

Feminism In The Adaptation Of Brothers Grimm's Little Snow White Into Movie

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Abstract

This study aims to identify changes in ideology on character and the plot in the adaptation of the fairy tale Little Snow White by Brothers Grimm. The research data consist of narrative texts from the fairy tale and visual scenes from the movie adaptation. The data are analyzed with comparative approach and Barthes' semiotics theory. In addition, the visual scenes are analyzed using cinematography and mise en scene approach. The findings show the changes of ideology in the fairy tale into the movie adaptation. The dominant ideology of fairy tales is patriarchy, which emphasizes gender inequality, women oppression, and damsels in distress. Other than patriarchy, the fairy tale's ideology is Eurocentrism. Meanwhile, the movie adaptation depicts a variety of ideologies, namely cultural racism, feminism, radical-libertarian feminism, and androgyny; however, upon closer inspection, feminism emerges as the dominant ideology.

Keywords: *Fairy Tale, Ideology, Adaptation, Little Snow White.*

INTRODUCTION

Ideology refers to the influence that ideas have on individuals' views and actions. The term was initially coined in the late 1700s by Destutt de Tracy. He used the term "science of ideas" to describe ideology. After that, later writers used the term in a more critical manner. Marx, for instance, regarded ideology as a manifestation of 'false consciousness'. Influential groups hold the capacity to shape dominant views within a society in order to reinforce their position (Giddens, 2006, p. 605). Marx's perspective emphasizes the correlation between ideology and power, as ideological systems rationalize specific groups' authority. Thus, ideology encompasses a collection of concepts or beliefs widely acknowledged and employed to justify the objectives of a prevailing group. In addition, ideology is also linked to a collective viewpoint that assumes particular concepts or approaches used to see and understand reality are valid, notwithstanding their incorrectness or inaccuracy (Giddens, 2006, pp. 605–606). Furthermore, Barthes (1972, p. 142) argues that particular ideas relate to the ideological purposes of a specific social group. These ideas can spread through various means, such as mass media, printed media, advertisements, literary works, and film adaptations.

Adaptation is a sort of creative work that is formed from one or more prior works but is not considered secondary or unoriginal. It is a derivation work that is reimagined and altered (Hutcheon & O'Flynn, 2013, pp. 8–9). When it comes to adapting a particular work, the adaptor is required to actualize and define concepts, as well as simplify, add, vary, make analogies, criticize, and appreciate the work. Hutcheon and O'Flynn (2013, pp. 22–23) categorized the transition from literary works to different mediums as a mode of engagement, encompassing the transformation of narration into visual depiction (telling to showing), the presentation of visual elements (showing to showing), and the inclusion of interactive elements into narration or visual display (interaction into telling or showing). The most commonly encountered mode of engagement among the three is the telling-to-showing mode.

Several studies have been conducted in line with Barthes' semiotic analysis research. First, this research is conducted by Dianiya (2020). This study aims to find the representation of social class differences portrayed in the *Parasite* film. The researcher is used critical interpretative and applied Barthes's semiotics theory. The study's findings show five main points: ease of life, fashion, boundaries, body odor, and color. Based on these findings, *Parasite* film shows class differences through signs.

The following research is conducted by Narti and Sari (2022). The researchers concentrated mainly on the representation of gender discrimination and patriarchal culture in *Mulan* movie. The researchers used the semiotics theory by Barthes and the qualitative descriptive method. The findings show the *Mulan* movie represent the circumstances of Tang dynasty in which the society is dominated by men and the movement of women are restricted. Furthermore, there is found gender discrimination in the *Mulan* movie, namely marginalization, stereotypes, subordination, and violence. In addition, the character of *Mulan* is portrayed as having a freedom that indicates the presence of existentialism feminism.

Furthermore, there is research that has been conducted using the fairy tale *Little Snow White* as the object of research. This research is conducted by Winchester (2021). The researcher analyzed the changes of gender representation in the original Grimm text and the Disney film by comparing the two iterations of the fairytale and the film adaptation. The findings show that Disney had recently tried to show "marketable" feminism. In the end, the two adaptations show how typical audiences of the 19th, 20th centuries and contemporary liberal sensibilities about gender were different.

Little Snow White by the Brothers Grimm is selected as the research object since it contains a dominant ideology that contrasts with its adaptation. *Little Snow White* is one of the Brothers Grimm's most famous 19th-century fairy tales that promotes patriarchal ideology as a part of primary socialization (Bacchilega, 1997, p. 17). The researcher assumes that the movie adaptation of *Little Snow White* counters the stereotype of *Snow White* as being traditionally submissive, pathetically good, and overly domestic (Zipes, 2011, p. 115) by representing an ideology of feminism through the courageous and independent character of *Snow White*. This research is essential since the contrasts between literary works and their adaptations are significant. It shows how the ideological changes commence between the original fairy tale and its movie adaptation.

METHOD

This research is qualitative since the data are in text and images (Creswell, 2014, p. 232). Qualitative research is an approach to interpreting social or human problems. In the research process, it elucidates the interpretation of data observed by researchers (Creswell, 2014, p. 32). The data are collected from the narrative text in the fairy tale *Little Snow White* (2014) by the Brothers Grimm and visual scenes shown in the movie *Snow White and the Huntsman* (2012) by Rupert Sanders. The data from the narrative text are collected by close reading and marking the significant dialogues and events in the fairy tale (Snyder, 2011, p. 39). The data from the visual scenes are collected by multiple viewing and capturing images from the movie (Petrie & Boggs, 2012, p. 6). After collecting the data, the researcher compares the obtained data from both sources to determine the changes made by the adapter. The following step is that the researcher identifies the changes in the fairy tale that is transformed into a movie. After figuring out the changes, the researcher uses

the theory of semiotics by Barthes (1972) to figure out what the signs in the text and movie imply. This analysis focuses on the meaning of the myth in the fairy tale and the movie.

According to Barthes (1972, p. 111), myth is the study of speech. It is a subfield of semiology, which Saussure introduced forty years ago as the study of signs. Semiology is a science of signs because it explores significations apart from their content. In semiology, it is not dealing with two terms but three because what is being explored is not one term followed by the next but the relationship between the two. The names for these three terms are signifier, signified, and sign. The sign represents the associative unity of the two terms (Barthes, 1972, pp. 112-113). Semiology implies that the purpose of myth is to provide a natural justification. The relationship between humans and myth is not based on truth but on benefits and uses (Barthes, 1972, p. 144).

FINDING AND DISCUSSION

Ideology within the Characters

Snow White

Snow White is a lovely little girl descendant of the king and queen. Her mother has endowed her with extraordinary beauty. By age seven, her physical attractiveness appeared to exceed any other individual in the entire land (Grimm et al., 2014). According to Scruton (2011), the concept of beauty holds the power to trigger an assortment of emotional responses, such as comfort, disturbance, sacredness, and profanity. Furthermore, it has the potential to evoke feelings of excitement, attraction, encouragement, and even chilliness. The potential impacts of this phenomenon are diverse and extensive. The visually appealing nature of Snow White is evident through the appearance of fair skin color, red lips, and black hair (Grimm et al., 2014). The concept of beauty, as perceived through these three factors, tends to favor specific racial groups, particularly those of Caucasian descent. The fact that the fairy tale Little Snow White originated in Germany, a country with a predominately white population, lends credence to the idea that white people have a natural advantage regarding physical attractiveness (Weindling, 1993, p. 51).

Rani Jha (2016) suggests that the notion of beauty plays a role in the construction of both structural and individual privilege while also contributing to instances of discrimination and inequality. The establishment of the concept of whiteness as superior is achieved by portraying it as a morally and socially progressive entity. In contrast, individuals of nonwhite backgrounds are disregarded as being less visually appealing and even deemed unattractive due to their inherent biological dissimilarities. According to Hall (2013) stated in Jha (2016), the classification of skin color is predominantly influenced by historical instances of racism in Europe, which has established a hierarchy placing individuals with white skin from the United States and Europe at the apex of civilization. Then, it is followed by varying shades of skin colors found in Asian and Middle Eastern countries, which are often perceived as being in a semi-developed state. Lastly, individuals with darker skin tones, such as Africans or Australian aborigines, are usually assigned the lowest social status due to prevailing perceptions of them as being less advanced, less developed, and more uncivilized.

The propensity of the concept of beauty towards specific races, in the case of white skin, which is naturally owned by Europeans, reveals the existence of Eurocentrism. Eurocentrism refers to the practice of imposing a single viewpoint on cultural diversity, wherein Europe is regarded as the only source of meaning, the global focal point, and the ultimate reality, which the rest of the world is perceived as inferior. Eurocentrism is also accepted as "common sense" since it is so

ingrained in daily life and pervasive that it is frequently overlooked. There are still traces of centuries of European dominance in the general culture, daily language, and the media. This phenomenon gives people a false sense that European-derived cultures and peoples are inherently better (Shohat & Stam, 2014, pp. 1-2).



Figure 1 The portrayal of Snow White and Unattractive Characters (00:54:04 – 00:57:29)

Moving to the depiction of Snow White's beauty in the movie adaptation, the depiction of Snow White's beauty in image 2, as characterized by her white skin color, red lips, and black hair, does not appear to be particularly noticeable. However, in a bid to portray and emphasize Snow White's physical attractiveness, the director establishes additional characters that are not originally present in the fairy tale. The additional characters are the group of women who sought refuge from the Evil Queen by intentionally altering their facial appearances, making themselves visually unattractive to prevent enslavement. Images 1 and 3 portray an unattractive character, wherein the female subject is seen wearing a head covering, applying kohl to her eyes, and styling her hair in braids. The director's intention to emphasize the traits of specific characters in the movie by comparing them to other characters is known as juxtaposition. Juxtaposition is a powerful narrative tool filmmakers use to establish a comparative and contrasting interaction among two distinct elements within a single frame (Deguzman, 2023).

The presence of unattractive portrayals and characterizations in movie adaptation is influenced by cultural factors, as perceptions of ugliness may vary across different societies. It is essential to recognize that what may be deemed unattractive by a director might not necessarily be perceived as such by individuals from other cultural backgrounds. Starting with wearing head coverings, typically referred to as "veil", generally worn by women in the Middle East. The word "burqa" is derived from the Persian word "parda," which has been Arabized and refers to a curtain or veil. The practice of veiling is an integral part of Arab cultural tradition, which provides women with symbolic and physical protection against the undesirable attention, sexual advances, and inappropriate behavior of unrelated men. The practice of veiling is not only to protect the woman but also to assure the wealth, status, and honor of the family name (Kenny & Nichols, 2017, p. 74). Move to the culture of applying kohl, which encompasses a range of beauty rituals prevalent among Greek women. During the Bronze Age, it is common for Greek women to enhance their appearance by applying thick lines of kohl around their eyes (Kenny & Nichols, 2017, p. 140). In addition to Greece, Egyptian women also apply kohl to symbolize visual attractiveness. Historically, kohl was produced by combining lead salts from powdered antimony, carbon, and copper oxide. The eye protection provided by the lead's darkening effect helps minimize glare in intense sunlight, resembling the function of sunglasses. Also, this effect may have served as a preventive measure against eye infections resulting from the environmental conditions arising from the annual flooding

of the Nile River (Kenny & Nichols, 2017, p. 108). Finally, cultural practice emerges, wherein women are habituated to the act of braiding their hair. In West Africa, complex braids and plaits have held significant cultural value as an essential part of women's hairstyles, commonly referred to as "ngu-fèlè." The resulting pattern of the hairstyle can serve as a means of communicating details pertaining to the individual's age and ethnic background. Moreover, the artistic arrangement of corn rows (complex braids) is expected to exhibit axial symmetry in proximity to the face as a means to visually convey the concept of beauty through the representation of harmony and balance (Kenny & Nichols, 2017, pp. 86–87).

Based on the preceding explanation, it can be asserted that the director's definition of ugliness diverges from the perspectives held in various other cultures. These cultures perceive the above characteristics (wearing a head covering, applying kohl, and styling hair in braids) not as ugliness but rather as ways of enhancing beauty, safeguarding, and upholding honor. It can be argued that the director's views reflect an expression of cultural racism. Throughout history, the perception of cultural disparities between Europeans (or Euro-Americans) and non-Europeans has consistently been characterized in terms of centralized distinctions, with one culture being deemed superior and the other inferior. Corresponding to the portrayal of unattractive characters resembling different cultures, as observed in the movie adaptation of *Little Snow White*, it can potentially yield negative consequences, such as fostering hatred towards specific cultures and instilling a sense of cultural shame among individuals belonging to those cultures (Moore, 2007, pp. 377–380).

The Evil Queen

The Evil Queen is the biological mother of Snow White. She has remarkable physical attractiveness, to such an extent that her beauty surpasses that of all other women within the entire land. Hence, it is unsurprising that the king is drawn to her beauty and eventually decides to marry her. Fortunately, her sense of fulfillment is further augmented by her pregnancy after her marriage to the king. She shows an overwhelming sense of joy and eagerly awaits the birth of her child. However, upon her child reaching the age of seven, she becomes cognizant of her daughter's physical attractiveness, leading to the emergence of feelings of envy and animosity towards her offspring (Grimm et al., 2014).

The narrative describes the idea that the Evil Queen places more importance on beauty rather than motherhood. According to Callaghan (1994), the concept of beauty is a socially constructed mechanism and functions as a means of exerting patriarchal social control. For women in the patriarchal system, beauty norms function as a mechanism of control over significant aspects of identity, including the self, the body, and intersubjectivity. The perpetuation of the gender hierarchy is upheld by norms of beauty, which define women's power, self-assertion, and value in ways that reinforce male dominance. The desirability of beautiful women is often accepted, yet their presence can also be perceived as a potential threat to masculine freedom. Therefore, an intentional attempt is made to normalize the feminine concept, encompassing traits such as passivity, weakness, and dependence. It is done to exert control over women and prevent any perceived threat to the dominance of masculinity (Callaghan, 1994).

Fairy tales that maintain the passivity and dependence of female characters on male characters through the imposition of certain ideologies will result in an asymmetrical gender

relationship. In this case, Little Snow White indicates the presence of patriarchal ideology (Murai & Cardi, 2020, pp. 337–338).

There is a disparity in the depiction of the Evil Queen character between the fairy tale and its movie adaptation. In contrast to the narrative in the fairy tale, wherein the Evil Queen plays the role of Snow White's biological mother, the movie adaptation portrays the Evil Queen as Snow White's stepmother named Ravenna. Assigning a name to the character provides a contrast, as the Evil Queen is described as nameless in the fairy tale



Figure 2 The character of Evil Queen in the movie adaptation
(00:04:11 – 00:08:33)

The images above portray the character of the Evil Queen in the movie. Image 1 shows the representation of Evil Queen's character during her wedding ceremony. She looks elegant and graceful in her perfect white wedding dress. She also possesses an outstanding physique and stunning hair. It can be seen in images 2 and 3, on the night when the king and queen are meant to spend the night together, the Evil Queen poisons the king and kills him by stabbing a dagger in his chest. Unlike the version of fairy tale, the character of the Evil Queen in the movie is not satisfied with her position as queen. Instead, she seeks power through her beautiful appearance. So, it is clear that the Evil Queen is using her beauty as a tool to take the throne of the king. It turns out that the Evil Queen has strategically entered multiple marriages with the other kings to take their throne. From this, she learns that the wife of the king, who has reached an old age and no longer possesses physical attractiveness, will imminently be substituted by the younger and prettier new wife of the king. Then, the king kicks out his prior wife and renders her dispensable. The reason for her distrust towards males and consequent exploitation of them as a means to expedite her ascendance to the throne and gain authority is rooted in this particular experience. The visual representations depicted in images 2 and 3 illustrate the act of the Evil Queen murdering the king before any physical and sexual interaction between them. It demonstrates that her aversion resulted in her unwillingness to be subjected to sexual exploitation by the king.

The decision made by the Evil Queen to assassinate the king instead of satisfying her sexual desires may also be construed as a precautionary measure to avoid potential pregnancy. In contrast to the fairy tale character of the Evil Queen, the Evil Queen in the movie adaptation has a distinct reluctance towards pregnancy and motherhood, as she perceives these experiences as potential sources of vulnerability and an inevitable diminishment of her existing position of power. According to Rubin (1975) stated in Tong (2009), the sex or gender system refers to a set of societal structures through which biological sexuality is transformed into a product of human activity. The

assumptions of patriarchal society establish a correlation between an individual's biological sex (male or female) and their gender identity (masculine or feminine), hence encouraging the development of rigid gender roles. These gender roles perpetuate passivity among women, as they are expected to embody traits such as affectionate, obedient, responsive to sympathy and acceptance, cheerful, kind, and friendly. Conversely, men are encouraged to be active, displaying characteristics such as tenacious, aggressive, curious, ambitious, planful, responsible, original, and competitive (Tong, 2009, p. 51). As a result, the biological processes of pregnancy and breastfeeding that are inherent to the female reproductive system may also be regarded as manifestations of femininity associated with vulnerability or weakness.

The movie adaptation portrays the Evil Queen as a manifestation of radical-libertarian feminist ideology, which stands for the liberation of women from the limitations caused by their biological characteristics. The fact that a person is born biologically female does not necessarily determine that they will only display feminine traits. Women have the capacity to exhibit both masculine and feminine traits. They have the freedom to select and adopt gender roles and identities, allowing them the flexibility to combine and change them as desired. (Tong, 2009, p. 50).

Ideology within the Plots

The Interaction between Snow White and the Dwarfs

The first time Snow White meets the dwarfs is when she gets lost in the forest. She keeps wandering until she finds a cottage and rests there. Snow White is unaware of the fact that the cottage she has entered is occupied by the small beings commonly referred to as dwarfs. Upon discovering Snow White at their cottage, the dwarfs let her sleep as they are mesmerized by her beautiful appearance. The following day, Snow White explains how she stumbles upon their cottage and continues telling them about the dreadful things that have happened to her. Then, the dwarfs offer assistance by providing her with a place to stay. However, this offer is not unconditional, as Snow White is required to do specific tasks in exchange for their help (Grimm et al., 2014).

The preceding narrative indicates that the good interaction between Snow White and the dwarfs in the fairy tale can be linked only to her physical attractiveness rather than any other qualities she may possess. Hence, it can be seen that this fairy tale emphasizes the importance of being beautiful. According to Wolf (2002), the concept of "beauty" appears to possess an objective and universal nature. Women are expected to strive to represent this ideal, while men are expected to desire and pursue women to embrace the idea of "beauty". The embodiment represents an unusual demand that only exists in women, as opposed to men. This distinction is considered necessary and natural due to biological, sexual, and evolutionary roots.

Moreover, the interaction between Snow White and the dwarfs not only revolves around the beauty factor, but also revolves around how the dwarfs treat Snow White after their first encounter. The continuous interaction between Snow White and the dwarfs occurs when the dwarfs intentionally undertake an attempt to help Snow White evade the Evil Queen. Nevertheless, the assistance provided is not without a cost since Snow White is required to demonstrate her willingness to assist the dwarfs in carrying out household tasks. The differential attribution of chores by the dwarfs, wherein Snow White is assigned household responsibilities rather than being offered to participate in gold mining, suggests a gendered division of work wherein mining is perceived as a male occupation rather than a female one. Instead of engaging in mining activities, women are often assigned domestic tasks such as housekeeping, cooking, sewing, and washing. The presence

of a job or role that is exclusively linked with one gender signifies a manifestation of gender inequality (Giddens, 2006, p. 460).

According to Walby (1990), gender inequality, a fundamental aspect of patriarchy, pertains to the persistent association of women with unpaid domestic labor, whereas men are consistently positioned as having the power to engage in high-paying employment. The underlying cause of this phenomenon primarily stems from women's strong convictions regarding the importance of having and maintaining a family. In this particular case, there is an apparent disparity in the burden placed upon women compared to males, primarily due to the prevailing societal expectations that give women the responsibilities of household chores and childcare within the family. In a patriarchal society, the typical family structure often defines the male as the husband-breadwinner, the female as the wife home-maker, and the offspring as dependent children (Walby, 1990, p. 61).

Based on the explanation above, it can be inferred that the interaction between Snow White and the dwarfs manifests the existence of a patriarchal ideology that judges women solely based on their physical attractiveness and assigns them distinct roles primarily centered around domestic responsibilities. In relation to this, the fairy tales written by the Brothers Grimm clearly express the values that highlight the significance of the female domestic sphere and the authority of the patriarch (Greenhill et al., 2018, p. 115).

In contrast to the amicable interactions between Snow White and the dwarfs in the fairy tale, the movie adaptation shows a less affable relationship between them. The image of the dwarfs in the movie does not imply that they are easily enticed by Snow White's charms. The influence of her physical attractiveness is unable to win the dwarfs' support in offering their assistance to Snow White.



Figure 3 The Interaction between Snow White and the dwarfs (01:04:44 - 01:10:35)

Images 1 and 2 presented above portray the first meeting between Snow White and the dwarfs.

Snow White and the huntsman are trying to escape the forces of the Evil Queen, but they end up becoming targets of a trap set by the dwarfs. Snow White and the huntsman are in a dangerous

situation, and they are running out of time as the Evil Queen's forces get closer, so Snow White and the huntsman beg the dwarfs to let them escape. However, it does not work out, and the dwarfs instead come up with a plan to kill Snow White and the Huntsman. In image 1, Snow White then asks the dwarfs whether they are on the side of the Evil Queen. Nevertheless, image 2 shows that the dwarfs express a contrasting attitude as they feel strong animosity towards the Evil Queen due to the enormous losses they have suffered due to her reign. They truly longed for the reign of the king (Snow White's father) since they did not endure such misery and hardship during that time. Upon figuring out that the dwarfs are aligned with her father (the king), Snow White reveals her identity as the sole heir of the king, which means she has the potential to restore the king's glory. The dwarfs' decision to side with Snow White is motivated by this urge. The dwarfs' trust in Snow White's capacity to bring back the former king's reign suggests that the dwarfs, symbolizing the male gender, acknowledge and rely on Snow White's capability as a female to fill the role of a leader within the kingdom. The empowerment of women in positions of leadership and the involvement of men who accept women's capacity to lead are indications of the feminist ideology since leadership has predominantly centered around public spheres that have been historically controlled by men (O'Connor, 2010; Skard, 2014). Meanwhile, women have often been confined to domestic responsibilities and must prioritize their involvement in familial and social relations. The emergence of feminism serves as a response to power systems characterized by male dominance or masculinist ideologies, sometimes referred to as patriarchy, primarily preserved through the system of domination (O'Connor, 2010, p. 3).

Furthermore, Unlike in the fairy tale, the dwarfs in the movie adaptation have no home to stay, as image 3 shows that Snow White and the dwarfs are resting in the forest. The elimination of home signifies the omission of the domestic aspect, as home is widely regarded as a source of oppression, tyranny, and patriarchal domination over women. Accordingly, within this private sphere, women are consigned to a life primarily focused on reproductive and domestic responsibilities. Although the concept of home is commonly associated with femininity and the nurturing role traditionally undertaken by women, they frequently encounter limitations regarding authority and personal space within this sphere. The emotional and spatial demands of women are given lower priority compared to those of their husbands and children (Mallet, 2004). The exclusion of home also contributes to differentiating the narrative from the fairy tale version, whereby Snow White is required to perform domestic chores in the cottage as a kind of reciprocity for the assistance provided by the dwarfs. It corroborates Mallet's (2004) assertion that women predominantly take responsibility for household chores within the domestic sphere.

Through the representation of the nonexistence of home, as well as the reason of the willingness of the dwarfs to side with snow white, indicates the resistance to patriarchal characteristics, thus giving the existence of feminism ideology.

The Defeat of The Evil Queen

The defeat of the Evil Queen is marked by the resurrection of Snow White from a prolonged state of sleep resembling death. One day, when the Evil Queen is not cognizant of Snow White's resurrection, she stumbles upon a wedding invitation. The Evil Queen is fully aware of the fact that a lot of people will gather at any festivity. Thus, she intends to show off her physical attractiveness in a place that is open to everyone. Before doing so, the Evil Queen seeks to confirm her curiosity by asking the Magic Mirror who is the fairest human being in the entire land. The Evil

Queen feels an intense shock upon getting the truth that she is not deemed the most attractive person, as Snow White is bestowed with the title of most beautiful. Fear and envy engulf her so she is at a loss for action. Despite her apprehensions, she decides to attend the wedding celebration since she is driven by her intense vanity and desire to flaunt her physical appearance. Upon her arrival at the wedding, the Evil Queen is taken aback upon discovering that Snow White is the bride. Unfortunately, she cannot take any action in response to the situation, as she subsequently receives a punishment that involves being forced to dance while wearing iron slippers until she dies (Grimm et al., 2014).

The given narrative does not provide a clear explanation of the character responsible for the death of the Evil Queen. Nevertheless, the understanding of the Evil Queen being forced to don heated iron slippers upon her arrival at the wedding of Snow White and the prince suggests that the prince can impose such punishment since Snow White is described as having a pure and innocent character. The prince's determination to punish the Evil Queen may stem from his intense hatred towards her, likely due to her evil actions towards the one he deeply cares about. The prince's triumph over the Evil Queen can also be perceived as a rescue, commonly referred to as a damsel in distress, since the defeat of the Evil Queen frees Snow White from terrible things. In the Cambridge Dictionary (2023), damsel in distress refers to a young woman who is facing difficulties and requires assistance from men.

According to Murai and Cardi (2020, p. 337), the portrayal of Snow White as having submissive, passive, shy, and innocent traits is commonly referred to as a representation of "conventional" femininity in heroines. The heroine's obedience, innocence, and passivity render her open to being controlled by male characters, as she lacks the power to protect herself and relies on the male character for rescue and assistance (Murai & Cardi, 2020; Teverson, 2013). Undoubtedly, the symbol of feminine passivity in fairy tales is typically reflected by the clichéd portrayal of the damsel in distress. The heroine naturally tends to engage in activities such as dreaming, singing, and contemplation, or in the worst circumstances, lie in an enchanted sleep in a confined space until a man comes to save her. The motivation for the hero to come to the rescue is often derived from the physical beauty of the heroines, as well as occasionally their wealth or social status (Murai & Cardi, 2020, p. 145). The narrative that highlights the passive and dependent female characters on male characters indicates that patriarchal ideology.

In contrast to the fairy tale, the awakening of Snow White indicates the downfall of the Evil Queen because Snow White will emerge victorious over the Evil Queen. In image 1, upon regaining consciousness from sleep resembling death, Snow White calls upon the former troops of her father (the king) to engage in a joint endeavor to defeat the Evil Queen.

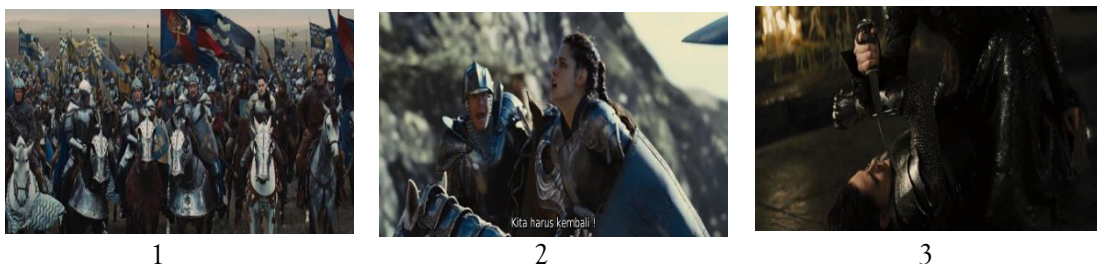


Figure 4 The Defeat of Evil Queen (01:45:11 – 01:58:37)

As the scene of Snow White's war against the Evil Queen continues, Snow White's troops launch an attack by directly assaulting the Evil Queen's kingdom. However, the Evil Queen provides resistance by enhancing the kingdom's stronghold, blocking the gate entrance, and launching a barrage of arrows at Snow White's troops from within the palace. Image 2 depicts William, Snow White's childhood friend, urging her to retreat since he believes their chances of counterattacking are pointless. Instead of listening to William, Snow White decides to persevere and never give up. The portrayal of William as a weak and fearful character, in contrast to Snow White's determined, brave, and strong traits, suggests that William, as a male representation, does not reflect masculine characteristics. On the other hand, Snow White, as a female representation, possesses male characteristics, as masculinity is commonly linked to attributes such as bravery, determination, ambition, self-reliance, assertiveness, proactivity, rationalism, and emotional control (Thomas, 2001, p. 248).

Upon successfully breaking the stronghold of the Evil Queen's kingdom, Snow White quickly enters the kingdom with the intention of engaging in a battle with the Evil Queen. However, in image 3, Snow White appears to be in a state of overwhelm as she cannot counterattack but defends. Nevertheless, at the same time, Snow White looks at her surroundings and notices the sight of a dagger in close range. Unaware of Snow White's attempt to seize the dagger, the Evil Queen feels so confident in her imminent triumph while remaining oblivious until the dagger impales her abdomen. Due to Snow White successfully stabbing the vital area of the Evil Queen's abdomen, the Evil Queen suffers a loss of strength and death.

From the images presented above, it is clear that Snow White proves victorious in her battle against the Evil Queen. Her battle against the Evil Queen is manifested through her bravery and determination. The use of armor in Snow White represents masculinity, as armor is typically associated with males and war. Hence, Snow White's use of armor and bravery appears to demonstrate that Snow White, as a woman, possesses the ability to exhibit strength equal to a man. Snow White's representation of bravery, assertiveness, and independence challenges traditional gender norms in which the classical fairytale narrative often promotes the patriarchal symbolic system rooted in rigid conceptions of sexuality and gender. The characters frequently exhibit stereotypical traits and adhere to conventional expectations regarding the behavior conducted by males and females. Most heroes indicate attributes such as astuteness, good fortune, an affinity for adventure, handsomeness, and bravery. On the other hand, heroines are characterized by their physical beauty, passivity, obedience, perseverance, and willingness to make personal sacrifices (Zipes, 2011, p. 19).

Even though Snow White embraces masculinity, she does not eliminate her feminine traits. Instead, she perfectly blends the two. She possesses both kindness and gentleness, as well as the ability to be active and brave. The presence of both femininity and masculinity within Snow White's character is referred to as androgyny, which challenges the notion of a specific quality being exclusively connected with a specific gender (Tong, 2009, p. 50). Men should not be forced to be linked to masculinity, and neither are women. Women should not be expected to possess femininity. Women must reflect a combination of both masculine and feminine characteristics and behaviors. Women can gain respect without becoming males. They need to avoid oppression by exhibiting masculine traits. Thus, women can embrace their femininity without feeling any shame. Women should confidently highlight the cultural values and virtues traditionally associated with

women, like interdependence, connection, sharing, community, trust, emotion, absence of hierarchy, joy, and peace (Tong, 2009, pp. 50–51).

CONCLUSION

Little Snow White by the Brothers Grimm is chosen as the research object since it features a dominant ideology that contrasts with its movie adaptation *Snow White and the Huntsman*. The analysis of ideological changes is conducted using the theory of semiotics by Barthes (1972) and the comparative method.

This research shows that the adaptation work of Little Snow White comprises changes to the characters and the plot. *Snow White and the Evil Queen*, two characters from the fairy tale, are depicted with distinct characterizations. In the fairy tale, Snow White has exceptional physical attractiveness, characterized by her white skin color, red lips, and black hair. However, in the movie adaptation, Snow White's beauty is emphasized by the juxtaposition of less attractive characters, who wear veils, apply kohl, and braid their hair. Meanwhile, the Evil Queen's characterization in fairy tales is presented as a wicked mother willing to murder her daughter in pursuit of beauty. Nevertheless, in the movie adaptation, the Evil Queen is portrayed as a person who genuinely desires beauty and power to avoid oppression.

The alterations of the plot indicate considerable disparities as it contains two distinct transformations. First, the fairy tale portrays the use of beauty and the domestic role of Snow White in order to receive assistance from the dwarfs. However, the movie adaptation illustrates that the dwarfs are motivated to help Snow White not by her physical attractiveness but rather by her leadership qualities as a queen. Second, the fairy tale narrates the triumph of the prince against the Evil Queen. Meanwhile, the movie adaptation portrays Snow White as a triumphant figure who overcomes the Evil Queen.

The transformation analysis reveals the presence of several ideologies. The fairy tale contains the ideology of Eurocentrism and patriarchy. On the contrary, the movie adaptation represents the ideology of cultural racism, feminism, and androgyny. The adapter attempts to profit from his work by promoting feminist values to their audience. The narrative, which typically features patriarchal ideals such as fairy tales, is transformed into a feminist ideology. In addition, Snow White is portrayed as a courageous person, thus challenging the conventional perception that Snow White is a passive character. Also, the elimination of the home, which is typically associated with women, highlights the existence of feminist values and challenges traditional perceptions about gender. Aside from the feminist ideology, the movie adaptation also portrays the presence of cultural racism by depicting certain qualities of other cultures as unattractive characters.

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