

Melting Pot Rapunzel

by

Jay Voorhies

A Thesis presented to the Honors College of Middle Tennessee State University in partial fulfillment of the requirements for graduation from the University Honors College

April 2015

## TABLE OF CONTENTS

	Page
Signature Page.....	i
Acknowledgements.....	ii
Abstract.....	iii
Table of Contents.....	iv
List of Figures.....	v
Part I – Research Component	
Chapter 1 – Organismic Rapunzel.....	1
Chapter 2 – The Maiden-in-a-Tower Tale.....	3
Chapter 3 – “Rapunzel”.....	4
Chapter 4 – “Petrosinella”.....	9
Chapter 5 – Mediterranean Variants.....	13
Chapter 6 – “Persinette”.....	16
Chapter 7 – French Variants.....	21
Chapter 8 – “Louliyya Daughter of Morgan”.....	24
Chapter 9 – The Legend of Saint Barbara.....	28
Chapter 10 – “Zal and Rudabeh”.....	30
Chapter 11 – “Mother and Daughter”.....	31
Chapter 12 – <i>Sugar Cane: A Caribbean Rapunzel</i> .....	33
Chapter 13 – <i>Tangled</i> .....	36
Conclusion.....	40
Part II – Creative Component	

“Yamaima”.....	42
Works Cited.....	60

#### LIST OF FIGURES

- Figure I: “Yamaima in her Tower”
- Figure II: “Yamamba’s Yamaimo”
- Figure III: “Yamaima Taken”
- Figure IV: “Yamaima in her Tower”
- Figure V: “Three Magic Combs”
- Figure VI: “Yamamba Vanquished”

## SECTION I

### 1. ORGANISMIC RAPUNZEL

Within the Aarne-Thompson Tale Type Index, a catalog used by folklorists to organize and categorize reoccurring folktale themes and motifs, Rapunzel renditions fall under the Maiden-in-a-Tower classification. While many of these Rapunzelesque tales share stable elements and reoccurring motifs that designate them within the same grouping, such as an innocent maiden entrapped by an overbearing parent figure, each offers its own veritable reflection of the culture that chose to reiterate and adapt it to its personal standards. Through review of Maiden-in-a-Tower tales from around the world, one comes to realize that folktales and culture in itself are organismic, acquiring and losing traits over time in order to adapt to the demands of the environment, which in this case, are the sociocultural standards present at the time. This idea has been the target of research by many scholars, such as Dr. Jamie Tehrani, a cultural anthropologist who uses phylogenetic analysis to trace the evolutionary branches of a particular tale, such as what a scientist might do to trace the evolutionary history of a particular species (Strauss).

Each Rapunzel retelling that comes to light, like branches on an evolutionary tree, illustrates how different cultures adopt and appropriate fragments and aspects of each other's folktales into their own folklore canon, "suggestive of the fact that cultures [in general] have formed historically through a process of hybridization and cultural exchange" (Benson). In many respects, folktales, "Rapunzel" in particular, continue to preserve global interest and recognition in this modern age because of their innate ability to relate to and reflect basic aspects of the human psyche—"the fundamental fantasies that animate all life," such as the desire for sexual freedom and offspring or the sacred

bond between mother and child (Hillman 36). Rapunzel is not simply a frivolous fairytale void of reality, but a canvas for social expression containing “dramatic metaphors of real life,” capable of telling us as much about ourselves and society as it does different cultures and walks of life (Lurie 40).

Before reviewing some cross-cultural variants, one should first understand what constitutes a Maiden-in-a-Tower tale and how this relates to the American notion of Rapunzel. Familiarity with the “standard” tale highlights the variance in cultural expression behind each other reiteration.

## 2. THE MAIDEN-IN-A-TOWER TALE

The Aarne-Thompson Tale Type Index is an excellent tool for those interested in folklore and the organization/categorization of folktales and fairytales. As notable folklorist Alan Dundes explains, “the identification of folk narratives through motif and/or tale type numbers has become an international *sine qua non* among bona fide folklorists” (Dundes). Within the AT Index, the Grimms’ “Rapunzel” is classified broadly as a fairytale and then more specifically as a Maiden-in-a-Tower tale, AT 310. It is not the long, golden hair, stealing from a garden, or the witch for a godmother, but the entrapment of a girl in a tower that is the significant motif—the common cultural denominator—connecting Rapunzel iterations across the globe. Often, these maidens are beautifully innocent and persecuted unjustifiably by a captor who is commonly a parental figure. The long hair motif can indeed be found in a handful of Maiden-in-a-Tower tales and is a quite essential image in the American idealization of Rapunzel, but it is not entirely necessary or central to the general folktale.

In contemporary times, the popular American notion of Rapunzel is a melting pot of sorts, prominently influenced by the Grimm Brothers’ “Rapunzel” and also by other American children’s books and video renditions, such as the 2002 animated film *Barbie as Rapunzel* and the beautifully illustrated “Rapunzel” retelling by Paul O. Zelinsky that won the 1998 Caldecott Medal. Within the contemporary American Rapunzel canon, there exist some reoccurring motifs that can be traced back to the Grimm Brothers variant

and even further. Since the Grimm Brothers' "Rapuzel" primarily influenced the American conception of the Rapunzel tale, analysis shall start with their rendition.

### 3. "RAPUNZEL"

The Grimms' "Rapunzel" begins with a husband and wife desiring to have a child, and soon their wish is granted. The wife then starts to have intense cravings for the rapunzel plants growing in the garden of a neighbor. The German word "rapunzel" translates loosely to English as "field salad" or "lamb's lettuce." Other scholars equate it to "rampion," a leafy green common in other folktales (Scholes). The husband steals away into the garden of his neighbor, who happens to be a witch, though in earlier versions she is referred to as a fairy and later a sorceress. The husband retrieves the rapunzel for his pregnant wife, but this only satisfies her momentarily, and soon she begs her husband for more of the lush green. Again, the husband sneaks into the neighboring garden, but this time the fairy/witch is there and catches him "green-handed." She allows the pleading husband to leave alive, rapunzel in hand, but only in exchange for his child. Once the wife gives birth to the baby, the fairy/witch appears and snatches the child away, naming her Rapunzel after the plant that drew their fates together.

Rapunzel grows into a beautiful young girl, but at twelve years of age, the witch, often referred to as Frau Gothel, suddenly locks her atop a tall, cloistral tower with no doors or stairs. As literary scholar Maria Tatar explains in her book *The Annotated Classic Fairy Tales*, Frau Gothel, sometimes referred to as "Mother Gothel," is a generic term for "godmother" in Germany, but this name also reflects a Christian versus pagan

theme, one common in other Grimm tales (112). The Goths, the derivative of Gothel, were a Germanic tribe synonymous with paganism until their conversion to Christianity in the seventh century. In contrast to this pagan connotation, the idea of a mother or Frau is associated with nurture and goodness, to an extent even holiness (Rinkes). Frau Gothel can be seen at once as both an evil witch capable of kidnapping and a childless fairy desperate for motherhood. It is also important to note that Rapunzel is imprisoned in the tower not from birth, but after her twelfth birthday, an age characterized by entrance into puberty and newfound “adult” urges. Furthermore, many scholars note the sexual symbolism of the tower itself. As one scholar notes, “Rapunzel is essentially locked up in a large phallus which in itself shows the futility of the witch’s attempts to squash Rapunzel’s ripening sexuality” (“Annotations for Rapunzel”). The only way to enter the tower is to call up to Rapunzel and then climb her long, golden hair like a rope to the top. While not an essential aspect of the Maiden-in-a-Tower tale, long hair is nonetheless synonymous with the name Rapunzel in some cultures familiar with that particular version. In folktales and specifically within fairytales, blonde or golden hair like Rapunzel’s often denotes ethical goodness in tandem with youthful aesthetic appeal—the polar opposite of Mother Gothel (“Annotations for Rapunzel”). However, Rapunzel letting loose her locks is not necessarily the purest or most innocent of actions, for letting down one’s hair is often associated with dropping one’s reserve or inhibitions, generally sexual in nature (“Annotations for Rapunzel”).

As time meanders by for the ripening Rapunzel in her lonely tower, she soon meets a wandering prince who, after watching the fairy enter the tower, learns the magic

refrain, “Rapunzel, Rapunzel! Let down your hair!” and repeats it to Rapunzel. Rapunzel, not knowing the speaker is a man, lets down her hair, thus allowing “the courting prince to penetrate her tower” (Feldman 30). The pair fall in love and start a secret romance, but naïve Rapunzel soon blows their cover when she asks Frau Gothel why her clothes no longer fit her newly pregnant body. Feeling angry and betrayed, the fairy climactically chops off Rapunzel’s beautiful braids, symbolizing both a loss of innocence and showcase of power. She banishes Rapunzel into a distant wilderness as punishment, where she eventually gives birth alone to twins. The witch then waits for the prince to return and call up to Rapunzel. She lets down the severed braids and the prince climbs up, horrified not to find Rapunzel at the top. In despair, he throws himself from the tower, losing his eyesight in the fall. After years of ambling blind around the forest, the prince somehow manages to find Rapunzel and the twins, and her tears of pure joy miraculously heal his eyes, restoring both his eyesight and their happiness for years to come. The witch inexplicably is never referred to again.

When Jacob and Wilhelm Grimm initially released their *Kinder- und Hausmärchen* (*Children’s and Household Tales*) anthology in Germany in 1812, they expected the audience to be primarily folktale and literature scholars and were, as literary scholar Jack Zipes notes, “most concerned that the tales animate adult readers and scholars to learn about the present by understanding the past” (“Two Hundred Years After Once Upon a Time” 65). However, it did not take long for the brothers to realize that they had a “large and lucrative readership among children and their parents” as well (Windling). Beginning in 1819 and spanning to 1857, Wilhelm took charge of editing the

stories to make them more appropriate for children and families, removing the scholarly essays and erudite footnotes found in previous versions (Zipes, “Two Hundred Years After Once Upon a Time” 66). Furthermore, he deleted any references to sexuality or “suggestive” behavior, imbuing the tales with, as Maria Tatar notes, the conservative “values and pedagogical demands of his time” (*The Hard Facts of the Grimms' Fairy Tales* 28). By the final edition of “Rapunzel” in 1857, there is no mention of the pregnancy or conception of children until the very end when the twins appear pretty much out of nowhere. The Grimms also changed the way in which Rapunzel lets slip her secret romance to the witch. In the original 1812 version, Rapunzel guilelessly asks her “godmother” why her clothes no longer fit. The godmother naturally knows that the innocent, oblivious girl is pregnant. This allusion to sexual intercourse ended up being too inappropriate for a growing conservative family audience.

By the 1857 version, Rapunzel, less naïve and more of a blatant ninny, blurts out to the witch that the prince is much easier to hoist up than she (Warner 331). In addition, the fairy godmother from the 1812 version is further vilified by Wilhelm Grimm into a “sinister sorceress” and finally a “witch” in the later versions, less deserving of empathy and more black-and-white/good-versus-evil (Ashliman). Historian and mythographer Marina Warner explains in her 2010 article “After ‘Rapunzel’” that a multitude of fairytales deal with alternative maternal figures, such as stepmothers or godmothers—“other mothers,” but that “Rapunzel” is unique in that it “combines the evil figure's malignancy with childlessness,” giving depth to the witch character and establishing a hint of empathy (Warner 331). Warner further posits that the tale, specifically the witch

character, reflects contemporary changes in motherhood in the West, such as the increase in adoption rates and the rapid development of reproductive technologies and surrogate options allowing for older women to become mothers. In essence, “Rapunzel” “vividly and unsparingly” addresses the fundamental question “What constitutes motherhood?” while also touching on other issues such as sex before marriage, teenage pregnancy, and overprotecting the young (Warner 332).

The Grimms’ tales are great example of fairytales keeping their “core” while being shaped and shifted to fit the differing cultural standards of an intended audience. The brothers originally published their “Rapunzel” as an authentic German folk tale, but this is not exactly accurate. Although they acknowledge Friedrich Schulz’s version of the Rapunzel tale in his *Kleine Romanen* anthology released in Leipzig in 1790, the Grimms assert that the story undoubtedly comes from the oral tradition and anonymous origins, as a proper folktale should (“Annotations for Rapunzel”). However, in reality, the Schulz version from which the Grimms based their “Rapunzel” is actually a loose translation of an earlier French tale “Persinette” authored by Charlotte-Rose de La Force in 1698. In turn, “Persinette” itself was prominently influenced by an even earlier Italian story “Petrosinella” authored by Giambattista Basile in 1634. Therefore, to reach the true folkloric roots of the Rapunzel tale. one must go back to the first notably recorded version à la Basile with “Petrosinella.”

#### 4. “PETROSINELLA”

When Giambattista Basile, born near Naples, constructed his folktale anthology *Lo cunto de li cunti* (also called the *II Pentamerone*), he did so with stories to entertain the royal court and Italian aristocracy, producing “heavily elaborated” tales adorned with clever comments and literary references only the well-educated Neapolitan class would understand and find delight in reading (Getty 38). In his introduction to “Petrosinella,” which was published posthumously between 1634-1636, Basile mentions that the story was told to him as child by an uncle’s grandmother, a proper folktale perhaps (Getty 38). The tale begins and ends with some of the same elements as the Grimms’ “Rapunzel,” but differences are likewise present.

The tale begins with the already pregnant mother, Pascadozzia, desperately craving the fine parsley growing in the garden of an ogress next door. Instead of asking her husband to fetch it for her like in “Rapunzel,” she takes it upon herself to steal the parsley. Eventually, she is caught by the ogress and forced to agree to give up her child when it is born. The mother soon gives birth to a beautiful girl with a birthmark shaped

like a delicate sprig of parsley on her chest. The mother names her Petrosinella, a Neapolitan equivalent to the word “little parsley.” The mother happily raises Petrosinella (no husband is mentioned) and forgets the promise she made to the ogress. However, when little Petrosinella is seven years old, she starts school and must take the path past the ogress’ house. Every day when she passes, the ogress calls out to Petrosinella, “Tell your mother to not forget her promise!” The mother becomes so frightened in the end that she virtually hands Petrosinella over to the ogress, who grabs her by the hair and takes her deep within the forest to the confines of a stone tower. There, the ogress uses Petrosinella’s beautiful, golden hair as a rope to come and go as she pleases—Petrosinella’s only company. Soon, a prince separated from his hunting party stumbles upon Petrosinella’s tower and the pair immediately fall in love, conversing for the next few days until Petrosinella agrees to drug the ogress and “pull him up” one night. Another ogress sees what is going on between the girl and the prince, and she warns Rapunzel’s ogress “godmother.” However, the godogress shows no worry, telling her friend that she has hidden three magic acorns above the rafters that Petrosinella would need in order to escape the tower’s magic. Petrosinella, standing just around the corner, hears everything and escapes that night with the prince, magic acorns in hand. The ogress eventually wakes up and chases down the fleeing lovers. Petrosinella throws down the magic acorns one by one, each becoming an obstacle the ogress must pass. The ogress manages to get past the first two, a ferocious dog and a raging lion, with her magic cunning, but succumbs to the last, a hungry wolf, which gobbles her up before her magic

can save her. The lovers then travel to the prince's kingdom where they marry and live happily ever after.

Both "Rapunzel" and "Petrosinella" involve a maiden locked within a tower and end with a prince and freed maiden marrying happily, but each reaches this conclusion differently. In "Petrosinella," the mother herself steals the plant she craves from the ogress' garden, easily reminiscent of Eve sinning in the Garden of Eden. Also, no husband is ever mentioned, leading the reader to speculate that the mother, who is referred to by name unlike in the Grimm counterpart, is divorced or became pregnant out of wedlock, both very much taboo in this era. By removing the mother's name and giving her a legitimate husband, the Grimms in their version shifted the moral/cautionary focus of the tale away from the "scarlet mother" (with her suggestive overtones) and completely onto the witch and Rapunzel. On an interesting note, concentrated parsley, the green of choice in "Petrosinella," was used as a popular abortifacient in olden times, which might plausibly explain why the spinster mother so desperately craves the herb in the first place (Warner 334). Fairy tales are supposed to convey moral messages and life lessons, and therefore the mother, like Eve, is punished for her transgression (either for sex before marriage, seeking an abortion, or merely for stealing—maybe all three) by having to give up her daughter. The mother in this story is conveyed as much more of a vapid sinner than in other versions, thieving and then handing over her child without much of a motherly fight. On the other hand and in defense of the mother, Pascadozzia's decision to give up her child (although it was not much of a choice) might have indeed

been the "Christian" and morally right thing to do, the prosperous ogress being a better alternative to Petrosinella growing up poor with an unwed mother.

As literature scholar Laura J. Getty notes in her 1997 article "Maidens and Their Guardians: Reinterpreting the 'Rapunzel' tale," Christian themes and overtones are common to many Mediterranean and Neapolitan folktales produced during the Baroque period, a time characterized by the Catholic Church attempting to cleanse and restore its public image and power in the wake of the Protestant revolution (Getty 44). The Catholic Church vehemently stressed that all forms of art produced should express religious themes. In addition, the aristocracy, for whom "Petrosinella" was intended, found the religious drama of Baroque art and architecture quite alluring, capable of expressing power and triumph (Hills). Going along with this Christian theme, Petrosinella's tower can be viewed as a convent of sorts, isolating her womanhood from the world. Girls from noble families in that region were often sent to convents to "keep safe" until it was time to marry or if the family wished for them to become nuns (Getty 46). They had little choice in the affairs of their own lives, similar to Rapunzel and Petrosinella and something that all youths, especially females in a patriarchal society, can relate to at some point in their lives.

On another interesting note, the Mediterranean, including Italy, was (and in some places still is) a unique culture in which the takeover of Christianity influenced, but did not eliminate, the folk beliefs and superstitions of the native people. Christian women of the region continued to burn the clippings from a haircut so that witches could not use them for dark magic, a perfect illustration of culture, like an organism, adapting traditions

and beliefs to fit the changing social environment (Getty 46). Although still beautiful and feminine, Petrosinella has much more of an assertive role than her passive German counterpart. While the climax of “Rapunzel” is the witch chopping off Rapunzel’s locks, the climax of “Petrosinella” is the “magic flight” from the tower and use of the three magic acorns. Petrosinella is not a helpless, passive maiden waiting for her prince in the desert, but more of an independent woman capable of plotting her escape and fighting back against the ogress (Getty 41). In the same vein, the pregnant mother did not need a man to fetch her herbs in “Petrosinella”; she fetched them herself, and suffered the consequences.

## **5. MEDITERRANEAN VARIANTS**

Other lesser-known Mediterranean variants of the Maiden-in-a-Tower tale share commonalities and differences with the wider-known “Petrosinella.” In “The Fair Angiola,” also from Italy, seven women continually steal jujubes, an Eurasian fruit, from a witch’s garden until one is caught and must give up her unborn girl as reparation, the tale ending with a “magic flight” involving the long-tressed maiden and prince and the conquering of the witch with three balls of magic yarn (Heiner). In “Fenchelchen” from Malta, the “Little Fennel Girl” is given up as payment to a sorceress who catches the mother herself stealing fennel from her garden, similar to Pascadozzia. The sorceress

raises the beautiful (dark haired) Fenchelchen in a tall isolated tower, whereby she enters through the window in the form of a great crow. The sorceress teaches Fenchelchen magic and spells, as might a godmother of sorts, but the girl soon meets a wandering prince and the two become smitten and flee from the witch's tower, taking part in their own "magic flight" wherein they also use three magic balls of yarn to outwit and overtake the sorceress.

In a Greek variant "Anthousa, Xanthousa, Chrisomalousa," also known as "Anthousa the Fair with Golden Hair," an old ogress curses Prince Phivos, the protagonist in the story, because he spills her cherished lentil soup. She curses him to desperately crave Anthousa, Xanthousa, Chrisomalousa, a long-named maiden with equally long hair whom the ogress has entrapped in a tower. Anthousa uses her golden hair as a rope, similar to Rapunzel. The tale's ending involves a "magic flight" of its own, but this time the magic items used are two combs and a scarf. These magic flights definitely showcase the more assertive and adventurous role of the female characters in Neapolitan iterations in contrast to the passive maiden in "Rapunzel".

In regards to the captor character in both "Anthousa" and "Petrosinella," it is not a mere fairy or stepmother, but an ogress, something hideous and hungry for children. The word "ogre" is in fact derived from the French word "Orcus," an ancient god known for feeding on human flesh (Rose). These villains are not just evil women who can cast spells or magic fairies, but actual beasts—monsters. How different cultures choose to personify evil is very interesting and psychologically significant. "Of whom or of what people are afraid can tell us a great deal about them and help to explain the psychological reasons

for the hero's need to overcome the villain" (Getty 41). Perhaps in the ogress stories, the reader is intended to have less sympathy for the villain, whereas in other versions, the reader is intended to better understand the complex perspective of the godmother. This empathetic plight reigns true in Anne Sexton's American poem "Rapunzel," wherein Mother Gothel merely desires motherhood and an intimate relationship with a daughter, but unfortunately to the point of incestuous lust. In yet another Italian variant from Rome, "Filagranta," the maiden, confined to a tower, refers to the witch as "grandmother." This variant begins with a disclaimer stating that a very poor woman with nothing to her name once had a great fancy for pricey parsley, therefore she would shamelessly go about town stealing it from the gardens of others. Naturally, the thieving female is punished for her crimes and must relinquish her unborn child (Heiner). If one takes into account both the grand influence of the Catholic Church and that many of these Italian fairytales were intended for the aristocracy and upper class, one can see how this might be a cautionary tale advising people, particularly women, to resist gluttony and especially theft or else suffer the consequences (it was Eve who supposedly took the apple after all!).

## 6. “PERSINETTE”

Another variant of the Maiden-in-a-Tower tale comes from France in 1697 by Charlotte-Rose de Caumont de La Force. “Persinette” was released by La Force in her fairy tale collection *Les contes des contes*. Like “Petrosinella” sixty years prior, “Persinette” was geared toward the educated and aristocratic class, specifically under the grandeur kingship of Louis XIV, meaning to both “entertain and to comment on issues of contemporary life” (Winding).

The tale begins with a man and woman, a new element unlike “Petrosinella” wherein the mother is deduced as being single (Getty 39). La Force is quick to inform the reader from the forefront that the husband and wife in question are indeed married and underwent a “long courtship” before eloping—just in case any of the high society folk were worried (Heiner). The wife soon becomes pregnant and develops a strange craving for the parsley growing in the garden of a neighboring fairy. Parsley was rare and expensive in this period and region, and the fairy had hers specially imported from India. The husband, worried about the longing state of his wife, absconds to the fairy’s garden and enters through a door left invitingly ajar. He does this twice more in fear of denying the cravings of his pregnant wife, but the fairy catches him on the third time and initially scolds him for entering uninvited (first moral of the story: do not steal or enter uninvited). However, she allows him to take as much parsley as he needs in the end, but only in exchange for his baby when it is born. The husband agrees feebly, and the fairy sits with the mother during the delivery, taking the baby girl the instant she is born. This kidnap process is much more pleasant and “godmotherly” in “Persinette” than in other versions.

The fairy is present the moment the girl is born and instantly names her “Persinette,” wrapping her in gold sheets and anointing her with magic ointment to make her the most beautiful girl in the world, a truly intimate and doting bonding experience. La Force is careful to emphasize that although the fairy is essentially removing the “fertile Persinette from the outside world in an effort to keep her from following in the reproductive footsteps of the birth mother,” she is nonetheless raised in the lap of luxury with tender love and care (Tucker 39). Her mysterious, silver tower located deep in the woods is not cramped, but full of many luxurious rooms with every amenity imaginable, from beautiful jewels and a rich wardrobe to paints, books, and decadent meals—items indicative of the noble class.

Persinette keeps herself merrily occupied and does not seem to exhibit any of the human loneliness felt by Petrosinella and Rapunzel. However, this does not stop her from meeting a prince, who hears her beautiful singing and mimics her fairy godmother’s voice, calling for Persinette to let her down. At first, she is understandably timid of the foreign prince, but naturally they fall in love within a few hours and have sex. Persinette is soon with child and is confused as to her bodily state, but the fairy knows exactly what is going on and Persinette herself soon tearfully confesses her sins (second moral of the story: you cannot stop children from growing up and having sex). The fairy, unmoved, grabs Persinette by her golden hair and hacks off her luscious locks, banishing her to a distant lakeside cottage with lush foliage and hot biscuits—“isolated but still agreeable” (Heiner). There, she gives birth to twins and cries over her misfortunes. At this point, the fairy is still not satisfied and wants the prince to be punished as well, so she lures him to

the tower and lets down Persinette's severed braid for him to climb. The fairy in this tale is not necessarily depicted as evil, but more as the ultimate symbol of control, holding the fate of Persinette and the prince in her hands through the length of the tale, never to be "vanquished" or "conquered" as in a majority of other variants. Upon reaching the top of the tower, the prince is immediately distressed not to find Persinette, and the fairy uses her magic to make him fall to the ground, leaving him without sight and in agony. After wandering around blind for a good while, sustaining himself on roots and leaves, the prince miraculously manages to find Persinette, and her healing tears cure his blindness. However, the fairy is still not satisfied with this happy ending and wants the pair to pay for their sins and sexual misconduct, so she uses her magic powers to leave the freshly reunited family with nothing to eat or drink. As the family embraces on the brink of starvation and death, the fairy is moved by her rekindled affection for Persinette and transports the family to the prince's kingdom where they are welcomed like gods and live happily ever after as husband and wife.

La Force originally claimed that "Persinette" was a tale of her own creation, which is not quite accurate. However, it is indeed longer than other variants and has some significant plot additions, such as the fairy's control of the happy ending (Getty 39). La Force, like other writers of her time such as Madame de Murat and Charles Perrault, "created a vogue for adult fairy stories in the literary salons of Paris" (Windling). The aristocratic audience under Louis XIV was not interested in lowly "peasant tales," but in stories that were relatable and in line with current social and political trends. As the law of supply and demand would have it, there was a "conscious effort" made by fairy tale

writers of the French court to “distance the stories from the ‘ugliness’ of the folk” in order to make them more appealing to a refined, upper-class audience (Getty 39). At the same time, La Force, while coming from a noble family, was not a complete pawn of the aristocracy, being involved in “several scandals in her quest to live a life that was self-determined” (Windling). She became smitten with a young man and attempted to marry him without parental permission, a substantial transgression amongst the upper-crust of 17<sup>th</sup> century French society. It was a time and culture when arranged marriages were the norm, especially among the upper class, and this became an “issue of particular concern to women of the period” (Windling).

La Force along with other authors of that period was a progressive proponent of consensual marriages based on love and respect. However, daughters at this time had virtually no legal say in their own marriage affairs and were often used merely to “cement alliances, to curry favor, and to settle debts” between one aristocratic family and another (Windling). Marriage was not an equal partnership founded upon love, but more of a business transaction giving the husband the legal right to have sex with his wife whenever he wished, and divorce was completely out of the question. If women were at all disobedient, they could be locked up in a convent or possibly immured in a mad house. This sociocultural theme is reflected in many French fairy tales of that era wherein fair maidens are “handed over to various wicked creatures by cruel or feckless parents, or locked up in enchanted towers where only true love can save them” (Windling). In La Force’s fantasyland, those governing society would recognize the significance and intimacy of consensual love. In “Persinette,” even the antagonistic authority figure, the

fairy, is swayed in the end by the couple's consensual love, social symbolism doubtlessly intended for the court and ruling class.

After publishing some satirical pieces that were critical of King Louis XIV, La Force herself was eventually exiled to a convent, wherein she wrote her book of fairy tales and other historical novels. She, like Persinette, was eventually set free from her confines and lived the remainder of her life as an independent woman making a living through writing (Windling). When viewed within the context of her life and alongside other variants, La Force's tales, as Carolyn Vellenga concludes, "reveal themselves to be permeated by a false naïveté which perversely masks and indicates eroticism, irony, and a challenge to hierarchy," the underlying hallmarks of many Maiden-in-a-tower Tales (Vellenga 61).

## 7. FRENCH VARIANTS

Other lesser-known Maiden-in-a-Tower tales also have origins in France, such as “Parsilette,” released in an anthology of collected folktales in 1891. In this rendition, the husband and wife are traveling and happen upon a beautiful garden lush with fruit. The wife soon learns she is pregnant, and at the dismay of the husband, slinks into the garden by nightfall alone to gorge on the tempting fruits. Naturally, she is caught by the owner of the garden, a fairy, who forgives the woman for her trespass, but only if the mother promises to make the fairy ‘godmother’ of the girl when she is born. The mother agrees, knowing she would never actually allow that to happen. The baby is born and immediately baptized, as all good children should be in this era, but the mother does not invite the fairy to the event (reminiscent of the father’s transgression in “Sleeping Beauty”). Furious, the fairy first conspires with two other fairy friends and then shows up at the door of the happy couple with a huge dog, which snatches up the little baby. The fairy’s final words to the poor mother are that she should remember to keep her promises and that she will never see her daughter again—a cautionary tale at its finest (Heiner).

Just as in “Petrosinella” from Italy, “Parsilette” contains poignant Christian symbolism that reflects the significant influence religion and the church had on folklore

in both these regions. These tales each begin with feminine desire; a metaphorical Eve is seized with a gluttonous lust for something forbidden in a Garden of Eden of sorts. She is tempted, she sins, and she must pay with her child—a cautionary tale to the wealthy Christian women that compromised most of these tales’ audiences (Vellenga 61). There are also many Christian references, though to a different extent, in the Grimm’s “Rapunzel,” especially the final edition, which was most watered down and moraled up for a child audience. The Christian influence is a clear common denominator—a stable element—in many of the Maiden-in-a-Tower tales discussed.

“Parsilette,” like the other maidens, eventually grows into a beautiful young woman with long, golden hair. Similar to French counterpart Persinette, Parsilette is kept occupied in her luxurious tower, this time with a talking parrot, along with anything else she could possibly wish for, but she does get bored after a while. Eventually a prince is lured to the isolated tower, as in others, by Parsilette’s beautiful singing. He climbs her golden hair to the tower’s top and they immediately fall in love, promising to flee together the following evening. However, the rambling parrot ends up spilling the beans to the fairy about Parsilette’s love affair, and the couple must swiftly flee the scene. In anger, the fairy uses her magic wand to turn Parsilette’s face as ugly as it once lovely, removing all the beautiful gifts bestowed on her at birth by the fairies. With the fairy now in control, Parsilette decides to go back and beg forgiveness, just as her mother once tried. The fairy kills the prince and Parsilette’s beauty is restored, the tale ending with Parsilette marrying another rich prince, but never knowing her biological parents (“The Maiden in the Tower”).

Heidi Heiner, who translated and adapted “Parsilette” into writing from a previous tale published in 1890 in the *Revue des Traditions Populaires*, includes the original acknowledgement note at the end which states that the story was once told by a Joséphine Maurel who learned it orally from her seventy-eight year old grandfather Joseph Hubert (Heiner). Like in “Persinette,” the fairy is in control of the ending in “Parsilette.” She chooses to show forgiveness and mercy upon the maiden and her womanly transgression. However, this tale is rather unique in that that the prince whom Parsilette originally falls for is randomly struck dead at the end and replaced. Another lesser-known French Maiden-in-a-Tower variant often referred to as “The Godchild of the Fairy in the Tower” also ends quite unexpectedly. In this tale, the maiden and prince are fleeing the tower and the fairy turns the girl into a frog and the prince is endowed with a pig’s snout, and the tale simply ends there—not so happy an ending. Paul Delarue, a prominent French folklorist, notes that it was quite common in French folklore at that time for stories to end in disaster for the girl and prince (“The Borzoi Book of French Folk Tales”). “Persinette,” with its pleasant ending, is a unique exception to the rule.

Countless other variants and takes on the Maiden-in-a-Tower tale exist in the United States and across the globe, some that line up with the American notion of Rapunzel and others that differ greatly but still retain some stable, defining elements, mainly the beautiful maiden trapped in a tower.

## 8. “LOULIYYA, DAUGHTER OF MORGAN”

One tale that stands out in terms of individuality and unique imagery is “Louliyya and the Ogre with Green Chickens,” also referred to as “Louliyya, Daughter of Morgan.” This tale comes from Africa, specifically Egypt, and was collected and published by Hasan M. El-Shamy in his compilation *Folktales of Egypt*. El-Shamy notes that he attained the oral tale in 1969 from the mouth of K. Seliman, age sixty-five, who had originally heard it as a young girl from her mother, a native of Cairo. In “Louliyya and the Ogre with Green Chickens,” the protagonist is male, similar to “Anthousa the Fair” but unlike a majority of Maiden-in-a-Tower tales. A king and his wife are desperate for a child, so the wife makes a *nàdr* with God, pledging to dig three wells filled with butter, honey, and rose water if she is blessed with a child. A *nàdr* was an old social practice common in regions of Africa and Asia wherein a person would pledge to God that “if a wish is granted, the person will do certain things (usually give away money or food or perform certain religious rituals for a long time)” (El-Shamy 250). The king and she

indeed have a child soon after, naming it Yousif (a take on Joseph), but amidst their joy, they forget the pledge they made to God (reminiscent of the husband forgetting the promise he made to the witch in the Grimms' "Rapunzel"). The boy grows up to be ill and incurable, but the king finally remembers the forgotten pledge and builds the three wells, filling them with butter, honey, and rose water as promised. The boy returns to health and the king throws a grand party, inviting all his people to come and empty the wells for themselves.

An old woman arrives near the end of the merriment and has to use a sponge to attain the few remaining drops on the sides, filling the three cans she brought. While she leaves, Yousif is playing around with a ball and ends up accidentally hitting the old woman with it, knocking the cans out of her hands and spilling the contents. Naturally she is livid and wants to punish the foolish boy, so she curses him with the difficult task of having to find Louliyya, daughter of Morgan, a beautiful young woman hidden away in a secret location. If the task is not accomplished, he will die.

Yosif treks from country to country in desperate search for Louliyya and finally meets an ogre who tells him that his ogress relative knows where to find her, but Yosif must only approach the ogress if she is surrounded by green chickens with her breasts thrown over her shoulders and her hair a mess. He soon finds the ogress, but she has red chickens, so he comes back later and finds her with green chickens. He tells her that he seeks Louliyya, professing that he is too young to die. The ogress tells him to hit a ball with a racket and follow the ball, which Yosif does, and after days of walking, he stumbles upon a tall palace in the middle of the desert with no doors, only a small

window at the top. Suddenly, he sees a large ogre approach the tower and sing to Louliyya to let her hair down, using it as a rope to ascend to the top. Later, Yosif repeats the mantra and Louliyya allows him up, but warns him that the large ogre is her father and that there is no escape for her. However, she is soon swooned by Yosif and they fall in love. The ogre returns before Yosif is gone, so Louliyya uses magic to transform him into a pin. This scene is very similar to the Maltese “Fenchelchen” aforementioned, wherein Fenchlechen magically transforms the prince into a cookie and a bonnet in order to hide him from the sorceress.

Yosif and Louliyya escape the next day, partaking on a “magic flight” like those found in “Petrosinella,” “Fenchelchen,” and “The Fair Angolia.” Louliyya throws down the first magic item, a needle, and creates a field of thorns, then her comb becomes a huge hedge of bamboo, and finally her mirror a great lake. The ogre and his dog make it past the first two obstacles and then decide to drain the great lake by drinking it. In this process, the ogre explodes but manages to throw his own magic pins at the pair, transforming Louliyya into a dog and Yosif into a lark. Eventually, the animal couple arrive at Yosif’s parents’ house, and his family finds the magic pins and removes them, returning Louliyya and Yosif to their human selves. The tale simply ends with “They Married” (“Louliyya and the Ogre with Green Chickens”).

Although “Louliyya and the Ogre with Green Chickens” revolves around a male protagonist, the tale manages to still retain the essential Maiden-in-a-Tower motif that lies at the heart of every Rapunzel tale. The cultural backdrop of “Louliyya and the Ogre with Green Chickens,” however, differs from that of other variants and merits

mentioning. K. Seliman, who originally narrated the tale for El-Shamy to record in his folktale anthology, comments on how in the olden days of Egyptian society, parents, in particular fathers, were not nearly as lenient toward their children, especially daughters, as they are today. A girl was essentially forbidden to even look out the window. If her father caught her merely looking at a man, “he would make her day a black one” (El-Shamy 250). Most girls would not be caught outside their parents’ houses unless they were married and going to their husband’s house, which was allowed. With this knowledge in mind, one might view this fantasy tale as symbolism of a “young woman’s resentment of her father’s confining, over-protective measures toward her and of her role as homemaker in her parent’s house” (El-Shamy 250).

On another cultural note, the ogress of the story, a somewhat maternal figure with sizable breasts, might have historical roots in older Middle Eastern religious beliefs. Al-‘Auzza, the ancient Arabian goddess, is described in some ancient sources with her breasts thrown over her shoulders (El-Shamy 251). As for the green chickens, they might reflect the old custom of painting farm animals in celebration of the Egyptian New Year, a time of good fortune and wish granting (“Culture of Egypt”). It is these interesting, culture-specific additions and incorporations that give “Louliyya and the Ogre with Green Chickens,” along with other Maiden-in-a-Tower tales, its distinct flare.

## **9. THE LEGEND OF SAINT BARBARA**

Another traditional Maiden-in-a-Tower tale with an intriguing cultural backdrop, possibly an early influence of what many now call the “Rapunzel tale,” is the legend of Saint Barbara. Known in the Catholic Church as the Great Martyr Barbara, Saint Barbara is said to have been the beautiful daughter of a wealthy Hellenistic pagan by the name of Dioscorus during the 3<sup>rd</sup> century A.C.E. around present-day Turkey or Lebanon. In this tale, Dioscorus locks Barbara up in a tower in attempt to keep unworthy suitors at bay and preserve her from the outside world (Young). Her father, an ardent devotee to the reigning Greco-Roman religious system, was anxious that she would convert to Christianity and marry, thus shaming the family name and his successful merchant business.

Barbara spends many years confined to the tower, using a rope (not hair) to raise and lower a basket that her father would fill with necessary amenities. Legend has it that one day someone put a copy of the Holy Bible in her basket. She reads it and desperately yearns to know more, growing sick with desire, similar to the pregnant mothers in other Maiden-in-a-Tower tales. Barbara's father sends for a doctor, who turns out to be a priest, and she is thus baptized. To take it even further, while her father is away on a journey, Barbara rebelliously orders the construction of a set of three windows for the tower, one for each name of Christ. Her father returns and is outraged at her symbolic transgression, seizing her "beautiful long hair" and beheading her (Young). At that moment, her body supposedly erupted in mystical flames and her father was appropriately struck dead by lightning. Within the Catholic culture, Barbara is therefore known not only as the patron saint of prisoners (having been one herself), but also of miners and those who work with explosives, stemming from her association with lightning. She is often portrayed in miniature chains and a tower, reminiscent of Rapunzel, and although no longer officially part of the Catholic church's liturgical calendar, she remains a popular part of the Fourteen Holy Helpers, a group of saints idolized and venerated in Roman Catholicism for their supposed protection against sickness and death (Young).

In a beautiful example of how folktales adapt and spread from culture to culture, the tale of Saint Barbara managed to find its way into the African-based traditions of the Yoruba religion. When people were formerly forced from their homelands in Africa into slavery, they were expected to leave their "deficient" religions and traditions behind and instead practice Christianity. Many slaves were taken not just to the United States, but to

the Caribbean as well to work on the sugar cane plantations. The African peoples, however, were strong in spirit, and instead of disregarding their ancestral beliefs and traditions, they stealthily incorporated them into the religions of their slave masters. For many African people enslaved in the Caribbean, Saint Barbara was a symbolic substitute for Shango, a Yoruban deity associated with the sacred energies of determination and commitment. Like Saint Barbara, who was also quite determined and committed to her convictions, Shango is depicted in pictures with a thunderbolt above his head. Even today, many practicing Yoruba traditions or variants, such as Santería and Umbanda, often invoke Saint Barbara when seeking the power of nature or when wanting to win in a competitive arena (Young). As aforementioned, Christianity and religion in general have clearly held great influence over folklore and storytelling in a variety of cultures, but each uses them uniquely to tell a distinct tale.

## 10. "ZAL AND RUDABEH"

Yet another early, possible influence of the familiar Rapunzel story can be found within the *Shahnameh*, *The Epic of Kings* saga by Ferdowsi, written in Persia around 1010 A.C.E. The tale in question, "Zal and Rudabeh," involves Zal, a male protagonist, and Rudabeh, a beautiful maiden "brighter than the sun" with a mouth like a "pomegranate flower" and daughter of the King of Karbo (Levy 4). She is said to have eyelashes like the wings of a raven and a face fair like the moon ("Zal Woos Princess Rudabeh"). Zal and Rudabeh fall instantly in love merely upon hearing about each other. When they meet each other for the first time, Rudabeh is standing on the roof (in place of a tower) of her home, and each is taken with the other's beauty. Rudabeh knowingly makes the first move (unlike in other tales) and bestows upon Zal many blessings from Heaven, yet another example of religious influence in folklore. Zal asks if he can come up, and Rudabeh loosens her long tresses, letting them fall to the ground. She orders Zal to seize her "black locks" and climb, but he refuses, worrying that he might hurt her. Instead, he uses some rope and swings himself up, covering "her hair with kisses" (Levy 7-8). In Persia, women commonly have dark hair, so it makes sense that this tale's maiden, a symbolic portrayal of cultural beauty standards, has black hair also. The respect shown by Zal toward Rudabeh relative to her hair is rather unique in Maiden-in-a-Tower renditions and might reflect that culture's unique attitudes toward women, courtship, and respect, though to be fair, some variants, such as the polished "Persinette," do mention that the maiden's hair is first wrapped around a hook at the top as to refocus the strain from the her head as the plump fairy godmother ascends.

## 11. “MOTHER AND DAUGHTER”

There are clear similarities between the Maiden-in-a-Tower tales discussed above and the tower-less tale of “Zal and Rudabeh.” While the tower is indeed a core aspect of the typical Rapunzel narrative, stories can still be reminiscent and contain other reoccurring motifs of “Rapunzel” without actually being classified as Maiden-in-a-Tower tales. In Latin America, specifically Columbia, there exists an old folk tale known as “Mother and Daughter.” The tale was recorded and written down by John Bierhorst and published in his 2002 anthology *Latin American Folktales: Stories from Hispanic and Indian Traditions*. In this Rapunzel-esque tale, a mother’s daughter, María, dies fairly young, but having led a good life and being a virgin, she goes directly to heaven. The mother soon passes too, but she finds herself in purgatory. The mother can see her daughter up in heaven and calls out:

“Daughter María, spotless as snow,  
Let down your hair for your mother;  
Then fair as you were and now are,  
You’ll be fairer than any other” (Bierhorst 98).

The daughter bends down and lets her hair fall into purgatory, and the mother ascends to the top, purged of her sins and reunited with her daughter. Although María is not trapped in a tower, she still represents what Rapunzel, Persinette, Saint Barbara, and other Rapunzel figures do: purity, innocence, and virginity contrasted with the wicked actions

of a maternal figure. Again, as in others, there is clear cautionary emphasis on Christian values woven within this tale, specifically catered to a female audience.

Within recent years in the United States, a handful of Rapunzel iterations geared toward younger audiences have been published and released, choosing to distance themselves from the religious allusions typical other tales while also adding some unique elements.

## **12. SUGAR CANE: A CARIBBEAN RAPUNZEL**

In 2007, American poet Patricia Storace reinforced the cross-cultural capacity of the Rapunzel tale with her release of *Sugar Cane: A Caribbean Rapunzel*, a picture book Raounzel retelling set in the Caribbean. Although raised in Mobile, Alabama, with no roots in the Caribbean, Storace successfully translates the classic Rapunzel tale into a new and interesting cultural context, drawing upon unique elements of the Caribbean culture, such as their coastal geography and deep-rooted love for music.

In the tale of Sugar Cane, a pregnant woman and her husband live in a rainbow colored house on the shore. Vivian Agbaw, professor of literature and literacy at Pennsylvania State University, explains that colorful dwellings are quite common in island fishing communities and reflect the unique vibrancy of the Caribbean culture (Agbaw 111). The wife soon develops a desperate craving for some fresh sugar cane, the staple crop of the region. A popular cultural belief exists in the Caribbean, among many other places, that if a pregnant woman craves a food and does not receive it, the child will be born with a birthmark reflective of the food, reminiscent of Persinette's parsley-shaped birthmark on her chest (Agbaw 111). The wife's fisherman husband departs in search of sugar cane and finally manages to stumble upon some, but as he leaves the field, Madame Fate, a famous and powerful sorceress who owns the field, catches him. The feared sorceress allows him to leave with his life, but only at the price of his unborn

baby girl. When Madam Fate first appears, illustrator Raul Colon shows her with a skirt covered in lizards and a flamboyantly eerie facemask. In the Caribbean, lizards, especially green ones, tend to “conjure notions of ghosts and fear” (Agbaw 111). Also in the Caribbean and parts of Africa, Agbaw notes, green lizards symbolize protection; thus the sorceress is protected by her skirt of lizards (111). Her mask references popular Caribbean festivals such as Carnival and Jonkonnu, wherein many celebrate adorned in dazzling masks of all shapes, sizes, and colors (Agbaw 112).

After the little girl, Sugar Cane, is born, the masked sorceress, like a thief in the night, comes and snatches the baby up, taking her to a tall tower on a small island in the middle of the sea. The parents search and search, but to no avail. Sugar Cane grows up to be a lovely girl, but with only a pet green monkey named Callaloo for company, reminiscent of Parsillette’s pet parrot. (Callaloo is actually the name of a popular green vegetable found in the Caribbean and Jamaican regions.) Though the child receives little actual human interaction, American novelist and academic Alison Lurie explains that Madam Fate does provide Sugar Cane with rich entertainment and delicious foods such as star fruit, coconut, and custard apples (42). Akin to Persinette and her luxurious tower experience, Sugar Cane is likewise provided with a first-rate education and a multicultural one at that, uncommon within the Maiden-in-a-Tower canon (Lurie 42). Because Madam Fate is a conjure-woman capable of resurrecting the dead, all of Sugar Cane’s teachers are special experts in their fields. She studies poetry from a Greek epic poet, learns how to play the guitar and piano from an ancient Spanish gypsy and New Orleans jazz master, and is tutored in math by an Arabian philosopher—all brought back

from the dead in order to provide her with the best education possible. Whenever Madam Fate needs to enter the tower, she calls up to Sugar Cane to let down her rope of lush, curly, black hair and then climbs to the top.

As in the Grimms' and other versions, the two lovers in *Sugar Cane* are united through music when a young man, the King of Songs, hears Sugar Cane's melodious voice echoing over the water. Music, usually Rapunzel's singing, is a reoccurring element in a handful of Maiden-in-a-Tower tales, but music holds a special significance in *Sugar Cane*. Storace mentions music in a number of scenes, signifying its importance to the Caribbean culture. In fact, Sugar Cane and the King initially communicate and fall in love over the chords of the guitar and sound of the flute. "Music is the soul of the Caribbean" and is still very much traditional and African-rooted, played at local gatherings and friend/family festivals, symbolizing togetherness, kinship, and community (Agbaw 111). After hearing her song, the King finds Sugar Cane's tower and offers her monkey Callaloo a "black cake," an island treat composed of cherries, raisins, and burnt-sugar syrup popular at Jamaican weddings and holiday celebrations (Agbaw 111).

The pair fall in love and plot their escape, but Madam Fate finds out and, in anger, hacks off Sugar Cane's beautiful hair and finally exposes her frightful face from beneath her mask. Madam Fate goes after the King, but Callaloo forewarns him. With a pocket full of magic gems given to her by the King, Sugar Cane and Callaloo use a rope they have woven to climb down the tower and flee to a neighboring island village. There, Sugar Cane becomes a nanny, but one day a magic butterfly reunites her with the King,

and they marry. The wedding is a great musical celebration, and to make it even better, Sugar Cane is reunited with her biological parents—a joyous ending for all.

Through her use of elements unique to the Caribbean culture, such as certain foods, ways of life, and musical traditions, Storace, with the help of some beautiful illustrations by Raúl Colón, manages to give the classic Maiden-in-a-Tower tale an authentic Caribbean twist for a contemporary children's audience.

### **13. *TANGLED***

Also geared toward a younger audience, *Tangled* is one of the newest and most popular reiterations of the Rapunzel tale. Released in 2010 by Walt Disney Animation Studios, *Tangled* indeed maintains some themes typical of other Maiden-in-a-Tower tales, such as coming of age or confinement from the outside world which, in its defense, it does depict in a kid-friendly manner. However, many literary critics, such as Jack Zipes, assert that the animated film is more of a “mangled” mess, lacking any real social commentary on womanhood and burgeoning sexuality, which some argue is the whole point of the Rapunzel story ("Interview: Jack Zipes").

The title itself illustrates a change in focus from the character of Rapunzel, the focal point of older tales, to that of her “tangled” hair. In her review of *Tangled*, Kendra Magnusson explains that Disney focuses on Rapunzel's hair to “cleverly obfuscate” her sexual maturity dealt with in other iterations, “fashioning her with something more valuable to safeguard than her virginity: 70 feet of magical hair” (296). In his own unflinching review, writer Armond White states that Disney has “amped up” “Rapunzel”

from “the morality tale told by the Brothers Grimm into a typically overactive Disney concoction of cute humans, comic animals, and one-dimensional villains” (57).

In *Tangled*, the plot begins *not* with a maternal craving or transgression in a garden, but with the evil sorceress Mother Gothel kidnapping a baby princess from the bedroom of a king and queen and locking the child within a tall, isolated tower. Unlike a majority of other Maiden-in-a-Tower variants, Gothel is only interested in raising the girl because of something valuable she has: magical hair that can keep Gothel young. Rapunzel’s value as a daughter comes not from Gothel’s “selfish yet sycophantic” desire for a mother-daughter relationship as in other variants, but is instead based on her obsession with immortality and young looks. Some argue that the film paints the Gothel character as too black-and-white evil, lacking the complex empathy prompted by other versions, such as “Persinette” (Magnusson 296). This change, however, might merely be an exaggerated reflection of contemporary American society’s own obsession with youth and appearance. However, similar to “Persinette” and “Sugar Cane,” Gothel does provide the girl with entertainment amidst her confinement, such as paints and art supplies. At the ripe age of eighteen, Rapunzel is eventually stumbled upon by a wandering man, Flynn Rider. She is desperate to discover why paper lanterns are released into the sky every night on her birthday and she convinces Flynn to guide her to the royal kingdom (she eventually finds out that the lanterns are from her parents and the palace, a symbol for their lost daughter to find her way home). In her 2014 review of *Tangled* published in the *Journal of Interdisciplinary Humanities*, Jena Stephens notes that although Rapunzel (as in older versions) must still wait for a man before she is comfortable pursuing her own

freedom, she nonetheless breaks the “passive mold” established by other fairytale maidens such as Cinderella and Sleeping Beauty by actively defying her stepmother and leaving the tower regularly (100). Naturally, Rapunzel and Flynn fall in love, and Flynn eventually kills Gothel by cutting Rapunzel’s hair (Gothel’s life force) with a shard from a magic mirror. Interestingly, this tale retains the climactic haircut found in other variants, but this time it is not a punishment by the witch, but a means to her own end. Rapunzel is soon reunited with her parents, the king and queen, and she and Flynn marry, living happily ever after. At the heart of *Tangled*, says Walt Disney Studios and its production team, is the story of a person realizing and becoming who he/she is supposed to be and a parent giving him/her the freedom to grow up and do so (Lurie 43).

To give it credit, aside from its Disney-fied differences, *Tangled* indeed maintains core elements of the traditional Rapunzel tale: a beautiful, innocent maiden taken at birth, raised by a witch-like matron in isolation until puberty, and saved and freed by a man, thus entering society as a mature, married woman—every little girl’s happy ending. Also in its favor, as psychiatrist David. M. Allen remarks in his 2011 article “Tangled Emotions” featured in *Psychology Today*, *Tangled* does a nice job in accentuating the intrapsychic conflicts faced by the Rapunzel character—her *neurosis*, as psychoanalyst Sigmund Freud might call it. Should she be a good, submissive daughter and obey her parent figure or grow up and follow her heart and hormones? In tandem, there is also the central tension between “the image of woman as traditional, domestic, and dependent and woman as progressive, motivated, and independent,” as Caitlin J. Saladino reports in her own thesis involving Rapunzel in the context of Disney’s *Tangled*. Other variants fail to

describe in detail any mixed feelings felt by Rapunzel about betraying her feminine role or betraying her godmother in pursuit of sex. Disney is certainly not known for giving depth or “grey area” to characters and actions; everything is generally very black-and-white, good-versus-evil. This step by Disney to highlight and expound upon internal conflicts faced by Rapunzel, conflicts likewise faced by many adolescents, especially girls, indeed adds some depth and relatable personage to an essentially bland protagonist.

In *Tangled*, Rapunzel’s mood is in a constant, conflicting flux. One moment she is in ecstasy for disobeying her mother and tasting independent freedom and the next moment in a regretful depression for the same reasons. Allen explains that this inner friction between doing what one wants and doing what others expect is a ubiquitous theme in all fields of psychology, from the psychoanalytical realms of Freud and Heniz Kohut to the experiential and psychosocial fields of Carl Rogers and Erik Erikson. In sum, while *Tangled* falls short in covering some of the significant sexual elements native to earlier variants, it nonetheless retains the core Maiden-in-a-Tower motif while adding some unique elements and adaptations to appeal to a modern, commercialized audience of children/adolescents.

## CONCLUSION

At the heart of every Rapunzelesque tale, and within all Maiden-in-a-Tower tales for that matter (except maybe the “Mother and Daughter” poem), lies the simple motif of a young woman restricted by someone who seeks to control her. This stable element has transcended time and space and its universality likely accounts for the tale’s impressive longevity. Since its accumulated origins, whatever those might be, the Rapunzel tale continues to appeal to a great array of different peoples and environments, crossing cultural lines and adapting to a variety of differing standards, perspectives, and societal expectations, yet not never losing its heart and soul. The tale expresses, like many folk and fairy tales, an inner human truth: one cannot keep a girl from becoming her own woman. Just as hair on the head never ceases to grow, nature will always take its course and all children must grow up. From Rapunzel, Petrosinella, and Persinette to

Fenchelchen, Sugar Cane, and even Saint Barbara, each maiden is confined to a tower in a desperate attempt at control—a vain attempt to suppress each one’s blossoming womanhood. Although not every tale ends merrily, each maiden indeed manages to escape her confinement in the end, experiencing a newfound sense of freedom and maturity as no longer a fare maiden, but a woman. As more Rapunzel retellings continue to be released from a variety of different authors, each influenced by both the author’s culture and the audience it is geared for, it will be interesting to see how the storyline and characters, such as the witch and maiden, are refashioned to either appeal to a contemporary audience or to express a fresh perspective and emphasize a particular story element, maybe both. Psychologist Bruno Bettelheim in *The Uses of Enchantment: The Meaning and Importance of Fairy Tales* asserts that fairy tales such as “Rapunzel” will continue to remain popular for years to come. Readers, he says, "find folk fairy tales more satisfying than all other children's stories" because "fairy tales carry important messages to the conscious, the preconscious, and the unconscious mind, on whatever level each is functioning at the time” (Bettelheim). It is clear merely from the sheer number of renditions thus far that the Maiden-in-a-Tower tale has a universal allure that will continue to withstand the test of time.

**PART II**

**“YAMAIMA”**

**Illustrations by Talia Scarpeli**



Figure I: "Yamaima in her Tower"

Once upon a time,  
Or *mukashi*, as the Japanese say,  
There lived a loving wife and husband.  
Happy as they were,  
Living deep in the green Japanese mountains,  
Making and selling candles to the neighboring villages,  
They longed for a child of their own,  
One to teach the two's trade to.  
As fate would finally have it one night,  
The couple's wish was granted,  
And the woman was with child.

Time could not pass fast enough,  
And the parents anxiously awaited the birth of their child.  
The wife would stand at the small cottage window,  
Slowly combing her long, black hair,  
Her delicate eyes sweeping over the mountainscape.  
One day, while gazing out upon the garden of a neighbor,  
A curious craving passed over the wife:  
She wanted yams—mountain yams, *yamaimo*.  
She stood faint as if under a spell, transfixed in a daydream,  
Her glass comb dropped to the floor, shattering,  
She pictured the creamy, succulent flesh of a sweet yam,  
Her mouth watering,  
Her entire body trembling,  
For *yamaimo*.  
But the neighbor's garden was surrounded by a tall stone wall,  
Too tall for a fragile mother-to-be.

Even worse, the neighbor was said to be a witch,  
Rich in potions and dark magic.  
The wife pleadingly approached her working husband,  
Eyes gleaming like a candle.

While reluctant to agree,  
The husband simply could not deny the demands of a pregnant wife.<sup>1</sup>

---

<sup>1</sup> Since ancient times, many have taken seriously the folk belief that the food cravings (however strange) of a mother-to-be must be satisfied in order to prevent bad luck or miscarriage. There might be some scientific fact to this folk practice, for many pregnant women often crave foods that are rich in particular vitamins and minerals missing from their diet (Lurie 40).

That night, under the cover of darkness,  
The husband made his way down the black mountainside,  
Returning within the hour, satchel teeming with fresh yamaimo.

The wife was overjoyed,  
She snatched the yams and threw them into a pot,  
Waiting for their flesh to tender further  
She then grated the juicy roots into a snow-white paste, *torojiru*,<sup>2</sup>  
And poured the creamy mixture over a bed of warm noodles.

Within the hour, all the yamaimo were gone,  
And the wife too soon was hungry for more.  
The next night, she begged for more of the sweet yams,  
Promising she would surely die if she could not have any.

Again, the husband could not ignore the requests of a pregnant woman,  
And later that night, took to the dark mountainside.  
He landed with a “THUD” from the tall stone wall,  
Quickly gaining his surroundings and dashing for the row of yam vines.  
The lush garden bristled with every kind of herb,  
Every fruit, every flower, every plant imaginable.  
He pulled and pulled, one root after another,  
Quietly shoveling yamaimo into his sack,  
Until he came to one that was not so easy.  
He yanked and jerked with all his strength,  
Using both hands in attempt to evict the stubborn root.  
Suddenly, he let go with fear,  
And was flung back onto the ground.

---

<sup>2</sup> : *Tororojiru*, a creamy, jelly-like substance made from grating a yam, was also used during the Edo period in Japan as a “personal lubricant for sexual activities, and it was thus considered improper for it to be eaten by a woman” (Dunn and Torigoe 51). The mother craving something so un-ladylike is ironic to begin with and even more so given the theme of sexual repression inherent to the Rapunzel tale.

The vine had turned into a human arm,  
Dry and weathered like the skin of an old root.  
He watched the plant transform,  
And a haggard old woman rise from the dirt,  
Coming to a soiled stance before him.

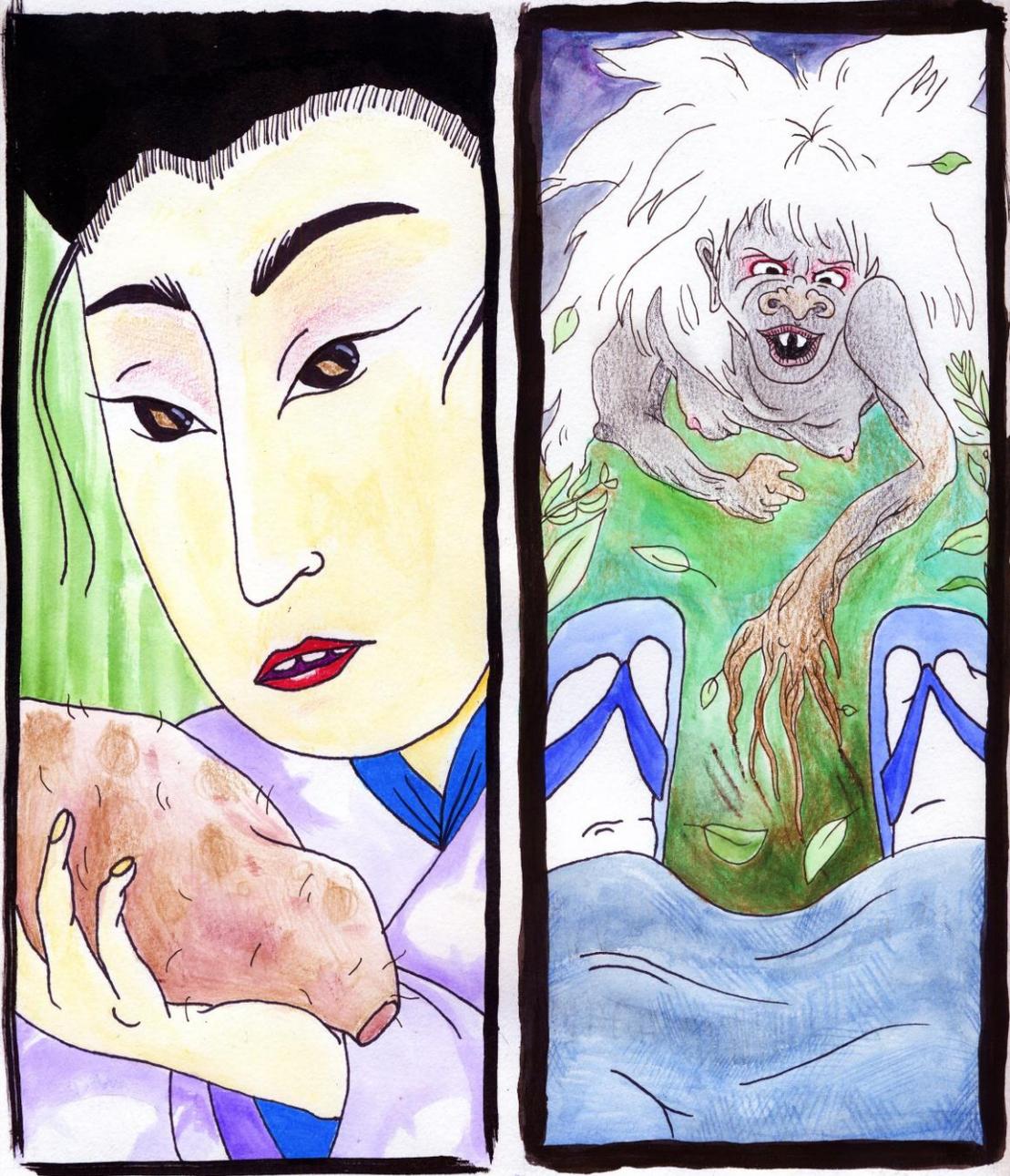


Figure II: "Yamamba's Yamaimo"

"Witch! Forgive me!" was all the husband could scream,  
As he stared in fear at the menacing figure.  
He tried to run,  
But tripped when a hand like root burst from the ground,  
Snapping at his ankles.

“Yes, you thief! My name is YAMAMBA.<sup>3</sup>  
And you’ve stolen from the garden of a witch,  
For the SECOND time, mind you. Bad luck,”

She jeered with a sneer.

“If only you had asked me for some yams,  
I would surely have obliged . . .”<sup>4</sup>

“Yamamba! Please forgive me!  
I’m doing my wife’s bidding,  
She is with child and has strange cravings.”

“I do not CARE for excuses,” the witch snapped,  
Cutting him off like a dead twig,  
“Words are but wind,  
Why should I not gobble you up right now this very instant?!  
Just like you gobbled up my yams!  
BUT . . . then again,  
I’ve always wanted a child of my very own,  
A little girl, perhaps . . .”

The husband’s face went white.

Yamamba tilted her head to one side,  
Squinting at the quivering man,  
Long tassels of arid hair sweeping across the dirt.  
“I know.” She said with a girlish crackle.

---

<sup>3</sup> Yamamba, also known as “Yamanba” or “Yamauba,” is a mountain hag or forest crone common in Japanese folklore spanning back to the Heian period (794-1185 A.D.) (“YAMA-UBA”). She is known to prey on those unfortunate enough to get lost in her forest lair, especially children. She often appears as an old, withered woman with long, white hair and is known to be skilled in the arts of potions and poisons (Ashkenazi). Aside from her predatory nature, she is also believed to have a somewhat benevolent side. There is one famous tale in particular wherein she mothers the orphan Kintaro, who eventually becomes a great Japanese warrior. Moreover, some of the oldest tales of Yamamba actually associated her with fertility and childbirth (“Yamanba (山姥)”).

<sup>4</sup> Like much folklore from around the world, Japanese tales often convey moral messages, such as “Do not disobey your parents” or “do not lie.” In this case, the message is “do not steal; first ask” (Mitford).

“I’ll allow you *and* your wife to live,  
And you shall give me your child,  
The moment she’s born...  
Thus your debts will be paid.”

“NO! No, anything but tha——”  
But she froze his tongue,  
And gazed deep into his eyes,  
Inspiring a feeling of fear he’d never felt before.

“I think maybe I’ve changed my mind.  
I think I’ll gobble you up now.”  
The witch snapped her fingers,  
And the vine released its grip on the husband’s leg.

He dashed out of sight,  
Scurrying up the tall stone wall,  
Then sprinting up the dark mountainside,  
Back to his wife and unborn child,  
Away from Yamamba’s garden.

Months passed,  
The husband never speaking of his encounter with the witch.  
And with the happy birth of his little girl,  
The incident was too soon forgotten,  
But Yamamba was not one to forget.

When the child was four nights old,<sup>5</sup>  
Yamamba appeared at the window as a great black crow,<sup>6</sup>  
And snatched the baby up in her beak.  
Flying back into the night from which she came.

---

<sup>5</sup> In Japanese, the number four sounds similar to the word for death. Therefore, four is viewed by many in the culture as an unlucky number, synonymous with death (“Japanese Superstitions”).

<sup>6</sup> It is very common in Japanese folklore for humans to turn into animals or for animals to speak and take on other human characteristics (Mitford).

The witch took to the mountains,  
Naming the girl *Yamaima*,  
Like the sweet mountain yam.  
And was godmother to the child.  
Yamaima grew into a beautiful young girl,  
With long, long tassels of velvet black hair,<sup>7</sup>  
And the voice of a cream dove.  
However, the witch watched her with mistrust,  
She feared Yamaima would someday run away,  
Abandoning her for a husband,  
And she simply could not have this.

On Yamaima's twelfth birthday,<sup>8</sup>  
The witch once again snatched the girl up in her giant beak,  
And stowed her away in a small room,  
At the top of a tall stone tower with no door,  
Only a tiny window.  
Yamamba then put a powerful curse upon the tower,  
Which kept all by air or land at bay.  
There was but one way inside:  
"YAMAIMA! YAMAIMA! Let down your long locks!"  
The witch would cry to the tower above,  
And Yamaima would untie her hair,  
Letting it fall twenty yards to the ground below,  
The witch would then hoist herself up,  
As if using a silk rope.

---

<sup>7</sup> Hair has been a prominent symbol in Japanese culture and folklore since ancient times. In Japanese culture, long, black hair is often associated with "life force, sexual energy, growth, and fertility," whereas ghosts and villains are often portrayed with long, disheveled hair to further associate them with death and chaos (Balmain 1-4).

<sup>8</sup> Significantly, Yamaima is not held captive in her infamous tower until the age of twelve. From a psychological standpoint, if she were still very young at the time of captivity (a critical time for socialization), she likely never would have showcased normal social functioning (Makinodan, et al.).



Figure III: Yamaima Taken

This routine continued daily,  
For what seemed like years.  
Yamaima spent her days bored and alone,  
Imagining herself free,  
Upon the peak of a beautiful mountain.  
At night she'd pretend to hike its snowy slopes,  
Slowly pacing around the room,  
Although pitch black, she had every step memorized.<sup>9</sup>

Captivity slowly took its toll on Yamaima,  
In mind, body, and in spirit.  
For hours on end she'd sit stationary in her nest,  
Gnawing and picking at her web of stray hairs,<sup>10</sup>  
Studying the nicks and cracks along the stone wall.  
Sometimes she'd speak to them,  
Telling jokes or just crying,  
At times she could even hear them whisper back.  
She'd often run her pallid hands over the stone,  
Memorizing its wrinkles and secrets,<sup>11</sup>

---

<sup>9</sup> This scene is inspired by the truly horrifying story of Elisabeth Fritzl, a girl in Austria who was held captive in her father's basement for twenty years, eventually being forced to give birth to his children. In later interviews, Elisabeth spoke of the coping mechanisms she had employed in some desperate attempt to maintain her sanity. One was to picture herself on holiday, at the top of a great mountain. She would walk around the room as if she were hiking its slowly slopes, and this would remind her of nature and freedom (Kampusch and Gronemeier).

<sup>10</sup> The practice of picking at and gnawing on hair is not unheard of for people who have undergone some kind of emotional or mental distress, primarily among girls and especially in Asian countries (Frey 246). This phenomenon is classified as *trichotillomania*, sometimes referred to as Rapunzel Syndrome. Notably given the context, studies show that this disorder is often "associated with disturbances of the early mother-child relationship" (Andresen 83).

<sup>11</sup> This scene is inspired by Charlotte Perkins Gilman's "The Yellow Wallpaper," a novelette about a young woman in the early 20<sup>th</sup> century whom is virtually imprisoned by her husband in a tiny room in hopes of improving her mental health and apparent "hysteria." Eventually, the isolation drives the woman mad, and the story ends with her shrieking and clawing at the room's yellow wallpaper, trying to expose the voices within.

Hunched over to avoid hitting her head on the low ceiling.

Her muscles and bones slowly became weak and warped.<sup>12</sup>  
Her skin, once spotless as snow,  
Now grey and overcast.  
And her beautiful hair that once shined like silk,  
Now nothing more than a gnarled plait of knots and knars.  
Birds would sometimes take advantage of this,  
Using shed strands for faraway nests of their own.<sup>13</sup>

One day, out of the blue,  
A man on horseback found himself lost in the mountains.  
His name was *Wakasama*,<sup>14</sup>  
Son to the noble, ruling-class family at that time.  
Following the sweet sound of Yamaima's singing,  
He soon stumbled upon her stone lair.  
Keeping his distance, he gazed from afar at the woman atop.  
She was the most delicate thing he had ever seen,  
Fragile and feminine in their truest forms,  
With ivory skin and long waves of black hair.  
The song she sang was one of sadness and loss,  
And the prince could not help but fall blindly in love.  
He approached the stone phallus in awe,  
And called up.  
Yamaima was startled to say the least,  
Having seen nobody but her captor for the last few years.  
She peeked her narrow head beyond the window,  
Squinting speechless at the foreign figure below.

---

<sup>12</sup> Yamaima is experiencing rickets, a disorder caused by a lack of vitamin D, calcium, and/or phosphate that leads to the softening and weakening of one's bones. In addition to being absorbed through one's diet, vitamin D is primarily produced by a person's skin when he/she is exposed to sunlight. Yamaima never received her mother's breast milk as an infant and is kept inside for much of her early adolescence and nearly all of her teenaged years" ("Rickets").

<sup>13</sup> There is an old Japanese saying that "If a crow (or a bird) carries a strand of a person's hair in its beak, that person will go crazy" (Hallpike 76).

<sup>14</sup> Similar to "prince," *wakasama* in the Japanese Edo period meant "young ruler."

“I was lost and followed your voice through the forest,  
I am Wakasama. Would you grace me with your name?”

Yamaima trembled with anxious delight.



Figure IV: "Yamaima in her Tower"

She was both immediately trusting and fearful at the same time,  
But had faith in her lonely heart.  
“I am Yamaima.”

“A name as beautiful as the voice that speaks it,”  
He tenderly replied.  
“Won’t you come down and grace me with your presence?”

“I cannot,” Yamaima answered.  
She paused.  
“But you might come up.”  
She dropped her length of hair to the ground below.<sup>15</sup>

“Surely you don’t expect me to lug upon the locks of a fare maiden,”  
Said Wakasama with smiling hesitation.

“It is the only way up or down, in or out,” replied Yamaima with a hint of a wink.

So Wakasama bit his tongue and grabbed hold of the hair rope,  
Hoisting himself up until he reached the very top,  
Where stood Yamaima in pale allure.  
He could tell she’d been held prisoner here for quite some time,  
Eyes widening at the sight of the fingernail marks on the walls,  
But to him, Yamaima was still as beautiful as ever,  
Truly an innocent diamond in the rough.  
The two talked for hours,  
Dusk ended and midnight struck with a kiss, Yamaima’s first,  
And both were in love.

The next morning, after losing track of time,  
Yamaima exclaimed, “You must leave now!  
For you do not want to be caught by my—  
“YAMAIMA! YAMAIMA! Let down your long locks!”  
Screached Yamamba outside.  
She was early today.

---

<sup>15</sup> For a woman in historic Japanese society, to let one’s hair down “in the presence of a man was a sign of intimacy” (Hallpike 94).

In panic, Wakasama darted under the rickety bed,  
And Yamaima crossed her delicate fingers,  
Tossing her hair down to the witch's outstretched arms,  
And the witch hoisted herself up, basket in hand.

"Why are *you* so quiet today? Hmm?"  
Snapped the witch over lunch.  
"Usually quite the little chatterbox . . .  
What's the matter; cat got your tongue?"

Nervous not to let her secret slip,  
Yamaima remained silent and passive.

Yamamba glared at the girl,  
Attempting to see through her guise.  
She noticed the girl's hair looked combed,  
Her cheeks seemed rosy too,  
And eyes a bit brighter than usual.  
The witch tilted her head to one side,  
"Yamaima, fetch me my basket."  
While the girl's back was turned,  
Yamamba silently emptied a vial of truth potion into the girl's tea.  
Yamaima placed the basket on the table,  
Taking a tiny sip of tea before returning to her noodles.

"What are you hiding from me, child?"  
Asked the witch in a grave tone.

"I am *not* your child,  
I've given myself away,  
And he's hiding here now!"  
Yamaima threw her palms over her own mouth,  
But it was too late,  
She'd already let slip her secrets.

"I KNEW it! You ungrateful daughter!  
Disrespectful WRETCH!  
After all I've given you!"

And with that,  
Yamamba snatched a pair of shears from her basket,  
Proceeding to strip Yamaima of her hair.  
She hacked and hacked,  
Until only an inch or two was left.

Yamaima sat sobbing.

“NOW,” hissed the witch,  
“Tell me where *he* is.”

Yamaima could feel herself about to give in,  
And couldn't bear to see what would happen if she did,  
“He's under the bed!”  
As she blurted this,  
She grabbed the shears from the witch's hand,  
And stabbed her in the back of the wrist,  
Nailing her to the tabletop.

In one grand swoop,  
Yamaima grabbed at the witch's basket with one hand,  
Reaching for the outstretched hand of Wakasama with the other.  
They looped the severed hair rope around the leg of the table,  
And leapt as one to the ground below.  
The witch's spell of captivity,  
That which had held Yamaima prisoner,  
Resided within the girl's hair.<sup>16</sup>  
Now that it was severed, so then was the spell.

However, this was not the end,  
For Yamamba the witch was still very much alive,  
And very vexed.  
She ripped the shears from her hand,  
And leapt into the air from the tower window,  
Transforming herself into a great black crow.

Yamaima and Wakasama ran for their lives,  
But Yamaima was very weak,  
And could hardly keep pace.  
Luckily, she had Yamamba's magic basket.

They heard the flap of the witch's wings move closer and closer.  
Yamaima reached deep into the basket,

---

<sup>16</sup> It is not uncommon in Japanese folklore for hair to possess magical abilities or to be the keeper of certain powers or spells (Lawless 35).

Grabbing hold of three magic combs of glass.<sup>17</sup>  
She threw the first one down to the ground,  
And a burst of fog erupted,  
Throwing a thick haze over the forest.

---

<sup>17</sup> “Combs often possess magical powers in Japanese myths and are an important additional element of the symbolic complex surrounding hair” (Hallpike 91).



Figure V: "Three Magic Combs"

The witch was momentarily taken aback,  
But after only a few seconds,  
She snapped her crackled beak,  
And a lightning storm fell from the sky to light her way.

Yamaima and Wakasama,  
Hiding behind a tree in exhaustion,  
Began to run once again.  
Yamaima threw down the second comb.  
This time, it burst into a field of raging flames,  
Engulfing the forest behind.  
Only taken aback for a moment,  
Yamamba the witch snapped with her beak,  
And the skies opened up with a downpour of rain,  
Sizzling out any hope of escape.

Yamaima could not believe her eyes,  
The witch's magic was so powerful!  
She stood with Wakasama, gasping for breath.  
The great black crow approached with talons outstretched.  
Yamaima threw down the third comb,  
The witch swooped low for attack,  
But just before she was within reach of her prey,  
A great lion sprang forth from thin air.  
The witch was taken aback for only a moment,  
And that was all the lion needed.  
It took the crow to the ground with one swipe of its giant paw,  
And gobbled her up, feathers and all,  
Only to vanish when done with its meal.  
The pair was finally in peace.



Figure VI: "Yamamba Vanquished"

After a few days wandering,  
The lovers finally found their way back to Wakasama's kingdom.  
The royal family was captivated by Yamaima's story,  
And thus took pity and embraced her with open arms.  
Soon the two were married as husband and wife.

Years passed,  
And Yamaima's hair, body, and spirit returned to health.

Aside from her husband,  
She was never again seen by anyone with her hair let down.<sup>18</sup>

---

<sup>18</sup> Throughout history and among many varying cultures, including the Japanese and those of the Pentecostal faiths, hair was worn long and loose only by women who were young and unmarried. After marriage, a woman would only let her hair down before the eyes of her husband (Lawless 35). Long, unbound hair, notably in South East Asian regions, was therefore symbolic of freedom and sexuality, whereas short or bound hair represented obedience and social control (Balmain 3). On an interesting note, Japan in particular took this idea of women's hair being associated with social control to the next level with a series of laws issued in 1907. In the wake of Japan finally opening its doors to western travelers, the Japanese government felt the need to distance their culture from the sexually liberal Shintō culture of the past and exert stricter social control over the women. Article 175 of the Penal Codes legislated in 1907 specifically prohibited any visualization of female pubic hair, including artwork. According to Anne Allison, a scholar in Japanese culture, these censorship laws reinforced male dominance while regulating female behavior and sexuality (Hiltebeitel).

## Works Cited

### Primary Sources

"Anthousa, Xanthousa, Chrisomalousa." *Info*. N.p., n.d. Web. 2 Oct. 2014.

<<http://www.xklsv.org/viewwiki.php?title=Anthousa%20the%20Fair%20with%20OG>>.

Ashliman, D.L.. "Rapunzel." *Folktales of Type 310*. University of Pittsburgh, 2008. Web. 30 Sept. 2014. <<http://www.pitt.edu/~dash/type0310.html>>.

Bierhorst, John. "Mother and Daughter." *Latin American Folktales: Stories from Hispanic and Indian Traditions*. New York: Pantheon, 2002. 98. Print.

*Britannica Presents Rapunzel*. Dir. Pat Morita. "Tales from Around the World: Fenchelchen." Good Times Home Video Corp, 1991. VHS.

El-Shamy, Hasan M.. "Louliyya, Daughter of Morgan." *Folktales of Egypt*. Chicago: University of Chicago Press, 1980. 250-251. Print.

Grimm, Jacob, Wilhelm Grimm, and D.L. Ashliman. "Rapunzel." "Rapunzel": *A Comparison of the Versions of 1812 and 1857*. University of Pittsburgh, 2000.

Web. 11 Sept. 2014. <<http://www.pitt.edu/~dash/grimm012a.html>>.

Heiner, Heidi Anne. *Rapunzel and Other Maiden in the Tower Tales From Around the World (SurLaLune Fairy Tale Series)*. SurLaLune Press. 2009. Kindle Edition.

"Louliyya and the Ogre with Green Chickens." *Oxford Reference*. 2002. Web. 29

Jan. 2015

Spinelli, Enrico. *Prezzemolina*. Firenze: Loggia de' Lanzi, 1997. Print.

Storage, Patricia, and Raúl Colón. *Sugar Cane: a Caribbean Rapunzel*. New York: Jump at the Sun/Hyperion Books for Children, 2007. Print.

Taylor, John Edward, Diane Stanley, and Giambattista Basile. *Petrosinella, a Neapolitan Rapunzel, by Giambattista Basile*. New York: F. Warne, 1981. Print.

"Zal Woos Princess Rudabeh." *The Shahname*. British Library Board. Web. 30 Jan. 2015.

Zimmern, Helen. "The Epic of Kings by Ferdowsi." *The Internet Classics Archive*. 1 Jan. 2009. Web. 28 Mar. 2015.

### **Secondary Sources**

Agbaw, Vivian S. "Caribbean Folk Tales and African Oral Tradition." *Fairy Tales with a Black Consciousness: Essays on Adaptations of Familiar Stories*. Jefferson, N.C: McFarland & Co., 2013. 111-113 Print.

Allen, David M. "Tangled Emotions." *Psychology Today*. Sussex Publishers, 8 July 2011. Web. 2 Mar. 2015.

Andresen, J. J.. "Rapunzel: The Symbolism Of The Cutting Of Hair." *Journal of the American Psychoanalytic Association* 28.1 (1980): 69-88. Print.

"Annotations for Rapunzel." *SurLaLune Fairy Tales*. N.p., n.d. Web. 30 Sept. 2014. <<http://www.surlalunefairytales.com/rapunzel/notes.html>>.

Ashkenazi, Michael. "Yama-uba." *Handbook of Japanese Mythology*. Oxford: Oxford

- UP, 2008. Print.
- Ashliman, D.L. "Summary of the Differences Between the Grimms' Versions of 1812 and 1857." Pitt.edu. University of Pittsburgh, 20 Jan. 2012. Web. 26 Mar. 2014.
- Balmain, Colette . "It's Alive: Disorderly and Dangerous Hair in Japanese Horror Cinema." *Academia.edu*. N.p., 2008. Web. 2 Oct. 2014.
- Bascom, William R. "Four Functions of Folklore." *The Journal of American Folklore* 67.266 (1954): 333-49. *JSTOR*. Web. 01 Oct. 2014.
- Benson, Stephen. *Contemporary Fiction and the Fairy Tale*. Detroit: Wayne State University Press, 2008. Print.
- Bettelheim, Bruno. *The Uses of Enchantment: The Meaning and Importance of Fairy Tales*. Vintage Books ed. New York: Vintage Books, 2010. 135. Kindle Edition.
- Chung, Hyung-Chul. "Narrative Strategies, Gender, and Cultural Specificity in Legends." *The Art of Possible: A Collection of Critical Essays*. Lincoln: Writers Club Press, 2002. 75. Print.
- "Culture of Egypt." *Countries and Their Cultures*. Advameg, Inc., 1 Jan. 2015. Web. 29 Apr. 2015.
- Delarue, Paul. *The Borzoi Book of French Folk Tales*. New York: A.A. Knopf, 1956. Print.
- Dunn, C. and B. Torigoe. *The Actor's Analects*. New York: Columbia University Press, 1969. 51. Print.
- Dundes, Alan. "The Motif-Index and the Tale Type Index: A Critique." *Journal of Folklore Research* 34.3 (1997): N.p.

- Gurevich, Aron. *Medieval Popular Culture: Problems of Belief and Perception*. Cambridge: Cambridge UP, 1988. Print.
- Feldman, Sally. "Because You're Worth It." *New Humanist*. N.p., 1 June 2006. Web. 2 Oct. 2014.
- Frey, A. S. "Hair Apparent: Rapunzel Syndrome." *American Journal of Psychiatry* 162.2 (2005): 242-48. Web.
- Getty, Laura J. "Maidens and Their Guardians: Reinterpreting the "Rapunzel" Tale." *Mosaic: A Journal for the Interdisciplinary Study of Literature* 30.2 (1997): 37-52. *MLA International Bibliography*. Web. 2 Oct. 2014.
- Gotesman, Edith. "Effects of Early Childhood Isolation." *Ashkelon Academic College*. Web. 11 Sept. 2014.
- Hallpike, C. R., Alf Hildebeitel, and Barbara D. Miller. "Hair: Its Power and Meaning in Asian Cultures." *The Journal of the Royal Anthropological Institute* 5.2 (1999): 76-97. Print.
- Heiner, Heidi Anne. *Rapunzel and Other Maiden in the Tower Tales From Around the World (SurLaLune Fairy Tale Series)*. SurLaLune Press. 2009. Kindle Edition.
- Hillman, James, and Thomas Moore. *The Essential James Hillman: A Blue Fire*. London: Routledge, 1990. 36. Print.
- Hills, Helen. *Rethinking the Baroque*. Surrey: Ashgate, 2011. Print.
- "Japanese Superstitions." *Japan Omnibus*. Japan Zone, 1 Jan. 1999. Web. 14 Jan. 2015.
- Kampusch, Natascha, and Heike Gronemeier. *3,096 Days in Captivity*. New York:

- Berkley, 2010. Print.
- Lawless, Elaine. "'Your Hair is Your Glory': Public and Private Symbolology of Long Hair for Pentecostal Women." *New York Folklore* 12.3 (1986): 33-49. Print.
- Lurie, Alison. "The Girl in the Tower." *The New York Review of Books*. 40-43, 1 May 2008. Web. 2 Oct. 2014.
- "The Maiden in the Tower." *Tales Unlimited*. Revue des traditions populaires, n.d. Web. 2 Oct. 2014.
- Magnusson, Kendra. "Tangled." *Marvels and Tales* 26.2 (2012): 296-298. *Literature Resource Center*. Web 3 Feb. 2014.
- Mainil, Jean. "Persinette en Allemagne : le Corpus « Purement Allemand Pour sa Naissance et sa Mise en Forme es Frères Grimm," *Féeries*, 2013. Web. 2 Oct. 2014 <<http://feeries.revues.org/817>>.
- Makinodan, M., K. M. Rosen, S. Ito, and G. Corfas. "A Critical Period for Social Experience-Dependent Oligodendrocyte Maturation and Myelination." *Science* 337.6100 (2012): 1357-360. Web. 11 Sept. 2014.
- Mitford, A. B. *Tales of Old Japan*. 3rd ed. Vol. 1. London: Macmillan, 1876. 242-245. Print.
- "Nagaimo (yam)." *Japanese Vegetables*. Guide to Japan, 2009. Web. 11 Sept. 2014. <<http://www.japan-guide.com/e/e2346.html>>.
- Nakamura, Kyoko Motomochi. *Miraculous Stories from the Japanese Buddhist Tradition: The Nihon Ryōiki of the Monk Kyōkai*. Richmond, Surrey: Curzon, 1997. Print.

- "Rickets." *MedlinePlus*. U.S. National Library of Medicine, 2013. Web. 11 Sept. 2014.
- Rinkes, Kathleen J. "Rapunzel." Department of German. University of California Berkeley, 17 Apr. 2001. Web. 20 Jan. 2015.
- Rose, Carol. "Ogre." *Giants, Monsters, and Dragons an Encyclopedia of Folklore, Legend, and Myth*. Santa Barbara, Calif.: ABC-CLIO, 2000. Print.
- Saladino, Caitlin J. *Long May She Reign: A Rhetorical Analysis of Gender Expectations in Disney's Tangled and Disney/Pixar's Brave*. Thesis. University of Nevada, Las Vegas, 2014. Digital Scholarship@UNLV. Web. 28 Mar. 2015.
- Scarpeli, Talia. *Yamaima*. 2014. N.p.: n.p., n.d. N. pag. Print.
- Scholes, Sandra. "Interpretations of Rapunzel Through the Years." *Quail Bell* 21 Aug. 2011: n. p. *The Original Quail Bell Magazine*. Web. 2 Oct. 2014.
- Stephens, Jena. "Disney's Darlings: An Analysis of *The Princess and the Frog*, *Tangled*, *Brave* and The Changing Characterization of the Princess Archetype." *Interdisciplinary Humanities* 31.3 (2014): 95-107. EBSCO. Web. 25 Mar. 2015.
- Strauss, Mark. "Little Red's First 'Hood.'" *Smithsonian* 45.2 (2014): 12. *Academic Search Premier*. Web. 15 Feb. 2015.
- Tatar, Maria. "Rapunzel." *The Annotated Classic Fairy Tales*. New York: Norton, 2002. 112. Print.
- Tatar, Maria. *The Hard Facts of the Grimms' Fairy Tales*. Princeton, N.J.: Princeton UP, 1987. 28. Print.
- Tucker, H. "Like Mother, Like Daughter: Maternal Cravings and Birthmarks in the Fairy Tales of Mme d'Aulnoy and Mlle de la Force." *French Literature Series*. Vol 27.

- Amsterdam: Rodopi, 2000. 33-50.
- Vellenga, Carolyn. "Rapunzel's Desire. A Reading of Mlle de la Force." *Merveilles & Contes* 6.1 (1992): 59-73. *JSTOR*. Web. 10 Feb. 2014.
- Warner, Marina. "After 'Rapunzel.'" *Marvels & Tales* 24.2 (2010): 329-35. *JSTOR*. Web. 25 Mar. 2015.
- White, Armond. "A Tangled Mess: In Remaking Rapunzel, Armond White Argues, Disney Has Substituted Formula For Faith." *First Things: A Monthly Journal Of Religion And Public Life* 208 (2010): 57. *Academic OneFile*. Web. 17 Feb. 2015.
- Winding, Terri. "Rapunzel, Rapunzel, Let Down Your Long Hair." *Journal of Mythic Arts* (2007): n. pag. *JoMA Archives*. Web. 10 Feb. 2014.
- "YAMA-UBA." *Exequy's Blog*. Wordpress, 9 July 2011. Web. 11 Sept. 2014.
- "Yama-uba." *Yokai RSS: An Online Database of Japanese Ghosts and Monsters*. Wordpress, 2013. Web. 11 Sept. 2014.
- "Yamanba (山姥)." *The Yokai Grove*. Wordpress, 23 Sept. 2012. Web. 11 Sept. 2014.
- Young, Jonathan. "A Day to Honor Saint Barbara." *Folkstory*. Santa Barbara News-Press, 30 Nov. 1997. Web. 2 Oct. 2014.
- Zelinsky, Paul O. "Artist's Notes on the Creation of *Rapunzel*." *Journal of Youth Services In Libraries* 11.3 (1998): 214-217.
- Zipes, Jack. "Interview: Jack Zipes." Interview by Kris Coffield. *FracturedPolitics.com: Critical Theory About Current Events*. Fracturedpolitics.com, 13 Nov. 2011. Web. 29 Mar. 2015.
- Zipes, Jack. "Two Hundred Years After Once Upon a Time: The Legacy of the Brothers

Grimm and Their Tales in Germany." *Marvels & Tales* 28.1 (2014): 54-74.

*JSTOR*. Web. 2 Mar. 2015.