand. Garner (1994) mentions, what could be viewed as flawed in Disney's (1978) version; for example the instance of possession. In Disney's (1978) version, by the prince simply taking Cinderella and not asking her if she wanted to dance, possession has indeed occurred. Garner (1994), explicitly describes the intention of the prince and his friend to possess Cinderella as they all "walk toward Cinderella" (Garner, 1994:34), although in the end Cinderella does not end up being possessed by any man.

Garner (1994) also transforms the social role of Cinderella. As regards, gender roles for women, Garner's (1994) depiction of Cinderella's character is of someone who is mistreated. Consider the following line: "Cinderella's mother-of-step treated her very cruelly, and her sisters-of-step made her work very hard, as if she were their own personal unpaid labo[u]rer" (Garner, 1994:31). Intertextually, Garner (1994) retains the mistreatment part of the Cinderella. However, later on in the story when Cinderella catches the prince's attention, Cinderella is deemed as vain, as Garner (1994) describes her as being "proud of the commotion she was causing. She walked with her head high and carried herself like a woman of eminent social standing" (Garner, 1994:34). Garner (1994) shows the transformation from Cinderella's character and role from being the humble and modest woman in the Disney (1978) version to someone who is described as being proud of catching the prince's attention. The text is changed into a description of Cinderella's self-importance and conceit. Furthermore, the inequalities as shown in Disney's (1978) version such as the submission and little or no choice, for instance in choosing how to dress, but rather the passive acceptance of how to dress is altered by the discourse used. In the extract below, the discourse resembles active choice on the resemiotised Cinderella's part in wanting to attend the ball; to dress in uncomfortable attire and make bad health choices at the expense of other creatures

as the fairy godperson asks Cinderella if that is what she wants. However, Cinderella is still given a choice.

“Hello Cinderella, I am your fairy godperson, or deity proxy, if you prefer. So, you want to go to the ball, eh? And bind yourself into the male concept of beauty? Squeeze into some tight-fitting dress that will cut off your circulation? Jam your feet into high-heeled shoes that will ruin your bone structure? Paint your face with chemicals and make-up that have been tested on nonhuman animals?”

“Oh yes, definitely,” she said in an instant. Her fairy godperson heaved a great sigh and decided to put off her political education till another day.” (Garner, 1994:32-33)

In the above extract, political and educational discourse is fused. In other words a hybrid discourse combining political and educational discourse but with the questions being posed by the fairy godperson. By asking these questions, the fairy godperson educates and draws Cinderella into full awareness and full knowledge about her actions as well as the possible outcomes of such actions in the long term. Also, by asking the questions and giving Cinderella the chance to reply to all the questions the fairy godperson treats Cinderella as equal in the sense that she can still decline to go to the ball. Even though the consequences of Cinderella’s actions were pointed out she still agreed to her decisions. By saying “Oh yes, definitely,” (Garner, 1994:33) Cinderella affirms the answers to the fairy godperson’s “political education[a]” (Garner, 1994:33) questions.

Garner (1994), in terms of the gender related issues especially in terms of women and the roles they hold, repurposes (Bolter & Grusin, 2000) Cinderella’s dependence on finding matrimonial happiness at the end of Disney’s (1978) text to a conclusion which has entails reliance and dependence on themselves, equality and the empowerment of women at the end of the story. As regards the time in which Garner’s (1994) *Cinderella* was published, the social, cultural and political issues of the time were about women demanding recognition, demanding attention and social, cultural and political liberation.

Consequently, aspects of Garner's (1994) texts relates to these re-appropriated socio-cultural and political issues through his language usage (and, thus, his use of discourse.)

In Disney's (1978) version of the *Cinderella* story, the first confrontation with inequality and oppression is situated in the domestic environment and moreover comes from people who are not blood relatives of Cinderella, namely, the stepmother and her two daughters. Cinderella's stepfamily treats Cinderella cruelly. The stepmother "was harsh and cold" (Disney, 1978:12) and her stepsisters were even "meaner and uglier by contrast" (Disney, 1978:12). This inequality and oppression is exerted on Cinderella by her being "forced to wear a coarse, plain dress and apron and do all the hardest jobs in the house." (Disney, 1978:12) This aspect of the story, Garner (1994) chooses to intertextualise and thus, retain as he describes the treatment of the family-of-step as follows: "Cinderella's mother-of-step treated her very cruelly, and her sisters-of-step made her work very hard, as if she were their own personal unpaid labo[u]rer" (Garner, 1994:31). In both versions the stepfamily (or family-of-step) mistreats Cinderella. However, he reconstructs it with less detail by simply stating that they "made her work very hard" but at the same time illustrates the socio-political injustices: "as if she were their very own personal unpaid labo[u]rer." (Garner, 1994:31) Therefore, Garner (1994) reconstructs the mistreatment and recontextualises the description in stating what the exact problem is: that Cinderella is not fairly compensated for her labour. The domestic dysfunction and the injustices projected on Cinderella come from the mother- and sisters-of-step.

In addition to the mistreatment and labour problems, Garner (1994) illustrates further socio-political issues by highlighting notions of inequality and discrimination towards Cinderella, even traits of abuse of power. Abuse of power in terms of the way in which she is treated is communicated in Garner's (1994) choice of language usage here. Therefore, "their own personal unpaid labo[u]rer" (Garner, 1994:31), indicates these aspects which are social as well as issues. Thus, the discourse used in Garner's (1994) text points to manipulation. As already stipulated in Chapter Two, according to Van Dijk (2006) manipulation includes negativity as it has to do with damage of societal practices. Although manipulation entails power, it extends beyond power. It entails the abuse of

power through exercising both dominance and control. Hence, Garner (1994) reframes the discourse in Disney's (1978) version which simply highlights the mistreatment of Cinderella into the description of bringing in the violation of human rights and more specifically, women's rights by directly addressing labour right's issues by stating that she is "unpaid" (Garner, 1994:31). The damage of societal practices is represented in the addressing of the violation of Cinderella's human and labour rights. Garner (1994) represents the social dysfunction of Disney's (1978) earlier version of *Cinderella* by stating what is wrong with the treatment of Cinderella by intertextualising the aspect of mistreatment, replicating the dysfunction in the household, but simultaneously resemiotising and extending the text by inserting that the problem is that Cinderella is not paid for her work which is an issue that is not raised in the Disney (1978) version.

Furthermore, by using this language to highlight what is wrong with the way in which Cinderella was treated in earlier versions, Garner (1994) reconstructs the language, which, thus, exposes what was never relayed, or not explicitly stated, in Disney's (1978) version. Garner (1994) reframes and extends the way in which it is done by bringing up equality issues by using language which explicitly describes the stepsisters treating Cinderella as "their own personal unpaid labo[u]rer" (Garner, 1994:31). In addition, by exposing the sisters in terms of what they are doing wrong to Cinderella, it is difficult for the reader to avoid the issue of Cinderella not being compensated that is being stated in the story. In this case the issue in terms of the abuse of Cinderella's involuntary, free labour is made known and addressed.

In light of the above, Garner (1994) highlights the issue of manipulation in the text of *Cinderella*. According to Zipes (2006), fairy tale as a genre, as it established itself, had steadily become "institutionalised discourse" (Zipes, 2006:9), and "manipulation" (Zipes, 2006:9) was an inclusive constituent. By stating that Cinderella's labour is abused by her step family, inexplicitly, family values or the lack thereof are raised and, thus, the notion of manipulation and through family values being explicitly raised, behaviours toward Cinderella are raised too. The dominant social language at the time in which Garner's (1994) story was written was around the fight for equality and fair treatment in the general society, especially for women. Hence, the issues regarding equality and fair

treatment for all in terms of human and women's rights through the questions posed by the fairy godperson, extends into Garner's (1994) reworking of the story. Thus, Van Dijk (2006) explains that manipulation entails an exertion of power over another and that this is done through language. Garner (1994) reconstructs Disney's (1978) portrayal of the step family. While Disney (1978) portrays them in a respectively bad light, Garner (1994) adds more detail in his descriptions, by reframing the stepfamily through the use of language by adding description which highlights what may seemingly be considered left out information in Disney's (1978) version. In essence Garner (1994) diagnoses the problem of mistreatment by attributing a description as to the way in which Cinderella is mistreated from a power relations perspective. From a power relations perspective, Garner (1994) transforms the discourse also into that which signifies possession and slavery as she is not compensated in any form. The detailing of the family-of-step who behaved "cruelly" (Garner, 1994:31) toward Cinderella "as if she were their own personal unpaid labo[u]rer" (Garner, 1994:31) supports the fact that Cinderella is not compensated in any way. The word "unpaid" testifies to that. Furthermore, discourse which relates very much to slavery is also present: "their very own, personal unpaid labo[u]rer" (Garner, 1994:31). These words show possession and ownership of a person. "Personal labo[u]rer" (Garner, 1994:31) indicates that her family-of-step owns Cinderella and her labour. She labours solely for them without any reward. The way her step family treats her is similar to the way the men at the ball treat her. The men at the ball end up fighting over her and objectify her as something they can own through their sexual desire for her. In a way the family treats her the same as they treat her like possession.

While Garner (1994) still portrays ill-treatment toward Cinderella as is the same with Disney's (1978) version, he does, however, resemiotise the way in which he relays this to the reader. He changes the illustration of ill-treatment by detailing it with additional description, through explicitly mentioning the unfair part which would be looked at through the eyes of a more current society, as opposed to that of Disney's (1978) time when she worked without payment. In the time when Garner (1994) wrote the story, it was a period where injustice was addressed and where unfairness toward the minority

was voiced. Therefore, again he manipulates the telling of the story. He mentions what is not mentioned. In Disney's (1978) version is stated

the stepmother...began to show her true nature. She was harsh and cold, and bitterly jealous of her stepdaughter's sweetness and beauty...[t]he stepsisters were richly dressed, but the poor girl was forced to wear a plain dress and apron and do all the hardest jobs in the house. She got up before daybreak, carried water, lit the fires, cooked and washed and scrubbed. (Disney, 1978:12-15)

Thus, Disney (1978), while describing the unfairness toward Cinderella, by labeling the stepmother as "harsh and cold" (Disney, 1978:12) and saying that Cinderella was "forced" (Disney, 1994:12) to dress in simple clothing which made her different from her stepfamily does not completely raise what is unjust. Garner (1994), on the other hand states that she is not being compensated for her work, by stating that Cinderella was their "personal unpaid labo[u]rer" (Garner, 1994:31). In this way the reader cannot ignore the issue. It has been raised and thus the problem which is being addressed is one which the reader is now made aware of as an issue which is one that highlights inequality. Garner (1994) recontextualises the issues which are present in Disney's (1978) version and shifts it into a more current recognisable context which the reader can identify with more as it regards present-day socio-political issues which addresses human rights' concerns.

6.6 Transforming Women's Dependence

Moreover, social issues are addressed in terms of ideal imagery according to an "unrealistic standard of feminine beauty" (Garner, 1994:32). This relates to imagery on a worldly scale and what the public wants women to look like. Furthermore, Garner (1994) can be said to remediate global issues concerning the ideal image of a woman's body where she is stripping down from uncomfortable attire and instead embracing being dressed in rags. He extends this new found liberation of no longer having to suffer in order to please the male gender when he resemiotises the dependence of women on men and makes women more independent through using feminist discourse which was business and ultimately financial independence for women. Hence, this angle of feminist

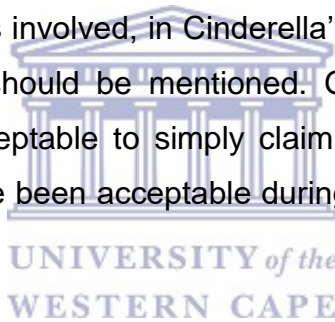
discourse is displayed through the women establishing “a clothing co-op” (Garner, 1994:36).

6.7 Transforming Women’s, Animal and Environmental Rights Issues

What also needs to be mentioned here is that Garner (1994) also uses this part of the tale to introduce discourse regarding other issues namely, women’s rights regarding beauty and health issues as well as environmental issues. There is reference to woman’s rights by asking whether she wants to beautify herself according to male standards. Garner (1994) allows for the questioning of health consequences when the fairy godperson asks Cinderella if she wants to help herself to ruin her own “bone structure” (Garner, 1994:33). There is also reference to animal and environmental issues as well as the non-use of natural products when she is asked whether she wants to apply harmful cosmetics to her face which “have been tested on nonhuman animals” (Garner, 1994:33). Nonhuman animals could be said to mean animals or creatures which are not human, hence the “make-up” (Garner, 1994:33) was not tested on humans first. Globally, these are issues relating to the wearing of high heels, clothing which is too tight, applying harmful cosmetics which are tested on animals are more current issues of the day. The awareness of environmental, animal rights, health and natural concerns are all raised within the fairy godperson’s questions. More examples regarding the resemiotisation of environmental issues and animal rights will be discussed below

In further elaboration on what was mentioned above regarding environmental and animal rights issues, Garner (1994) makes references to some of these aspects earlier on in the story when he describes Cinderella’s appearance after having had arrived at the ball. Cinderella is described in the following way: “She was dressed in a clinging gown woven of silk stolen from unsuspecting silkworms. Her hair was festooned with pearls plundered from hard-working, defenseless oysters.” (Garner, 1994:33) In the first instance, reference is made to “silkworms” (Garner, 1994:33). The silk is “stolen” (Garner, 1994:33) from them. It is taken, claimed without asking and without consent. Although silkworms cannot speak, Garner (1994) raises of environmental awareness issues pertaining to “environmental performance” (Boyd & Banzhaf, 2012:3). In contrast,

Disney's (1978) version describes the scene of Cinderella's transformation in the following way "[i]nstantly, the torn dress became a lovely silk gown. Peeping out from under its skirt were dainty glass slippers, the prettiest in the whole world." (Disney, 1978:22). There is no attempt to make the readership-base aware of any environmental rights as there is no mention that of where the silk came from. By stating that the silk was "stolen from unsuspecting silkworms" (Garner, 1994:3) Garner (1994) makes the reader aware of the unfair way that humans simply claim things even though we have not worked for it. Hence, the reason for environmental rights is to give voice to that which cannot speak; any living creatures or organisms which cannot defend itself against unjust acts to the environment in any way. Garner (1994) provides an explanation to questions which may be asked from the readers which is stating that the fairy godperson has just taken the silk for Cinderella's gown without the silkworms knowing. Just because magic is involved, in Cinderella's transformation, where the fairy godperson obtains the attire should be mentioned. Garner, (1994) further makes it known that it is no longer acceptable to simply claim silk from silkworms in current times even though it might have been acceptable during the time when Disney's (1978) version was created.



Furthermore, not only does Garner (1994) mention about the stolen silk from the silkworms, but he also mentions in the text that she was beautified with pearls in her hair, "plundered" (Garner, 1994:33) from hardworking oysters. The hard work comes from the oysters, not humans and therefore humans have no right to simply claim the results of the hard work of these creatures. Again, awareness as to acknowledgement as to where the pearls really come from is mentioned in Garner's (1994) text and thereby implicitly stating what is wrong with Cinderella's hair suddenly being decorated with pearls. On a global front, Garner (1994) makes use of environmental awareness and environmental performance discourse which reflects both the social and political era of a recent society. He resemiotises aspects which involve possible unfair treatment of the environment displayed by the fairy godmother in Disney's (1978) text and recontextualises it in his own text. While Garner (1994) changes the text in his own version he elaborates on the description as to what the fairy godperson does which is a

shortcoming on the role of the fairy godperson's (the fairy godmother's part in Disney's [1978] text) part.

6.8 Transforming Division among Women

In Disney's (1978) text there is no liberation for women in terms of women standing together and empowering themselves, but in Garner's (1994) version there is. While in the beginning of Garner's (1994) text the hostility toward Cinderella is retained describing the treatment of Cinderella by her family-of-step as them making Cinderella "work very hard as if she were their very own unpaid labo[u]rer" (Garner, 1994:31), Garner (1994) transforms the animosity projected onto Cinderella by the stepmother and stepdaughters in Disney's (1978) text by reconstructing and recontextualising the outcome at the end of the story into one of harmony and happiness. Once Cinderella is transformed into her peasant rags and freed from the uncomfortable fancy dress attire, initially the women present at the ball are jealous.

The context of patriarchy changes from Disney's (1978) version where Cinderella is projected as weak, submissive and dependent into the rejection of patriarchy in Garner's (1994) text. In other words Garner (1994) takes Cinderella from the context of the earlier, more familiar patriarchal version of Disney's (1994), and gives her more of an active role which goes against the weakness, submission and dependence. This can be seen at the end of the politically correct version where Cinderella is accepting of the re-transformation of herself into her every day, household attire.

6.9 Transforming the Post-ball Scene

Garner (1994) resemiotises the social scene into women being united by what happens after (or during) the ball from the familiar section in Disney's (1978) version where Cinderella leaves the ball in a hurry at the stroke of midnight and managing to transform back into her clothing rags into unification among women as opposed to Disney's (1978) matrimonial happy ending. The men having lusting after Cinderella and deciding who was going to "own" (Garner, 1994:35) her, ended up fighting. Because of the fighting Cinderella did not hear the "clock tower chime midnight" (Garner, 1994:35) and thus her

“beautiful gown and slippers disappeared, and she was dressed once again in her peasant rags” (Garner, 1994:35). The women “grew envious” (Garner, 1994:36) of Cinderella’s comfort in her old clothes. Garner (1994) reframes the scene under the umbrella of unity between women standing together as they “took a different approach: Instead of exacting vengeance on her, they stripped off their bodices corsets shoes and every other confining garment. They danced and jumped...in sheer joy, comfortable at last in their shift and bare feet” (Garner, 1994:36). This display of harmony and unity among women is representative of the social period of the 1990s where women were in support of each other and pushing for equality and women’s rights. This equality among the women in *Cinderella* is only begot once every “last man [was] “dead” (Garner, 1994:36). The women, however,

felt no remorse. The palace and realm were theirs now. Their first official act was to dress the men in their discarded dresses and tell the media that the fight arose when someone threatened to expose their cross dressing tendencies of the prince and his cronies. Their second was to set up a clothing co-op that produced only comfortable, practical clothes for womyn. They hung a sign on the castle advertising CinderWear (for that was what the new clothing was called), and through self-determination and clever marketing, they all – even the mother-and-sisters-of step – lived happily ever after. (Garner, 1994:36).

6.10 Summary

This chapter has used notions of resemiotisation (Iedema 2003) and repurposing (Bolter and Grusin, 2000; Prior and Hengst, 2010) to illustrate and explore instances of transformation and reconstruction of socio-cultural and political issues in Garner (1994) to reflect a contemporary world. Garner (1994) reframes characteristics of Cinderella and changes the fairy godmother’s gender. In addition the exchange between the fairy godperson in Garner’s (1994) version is appropriated and thus the discourse is used to reflect social issues of beauty and as well as animal rights. Furthermore, the unfolding of events is explored as well as what happens during and after the ball. Social structures were explored in terms of how it was transformed. How women’s dependence in Disney’s (1978) version changes in Garner’s (1994) text was also

illustrated as well as the transformation of the division of women shown in Disney's (1978) text to the unification of women at the end of Garner's (1994) text.



CHAPTER SEVEN

SUMMARY, CONCLUSION AND RECOMMENDATIONS

7.0 Introduction

This study set out to explore remediation and intertextuality within Garner's (1994) *Cinderella* text. This exploration followed an analysis of how Garner (1994) makes use of remediation through intertextuality in his reconstructed politically correct version of *Cinderella* in comparison to Disney's (1978) version. In order to carry out the study, some versions of *Cinderella* had to be revisited. I selected areas to explore in the texts. Based on the objectives laid out in the first chapter, this chapter presents the conclusion and recommendations for future research as distilled from the study.

7.1 Summary

The first objective was to identify the linguistic resources as well as visual resources which are used in the reconstruction of *Cinderella* in order to create politically correct, non-offensive terminology. Chapter Five explored how Garner (1994) changes resources such as linguistic and visual from the familiar to the unfamiliar. A transformed version of the story of *Cinderella* to suit a more current society was explored. What Garner (1994) kept, and what he decided to change in the story, both linguistically as well as visually was investigated. In this chapter, lexical elements were emphasised, analysed and discussed in terms of what Garner (1994) decided to remediate. Examples of specific sections of the text, which signifies some of the linguistic resources Garner (1994) repurposed, were investigated. Furthermore, I analysed the images multimodally, using social semiotic analysis (Kress 2010), Kress and Van Leeuwen's (1996) grammar of visual design incorporating metafunctional framework of representation, interactivity and composition (Jewitt and Oyama, 2004).

The second objective was to explore the way in which the remediated visual in Garner's text differs in relation to Disney's visuals in Garner's (1994) reconstruction of *Cinderella*. I explored the way in which Garner's image differs from that of Disney's in the way he abandons elements which Disney used in his images. He abandons these elements in

an attempt to avoid ridicule and accusations that he may be offensive to minority groups in particular. In addition, the way in which the text relates to the visuals was indicated. Wu (2014) posits that image is an extension of the written text which gives meaning to the reader. Thus, image and written words are analysed in relation to each other. Chapter Six investigated the changes made to certain terminology and the fairy godmother. The single image used by Garner (1994) was analysed in relation to the text and in relation to Disney's (1978) images. For Garner, this chapter identified the semiotic resources, namely, image and colour in terms of the only image used in relation to the written text. This image was compared to Disney's (1978) use of a similar image and other images.

The third objective was to explore repurposed socio-cultural and political issues in the transformation of *Cinderella*. Chapter Six used instances of resemiotisation and semiotic remediation as repurposing to illustrate and explore the transformation and reconstruction of socio-cultural and political issues in Garner (1994) to reflect a contemporary world. These issues referred to the transformation of power relations, particularly by altering the power relations between Cinderella and her fairy godmother. Garner (1994), by transforming the character of Cinderella, addressed issues of inequality between the fairy godmother and Cinderella. The transformation of the gender of the fairy godmother as well as the transformed exchange between Cinderella and her fairy *godperson* was investigated. Since Garner (1994) transformed the sequence of events, the ball scene and the post-ball scene are both identified and illustrated. Transformed issues regarding women's dependence, women's rights, animal and environmental rights and division among women are also studied. Garner (1994) hybridised aspects in terms of changing the familiar throughout the unfolding of the story so that it merges with a more current modern society, was also looked at.

All the above-mentioned objectives were addressed. This study indicates that remediation through intertextuality is crucial when analysing and conceptualising transformation and reconstruction of a familiar story such as that of *Cinderella*. The exploration of intertextuality allowed for various semiotic and multimodal techniques in the process of remediation and analysis.

Remediation, through the identification and illustration of intertextuality in the text, I have shown how this study incorporates the idea of retention of the old. The application of intertextuality utilised in this study infiltrate linguistic and visual areas, story structures, characters and underlying socio-cultural and political issues. Remediation through hybridity and intertextuality are vital in the process of remediating and transforming existing stories to the point where they retain elements of the original story to remain recognisable.

7.2 Conclusion

The study explored how the offensive was made non-offensive, with reference to reconstructed terminology, the fairy godperson, socio-cultural and political issues as well as a reconstructed visual was illustrated, explored and identified. Political correctness in Garner's (1994) reconstructed *Cinderella* was analysed utilising the notions of remediation, hybridity and intertextuality. The remediated and transformed version of a familiar text is recognised through the use of both intertextual and hybrid threads. In order to recognise what was wrong with the older text, in this case Disney's (1978), intertextual notions with reference to the above-mentioned offensive aspects allowed for exploring which parts were retained and simultaneously transformed and reconstructed as well as hybridised.

7.3 Recommendations for Future Research

This study explored both intertextuality and hybridity in Garner's (1994) *Cinderella* and only focused on one story in Garner's (1994) compilation of politically correct fairy tales. Different reconstructed tales can also be used as data to explore the same theories. Media, such as audio and film, could also be added. A full multimodal analysis could be conducted including the spoken text. In particular, more research is needed on Garner's (1994) reconstructed politically correct version of fairy tales, as his tales are still pertinent to the socio-political and cultural challenge that face current communities on an increasing scale given the impact of social media. Also, analysing the male behavior in Garner's text from a Freudian lens may be an interesting approach.

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