



Surviving patriarchy: Interrogating ideology in children's readers and their corresponding adaptations

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Abstract

This paper investigates patriarchy as an ideology in selected children's readers and their corresponding animated film adaptations. It investigates the various ways that patriarchy is captured in the texts and the way characters fight the effects thereof. The paper is divided into three parts. The first part which also acts as the introduction discusses the concept of ideology and the various manifestations of patriarchy. The second part discusses various ways in which the characters in the texts try to fight the effects of patriarchy while the last section consists of the conclusion. The paper has employed a comparative analysis of the literary texts and their animated film adaptations using the Adaptation Theory. This theory makes it possible to analyze texts of different media, in this particular case film and literary texts. The Children's readers used are Wilhelm and Jacob Grimm's *Briar Rose* (1812) and *Rapunzel* (1812), *Robinson Crusoe for Boys and Girls* (1915) by Lida Mc Murry and Mary Husted and *The Story of Ferdinand* (1964) by Munroe Leaf. The respective adaptations studied are *The Seventh Dwarf* (2014) directed by Herald Siepermann and Boris Aljinovic), *Tangled* (released in 2010 and directed by Byron Howard and Nathan Greno), *Robinson Crusoe/The Wild Life* (2016) directed by Vincent Kesteloot and Ben Stassen and *Ferdinand* (released in 2017 and directed by Carlos Saldanha).

Keywords: ideology, patriarchy, surviving, masculinization, battle of the sexes

Introduction: Ideology

The *Online Merriam-Webster* dictionary defines ideology in terms of systems, assertions, theories and concepts that are characteristic of individuals, groups or culture. It defines the people or groups that subscribe to it and thrives on practice. In Literature, an ideology confines the realm of thought, action and reaction that a writer/director or reader/audience is exposed to or wishes to propagate or dismantle. It provides a standpoint on which a person can judge or interact with society, other people and the environment. While writing on political ideologies, Andrew Heywood (2017) postulates:

[...] ideologies provide a perspective or 'lens', through which the world is understood and explained. People do not see the world as it is, but only as they expect it to be: in other words, they see it through a veil of ingrained beliefs, opinions and assumptions whether consciously or subconsciously, everyone subscribes to a set of [...] beliefs and values that guide their behavior and influence their conduct (28).

Ideologies come as a "set of beliefs". They control various aspects of the lives and interactions of those who believe in them. A person or group of people can change their ideologies depending on the power of logical conviction one gets exposed to and the social changes. The selected texts are carriers of ideologies as texts and talk are among the major ways in which ideology is acquired, spread and propagated (Teun Van Dijk, 2013). The texts seek to persuade and convince the audience to perceive things in a dimension covertly or overtly proclaimed through the themes, actions and characters. In the process, they subvert the rubrics of the children's readers and the animated films for a young audience.

Patriarchy

Patriarchy is defined by the privileges given to and expectations set on the male gender in society. Patriarchy is always seeking

continued domination in a society that is fast changing. It works towards sustaining the exploitation and oppression, especially of the female gender and “weaker men”, in ways that even the victims may not really tell they are being oppressed or dominated. A number of scholars have given their observations on patriarchy (Kate Millet, 1969; Juliet Mitchell, 1974; Anderson Eric, 2009).

Millet (1969) looks at the organization of patriarchy as two-dimensional defined by gender and age. She is of the opinion that the principle of patriarchy is domination by male over female and that of older males over younger males. This delimits patriarchy from just being gender defined by adding the age dimension.

Mitchell (1974) draws the net further into the psychological aspects of society. She believes patriarchy is the ‘symbolic’ power that systems in society give to fathers, the consequences of which are felt by the ‘inferiorized psychology of women.’ The domination and control of women starts from the mind and socially ingrained notions of power distribution in society. The texts being studied have illustrations of these elements of patriarchy and their effects on societies.

Manifestations of Patriarchy in the selected texts

The Story of Ferdinand(1964) and Ferdinand(2017)

The two texts are based on the story of a bull that loves flowers. He prefers flowers to the violence exhibited by other bulls in the ranches he is in. one day his life changes and he finds himself in the bullring with a matador. Instead of fighting he goes to admire the flowers in the ring to the disappointment of the matador and the spectators.

The society in *the Story of Ferdinand (1964)* is controlled by patriarchy even though there is no mention of Ferdinand’s father. All the bulls start head butting practice when they are quite young to enhance chances of being selected. Death in the bullrings is considered glorious since no bull comes back to the ranch once selected. Their lives are at the mercy of the matador who uses his men to go to the ranches to pick the ferocious bulls that he then

fighters in the ring. The minds of the young bulls are made to believe that they live for the glory of fighting in the Madrid Bull rings (1964:36).

The matador makes a name for himself when he kills the bulls in the ring. It is seen as a tough sport especially for the matador as it is either him or the bull that has to die in the ring- and that may explain why there are no female Matadors or banderilerros in the text. It is a man's game; even those going to source for the bull are all men. The women are content with throwing the flowers and cheering the matador. The head butting that all the young bulls are having is to later make the matador more famous. This is why the flowers were thrown at the matador and not Ferdinand in the ring. The matador is disappointed with Ferdinand because he makes him lose face and glory before the spectators by refusing to fight. Ferdinand is deemed a useless bull that should be taken back to the ranch where he belongs because he did not behave like a real and 'ferocious' bull. The real bulls are made to fight and the weaker ones taken back: a bull must have what 'defines' a real bull.

The only female characters in the story are Ferdinand's mother and the ladies who have gone with the flowers to throw at the 'handsome' matador. Ferdinand's mother goes to ask him if he is fine or lonely. Her role is reduced to that of a caretaker who cannot make any decisions or change things in the ranch or in her son's life. On Ferdinand assuring her that he is fine, she does not ask for anything more. She leaves him alone because she understands, even though she is a cow (1964:13). The emphasis on the mother to Ferdinand being a cow, a rather obvious fact, indicates a sense of cows not being expected to think or grasp the way things work and she seems to know her place: 'Understanding' is not for cows so she surprises when she does. She 'understands' and does not even try convincing Ferdinand to go and butt heads with the other bulls. It may also mean that she does not approve of the butting and just wants her son to be 'happy', even in his loneliness.

The ladies throwing flowers in the ring are relegated to spectators in a patriarchal world as exemplified by the bullfighting

in this text. The matador is the best of men while the most ferocious bull ends up in the ring. The male from the animal and human sides have to make clear who really is the 'man'. The ladies are only mentioned in the story because of the flowers and admiration of the matador. If they had not been interacting with the matador in any way, they would not have been seen or even acknowledged. This sense of patriarchy is also evident in *Ferdinand* (2017) the adaptation of *the Story of Ferdinand* (1964).

Ferdinand's father replaces the mother in this adaptation. He is the strongest bull in the ranch and is taken away for the bullfight rings never to come back. Ferdinand runs away to Nina's farm as he cannot live in "Casa Del Toro" without his father. He feels insecure without him. The father dominates the younger bull through experience and strength. He easily answers Ferdinand's questions because he has experience and his son looks up to him for guidance. He wants to leave a legacy for him and that is why he had promised Ferdinand to get back after the fight and teach him some moves, even the secret ones.

The men who bring back Ferdinand to "Casa Del Toro" know that he will make Senor Moreno the owner, happy as the bull is a 'monster' - big enough for the rings (0.26.26). Ferdinand is being exploited by the owner of the ranch. Senor Moreno feels scared when El Primero, the matador, threatens to discredit the ranch and make it not to be used to provide bulls for the Madrid Rings if there would be no bull to fight him in the ring in two days. The bullfights are El Primero's source of pride as well as business to Senor Moreno when his bulls are selected.

The matador's reputation, wealth and fortune make him arrogant and insufferable. This privilege is given by a hierarchy in patriarchy since the dominating male has power over other "weaker" males or those below him in achievement and rank. When El Primero arrives, Senor Moreno is no longer the master in his own ranch. He even has to surrender his bedroom to El Primero as it is the best bedroom in the entire house and El Primero always wants the best. Senor Moreno also has to see to it that the luggage

has been taken to the Matador's room by the male servants who he harasses. This is seen as a reaction to the frustrations he also feels in the hands of El Primero.

Nina's father is the one who decides who goes to the flower festival and who remains. When he realizes that Ferdinand is huge and can be a problem to the people there, he decides against taking him with them. His reasoning is valid as it later turns out that he was right. Still, he propagates patriarchy in the story and is in control of the household that Ferdinand is given shelter in. When Ferdinand is taken away, Nina's father makes sure he keeps abreast with the news as it is the only way he can get information that can help cheer up Nina. Nina's mother is absent and nothing is said of her in the film. Nina's father checks the news and finally takes Nina to Madrid to check out on Ferdinand because men are known to fix things however complicated or hard.

Robinson Crusoe for Boys and Girls (1915) and The Wild Life (2014)

The two texts are based on Daniel Defoe's text, *The Life and Challenging Adventures of Robinson Crusoe* written in 1879. It is the story of Robinson Crusoe who was shipwrecked and marooned on an island for 28 years before he was rescued. The text captures his adventures while he tried making life bearable on the islands. The two texts have different characters but a similarity in the basics of the story.

Robinson Crusoe's father in *Robinson Crusoe for Boys and Girls* (1915) wants his son to have a better career than just sailing. He gives him a considerably good education and advice on what he wants for him. Crusoe wants to go to America with a friend whose father is a captain of one of the ships. Crusoe is convinced that he could work for the father who would carry him to America on the ship. As captain, the father decides who stays or sails on the ship and what kind of work they are to do. Crusoe unsuccessfully tries using the mother to convince his father to allow him to go. Ultimately Crusoe goes but faces so many problems in his voyage ending up marooned on a remote island.

When he finally manages to go back home from the island, it is only the father who is still alive. He takes time to believe that his son, Crusoe, is back. The mother had died of grief when he left. Women are brought out as weaker than men in this context. The father is the stronger of the two and that is why he lives long enough to see his son Crusoe again. The story being set on a religious background encourages the readers to be obedient to their parents. The “parents” in this instance are represented by Crusoe’s father. We read:

When I had ended I said, “You see I have had a hard time, and all because I would not obey my parents and was lazy when I was a boy.” From this time on, Friday and I lived a quiet life. I took charge of my father’s business and Friday helped me. But I never forgot to give thanks to God for guiding me safely through so many dangers. (1915:119)

Religion is invoked as a way to entrench patriarchy in society. To make up for his disobedience, Crusoe now works for his father, overseeing his businesses.

After saving Friday, Friday’s father and a Spaniard, Crusoe becomes a master in his own right on ‘his’ island. He uses the people he saved to expand his land and agricultural production as he prepares for some more people to be brought to the island. Crusoe is the ‘governor’ and listens to his subjects before making the final decision. Friday is trained in the ways of the English because Crusoe wants him to behave like an Englishman. Patriarchy abets colonialism and alienation in this text. The interaction between Crusoe and Friday is a replica of what colonialism is about. Most of the characters in the text are men since the actions and adventures are taken to be among the preserve for men, for instance sailing.

The hierarchy in patriarchy is evident when Crusoe is welcomed to visit the land of Friday’s people. He is skeptical but Friday assures him that no harm would get to him since he will be with Friday. Friday is giving him assurances because as a man, his

word may have power. Men are the ones who guard and protect the society and hence are respected. This is why women are never brought to be eaten by the cannibals because only the warriors are considered and they are men. Although to Crusoe he is more of a slave, Friday may hold sway in his country. The exploitation and oppression in *Robinson Crusoe* FBG (1915) is extended to the adaptation, *The Wild Life* (2016).

The patriarchal hierarchy is seen moments before Crusoe's ship wrecks. He is sea sick and constantly throwing up. He is confident that he will manage, though this confidence can be traced to the presence of other men on the ship who need him to 'man-up'. The older and more experienced taunt him telling him he will meet his first cannibals on a strange island (0.09.22). He is seemingly the least experienced of the sailors and, hence, quite low in the pecking order.

The arrival of Crusoe on the island changes so many things. He slowly, but successfully, works at winning over the animals he finds on the island to his side. He then makes use of their help to try and settle, starting with the erection of a house. He sets some ground rules for them to live together. For instance, he introduces a moment of silence before eating as a way of appreciating God for the food. He teaches the animals to cultivate the land and plant crops for "food security" (0.56.18). The animals even use the bagpipes he played during the "opening ceremony" of the house to now water the plants. Crusoe establishes dominion over the animals that used to be wild. He domesticates them. Kiki, the Kingfisher, even reminds the other animals that they were born free and should not be scared of the weather or living outside the way she does.

The ship that Crusoe was wrecked in and the pirate ship that later comes to his rescue when his house is burnt down are all controlled by men. The captains are the final decision makers and leaders of the teams. The greed of the pirates can be traced to that of their captain. When he is giving his permission to the men to go out and check on Crusoe, who is by then hanging on a rafter in the burning house and surrounded by animals, he gives the

pirates clear instructions that they should check the place well for anything of value. He has no interest in Crusoe but the valuables that he could be having as a resident of the island. Crusoe may be the head on the island but the captain controls the ship and would not introduce a possible 'competitor' on dominion.

There are no women characters in the text. The only woman in the film is a sculpture at the front of the wrecked ship. The power of the woman, if equated to the wrecked ship, is shattered by nature and the power of men in the sea. The exploitation by patriarchy is also visible in the way the animals work.

Rosy is a strong and well-built female tapir. The other animals, and even Crusoe himself, make use of her strength while building his house, cultivating the farm and any other work that needs labour. She is exploited, and the only time she is appreciated is when Scrubby, the goat, tells her she looks good- she blushes (0.52.12). The cats use her gullible nature to revenge against Crusoe. They persuade her and the other animals, except Mak, to believe that Crusoe is evil and needs to be done away with (0.34.10). This is what later leads to the death of Aynslay, Crusoe's dog. The female characters are presented as easily swayed and exploited for selfish reasons by both man and beast.

Briar Rose (1812) and The Seventh Dwarf (2014)

Briar Rose (1812) and *The Seventh Dwarf* (2014) are based on the story of the Sleeping Beauty by Charles Perrault. A young girl is cursed to die if pierced by a sharp object. Some fairies lessen the punishment to sleeping for a century but only to be awakened by a kiss from a man who truly loves her. This is exactly what happens and she wakes up after some time and on the kiss of her lover. There are some adjustments as the stories adapt to new realities with the film version inculcating other stories and characters besides the Sleeping Beauty.

The decisions, expressions and major actions in the society in *Briar Rose* (1812) are all controlled by or emanating from male characters. When the queen got a baby girl, the King was so

delighted that he held a feast for the christening. The King takes over everything pointing towards the power and control men have in society. It does not really matter that this feast was the source of the problem in the story as the curse on the princess emanated from the king's pride. He invited twelve instead of thirteen fairies for the christening ceremony because he did not have thirteen golden goblets in which to serve the extra fairy. This is the source of bad blood.

All the fairies are denoted using the pronoun "she": they are female. The good fairies are powerless when it comes to the curse by Maleficent, the evil fairy. The good fairies could not overturn the curse, only soften it. It was the king who now had to try and protect the daughter by banning spindles from the kingdom. The queen is not heard of again, except when people are sleeping after the curse comes into effect. There is no input from the queen or the princess in the protection programme. The protection failed because of an old woman who was still using a spindle which attracted the princess to her detriment. Much later, it is a prince who saves Princess Rose and the entire kingdom through a kiss. At the end the text is about the ideas of good versus evil. The evil is brought in by the female characters who have to be overcome by the male characters who represent good and restoration. The same kind of patriarchy is replicated in the adaptation *The Seventh Dwarf* (2014).

The domination by male characters is evident in *The Seventh Dwarf* (2014). Intertextuality, however, brings in a different dimension as it "imports" some of the characters from other texts that combine to make *The Seventh Dwarf*. The seven dwarfs from *Little Snow White* are very instrumental in the rescue of Jack and the kingdom at large. All the dwarfs are male and they rescue Jack who restores the kingdom to the control of the king after breaking the sleeping curse through kissing Princess Rose. Although most of the problems in the texts are pinned on Dellamorta, she brings in a different dimension in her struggle for survival: masculinity and ideologies related to it.

Masculinity

Masculinity is a socially constructed notion of what makes a “man” based on the defined male gender roles. The essence of masculinity varies in different societies because of the differences in perspectives. Masculinity is usually associated with aggressive and violent behaviour, adventure, confidence and courage in making some decisions and indifference to emotions. C.J. Pascoe and Trutan Bridges further opine that masculinity refers to “identity, performance, power, privilege, relations styles and structure” but is not limited to the male body (2016: 4). It is captured as something that “women can also do”.

Douglas Shrock and Michael Schwalke (2009) look at masculinity as a “position” and “manhood act” regardless of the body type (281). It is the act that determines masculinity and not the biological aspects. For a woman to “occupy this position”, however, she may need to put up a compensatory manhood act so as to be equal to the men and boys in society. The changes and transformations taking place in modern society are also responsible for the changing definitions and practice of masculinity. Cornell R (2005) observed:

The internalized sex roles are social facts which can be changed by social processes. This happens when the agencies of socialization embedded in the family, school, economy and mass media transmit new expectations. (23)

From the foregoing, the social processes can make a man lose, or a woman acquire masculinity. This is through the process of masculinization. The *Online English Dictionary* defines masculinization as making masculine in character, quality or appearance. A female character can be masculinized if she is made to have male characteristics and/ or appearance. This also alludes to the opposite where a male character can be demasculinized-made to lose the male characteristics. The demasculinized male can still regain masculinity when he starts acting or acquires the

characteristics that would restore him as a masculine character according to the expectations of society through the process of re-masculinization. Some texts under study are laced with elements of masculinity in various forms as a panacea to social equality and change.

Masculinization

To survive in a male dominated society makes some female characters take on male characteristics. Rapunzel in *Tangled* (2010) takes a different dimension from that of her namesake in *Rapunzel* (1812), based on the way they behave. *Rapunzel* (1812), the antecedent of *Tangled* (2010) is a story of a girl who was taken by a fairy after she caught her father stealing. She is taken away from other people when she is still quite young and made to live in a tower. She discovers she is pregnant one day after she had been spending time with a young man and she is chased by the fairy. As fate would have it, the young girl later meets the man who impregnated her after some time and they marry. The adaptation has a bit of variation but the same inspiration.

Rapunzel in both texts are raised in the tower, secluded from society and their lives controlled by the evil Fairy and mother Gothel. In *Tangled* (2010), however, she takes matters in her own hands and goes out to have her dream of seeing the floating lanterns come to pass, in the process discovering herself and turning her life round. The change starts with Flynn Rider when he gets into the tower while running away from the palace guards. Rapunzel takes him hostage and makes a deal with him that he will have his satchel back if he agrees to take her to the floating lanterns. He reluctantly agrees and Rapunzel works towards making the trip a success: she makes it happen. Douglas Shrock and Michael Schwalke (2009) on masculinization are of the opinion that:

To elicit the attributes of possessing a masculine self thus requires signifying- with or without conscious awareness- that one possesses the capacities to make things happen

and to resist being dominated by others. (280).

When 'Mother' Gothel denies Rapunzel permission to go to see the lanterns on her eighteenth birthday, Rapunzel tricks her to go get her some paints from far away so that she may make her way to the city. She engages Rider and they set off. As Rapunzel has been repeatedly warned that the world outside is a dangerous one, she takes with her a frying pan as a weapon, and it comes in very handy on a number of occasions.

To try and dissuade her from going, Rider takes Rapunzel to a thieves' hideout in the pretext of getting her food in the Snuggling Duck Tavern. Ironically, Rapunzel turns the hearts of the ruffians around to assist Rider and her. She had to use her hair and frying pan to hit the leader of the gang to have them release Rider so that he could take her to fulfill her dreams (0.38.36). These are the signs of aggression that is usually associated with masculinity. She manages to convince the ruffians that they too can follow their dreams, something that comes to pass ultimately. She pleads:

Rapunzel: Put him down! Okay. Aargh! I don't know where I am and I need him to take me to see the lanterns because I have been dreaming about them my entire life. Find your humanity! Haven't any of you ever had a dream? (0.38.40)

This is an unexpected question and the ruffians look at her with bated breath; but the leader actually is impressed by her aggressiveness. He talks of his own dream and helps Rapunzel when the guards come to arrest Rider. He deliberately ignores Rider as he sees Rapunzel as more of a man than him.

When the guards finally get to Rapunzel and Rider in the passage, she calls out Rider's name seeking his direction and help but as he seems not to offer any, she gets his hand and they run. Later, she gives him the frying pan which he uses to fight off the soldiers (0.45.26) as she buys time to swing him away from Maximus, the

palace horse and imminent danger, using her hair. She does what Rider was to do for her but failed- protect her. Towards the end of the play, the soldiers fighting crimes in the Corona Kingdom have frying pans as their weapons (1.30.25).

'Mother' Gothel daringly steals the princess from the palace and keeps her in a tower so as to continue enjoying the power of the flower now invested in Rapunzel's hair. The flower had kept her young for hundreds of years and she could do almost anything to continue keeping it under her control. When she sees the palace horse, Gothel rushes to check on Rapunzel and finds her missing. She goes to the Snuggling Duckling Tavern carrying a knife. She threatens one of the men acting as cupid to show her where the underground passage that Rapunzel and Rider were using comes to the surface. She gets the Stabington brothers to trick Rider and Rapunzel so that she gets her back to the tower. When they finally get Rapunzel, Gothel hits the brothers leaving them unconscious and takes Rapunzel with her. She makes it easy for the men to be arrested by the palace guards.

The violent nature of Mother Gothel is seen when she is confronted by Rapunzel who proclaims that she is the lost princess. Gothel is taken aback initially but decides to let the 'real' evil in her be seen. She puts Rapunzel in chains and stabs Rider when he comes into the tower after being rescued from hanging. She however dies horribly as she falls from the tower to the ground after being tripped by Pascal the chameleon using Rapunzel's hair. Violence is not always the best way to solve issues.

When a masculine character has lost the characteristics that defined his masculinity, he can still be 'restored' on and by acquiring them again through the process of re-masculinization.

Re-masculinization

The Story of Ferdinand (1964) by Munroe Leaf is based on the Spanish ritual of bullfighting. Ferdinand loves peace and abhors violence. This is why he has to be taken back to his favorite place under the cork tree because he is not as aggressive as he is expected to be in

relation to his size and appearance. He is only going to be useful to the matadors if he fights: something that the other young bulls were busy working on while he smelled the flowers. Ferdinand is not exhibiting the characteristics of masculinity expected of bulls in the text. Julian Pitt-Rivers (1993) compares the bullfight to a ritual by way of which the social stability is maintained with the “revindication of manliness” (12). Further...

The bull who has demonstrated his ability to personify the values he was created to represent—aggression, courage, straight-forwardness, ‘nobility’, the ideal masculine virtues—is therefore treated with great respect (1993:12).

Respect in this instance is earned through ‘demonstrated masculinity’. The bulls in the source text show this masculinity by butting their heads and showing who is stronger and fit for the bullrings. Selection is seen as the ultimate indicator of masculinity and achievement for the bulls. Ferdinand is not worthy of this respect since it is the bee that makes him behave aggressively but it is not in his nature. The bullring de-masculinates him as he is scared. He looks for the flowers closest to him to smell. However, he regains these “masculine virtues” in *Ferdinand* (2017).

Ferdinand is initially peaceful and averse to violence. He even asks his father if he can be a champion without having to fight, something his father could only wish were so (0.06.40). When Ferdinand runs away and is later captured and brought back to “Casa Del Toro”, he is a bit more aggressive than he was. He establishes his position by breaking Valiente’s horn in a fight. With only one horn, Valiente is taken to the slaughter house as that is where the less “masculine” bulls end up. It is also the place that Guapo is taken because he could not stand in the ring when the matador was auditioning for the bull to fight with in his final fight. Guapo is a weakling against the backdrop of masculinity. Bones, the weakest bull in “Casa Del Toro” blames Valiente for the way he made Guapo psychologically weak and unable to

fight by always taunting him. He also advises Ferdinand to start hitting things- this is the only way a bull can survive at the ranch and avoid the chophouse (0.51.40). This is the same thing Lupe, the calming Goat, is telling Ferdinand before the scuffle with Valiente. Ferdinand is adamant that he is not a fighter and hates violence but when insulted about his father, he goes into action against Valiente. His aggressive masculine side is restored and from that time on, he is aggressive and daring in leading the other bulls.

Valiente feels defeated because his horns are synonymous with his masculinity. He feels he cannot be complete with only one horn. Hence, he initially turns down Ferdinand's suggestion of escaping from the slaughterhouse. He later changes his mind and joins Ferdinand in saving Guapo, seeing that Ferdinand needed "an extra horn" (1.10.01). He regains his aggressiveness and helps in setting himself and the other bulls at the ranch free. His lack of a second horn does not make him less masculine. Although masculinity defines survival in society, the ideology is changing and one can still be masculine even without all aspects that the society expects of the male gender. The single horned bull is just as important and useful as a two-horned one.

The Battle of the Sexes

Eric Anderson is of the opinion that "...still, patriarchy will not go away. This is because gender means more than just the differences between men and women; it is about domination and subordination" (2009: 159). The desire for domination is what sets ground for the battle of the sexes.

The women in society and subsequently in the texts are putting up fights for equality with an aim of undoing the subordination and exploitation that patriarchy subjects women to. This is what Dellamorta is trying to do in *The Seventh Dwarf* (2014). She feels that the king took away something that she was entitled to: power. Her mission now is to have what was hers restored and to change the narrative from "his story to my story" (0.21.45). To show her ensuing domination, she orders Burney, her dragon, to sit

down as she has everything under control (0.24.11).

A number of things that define her actions can be deduced from her song (0.29.44). She feels that she was just used because she was deemed not good enough even to get the king's love. The promise to be made queen was also a lie and now she has to make something out of herself. She uses Rose, the king's daughter, to punish him and get what she believes is rightfully hers. With everybody now sleeping under her spell, she experiences the power she should have had albeit for a short while. The people she hates more, the dwarfs, see to it that the spell is reversed and all things are back "to normal" where the king is restored and Dellamorta banished. The dwarfs and Jack being male, and coming out to save the king, is a replica of patriarchy fighting back. Princess Rose's plan to save herself through Jack is actually very instrumental in restoring the kingdom back to the way it was before Dellamorta's spell.

For Mother Gothel to survive in a patriarchal world in *Tangled* (2010), she had to be quite aggressive herself. She had to steal baby Rapunzel from the palace after her flower was discovered by a soldier and taken to the palace to heal the queen. Gothel had to get rid of Eugene so as to maintain total control over Rapunzel. She tricked the Stabington brothers to 'frame' Eugene that he had stolen the crown and even 'attached' the evidence. Eugene was arrested and scheduled for hanging the following day. He realized that even the Stabington brothers were also in jail after being double crossed by Gothel.

The thugs from the Snuggling Duckling organized themselves and went to the rescue of the brothers and Eugene. They involved Maximus the palace horse in the escape and Eugene was soon out of prison and on his way to save Rapunzel from Gothel. Gothel tricked and attacked Eugene when he climbed up the tower. Before he died, he tricked Rapunzel to come closer and he cut her hair which had the power that kept Gothel young. This was a blow to Gothel and in her confusion and anguish, she was tripped by Pascal the Chameleon and she fell out of the tower. Rapunzel's tears

healed Eugene and they came to later marry. Eugene resuming the narration at the end means it was more of a power struggle which he won when he got rid of Gothel. Patriarchy always fights back.

Conclusion

Patriarchy as an ideology pervades all levels of society and literature, even the children's readers and animated films. It has masculinity as one of its most trusted servants although it is not limited to gender. As masculinity is socially constructed those negatively affected by it develop ways of fighting back which consists of redefining themselves and acquiring the traits and characters that aim at restoring the power balance in society. The animated films are more of an extension of the stories in the literary texts albeit with some adjustment. The characters in the films outgrow the confines of patriarchy and fight for an equal footing in the created society. They seek to overcome the stereotypes based on gender and physical strength as regards patriarchy and establish their place. However, this is not always easy as at the end of the day patriarchy always fights back. This fight for equality is seemingly unending but the characters see to it that there are some gains made in the fight however minimal.

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