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Story Network Theory, Dramaturgy, and Cinderella: an Interdisciplinary Methodization

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STORY NETWORK THEORY, DRAMATURGY, AND *CINDERELLA*: AN INTERDISCIPLINARY METHODIZATION

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Story network theory (SNT) is an analytical approach designed to form connections between chosen topics as well as to study those connections in their relations to stories, distinct story elements, and one another. This will provide a unifying process through which otherwise niche projects, information, or academic disciplines can be more effectively shared and accurately represented. Dramaturgy and fairy tale studies are utilized as an example application for SNT. Chapter Two involves Judith Roof's work in "Out of the Bind: From Structure to System in Popular Narratives" as inspiration and introductory example of SNT elements, leading to the second half of the thesis which features *Cinderella* as the primary focus and case study. Dramaturgs doing research for individual productions or new works can find story network theory to be a helpful tool for communicating information. Along with dramaturgy, SNT is likely to help teachers and their students navigate stories together, other writers or creators, critics, or anyone simply curious enough about a story to do this type of analysis. This thesis is not an end or a means, but an exploratory beginning.

KEYWORDS: network theory; theatre; dramaturgy; story; fairy tales; Cinderella; Little Red Riding Hood; narrative systems; interdisciplinary theory; Judith Roof

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J.A.D.

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CHAPTER I: INTRODUCTION: STORIES AND SOURCES

"...a story is a fact in and of itself. Its independent material existence makes it a fact in and of the world. It has an existence apart from any single reader, listener, or viewer. ...Stories have their own status in the world" (Gregory 53)

I was raised on stories. They were whispered before bedtime or around campfires, performed on stage through dance and music or blocking and dialogue, read by flashlight under the covers or by daylight in any spare moment, and experienced in so many other ways and times as to be my constant companion. Stories were relational, shared through taking in and giving back, and became my way of interacting with and understanding the world. They are the core element in some of my earliest memories. Before I could write, I scribbled lines and told the story I 'wrote' to whoever would listen (usually my happily indulgent parents). Even when I still rode in a stroller, I remember telling my parents as we went around the neighborhood a story of adventurous kids coming across wild animals. Needless to say, my involvement with stories only continued to grow over the years, especially when theatre became a powerful outlet and resource.

However, I was not the only one to grow and change in relation to stories; the world did as well. Digital technologies brought explorations of new storytelling methods, the concept of streaming (and, therefore, binging) transformed the 'who, what, when, where, and how' of experiencing stories through media, and the resources made available online have provided both audiences and authors with greater story access and points of connection. So much about the perception and experiences of stories have evolved and become interwoven, bringing attention to a key question: how have methods for critical analyses of stories likewise evolved to match the more interactive, diverse, and complex needs of the current age?

I began this journey of developing *story network theory* (SNT) by considering that question in light of my own interdisciplinary interests and then, to my own surprise, being discontented with the answers I found. My own experience has led me to regard analyses of stories and their related elements—narrative, theme, characters, symbols, medium, and the like—as similarly interdisciplinary in nature, whether they are primarily based in literature, theatre, or other related fields of expertise. Stories are not inherently confined to one academic notion or audience. Yet, the current majority of academic culture, criticism, and writing often upholds disciplinary boundaries and analytical styles quite strictly. This consequently limits communication and accessibility for those who benefit from more 'jack of all trades' type scholarship, such as dramaturgs, creative writers, editors, curious students, or even the interested non-academic passerby looking to interact with new information about their favorite media. Critical engagement with a story-related source commonly calls for research to be focused around a singular and incredibly specific question or argument in order to provide a clear framework and purpose for a given study. While effective in structuralizing analyses, this process of filtering can also hinder potential for a more connective and creative analytical process that is relevant to stories and the depth of their inherent relational complexities and vast associations.

Stories are, after all, present everywhere. Providing entertainment as well as knowledge, they are given attention and critical responses by anyone and everyone regardless of age or background. Marshall Gregory, in *Shaped by Stories: The Ethical Power of Narratives*, summarizes, "Story is first of all a form of experience, not a form of intellectual discourse. Storytelling and story listening arose as deeply affective, ethical, emotional, and social acts. These acts are profoundly companionable, the narrative threads stitching together the hearts of community members into a social web" (21).

Here begins the justifications of a methodization for story analysis based in network logic. Networks are intentionally connective and often appear as a type of 'web' visually. There are multiple kinds of network theories, each sharing a degree of commonality through terms and process. A network theory model was chosen for this new methodization due to its relationally prioritized design. Because I previously felt restricted in my own research projects, I sought out an option that would not be overly stiff in form or in field of study terminology and expectations, for then it would only offer the same cycle of analytical struggles. I also needed a method which would not be overly expansive, for then it would lose organization and clarity, leading to ineffective research studies and communication. Offering SNT as one *option* for story analysis—being a moldable framework applied through network logic—rather than as a *replacement* for established critical techniques within disciplines, balances the needs of both intentional critical research and interdisciplinary story interests.

Story network theory is intended to be an outlet for collaborating knowledge bases and background information. In its own way, this is a reflection of dramaturgical practices, which are a key element considered in this thesis. In his influential book *Ghost Light: An Introductory Handbook for Dramaturgy*, Michael Chemers writes how, "A dramaturg is a member of the artistic team of a production who is a specialist in the transformation of a dramatic script into a meaningful living performance. …a dramaturg is a theater practitioner and an artist…" (5). I agree wholeheartedly with Chemers' note on the artistry involved in dramaturgy and likewise appreciate his idea that dramaturgs function as a type of creative magician, working beyond that of merely a scholar or editor.

Beyond these introductory considerations, though, I would further propose that dramaturgs can work on (or from) other media and sources than only a script. Yes, much of

dramaturgical involvement relates to choosing, editing, studying, translating, or otherwise shaping and enlivening a script. Yet a dramaturg's efforts should be collaborative as well as critical, and can bring to life not only written words but also designs, devised works, art, dance, and more. Because of these aspects, dramaturgy is often an interdisciplinary role (and/or involving interdisciplinary research, if not actions or other skills). In any case, no matter the particularities of a given production where dramaturgy is utilized, it should always function socially and practically as a supportive (cooperative), educational (in the sense of being knowledgeable and sharing information), and creative role.

I described SNT as a reflection of dramaturgy because story network theory has been developed to function as a potential methodization for story analyses in much the same way as dramaturgs function for theatrical (or performative) projects. Both the role and the theory aim to be flexible, explorative, and supportive in their relationship to story research, sources, and even other creators or audiences. Essentially, story network theory and dramaturgs both work *with* specific goals of a project, rather than settling solely with*in* traditional boundaries and rigid expectations of particular disciplines or roles. Many moments of this thesis return to a dramaturgical concept or perspective of analysis with the intention of showing how dramaturgs could potentially utilize SNT in their work. However, dramaturgs are far from the only position—either artistic or academic—which may gain insight from applying story network theory to a research project. More roles likely to benefit include teachers and students who navigate stories together, other writers or creators, critics of story-related mediums, or anyone simply curious enough about a story to do this type of flexible analysis.

Review of Literature

This thesis entails foundational, introductory work on story network theory. SNT is named both for its specific context of story related research and for its use of networking logic. While the terms *story* and *network* each have a multitude of possible functions and a diverse history preceding this methodization, their combination contextualizes their use within one another. The abundant potentials for these terms should be considered more encouraging than intimidating. Story network theory will be used to cross disciplines and research areas while still providing healthy analytical frameworks, topics, and goals. Importantly, this process is not about dismantling effective research methods or preceding analytical limits in their own contexts. Rather, it is about dismantling research exclusivity, elitism, and stale-mated problem-solving.

In the coming chapters, I apply story network theory to two fairy tales. These examples provide explanations and developmental steps for SNT, giving clear evidence through adaptation cases of one possible manner by which story network theory may be applied. The first tale addressed is *Little Red Riding Hood*, and its representation in story network theory will function as a continuation of the narrative systematization work by author and professor Judith Roof. The second and primary focus will be on *Cinderella*. Largely, the SNT work on this fairy tale will involve consideration of a narrative system (inspired by Roof's concepts), dramaturgical interests, folklore research, and comparisons of story elements in adaptations. SNT will be developed through these cases as an effective methodization for interdisciplinary story research, aiming to transform what and how information is collected, connected, and communicated in a given project. Accordingly, this approach will be useful to increase story related conversations and analyses for anyone by matching the diverse needs of this modern era.

Story network theory is a framework for story-related research that works according to networking logic. By utilizing modifiable but consistent *elements*—namely, *nodes* and *containers*, or *edges*/*lines*—a given analysis will be visually represented. Through these visual elements, an SNT diagram will depict how stories and/or particular story features interact with relevant topics (such as specific terms, concepts, other disciplines, theories, or entirely different narratives) to create a network. Network elements are any components in a diagram, regardless of their subtype or use. Nodes are some variation of a point, commonly a dot or open circle, used to represent specific things; these are used in any network theory or system. Containers function as a type of node and are (as far as I have found) specific to SNT. Beyond simply representing something, containers hold information and designate boundaries that then imply certain relationships between various elements. Lines, which are more formally labeled in networks or systems as edges, connect nodes. In SNT, the styles of each element—having borders that are solid, doubled, or dotted—signify particular relational meanings. These meanings will be expounded upon in later chapters when correlating with the fully realized networks developed through the studies of *Little Red Riding Hood* and, primarily, *Cinderella* (see list of figures for quick reference).

Another way to understand story network theory along with the definition and attributes described above is through a coffee-shop menu analogy. Essentially, SNT as a conceptual methodization can be understood as the menu. Included on it are various hypothetical drinks; for consistency's sake in the analogy, they are all lattes. These are story networks of choice. For instance, *Little Red Riding Hood* could be one listed option from a given project and another could be *Cinderella*. The ingredients used in each drink's recipe represent the network elements. Some ingredients are vital qualities of a latte, namely milk and espresso, and these can signify

nodes and edges. Flavored syrups, which commonly individualize latte recipes, equate to topics chosen for research, which individualize story networks. These would effectively include whatever information or labels are depicted through a diagram's containers. So, for example, my eventual *Cinderella* network (see fig. 5) could be offered on the menu of a hypothetical fairy tale coffee shop as a story latte featuring three flavors: performativity, cultural values, and morality. Flavor choices are as infinitely variable as researchers and their topics. This analogy represents how story networks are flexible based on the needs of a particular project. Other hypothetical latte menus exist which could be described as offering a multitude of choices. It is up to those doing the analysis to decide and build their own latte.

Judith Roof, professor and author of studies in gender and queerness as well as in narratology, is another researcher who applies systems logic (though with slightly different intentions and results than my own network theory) to story research. She would, accordingly, have a different hypothetical latte recipe. In this thesis, Roof's work is utilized as a type of case study for key concepts present in this type of logic and for story network theory overall. Her chapter "Out of the Bind: From Structure to System in Popular Narratives" in the book of essays *Narrative Theory Unbound: Queer and Feminist Interventions* includes development of a valuable tactic for analyzing narrative forms.

In her chapter, Roof challenges concepts of narrative binaries through a study of *Little Red Riding Hood* and applications of her story "system" and "rule" (47), ultimately challenging the abundant use of binaries in the world at large. Her analytical efforts provide a preliminary groundwork for story network theory due to their similar methods and use of networking logic. Chapter II of my thesis develops this relationship between Roof's work and SNT. Though Roof does not discuss prior network theory models specifically or label her own as such, she does use

similar language when explaining the narrative system-rule dichotomy, describing, "a system composed of a rule, sets of elements, …[and] nodes…" and goes on to provide an example of these aspects through her analysis of *Little Red Riding Hood* (48).

In my chapters on *Cinderella*, I further apply Roof's "systems logic" (48) to my own fairy tale analysis as a stepping stone and internal aspect of the eventual story network. My 'rule' for *Cinderella* is included within the network itself; its development in the context of *Cinderella* versions is the focus of Chapter III. Still, story network theory moves beyond this systems-rule model into building a full network of research topics in order to consider the relationships between elements as well as the elements themselves (see Chapter IV). SNT visually represents information through diagrams, both in contexts of the story rules and of the networks themselves. These rules and networks are first shown through a visual representation of Roof's *Little Red Riding Hood* analysis and again in the chapters on *Cinderella*, where dramaturgical perspectives are given more intentional consideration.

The story of *Cinderella* has been shared steadily over thousands of years. Despite changes over the course of that time to a multitude of its story attributes (such as medium, characters, themes, events, and other aspects like languages or cultures), a pattern emerged through the consistent inclusion of particular features. This created a kind of overarching story identity or, as it is usually described in academia, a recognizable *tale type*. Folklorist Sith Thompson developed catalogs of these tale types and their corresponding motifs (according to established traditions in story patterns and folklore scholarship at the time) through his book *Motif-Index of Folk-Literature* and his contributions to *The Types of International Folktales: A Classification and Bibliography* (which has since been revised a third time by Hans-Jörg Uther). These books are commonly considered to be partner sources and each reference information in

the other. The former is more often referred to simply as the 'motif-index' and the latter as the 'tale type index' in folklore studies. When someone wishes to reference a particular tale type, they will reference it as AT/ATU (for Aarne-Thompson or Aarne-Thompson-Uther) and then a number. *Little Red Riding Hood*, for example, is categorized as AT/ATU 333 (Thompson *Types* 125). In comparison, *Cinderella* is referenced as AT/ATU 510A (Thompson *Types* 177). AT/ATU 510B and 511 are very close relations to the common *Cinderella* tale, though they have distinct enough features and/or specific motifs to be categorized separately.

Thompson also wrote *The Folktale* in order to examine the narrative style and scholarly research of folktale stories. All three of his titles are addressed in Chapter III as resources which help contextualize previous versions of *Cinderella* along with looking at how scholars have analyzed the fairy tale in the past. Specifically, patterns and motifs described as options for the AT/ATU 510A tale type inform my own development of a story rule, which later functions as one element of the story network. Along with Thompson, an assortment of famous *Cinderella* sources provide insight into story patterns. Versions of *Cinderella* referenced in Chapter III of this thesis include (but are not limited to) ancient tales like the Chinese *Yeh-hsien*, those told by popular fairy tale authors like Charles Perrault or the Grimm Brothers, contemporary musicals and films like Disney's *Cinderella*, *Rodgers & Hammerstein's Cinderella*, and Stephen Sondheim's *Into the Woods*, as well as other modern adaptations such as *Ever After*, *A Cinderella Story*, and *Ella Enchanted*. While these are not all analyzed in the chapter, they provide a helpful context and sense of overarching story identity.

In theatre, a dramaturg's role often includes researching previous productions of a show or versions of an adaptation in order to learn from them as I have done with *Cinderella* (and as Roof did in her own chapter analyzing *Little Red Riding Hood*). Understanding the traditions

associated with historical, popular, or otherwise famous predecessors related to a new script or reproduced show helps dramaturgs and others on a project manage both inspirations and expectations for the current work. Yet, there are certainly more tasks for a dramaturg than merely finding and sharing information about other shows.

Michael Chemers, as a highly respected writer, professor, and dramaturg, offers a valuable summary of dramaturgy in chapter one of his foundational text *Ghost Light: An Introductory Handbook for Dramaturgy*, generally noting how:

> In practice, dramaturgy refers to the accumulated techniques that all theatrical artists employ to do three things: 1. Determine what the aesthetic architecture of a piece of dramatic literature actually is (analysis) 2. Discover everything needed to transform that inert script into a living piece of theater (research) 3. Apply that knowledge in a way that makes sense to a living audience at this time in this place (practical application)
>
> Of course, no play gets produced without these three elements; directors, designers, actors, and production teams all do these for every show. There is no theatrical production without dramaturgy. None. Zero. Zip. Nada. The question is merely how it gets done, and by whom. (3-4)

These three aspects and the universality of the practice reflect the story network theory process. Essentially, building a story network involves these same concepts of *analysis* (determining story 'architecture' or, for instance, a rule like Roof's), *research* (discovering and enlivening depths of a story through relational interpretation of topics), and *practical application* (visually representing and sharing findings of the network). While story network theory is not designed only for dramaturgy, a lot of this thesis will be focused on dramaturgical perspectives and how a

story network could function alongside their theatrical analysis. In line with this, *Ghost Light:...* will continue to be considered an insightful source throughout these chapters.

The goal is that SNT will be able to help dramaturgs facilitate creativity in ways that fit with established interests, necessary research, production questions or expectations, and hopefully more. Story network theory could be used to communicate the story system of an adaptation, help a new writer figure out what they want their own story to be, or aid either in connecting the story itself to the rest of the network, current production, and even story versions with regards to interdisciplinary themes, designs, and the like. SNT diagrams and research could also be used to the benefit of audiences and/or children (as well as cast and crew earlier on) for educational purposes. A story network could provide information to audiences for how the production was built and what was focused on, how cast and crew considered aspects of the story they produced, and whatever other knowledge would be deemed necessary or desired. Networks are about establishing and studying relationships, stories are about connecting and sharing systems of meaning, and dramaturgy unites it all and brings it to life through theatrical efforts. SNT is being developed with all these attributes—and other ongoing potential applications or benefits—in mind through the course of this thesis. These chapters are the first hop-skip-jump of story network theory. They make up what has become a foundational and exploratory beginning.

CHAPTER II: "OUT OF THE BIND" AND BEYOND

Judith Roof has been a professor and author gender studies and narratology for many years, with proven experience and academic breakthroughs over her vibrant career. For the book *Narrative Theory Unbound: Queer and Feminist Interventions*, Roof contributed a chapter called "Out of the Bind: From Structure to System in Popular Narratives." Throughout this piece, she examines the nature of narratives by using the fairy tale *Little Red Riding Hood* to address how people interact with stories traditionally, and how such interactions could (and, arguably, *should*) change in the future. In her own introductory and clever way, Roof applies some network theory language and uses the concept of a *system* for this project. Her work forms a strong foundation for intentions and perspectives relating to story network theory.

The best use of systems in narrative studies is to visually represent them and the relationships between elements they depict. Therefore, I will be using a diagrammatic representation of Roof's analysis to take a fundamental first step in establishing aspects of the story rule/system dynamic as they align with story network theory. The first half of this chapter focuses on Roof's narrative work, while the second half combines her terms and systems logic as an example of SNT. Roof's use of prose to explain her narrative systematization will be placed alongside diagrams for visual clarification. By including Roof's system and building on it with different discipline interests based on her own analysis, a story network will be developed.

Narrative Systems According to Judith Roof

Based on the connections between SNT and Roof, story elements can be collaboratively understood as all elements in part which combine to make a story whole. Other terms and concepts will be defined throughout the rest of this chapter according to application and context.

Many terms overlap, but story network theory will be expanded from Roof's initial system concepts and vocabulary through a type of 'yes, and' attitude (inspired by and brought here into academia from the collaborative culture of improvisational acting). While the actual analysis of Little Red Riding Hood (and its many versions) will be left to Roof's chapter, engagement with her approach to narrative and story details drives this academic relationship forward.

Why Roof Challenges Narrative

In Judith Roof's chapter, "Out of the Bind:...," the very conceptualization of how narrative functions is challenged. For this project, systems logic is applied to studies of *Little Red Riding Hood* in comparison to structuralist logic. Her goals in setting up these opposing perspectives on narrative forms appear to be twofold.

Roof's first reason for countering traditional narrative forms can be contextualized in consideration of the overall themes and related ideas across the book this chapter was written for, as well as those observed in Roof's writing within the chapter itself. This initial purpose could be summarized as analyzing and, accordingly, challenging concepts of the binary in story narratives. This further leads to challenging concepts of the binary at large and through everyday narratives in order to present greater potential for queer perspectives and form.

As an example of impact following this line of thinking, Roof questions, "If conceptions of gender are loosed from attachment to binary paradigms and if conceiving of stories as systems enables that loosing, then what might define genders?" (55). Now, a direct answer is not provided here by Roof, and is instead simply explored in connection with the idea that narrative systems offer, "amalgamations of desires, significations, interactions, and transient meanings and functionings" (55). Still, such investigative logic importantly helps establish a separation from

narrative binaries as creating ideal circumstances for, "revising the impasses of gender inequality and the inevitable binaries of 'queer' thinking by offering a mechanism for recounting stories, agencies, and genders outside of any paradigmatic necessity" (57). Essentially, Roof's goal is to remove the metaphorical middleman in communicating from queer or gendered perspectives to whomever the Other may be that previously required a kind of structured translation of identity through narrative.

The second reason Roof has for nominating wider use of systems as narrative paradigms can be found in observations (and acceptance) of a system's creative potentials and accessibility of story, both in a sense of making and of experiencing as audiences or readers. Roof establishes over the course of this project how story systems can do two things using what she calls (and I will likewise apply as) *rules*. The first of these two things relates to that sense of making an independent story version (generating as creators) and the second to the sense of experiencing a story in new ways (observing as audiences). In either case, a dramaturg is likely to find such a story rule/system to be applicable to their research and potential interactions with others involved in the process of writing, producing, or experiencing a given show. For example, if a dramaturg was helping devise a piece of theatre (collaboratively creating a work from the ground up) then establishing or observing a rule for a created or adapted story could provide structure without requiring a multitude of strict limitations. Another possibility is for a dramaturg to use story rules and systems logic to navigate distinctions between individual productions, likely feeling better enabled to navigate a balance between traditional portrayals and more unique choices on stage.

The former relation to making can be summarized by Roof's explanation for how, "If we apprehend narrative as a system instead of a repeated paradigmatic activity, we understand narratives as persistently generated by their own systems' rules instead of being the product of a

grander paradigmatic substitution" (47). This means that story systems have greater perpetuity compared to the more traditional structuralist form. Roof seeks to propose systems logic as a counter not only to classically used narrative customs in general but also to the laboriousness of narrative continuity. Earlier in this project, she states, "If we envision narrative as a structure that proceeds according to a conventional paradigm—journey, danger, disaster, salvation—by which tensions are resolved, then the arrangement of events in relation to one another and to the character types possible offers only a few possibilities for alteration. We can always find the same pattern" (45). Comparatively, considering narrative as a system enables writers and other creators to break out of that pattern while still creating recognizable specific-story content.

The other half of Roof's proposition for narrative systems over structure is reflected in an idea of greater interrelatedness. She states, "that understood within a systems logic… these systems can interact with one another and with the larger environment of narrative convention, media, and context" (48). Such connectivity may ease the strain of adaptation but also of repetition for audiences, allowing for nostalgia and intertextuality while still opposing the attitude of 'same ol, same ol' experiences. This perspective also allows for more widespread and welcoming academic or other analytical conversations and comparisons of stories. Through generally making this point across her chapter, Roof conveys how the process of systematizing narratives complicates stories in healthy ways and, accordingly, encourages openness for discovering and engaging with new meanings (or old meanings in new ways) across story versions, regardless of medium, style, or other distinctions. I will go more in depth into what Roof means by systems and rules in the next section, but these points help enlighten readers to the significance of new narrative logic and therefore begin to introduce significance and connections to my own story network theory as well.

What Roof Intends for Narrative

In order to study the wider arrangement of what signifies a *Little Red Riding Hood* version to creators and audiences alike, Roof chose to analyze a variety of cases of the *Little Red Riding Hood* tale, spanning across years, mediums, and even genres. Her choices for the chapter include the Grimm's tale, a few cartoon adaptations for briefer reference and establishment of story differences or similarities (such as those featuring Betty Boop or Bugs Bunny), and, for more comprehensive analysis, the Tex Avery film *Red Hot Riding Hood*. Regarding her inclusion of these choices along with the expansive creative tradition of adapting *Little Red Riding Hood* in general, Roof states, "This range of versions is not simply testimony to the tale's longevity or media creativity. Something in the basic terms of this narrative itself produces multiple versions not as merely variations on the same pattern, but also as continually generated from its open set of possibilities" (45). This type of narrative logic and analysis on what these examples are individually as well as what they are collectively to be versions of this fairy tale enables Roof to systematize the narrative structure rather than analyzing it only as one strict form, to examine, "how we conceive of narrative itself" (45).

To accomplish this study, Roof first sets forth what narrative looks like traditionally. Tying narrative to literary considerations of structuralism, she establishes how the conceptual form of narrative is more commonly thought of as:

> a structural pattern defined by binary elements… In the long tradition of structuralist analyses of narrative, narrative theorists and narratologists have conceived of narrative in the binary terms that have informed structural linguistics and narratology. We cannot talk about narrative except through narrative, and all of the elements we might identify arrive

> already as binaries distributed into passive/active, boundary/passage, inside/outside positions in the story. (46)

For *Little Red Riding Hood*, this structural nature assumes certain story elements and events follow one another to make it a variation that fits into the catalog of the fairy tale. This narrative logic would fit any seemingly recognizable Little Red Riding Hood story into its traditional tale type framework as AT/ATU 333 (Thompson *Types* 125). With this particular story, the most common expectations (which are, admittedly, oversimplified here by my paraphrasing) for the tale are that it conveys a cautionary lesson by way of trouble experienced along a main character's journey and the accompanying consequences, such as a little girl (or some other seemingly innocent identifier) meeting a dangerous stranger (such as the popular Wolf character) along their path through the woods and offering personal information too freely.

Along these lines, Roof notes how:

> Critics read the tale as a political allegory, a sex/gender/predation allegory, as fodder for psychoanalytic interpretation, and have interpreted it as an interrogation of the relation between narrative injunction and behavior… The tale could also easily be read in relation to one or several of the following: pedophilia, rape, voyeurism, seduction, exhibitionism, cougar-phobia, oral sex, anal sex, and bestiality, or as a coming-of-age narrative. (44)

All these cautionary possibilities are found as arrangements of relations and events within the expected structure. However, using a narrative *system* instead of a narrative *structure* opens these relationships and possible lessons or other themes.

Roof defines a narrative system as, "...a set of elements that interrelate according to a system 'rule' or generating principle. Each version of a story recombines a range of possibilities according to this rule" (47). A system requires a rule to function as an effective theoretical

container, curating story elements intentionally in line with observations of patterns across narratives and/or a deeper individual story analysis. Having a set, guiding rule is what allows systems and their elements to be approachable by creators. As Roof continues to explain, "Within the system many elements can shift and recombine as long as these processes cohere with the system's rule. Characters' personalities and relative positions of empowerment and roles in the system can change. Actions such as ingestion… can occur in any of a number of possible settings with characters and character traits…" (47). This flexibility enables new versions of a story to be consistently developed over time rather than only being left at one unrepeatable, un-rearrangeable breakdown of a particular narrative.

What or who, then, makes this rule or "generating principle" for a system? In one manner, the story/narrative itself inherently creates its own rule. Of course, this level of agency can arguably only be given to a story that has expanded beyond the scope of an 'original' creator, such as what fairy tales, iconic enough adaptations and sources, or other general oral traditions and folklores are prone to doing regardless of medium or genre. In another sense, however, the rule and accompanying system are discovered within a story based on analytical choices from the given researcher. Technically, because every new perspective engaging with a work will be unique, different eyes may understand stories in different ways, and therefore find different rules and systems. However, it seems more likely in research conducted so far—what little there is of networking and narrative relations—that a combination of system and rule will be defined naturally according to shared observations across versions of a story. Slight changes in versions can be recognized and given due attention *because* they are simply slight changes. The representation of simplified elements through a rule is more likely to be inherently apparent and

distinguishable, for it will be the common denominator between changes, almost regardless of who analyzes those changes and corresponding patterns.

Little Red Riding Hood and Story Network Theory

Any story that includes the elements of a designated rule will also fit a story system, even as systems may change according to their applications of these elements in combination with others or, as Roof put, their "range of possibilities" (47). Thus, systems may differ depending on both the story version of choice or the more specific aspects of story creation or medium (such as characters or plot), but story analyses (especially for within adaptation studies) can utilize one unifying rule across story versions and potential systems. For story network theory, the system will become the core element in which versions of a story are listed. Thus, any system variations will be recognized according to story adaptation choices, but will be unified through their guiding story rule. The next step of this chapter, then, is to study what Roof posits as the specific system for the *Little Red Riding Hood* fairy tale and to diagram her analytical choices.

Showing vs. Telling

The combination of system and rule for *Little Red Riding Hood* is set up by Roof with clearly defined elements, then tested and explained in further depth throughout her chapter. Where she expands her analysis efficiently enough through academic prose (a process of telling), my own aim is to develop standards of diagrams for story systems (a process of showing) and to specifically transform Roof's story system into an image of connections. Roof determines:

> A systems perspective on *Little Red Riding Hood* would mean that the elements—the characters, relationships, and objects—comprised by the designation "Red Riding"

("Little" and "Hood" being the constantly changing titular terms) can manifest in any permutation and combination conceivable within the rule of the "Red Riding" system. The rule of the "Red Riding" system consists of three elements: (1) Host and guest characters whose relation is interrupted by a third, (2) the serial ingestion of characters, and (3) the transformability of characters. (47)

Roof uses this breakdown in her own chapter to analyze particular versions of *Little Red Riding Hood*, especially through examples applied to Tex Avery's *Red Hot Riding Hood* film. While Roof's work on this front is essential to testing and understanding the conceptualization of this specific story system, my own goal is less concerned with *Little Red Riding Hood* or defending Roof's choices for the system/rule given. Rather, the interest of this chapter resides in taking this system from its explanation in words and translating it into an explanation in diagrams.

The process for figuring out how to communicate Roof's findings visually began as a generalized equation, attempting to represent the relationships of defining traits for her narrative system concept overall (see fig. 1).

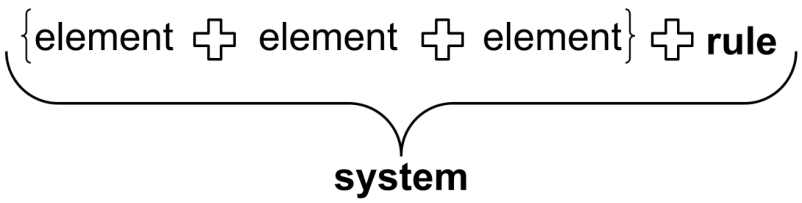

Fig. 1. Equation of elements and their relationships in a narrative rule and corresponding system; based on Judith Roof's chapter "Out of the Bind:..." (47). Diagram designed by Jessie Denning. 9 Feb. 2024.

The "element" terms are bracketed in this equation as an attempt to represent how they "interrelate" and balance the specificity Roof gave in describing the *Little Red Riding Hood* system and its featured definition of three element types as, "characters, relationships, and

objects" with representation of the creative potential for, arguably, endless elements of choice, all in order to focus on greater story inclusivity. The resulting "generating principle" which a unit of elements equates to is the "rule," and the entire equation can then be recognized as a story's "system" (47).

However, while this equation is quite helpful in visually depicting the basic definition of Roof's terms, it does not fully represent the relationships possible within a system and especially does not adequately represent what Roof determined to be the "Red Riding" story rule/system in particular. For that, a slightly different form of diagram—with inclusion of specific story traits given—is required (see fig. 2).

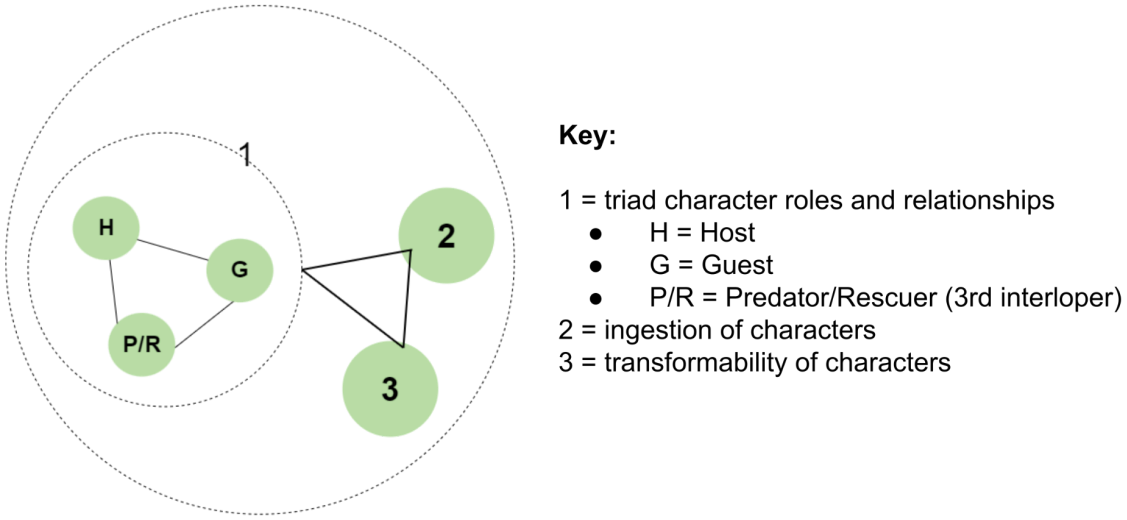

Fig. 2. *'Red Riding' Story System.* Based on Judith Roof's "rule" for a *Little Red Riding Hood* fairy tale, from her chapter "Out of the Bind:..." (47). Diagram designed by Jessie Denning. 5 Feb. 2024.

This second figure provides a baseline model for diagramming story systems through nodes (the borderless circles, in this case) and lines (otherwise known as edges), and further establishes their relationships within containers (the dotted surrounding circles) as sets and subsets. This depiction more effectively communicates necessary information compared to the generalized

equation in figure 1. Roof herself described something closer to this model when explaining, "The rules of the 'Red Riding' system generate points (or nodes) where the operation of the system produces the convergence of elements (character and character, character and setting, character and action, etc.). These points elicit alternatives; …these nodes offer multiple directions as long as the choices comply with the systems' rules" (48). While the earlier equation is helpful in its own right and eases the process of learning systems logic, figure 2 can be usedto convey information about the story itself, allowing for more immediate accessibility, analysis, and creativity.

In fact, for dramaturgical purposes, a visual aid such as this story system could be quite helpful. In one sense, dramaturgs could use it to aid writers in developing a new 'Red Riding' play, using it as a kind of cornerstone or narrative groundwork from which to build a production. In a sense of what is being staged, were a dramatic version of *Little Red Riding Hood* being produced, then figure 2 could be shared for different but similarly communicative purposes throughout practically every level of the staging process. As a starting point, for those deciding when and how to do a 'Red Riding' show, a story system such as this could help answer the constant question, "Why this play now?" (Chemers 108). Any element—and certainly the relationships between them as well as the system as a whole—could be used by a dramaturg to provide answering reasons through establishing thematic interests, possibilities to highlight for the given community or expected audiences, what makes a particular production unique while allowing it to be recognizable and/or nostalgic, and maybe more.

For designers, the cast, and the director, a Red Riding system could help focus engagement with the text, find inspiration in elements' relationships and how they may be physicalized onstage (such as through blocking, costumes, sets, etc.), and help tie their moment

in the theatre with the legacy of the story. For audiences, dramaturgs could essentially use a story system for all the above, communicating through the diagram information about the story itself, how it may have been involved behind the scenes, how it might compare adaptations, and more. Applying the story rule through a visual aid is, in my opinion, establishing the overall story system as a more accessible resource for anyone in these (or other) circumstances to interact with and learn from.

Placing Systems in Networks

The next step in this process, then, is to bring the 'Red Riding' system (and the concept of a story system in general) beyond and outside of itself. A dramaturg especially—but also possibly any other scholar, artist, or fan—can benefit from use of a story *network*, something which is still inclusive of a story system even as it shifts focus to interdisciplinary connections. In my history of explaining story network theory in person, using even a loose diagram example (as well as the menu analogy from Chapter I) to clarify the meaning and intentions of the general SNT concept has been a helpful tool to my audience. Accordingly, this final section will be focused on building a story network diagram for *Little Red Riding Hood*, in conjunction with Judith Roof's analysis (see fig. 3).

The information included in the Key for figure 3 represents features unique to this network and the inclusion of Roof's 'Red Riding' system. Information for other elements can be offered more generally as a working model for story network theory formatting, such as what has already been described in Chapter I with the initial explanation of SNT and figure 2 above. Explanations for SNT element styles are included below.

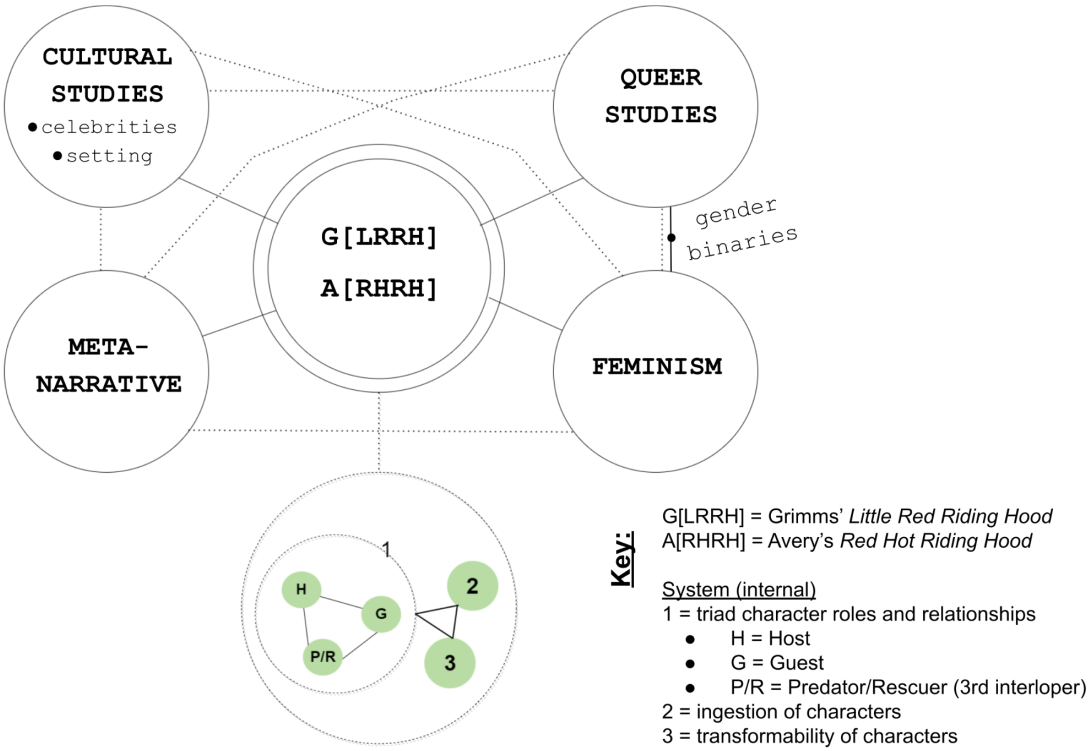

Fig. 3. *Little Red Riding Hood Story Network.* Including the 'Red Riding' system visual inspired by Judith Roof's work (47). Diagram designed by Jessie Denning. 10 Feb. 2024.

An *element* is every circle (or dot), line, and text within the network, still in accordance with earlier definitions pertaining to Roof's systems and rules of elements (fig. 1). Solid lines represent a direct relationship, or, in the case of relevant circles, elements considered to be their own whole unit. Contrasting this idea, dotted lines represent indirect or internal, sub-level relationships, such as the story system observed across versions. In either style, lines between elements are still considered edges. Circles with an outlined border—dotted or solid—are containers. All containers, being the objects connected, also function as nodes (as addressed previously within context of Roof's story rule), but likewise other interconnected elements—those without a border or those seen simply as filled dots (such as the smaller circles observed within containers or placed on edges)—function as nodes as well. This dynamic between containers and nodes can be understood like the one between squares and rectangles. Specialized

to SNT, the central container can be referred to as the story core. While it does not need to be visually centralized within a given network (though this is the case in fig. 3), it does require a double border to set it apart from other containers and distinguish the information inside. Story cores will include some sort of list, abbreviations (as seen in fig. 3), or otherwise visually represented names of the story versions being analyzed.

While Roof does reference other takes on *Little Red Riding Hood* in her chapter and description of the story's system, the main versions chosen for focus in her study are Tex Avery's *Red Hot Riding Hood* film and its comparison to (and subversion of) the traditional expectations and stereotypes given in the Grimm's fairy tale. For story network theory (at least, as it has currently developed), any story versions chosen for analysis are organized within the story core because they are unified through the story's established rule and, accordingly, can be applied to as a kind of metaphorical lens through which to study the rest of a story network. As an example for how these two particular versions of the story interact, Roof explains:

> A good example of all of these alternatives is Tex Avery's 1943 cartoon, *Red Hot Riding Hood*. Beginning with a traditionally prosaic exposition of what appears to be the conventional tale, the characters rebel in a self-reflexive moment, transforming from *Little Red Riding Hood* stereotypes into the jaded personae of typecast Hollywood performers playing parts. The cartoon recommences as *Red Hot Riding Hood* set in Hollywood, and featuring a Wolf who has become a sexual predator, a Riding Hood who has become a nightclub performer who sings like Betty Grable and talks like Katharine Hepburn, and a cougar Granny who pursues the Wolf. The positions of host, guest, and third-party predator are completely interchangeable. (50)

Diagrams in accordance with networking logic more clearly convey the relational potential and interchangeability Roof describes for this rule of the 'Red Riding' system and, especially, the character positions she mentions.

A story network, beyond a system, increases this level of communication through its elements, especially giving notice to perspectives on connectivity (and, therefore, movements) between nodes. Other story networks could possibly use directional arrows to signal a different form of relationship, or even changes in sizes of nodes or thicknesses of edges as needed to signify some new information. Story network theory is designed to be accessible in both ease of understanding (clarity of information) and ease of creation (application of information). In the case of *Little Red Riding Hood*, depicting the connectedness between nodes—both inside the 'Red Riding' system as well as throughout the rest of the network (the circles of topics) —represents the interdisciplinarity of the chosen fields of study.

The topical nodes for figure 3 were chosen based on the analytical focuses in Roof's chapter. For example, the concept of metanarrative is placed in conversation with "distinct binaries premised on sex/gender" and "circulating and perpetuated desire" (51). But the focus on Tex Avery's film, which parodies Hollywood, also places a focus on cultural and celebrity study, especially in conversation with the Grimm's version which came from a very different cultural background. This story network can be used to explore the relationship between that Hollywood parody (and the concepts of culture, setting, and celebrity overall) not only with the story versions, but with the other disciplines. Roof gives one example for how these topics connect through character in explaining, "the Wolf 's morphing from suave man-about-town to rowdy horndog enacts another intersection of systemic logics and imperatives—this time about class, Hollywood cinema, celebrity culture, and slapstick" (56). Using a story network beyond Roof's

initial rule allows this second ‘intersection’ to engage more clearly and integrally in a story analysis (and/or story creation based on topic involvement and relationships explored, etc.).

In the next chapters, the process of analyzing a story (*Cinderella*) and building its network will be examined. This process will initially involve deciphering the story rule/system according to patterns seen across a selection of source versions and general popular impressions of the *Cinderella* story. Following that, a story network will be built according to interdisciplinary choices of interest (in this case, with a focus on dramaturgy) and relevant associations with specific versions, aiming to similarly reflect intersections of elements as done with Roof’s system and *Little Red Riding Hood* whole network.

CHAPTER III: AN OVERVIEW AND RULE FOR CINDERELLA

The aim of this third chapter is to begin an example process of forming a story network theory, with the initial goal of establishing the story's internal rule and corresponding system (designed and interpreted along the lines of Roof's work from "Out of the Bind…"). *Cinderella* has been chosen as the source story for multiple reasons. In one aspect, it is a sensible choice for its popularity, having widespread audiences, authors, and overall hundreds (at least) of versions known across different eras, cultures, and artistic mediums. In another aspect, it is of personal interest and easier to engage with on a level of nostalgia, themes, and entertainment. In fact, *Cinderella* research was the foundational motivation behind story network theory, bringing this chapter full circle as the first chance to examine how developing a rule that fits *Cinderella* stories can engage new analyses and reflect relationships between versions, mediums, and various discipline topics of interest in a generated system and, in the next chapter, a full story network.

The bulk of this chapter will address versions of *Cinderella* and how observed patterns—with attention given to previous categorization models in folklore studies—can be streamlined into a story rule. A variety of versions will be addressed (as foreshadowed in Chapter I) to establish an overall historic and contemporary impression of Cinderella, though only two adaptations were chosen for the story network developed in Chapter IV. Rather than focusing on how Cinderella is told (such as through just one storytelling medium), determining a story rule concerns itself with the content being told.

Considering *Cinderella*

In the collaborative history of studying folk (and fairy) tales, researchers over the years have recorded, compiled, and analyzed swaths of information about the stories along with

collections of the stories themselves. Cinderella is no exception and has previously been the subject of extensive research. Two main resources folklorists traditionally used, often in tandem with one another, and still look to today (with established growth and application through translations and revisions) include Stith Thompson's *Motif-Index of Folk-Literature* (commonly referenced simply as the motif-index) and what is known as the Aarne-Thompson-Uther (ATU) tale type index (properly titled according to Uther's latest revisions as *The Types of International Folktales: A Classification and Bibliography, Based on the System of Antti Aarne and Stith Thompson*). The more recognizable tale type for *Cinderella* is labeled accordingly as AT or ATU (with the number in this case being the same for either revision) 510A (Thompson, *Types* 177).

This latter index offers a list (one which is relatively short, considering the many known variations) of versions of the tale from different times and places, also known collectively as the Cinderella 'cycle'. A vast majority of both resources have been digitized by Library Curators at the University of Missouri, making the guides more interconnected than ever before, as well as more accessible to folklorists and other students or researchers all over. Still, Neil Philip, in the Introduction to his own collection of *The Cinderella Story*, remarks how:

> Using such tools, it is fatally easy to get bogged down in classification and comparison, as if all that mattered in a given narration was the order and nature of the events in it. This is not so. Each version should stand and be considered on its own, as well as for its relation to the 'cycle.' The language, the images, the idiosyncrasies are the expression of the storyteller's creativity and should not take second place to questions of structure. (4)

It is this dynamic of story individualism paired with story-version relationships (collectively forming the story cycle) that Roof's concept of story rules and systems began to explore, and which story network theory can help navigate further. While previous concerns of

folklorists have focused on these motifs as primary identifiers, the use of network theory opens up story analysis beyond simply matters of form and folklore knowledge. Nonetheless, it is within the folklore discipline's knowledge and resources that a conversation surrounding *Cinderella* is easiest to begin, in order to establish a foundation of previous (and current) working story expectations. Such building blocks will help streamline the process of working out the *Cinderella* story rule and potential systems (and thus, eventually, the story network).

Context of the *Cinderella* Cycle

Another work by Thompson, *The Folktale*, has been a helpful resource to folklorists for the second half of the twentieth century, and still offers valuable information both about folktales and the study of them. In his chapter, "Classifying Folk Narrative," Thompson defines the concepts both of types and of motifs, writing:

> A type is a traditional tale that has an independent existence. It may be told as a complete narrative and does not depend for its meaning on any other tale. …It may consist of only one motif or of many. … A *motif* is the smallest element in a tale having a power to persist in tradition. In order to have this power it must have something unusual and striking about it. … A type-index implies that all versions of a type have a genetic relationship; a motif-index makes no such assumption. (*Folktale* 415-16)

It is this logic of tale type relationships that story systems similarly align with. Further, networks expand this balancing act of independence and tradition through exploring relationships not merely between story types, but between versions and other disciplines, research questions, or etc. topics of interest and analysis (as diagrammed for *Red Riding* in the previous chapter).

Now, creating a story system or 'rule' for *Cinderella* after the fashion of Judith Roof can certainly begin with insight from Thompson's tale type index. Still, the plan is to expand what can be considered a *Cinderella* tale in order to more accurately navigate the contemporary reality of versions as they defy a singular medium, genre, theme, language or culture, and more. A story system can help with this through shifting focus from identifying a tale only by its traditional motif concepts and through, in a secondary, somewhat counterintuitive aspect, simplifying the list of identifiers provided by Thompson (rather than expanding them as they are).

In the second edition of Thompson's revisions to the tale type index, he gives an idea for the overall build of many types at their designated number, providing lists of the motifs or other qualities deemed to be recognizable attributes of a certain categorization. For the context of this *Cinderella* story cycle, Thompson adapted, in accordance with its general designation as AT/ATU 510, the following qualities and possibilities which make up a *Cinderella* story:

> I. *The Persecuted Heroine*. (a) The heroine is abused by her stepmother and stepsisters and (a1) stays on the hearth or in the ashes and, (a2) is dressed in rough clothing — cap of rushes, wooden cloak, etc., (b) flees in disguise from her father who wants to marry her, or (c) is cast out by him because she has said that she loved him like salt, or (d) is to be killed by a servant. / II. *Magic Help*. While she is acting as servant (at home or among strangers) she is advised, provided for, and fed (a) by her dead mother, (b) by a tree on the mother's grave, or (c) by a supernatural being or (d) by birds, or (e) by a goat, a sheep, or a cow. (f) When the goat (cow) is killed, there springs up from her remains a magic tree. / III. *Meeting the Prince*. (a) She dances in beautiful clothing several times with a prince who seeks in vain to keep her, or she is seen by him in church, (b) She gives hints of the abuse she has endured as servant girl, or (c) she is seen in her beautiful

> clothing in her room or in the church. / IV. *Proof of Identity*. (a) She is discovered through the slipper-test or (b) through a ring which she throws into the prince's drink or bakes in his bread, (c) She alone is able to pluck the gold apple desired by the knight. / V. *Marriage with the Prince*. / VI. *Value of Salt*. Her father is served unsalted food and thus learns the meaning of her earlier answer. …Love like salt. (*Types* 175).

Thompson follows this layout with references to specific motifs which add further detail to the breakdown and their individual sections. Although this overall layout is both too specific and not generalized enough (limited in the wrong ways to keep up with contemporary *Cinderella* knowledge and needs), it admirably establishes a story framework, especially considering the era in which it was compiled. These headings (up until the more particular and—at least in contemporary times—lesser known 'value of salt' concept, where fathers test their daughters' love) provide accepted traits for the *Cinderella* tale, even by today's creative standards and long list of adaptations.

Historical Overview of *Cinderella*

Throughout the vast history of this particular story cycle, the identifiers for the tale type above take a variety of forms. While folklorists have not agreed on a single original source for *Cinderella* (due also in part to the way cultures, oral storytelling, and adaptation theories work, making the concept of 'original' quite complicated), research over time has revealed ancient versions of the tale. The oldest recorded source discovered as a version of *Cinderella* is the Chinese tale of Yeh-hsien (sometimes spelled as Yeh-Shen). This tale, "was written down in this form by a Chinese official with an interest in out-of-the-way information, Tuan Ch'êng-shih, who lived from about A.D. 800 to 863" (Philips 17). Some of the more individualized qualities

of Yeh-hsien are seen in similar fashion in later Chinese versions of the tale, though the key Cinderella cycle elements of persecuted heroine (specifically by her stepmother, countering the humility and kindness shown by the heroine), magical help (in this case by praying to fish bones), a loss of her shoe at a festival as she runs to escape notice, the shoe being found by royalty and a search for its owner occurring, with the final culmination of Yeh-hsien's proof of identity through her magically provided clothing.

Another ancient version of the tale, the Greek story of Rhodopis, has two authors who are believed to have written about the same woman, despite being separated by a few hundred years. The first is Herodotus, who focused more on her situation in life as a slave, the eventual gaining her freedom, and who she interacted with along the way, such as Aesop (also associated with fairy tales) and Sappho (the famous female poet). There are elements of ritual and a hint at romance, but nothing about love with royalty or a missing shoe. These latter story events do, however, appear in the second primary tale of Rhodopis by Strabo. Though it is the less ancient example, Strabo's is the more well-known version of Rhodopis as a *Cinderella* story, featuring the magical help of a bird taking her shoe to royalty, an ensuing search for its owner, and corresponding marriage. In his book, *Fairytale in the Ancient World*, Graham Anderson cleverly puts these two mentions of Rhodopis together in order to create a more complete picture and analyze the findings. In doing so, Anderson concludes that, "The implication of combining the testimonies of Herodotus and Strabo on the same heroine is that at least by the latter's time of writing in the first century BC/AD the wherewithal for a 'full' Cinderella based on a quasi-historical Rhodopis was clearly available" (27-29).

Anderson continues in his section on Cinderella to mention other historical references and versions of the tale type in antiquity, however due to their lesser popularity and the limited

space of this chapter, it seems more relevant to leave Anderson's efforts in his own work and jump ahead in this overview to the 17th century, which includes both Giambattista Basile of Italy and Charles Perrault of France. Attention will first be given to Basile, as his version of *Cinderella*, titled "La gatta Cenerentola" or "The Cinderella Cat," was published posthumously around 1634–1636, a bit over sixty years before Perrault's own famous "Cendrillon" (translated as "Cinderella, or the Little Glass Slipper") tale of 1697 (Canepa 108; Dundes 3).

According to Alan Dundes in *Cinderella, A Folklore Casebook*, "Basile's Cinderella was not the first reporting of the tale in Europe. …However, Basile's version, from a historical and esthetic perspective, is probably the earliest full telling of the tale in Europe" (4). It follows that others such as Perrault and even the later Grimm brothers were likely inspired at least in part by Basile's tale, though many motifs are quite different. Still, as a type of *Cinderella*, certain similarities can be observed, such as the persecution of the young heroine by her family (in this case including *six* stepsisters rather than the customary two or occasional three), allusion to the hearth and corresponding name change, the elements of magical aid through both animals and a fairies (even a gifted tree-turned-fairy), the celebratory events where the royal match sees the heroine, and finally the elements of the search, test, and eventual marriage between the heroine and royal (Penzer 5-13). What is most unique to Basile is the violence Zezolla (the Cinderella-heroine) herself participates in, killing her first stepmother to make way for the second, reminiscent to readers as something closer to Grimm's dark prose, though the comeuppance for antagonists is different in each tale.

In contrast to both Basile and the Grimm Brothers, Charles Perrault offers a much friendlier version of *Cinderella*. Furthermore, as Dundes points out, "If one were to select the single most popular version out of all the hundreds of texts of Cinderella that have been reported,

that version would almost certainly be the tale told by Charles Perrault" (14). This is the version that primarily inspired Disney and, even if indirectly, most of the contemporary retellings (when considered in combination with traits from the Grimm version, practically every modern adaptation should be included). Though a brief summary here may not individualize it to the degree it deserves, this version of the tale is indeed particularly recognizable.

Perrault includes the heroine persecuted by her family (featuring the common trope of two stepsisters, though with the addition of the younger also being marginally kinder), a description of the heroine's place by the fire and consequential Cinder-related renaming, and magical aid by a fairy godmother (including aspects through nature such as the pumpkin carriage and mice-turned-coachmen, though not a tree as seen elsewhere). There is also the deadline of midnight for escaping the ball events, the meeting/dancing with the prince, loss of the glass slipper, search for Cinderella and testing of the shoe, and finally marriage to the prince. A key aspect of Perrault's version is the kindness Cinderella acts out. Rather than just describing the heroine as good or humble, Perrault writes how she treats her stepsisters kindly, first at the ball and again when she is discovered to fit the shoe and marry the Prince, forgiving them and aiding them despite their mistreatment of her (Lang 16-21).

Comparatively, the Grimm brothers' "Ash Girl (Aschenputtel)" lends itself to a particular notion of revenge against the terrible stepfamily. Collected and published in the 19th century, Aschenputtel exists as the most generally accepted version of Cinderella (in line with AT/ATU 510A) in Grimm canon, though versions in line with other AT/ATU tale types can also be found. In his casebook, Dundes points out how, "...there is Grimm number 65, Allerleirauh (which is Aarne-Thompson tale type 510B, The Dress of Gold, of Silver, and of Stars (Cap o' Rushes), and Grimm number 130, Einäuglein, Zweiäuglein, and Dreiäuglein (which is Aarne-Thompson tale

type 511, One-Eye, Two-Eyes, Three-Eyes)" (23). Still, in both the casebook and this thesis, Aschenputtel (and the 510A tale type in general) remains the focus of study.

This version of *Cinderella* depicts the death of the heroine's mother and following visits to her grave, the persecution by her family (again the more popular example with two stepsisters rather than three or more) leading to her placement in the ashes and renaming as Ash Girl, and magical aid through nature (particularly birds and, similarly to Basile, a tree; this is rather than a fairy or godmother figure, though a consideration could certainly be given for it being her mother's magic—as a concept of a Christian blessing—from beyond the grave). This tale also includes an example of the somewhat common extended tasks element, ordered by the stepmother as a challenge to finish before the falsely promised reward of attending the ball. Similar to many other traditional versions (contrasting modern times where *Into the Woods*, a popular musical adaptation of multiple fairy tales and specifically inspired by the Grimm brothers, is the only adaptation that comes to mind featuring this trait), there are actually three nights of the royal event. On each night, there is the meeting with the prince, the escape from the prince (in this case with miniature searches following each escape), and, finally on the third night, the loss of the shoe, leading to the culminating search and testing of the sisters' feet.

The Grimms' version of the tale is famously bloody when it comes to this final test, having (at their mother's orders, of course) the first sister chop off her big toe and the second sister shave part of her heel. Each time, the magical birds who previously aided Cinderella/Ash Girl inform the prince of the cheating, until finally he finds and tests the heroine, for whom the shoe fits perfectly, and marries her. The end result is far from Perrault's message of forgiveness and teaches instead the idea that 'what goes around comes around' with the blinding of the stepsisters (though the stepmother and father are never mentioned as facing consequences one

way or the other). Some translations of Aschenputtel, like that included in Dunde's casebook by Magoun and Krappe, write that the girls are blinded by birds (29). Others, such as the Barnes & Noble Classics edition of *Grimm's Fairy Tales*, shorten and sanitize the ending as, "the two sisters were smitten with blindness as a punishment for their wickedness," ending the story by leaving out the violent birds entirely (29). *Into the Woods*, as its own dark adaptation of the Grimm brothers' tale rather than Perrault's, firmly takes its cues from the translated tradition of birds causing blindness—as well as having the stepsisters toe and heel chopped—for versions both on the stage (Sheader, 1:19:44–1:23:06) and the screen (Marshall, 1:05:50–1:08:32).

Of course, *Into the Woods* is far from the only *Cinderella* show (musical or otherwise) to take to either stage or screen. There is a lesser known history of ballets and some operas, both featuring adaptations from different versions in the *Cinderella* cycle, and two shows from recent years—Andrew Lloyd Weber's *Bad Cinderella*, and *Once Upon a One More Time*, the jukebox musical based on songs from Britney Spears and the characters of multiple fairy tales—appeared on Broadway but have yet to gain wider pop-culture audiences. The same goes for Amazon Prime Video's *Cinderella* movie with Camila Cabello; while it was a new musical which played with the tale in interesting ways, it received a very mediocre audience (and critic) reaction. Looking back to the 20th century, with its growing film technology as well as a burgeoning American musical culture in general, it can be seen as the era—rather than the contemporary attempts thus far—that brought musical adaptations of *Cinderella* to new heights of popularity.

Both Walt Disney and Rodgers & Hammerstein created what are now considered classic versions of the tale for the screen, though only Rodgers & Hammerstein's went on to receive a proper stage treatment. Disney's animated feature film was released in 1950 and has subsequently been modified for children's literature throughout the years, as well as consistently

re-released whenever home viewing technologies evolved enough to require it, and finally found a home on the modern streaming service Disney+. When it comes to elements in line with the *Cinderella* cycle, Disney's animation includes a title screen attributing it as, "Cinderella, From the Original Classic by Charles Perrault" (0:00:13), and accordingly expands the key features of that version with only slight changes (including, of course, characters' songs). A few years after Disney's release, the original Rodgers & Hammerstein musical aired on television in 1957 and starred a young Julie Andrews. Eliza Berman points out in her article for LIFE how, "More than 100 million viewers (in more than 60% of U.S. households) tuned in to CBS… Rodgers and Hammerstein's *Cinderella* served as a vehicle for Andrews, who…received an Emmy nomination for her performance." Their musical was remade for new TV editions twice, once in 1965 and the second time in 1997, each time with slight variations to songs and scripts.

According to their website, Concord Theatricals Publications licenses four different stage versions of Rodgers & Hammerstein's *Cinderella*, describing the first three (based on the teleplays) as, "the heartfelt tale of the girl from the cinders who connects with her prince. But each version shows her to be a little different, whether tried and true (Original), an outsider hoping to find her way in (Enchanted Edition), or forthright and kind as she tries to change the prince into a better man (Broadway Version)." Concord Theatricals' fourth option is a shorter version for youth theatre that "has been slightly altered to highlight some important lessons for contemporary audiences." Similar to Disney, Rodgers & Hammerstein adapted their musical from Perrault, and each of their three releases highlight Cinderella's kindness like the animation and source did. While changes can certainly be found—as with any adaptation, especially through shifting decades, cultures, and mediums—the same key events are included in them all.

Often, the changes in these contemporary Perrault adaptations (even those more loosely or indirectly inspired by the tale) are primarily given to the expansion of the stepmother's character and her abusive nature rather than on the misbehaving stepsisters. Such expansion usually includes extra tasks (though different ones than ordered with the lentils in the Grimms' version) and a belated awareness that Cinderella was at the ball, leading to the consequential entrapment of (or, at the very least, vital miscommunication for) the heroine. Throughout these modern versions, in spite of the expansion for the stepfamily's roles and their consistent abuse (forced upon the heroine to various degrees of seriousness), Cinderella's grace and kindness are still bestowed. If she does fight more actively against her family or seems overly determined or even aggressive, her sympathetic heart for people is depicted through other actions and intentions. In either case, there is also often a concluding recompense (again, to varying degrees) for any in the family who wronged Cinderella, blending themes of both Perrault and others like the Grimm brothers. In further regard to her family members, these adaptations sometimes feature a loving (or, at the very least, less terribly mean) step- sister/sibling who is exempt from the punishments others receive. Likewise, the father, if he is alive (for his death has certainly become the more commonly adapted event), is rarely punished even if he was present for the abuse, as is the case in many traditional versions. Today, his presence is rare; he is often largely absent from and/or misinformed about the heroine's life.

Modern examples of adaptations with these traits of extended family roles—especially regarding the stepmother's actions and consequences—include the most well-known shows (theatre and film) and literary versions. While the musicals *Cinderella* and *Into the Woods* have already been discussed, they certainly fit into this category. Rodgers & Hammerstein's musical offers the stepfamily their own solos and even sympathetic moments (to Cinderella as well as

audiences, though often for comedic effects) while, comparatively, *Into the Woods* certainly punishes the stepfamily at the end of their storyline. Some movies, like Disney's 1950 animation and 2015 live action remake of *Cinderella* (starring Lily James and Cate Blanchett, and directed by Kenneth Branagh), highlight the stepmother very effectively, though they miss out on punishing her or her daughters on screen. Branagh's *Cinderella* does reference a banishment (inclusive of a traitor serving the Prince), but only through voiceover (1:37:08–35).

Other films break away further from Perrault's all-encompassing forgiveness and do show the stepfamily getting their comeuppance, though most are less violent than the Grimm brothers' tradition. Examples in this category (overlapping with the element mentioned above for expanded stepfamily roles) include the 1998 film *Ever After* starring Drew Barrymore, 2004's *A Cinderella Story* starring Hilary Duff (as well as its subsequent direct-to-video quasi-sequels, which have released every few years with new casts and characters), as well as the books *Cinder* (of the Lunar Chronicles, a blended science-fiction and fantasy series where each book offers a different fairy tale adaptation, and that does, admittedly, include war and a certain level of violence throughout) by Marissa Meyer and *Ella Enchanted* by Gail Carson Levine. Contrasting Levine's novel, the 2004 musical film adaptation *Ella Enchanted*, starring Anne Hathaway, features guest appearances from both Ella's family and Prince Charmont's antagonistic uncle at the wedding, though the movie's finale is largely treated as a theatrical type curtain call (1:27:16–26, 1:28:52–29:25).

In concluding this brief overview of such an expansive history, patterns beyond preceding categorizations and tale types can be seen. Heading into the final section of this chapter will include the new story rule/system, inspired by Roof. Certainly, commonalities between adaptations have been noted, especially in contemporary popular culture. Establishing a new

understanding of tales in the Cinderella cycle by way of network logics and systems will help researchers, audiences, creators, and anyone in between both honor the story's history and better navigate relationships to individual versions.

Systematizing the Story

One essay included in Dundes' *Cinderella, a Folklore Casebook* was written by David Pace and is called "Lévi-Strauss and the Analysis of Folktales." In it, Pace addresses the differences between how formalists, if following Proppian inspirations, would break down the *Cinderella* tale according to its type and motifs, compared to how structuralists, if following a Lévi-Straussian method, might navigate it by focusing on relationships of characters and their social conditions. Pace writes:

> A Proppian, faced with this story, would begin by seeking to identify the various segments of the plot with the functions common to that particular type of tale. …one might, for example, identify Cinderella's desire to go to the ball with function VIIIa ('lack'), or the gift of the coach, footmen, and so on, with function XIV ('provision or receipt of a magic agent'). Then the functions would be arranged according to an invariant order, a diagram of the succession of functions created, and the analysis would be complete. Something would have been learned about the formal patterns which lie behind this genre of stories, but the tale would remain completely isolated.
>
> A Lévi-Straussian analysis would begin at a different place and move towards a very different conclusion. All concern with sequential development in time would be dropped, and instead the analyst would search for oppositions between concrete elements. (252)

Pace's comparison here makes a sensible point against only using information from tale types to analyze different versions, but fails to acknowledge how structuralist methods in line with Lévi-Strauss are also too limited in scope. Both styles have their purposes and benefits, but neither is open enough to fit the needs of contemporary story analysis.

Pace further summarizes, "With Propp we have a study which is relatively closed… With Lévi-Strauss we have an analysis which…relates it to sex, age, and class roles… Thus, from that slender gap between form and structure a vast division has come into being, a division which forces a vital choice upon all future students of culture" (257). As I understand it, this dynamic between the two methods forms a kind of hypothetical pendulum. On one end of the swing, there is concern for story elements acting as story building blocks, and on the other end there is a concern for story elements acting as thematic/relational bridges between the story and the real world. As Pace alludes to, the latter is a sensible and interesting choice for those studying *culture*, but is just as closed to other interdisciplinary, mixed medium story study options.

This is where a story system (and, eventually a full network) can come in. The process for creating a rule/system for *Cinderella* had multiple steps. The summary included in this section should be taken as a trial example and case study for systematizing any narrative but, naturally, each process and result will be individualized to different stories and their systemizers.

My first step was to research, comprehend, and utilize gathered information from previous categorization examples of my chosen story. Thus, with *Cinderella*, my main focus was on the AT/ATU 510 tale type information (as shown at the beginning of this chapter). However, I also considered the diagrams and research Pace put together for his essay with its method comparisons. Collecting this information helped me better understand the analytical ways in which people previously considered the story and offered valuable comparative knowledge. The

second step, along similar lines, was to research and consider a variety of story versions. This does not mean attempting an unrealistic goal of engaging with *every* version (especially for a tale as commonly adapted as *Cinderella*), but it does mean interacting with a sufficient number so as to curate a foundational knowledge base which is expansive enough to accurately note commonalities and differences across versions. For this chapter, the benefit of my choices was to explore the overview of the main versions across history (source inspirations) in relation to the main contemporary adaptations (pop-culture reality).

Once enough research is done on both categorizations and versions of a tale, the third step is to truly begin comparative work. This does not have to be overly deep comparisons or analyses yet, but rather needs to establish what the recognizable story elements are across the information gathered. Essentially, the goal is to engage the priorities of previous story breakdowns with one's own current understanding of the story as a whole. From this, the fourth step is to utilize the comparisons found and to streamline the most common recognizable elements. Personally, I found it easiest to list the characters first, then to list the events. If I were to create a much larger system and focus more on the traditional variations of the story, I would include the entire list of elements. However, narrowing the essentials to a guiding rule was the priority, and this did not require every narrative element that fits the traditional "range of possibilities" to be included (Roof 47).

As I was making lists with these specific elements, I also applied equivalent generalizations. Cinderella's Stepmother, for instance, was listed as *1+ abusive authority figure*, because these labels of 'abusive' and 'authority' are the essential traits to this role in the story. I marked down '1+' because, while one abusive parental figure is certainly the most common today, this was not necessarily the case with traditional versions and the existence of a living

father in the story. I also chose 'authority figure' rather than parent because the requirement is not that this person is a familial relation to the Cinderella (*victim*) role, but that there is an abused power dynamic between them. My entire list was processed in this way of labeling according to essential traits of a character's role in the story, rather than the particulars of who they were most often depicted as. The list of events went similarly. For example, when describing how Cinderella evades the Prince, I wrote that there would be a *loss of hero(ine) to love interest – either by midnight escape, entrapment from authority figure, or some other miscommunication or disappearance*. The fifth and final step in the systematization process is to simplify phrasing and summarize elements further until only identifiers necessary for the rule itself remain. Thus, this described event became the more concise *hide-and-seek event(s)*.

The *Cinderella* rule, by my research, does not have a relevantly modified title requirement as Roof described with her "Red Riding" example (47). Potential *Cinderella* systems focused on particular elements, such as the ash or fire-related name of the first half (seen in the previously mentioned book *Cinder*), or other variations of the name "Ella" (such as seen in Branagh's *Cinderella*, the *Ella Enchanted* book and movie, and even *Ever After* as a nickname for Danielle), could all be considered in such a case study. There are, of course, even more variations, including some who do not make any reference to the traditional "Cinderella" name and instead identify the character only through other recognizable traits of the tale (such as the movie *A Cinderella Story* portrays with the main character Samantha/"Sam"). Accordingly, it seems more effective to label this rule by the traditional and most common title of *Cinderella*, while observing that the title and corresponding character name are not actually part of the rule or considered essential elements themselves and could therefore change for individual systems.

The developed rule for *Cinderella*, then, involves the following three primary elements, with some subdivision required under the first:

1) Relations between characters as
    a) *role to role*
        i) victim, competitors, abusive-authority
        ii) blessed, helpers, helpful-authority
    b) *role to foil*
        i) victim and blessed
        ii) competitors and helpers
        iii) abusive-authority and helpful-authority
2) hide-and-seek event(s)
3) finder's keeper's event(s)

With this rule, the first element denotes how the essential character roles are the *victim* (traditionally, Cinderella), *competitors* (her stepsisters), the *abusive-authority* (her stepmother), the *helpers* (minor characters who are in supporting and similar states to the victim, the blessed, or both, and aid them—especially and most commonly the victim—along the way), the *helpful-authority* (the fairy godmother or other usual mentoring aid), and the *blessed* (traditionally a Prince or King). Two connective directions between these roles matter, both in association to the victim; the first is delineated by matters of placement (role to role) and the second by thematic matters of intent (role to foil). These distinctions are made clearer in fig. 4 with a visual representation of the entire system. The former element of role to role (which could also be labeled as 1.a.) shows direct relationships through solid lines, depicting two groupings where one includes the characters who are physically (or, perhaps, legally) closest to the victim (including the victim themself) and the second includes the characters who are physically (or, again, legally) distanced from the victim. In contrast, each character foil is depicted both through color associations and dotted lines.

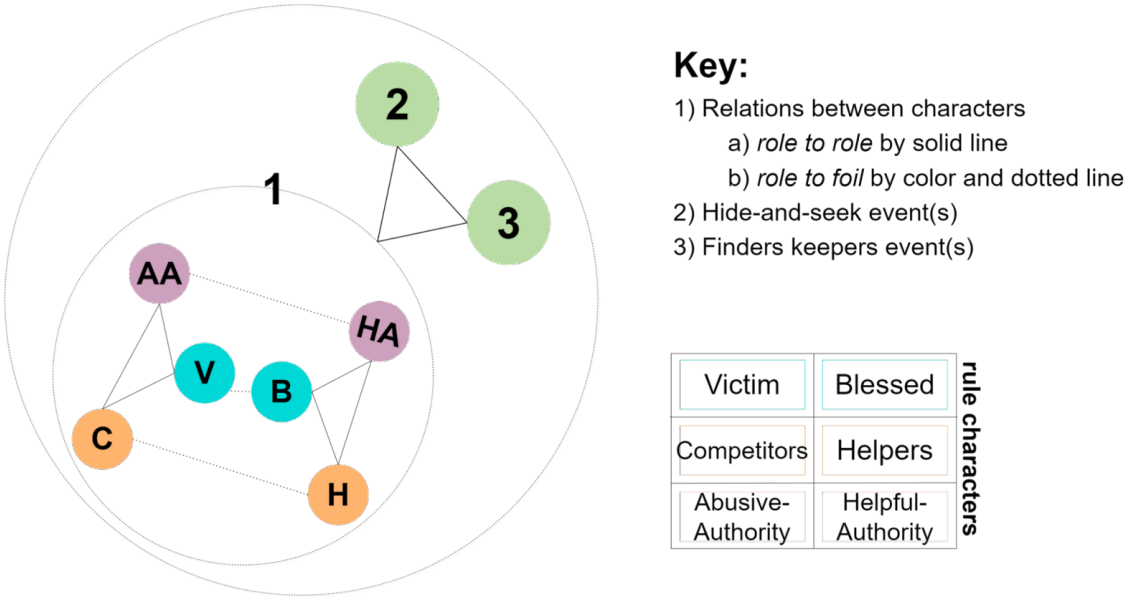

Fig. 4. *Cinderella Story Rule*. Diagram designed by Jessie Denning. 6 Mar. 2024.

Character foils were noted when compiling the initial generalizing character list and became part of the rule for their inherent relations. The victim is (in the fairy tale morality way) good but experiences bad circumstances while the blessed is good and experiences good circumstances. An example of their relationship dynamic commonly utilized could be further portrayed in a story system as *damsel* and *deliverer*. The competitors and helpers both share some manner of status with the victim (perhaps by age, household, social standing, etc.) but have opposite goals in association with the victim, one being antagonistic and the other protagonistic. Finally, the two authority figures are foils for their dynamics of power over the victim but, as with competitors and helpers, for opposite motivations, where one is again antagonistic (abusive) and the other is protagonistic (helpful, often magically).

The second and third elements are a little different in that they are event focused rather than character focused, but their inclusion offers information that cannot be known just from the relationships established with the first element. Through the role identities depicted in fig. 4 and

described above, certain actions (such as abuse of or eventual aid for the victim) are already known through their labels. Other events unobserved through those roles but commonly recognized as belonging to *Cinderella* may very rarely (if ever) be absent, yet a majority of these are not actually essential to the story individually and, therefore, are not essential to the story system. An example includes the death(s) of the victim's parent(s), which is very likely to occur in a version of this tale, but without which the *Cinderella* story still makes sense.

The second element of the rule, then, is listed as the *Hide-and-seek event(s)*. This is a succinct way to reference the multiple times throughout the tale when the blessed (such as a Prince) loses the victim (our hero, Cinderella) either by intentional midnight escape, entrapment from the abusive-authority, or some other miscommunication or disappearance. There is not a particular number of scenes or list of obstacles to check off when separating the victim and the blessed, but some variation of distance between them and corresponding search for the victim is required. Yet this search event (or series of events) must also have an end, which is where the third element of the story rule comes in.

For this third and final piece, the summarizing label became *Finders Keepers*. This is the scene (or collection of scenes) where the truth of the victim's identity, plight, and relationship to the blessed is fully revealed. By the end of this 'finding event,' the blessed will choose to accept the victim's truth and, accordingly, provide a balance to their identities as character foils. Where there was moral goodness stuck with bad circumstances, now the victim can match the blessed as someone who is both morally good and experiences good circumstances. This balance is commonly achieved through marriage, but such a method is not required. The point is that, in the blessed's 'keeping' of what is found, a happy ending is achieved through giving the victim what

audiences believe they deserve. Because the good person/bad life dichotomy feels wrong, the eventual good person/good life change feels correct, essentially regardless of how it is achieved.

This rounds out the *Cinderella* story rule and general systematization. The next chapter of this thesis will show how applying these elements to a story network can effectively engage multiple disciplines and chosen versions of the story within the same research. This is also where dramaturgy will be a primary focus as an example purpose for network application. Story network theory is far from limited to only helping dramaturgs, but I believe it is a very beneficial role through which to showcase the beginning possibilities.

CHAPTER IV: A CINDERELLA NETWORK AND DRAMATURGY

The aim of this fourth and final chapter is to offer a type of story network case study. While Judith Roof's analysis of *Little Red Riding Hood* was visualized according to story network logic in Chapter Two, the bulk of her actual analytical research was left to her own chapter, "Out of the Bind:..." rather than simply being repeated in this thesis. Thus, a need remains to show an example method for applying story network theory in a study. Using the *Cinderella* story rule determined in the previous chapter, with source versions and topics of interest determined by the context of dramaturgy, a larger story network will be developed. Finally, the network itself will be used for story analysis.

As this SNT work must be contained merely within chapter sections of a thesis, rather than being a more fully prepared article or collection of essays, it will likely seem more concise than would otherwise be explored and expanded upon. Furthermore, it should be noted that, despite the many consistencies between stage and screen versions of the shows chosen for the story network, some differences are to be expected between mediums and choices by directors and writers. To properly utilize this chapter as a case study for examples, points will be found and explained as they relate to the available film sources, rather than a hypothetical production. Nonetheless, as this is an attempt to provide a working example of how SNT can be beneficial to (dramaturgical) research, some analysis—however brief and limited in scope—certainly seems better than none.

The Network

This first half of the chapter will focus on the process of working the previously determined story rule into a particular story network. It is again important to consider how

individual and unique story networks can be; this one is designed for theatrical purposes, but others could focus on film, art, or literature, or disregard medium entirely and choose sources based on history, themes, or any other discipline or research question. The point is that this provides a flexible method of study rather than being confined to a particular label of analysis.

As a dramaturg, it seemed fair for this thesis to address theatrical productions, though accessibility to performances is a matter of some concern for both myself and any readers who may wish to see the chosen source versions themselves. Therefore, those chosen for the story core element of this network are the film adaptations *Rodgers & Hammerstein's Cinderella* (the 1997 edition starring Brandy and Whitney Houston) and Stephen Sondheim's musical *Into the Woods* (the 2014 edition directed by Rob Marshall). These two are interesting versions for comparison given a few reasons, including their differing source inspirations of Perrault and Grimm (as mentioned in the previous chapter), their casting choices, their design styles for the worlds of the films, and distinctions between them in research topics chosen for the network.

However, the network itself is not necessarily designed or intended to put these two versions against each other, nor is that generally the intended purpose of a story network analysis. Rather, having both versions in one central node that is inclusive of such differences (as any chosen versions could exhibit), signifies the overarching *core* of the story's identity (i.e. its metaphorical soul and the double-walled element's namesake). This is achieved through visually establishing that the internally marked story rule applies to any version listed in that core element. The pairing of versions with the rule establishes a unique story system; any other network with the same topic nodes for analysis but different chosen sources would thereby function as a completely new system.

In any case, this model and application of the rule creates a type of through-line which is then depicted relationally to other elements in the diagram. These connections are particular to this *Cinderella* network; others could potentially separate the versions and purposefully compare them. The plan for this story network, however, is to explore how *Cinderella* at its core—with its system, shown through the chosen versions—interacts with the chosen topics of interest and, in turn, how those topics relate to one another through *Cinderella*. These final three elements are Performativity, Cultural Values, and Morality (see fig. 5).

Each analytical topic was chosen to represent (even if vaguely) a different discipline, as well as to offer valuable insights for common dramaturgical questions, such as the crucial "Why this play now?" and its expanded supporting questions including "…why have we chosen this play to present at this moment in history in front of this audience? Why is it important? To what concerns of ours, and theirs, does it speak?" and so on (Chemers 108). When using these questions and their corresponding, ever-changing answers, dramaturgs are able to navigate shows more intentionally and, therefore, more effectively. The information dramaturgs share with directors and producers, designers, crews, casts, and audiences likewise aids each group in their own relationships to the show, as well as to the overall unifying purpose and goals in connection with putting on and experiencing a given production.

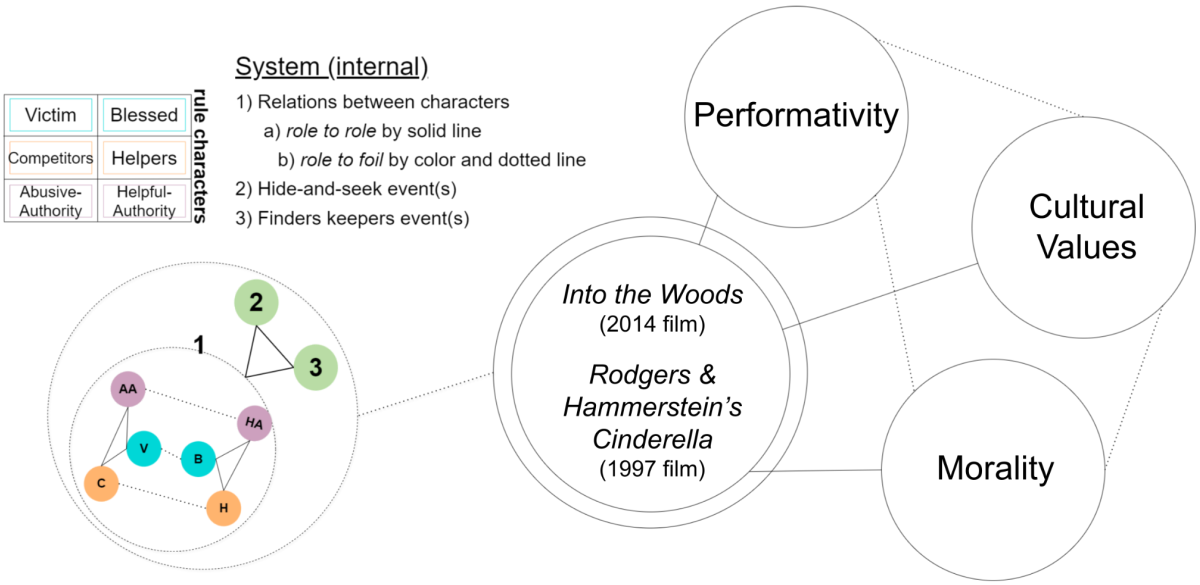

Fig. 5. *Cinderella Story Network*, designed for consideration of film musical adaptations and topics informative to dramaturgy. Includes the previously shared *Cinderella Story Rule*. Diagram designed by Jessie Denning. 7 Mar. 2024.

The Analysis

We come at last to a point of exploration and discovery: what does the *Cinderella* story network seen in fig. 5 teach us about its elements and their relationships? How do these chosen versions, *Into the Woods* and *Rodgers & Hammerstein's Cinderella*, sufficiently serve as a lens through which the interplay between this story system and the topics determined for this story network are observed? Additionally, for more intentional dramaturgical purposes, what could it mean to future audiences or those working on a show to learn how a *Cinderella* tale and its rule/system may be depicted uniquely in a production, and yet be united by having a performative identity, cultural value in and beyond one single group's experience or intention with the story, and/or morals exhibited as lessons which are, in light of the relationships to the other nodes, both ever changing across cultures and ever performative in nature (being that which adapts to reflect the contexts of those who engage with it)? Jane Barnette writes in her

book *Adapturgy:*... how, “Like many interdisciplinary subjects, dramaturgy requires a big-picture worldview as well as attention to detail—it demands attention to both the forest and the trees” (29). A story network can be part of that observant process by bringing these research questions into the dramaturgical light.

Performativity

When it comes to theory, the terms *performance* and *performativity* have become quite expansive and flexible concepts. Performing in general can range in reference to theatre and other arts, to sports, to self-presentation in various day-to-day experiences, and to countless other actions or events. As could be expected, then, researchers of performance studies, “explore a wide array of subjects and use many methodologies to deal with this contradictory and turbulent world. …performance studies has a huge appetite for encountering and generating new kinds of performing and devising new ways of analyzing performances” (Shechner 27). This readiness to connect with things outside itself is one of the primary reasons the concept of performativity fits as a story network topic, with another key reason being the most common associations between performance and how stories are told through theatre and film (fitting the dramaturgical context and version choices for this study).

When it comes to terminology and performance theories, though, it is more relevant to this network to begin with ideas of what it means to have a *performative identity* and, in turn, what it means for that identity to function as a connecting point or a kind of theoretical bridge. Establishing what performance means in association with identity and the self here allows for easier transitions into its relationships with the other network topics later. Further than this, the

goal is to address the relationship between these versions of the *Cinderella* tale and the nature of performativity.

Many people have tried to define performance across the years for slightly different purposes and, accordingly, with slightly different results. One earlier definition relating to performance and identity was written by Erving Goffman in 1959, from his relevantly titled book *The Presentation of Self in Everyday Life*, which says, "A 'performance' may be defined as all the activity of a given participant on a given occasion which serves to influence in any way any of the other participants" (qtd. in Schechner 3). Comparably, a few decades later, the leading performance theorist Richard Shechner wrote in his foundational work *Performance Studies: An Introduction* how, "Performing takes place both in doing and showing doing. The more clearly you show what you are doing, the more obviously you are performing" (4). In this thesis, these two definitions will remain the focus and will be used as a kind of concept-merger moving forward.

Goffman's ideas of influences and participants are important to consider just as Schechner's concern with the relationship between actions and observations is also key. The performative identity of *Cinderella* (which, from the dramaturgical perspective, offers insight for theatre makers and audiences) can be studied according to what it does by what is shown through these chosen versions that it, as a story system, is doing. In this case, the participants could be understood to include both that system and its audiences, allowing *Rodgers & Hammerstein's Cinderella* and *Into the Woods* to be visual (and, in their own way, specifically theatrical) modes of influence.

The 1997 version of *Rodgers & Hammerstein's Cinderella* is a particularly whimsical and diverse portrayal of the story, especially in casting decisions and the design styles of sets and

costumes. It is a colorful world across the board with intentional thematic choices for what color tones are seen and where. For instance, the royals and those associated with them (or aiming to be, such as the Stepmother) are always in cooler tones (shades of purples and blues) whereas Cinderella (and the Prince to match her, when he is in disguise for the opening scene, compared to the next when he is back in royal attire—see 0:09:05–0:10:35) is set apart by primarily wearing warm tones (she even matches her house in this way, which is mostly painted and decorated in browns, reds, and oranges). However, during the ball, when Cinderella socially performs as royalty (or something near its equal), she is dressed in a fancy, light blue gown to match the royal colors, which are seen in various shades throughout the court ensemble and more specifically in the same light blue shade of the Prince's vest (0:46:55–48:20).

While the *Into the Woods* film leans more into styles of realism and darkness—according to its production, not only its themes, with the Grimm source being inherently 'darker' and the adaptation following suit—it similarly separates characters by costuming. The stepfamily is dressed in fashions which reflect their aspirations and roles in the world; comparatively, Cinderella (played by Anna Kendrick) is dressed in dirty and ragged clothing. An initial insight which a dramaturg can gain from these observations, then, is that the relational dynamics between characters in the story world are an essential element, both in the story rule itself and in how the story system is presented visually. Design preferences can take their lead in how these dynamics are portrayed on stage (for example, an *Into the Woods* production could choose to be more representational or abstract rather than based in realism) but, for the story to be what it is, the relationship dynamics must be included in some fashion. These observations merely provide an example of how the rule's first element—relations between characters—visually performs (influences participants and shows what it does).

The ways in which the event aspects of the story rule perform can also be observed in these adaptations (establishing once more the nature of this given system).For example, this film adaptation of *Rodgers & Hammerstein's Cinderella* hints at the hide-and-seek events between the Prince and Cinderella in a portion of the opening scene. They meet (while he, of course, is disguised as a civilian) and she talks to him some as she walks away. However, despite his following and light flirting, she does continue to walk away from him throughout almost all of their first conversation. This foreshadows the main chase between the pair in a way that further portrays them to be character foils (blending rule/system elements). She does the conversational equivalent of hiding when he is disguised as her social equal (commoners) and later more literally runs and hides when she is disguised as his social equal (royals). It is not until the final finders keepers event that they meet as their 'true' selves, equal for who they are inside (as good people) rather than who the world tells them they are on the outside (by class standing).

The performativity of identity according to story rule events is explored just as deeply in *Into the Woods*. Cinderella has different moments where she questions her place at the ball, coming to a kind of culmination when she is trapped on the steps of the palace during her third attempt to run away (for stage productions, this song is performed as a reflection in the woods rather than as a frozen moment in time, but the same inner conflict for her character is there). The bulk of her struggle is in deciding if she wants to be revealed, known, and consequently pulled into this new royal world where she is less sure of herself or her role. Compared to *Rodgers & Hammerstein's Cinderella*, this version of the character is more focused on the risks (losing herself and her home) than the potential rewards (finding true love). As a result, this Cinderella decides "not to decide" and leaves her shoe to be a final test for the Prince

(1:02:33–46). If he searches for her, finds her, and still chooses her then it would seem fair to believe she means something more to him.

Accordingly, the performativity of all the story system elements intersects here; there is a specific relational consideration to these events which themselves are enacted as challenges. The hide-and-seek and finders keepers elements show clearly what they do to and for the story world, providing insight into what makes the story a genuine version of *Cinderella*. It is more than a rags-to-riches or underdog journey. To be *Cinderella*, these final challenges must be performed. Whether the intention behind them is to actually find true love (as seen in *Rodgers & Hammerstein's Cinderella*) or to capture and win the 'one that got away' (as seen in *Into the Woods*), the prince must take a variation of these steps in order to achieve his goal and meet his character foil as she exists outside of his world. Through this, he performs both socially and actively; as in, he influences his surroundings and other participants while also succeeding at a goal and proving (showing) his effectiveness at doing things.

There are, naturally, other ways performativity could be addressed within the *Cinderella* story system. Some valuable insights will be brought up in relation to the remaining story network elements later in this chapter. Having an interdisciplinary analysis like this is, after all, a primary reason for networking logic to be applied to/with story analysis. Already, a dramaturg could use these performative elements within the *story* to communicate important aspects for performances within the 'real' world of *productions*. With a better grasp on how *Cinderella* has its own performative identity as a rule and in a system, the traditional dramaturgical practices of asking 'Why this play now?' or other production questions can more easily find answers. Because a consistency to the story rules exists (what makes up their theoretical identity), so does a flexibility to make choices beyond those elements—choices that can answer that dramaturg's

question for audiences or creators. No matter the production design preferences, casting choices, or even which source *Cinderella* is adapted from for a theatrical take, the *Cinderella* story will *perform* its truth even as it *is performed* on stage.

Cultural Values

While definitions for both *value* and *culture* can be as diverse as those of performance, common patterns can be seen. The former concept always represents something in line with desire and, the latter, something in line with groups ideologically (which also usually includes groups united geographically and/or generationally). More specifically and for the purpose of this thesis, value can be defined in how, "...all action, inaction or acquiescence in given situations, has consequences that are expressive of certain values and imply the exclusion of others" (Stewart 54). In this dance of expressions, it can be noted how value is given (or obtains) a kind of authority through its existence as that which signifies appeal.

Robyn M. Holmes, in her book *Cultural Psychology: Exploring Culture and Mind in Diverse Communities*, explains culture as, "something that we share, learn, live, experience, and perform. It is a context for learning, development, and participating in daily cultural practices and social interactions that envelops individuals and groups of people. It helps us to make sense of our social world and shapes our thinking and actions in all spheres of life" (7). In contexts of culture, then, value functions as a type of identifier for what appeals to different groups and, in its own way, motivates, directs, or otherwise categorizes them.

Dramaturgs must keep an eye on concepts of cultural values for a multitude of reasons. First, there should be consideration for the local culture surrounding the production. When asking 'Why this play now?' and exploring directions of design, at least some of the answers

should be found in looking at what audiences have enjoyed previously and what the community at large seems to value in its current state. Secondly, there should be consideration for cultural traditions in or of a certain story. Essentially, in what cultures does this show usually get produced, and why? What is it about those previous cultural circumstances and values that are similar or different to one's own production of the show now? Accordingly, what values will one's contemporary staging keep, dismiss, or somehow adapt? What themes or messages in the story should be given the most attention or expression? Once answers are determined, a dramaturg can utilize them to provide a consistent perspective in the production and communicate meaning and values to diverse groups (as in, both creators and audiences).

With all that in mind, the *Cinderella* system can come into play, and this brief study can begin on what is most commonly valued in *Cinderella* by cultures. Of course, there is no one specific cultural audience that dramaturgical examples in this thesis are representing; rather, the perspective here stems from the idea that interacting with the *Cinderella* story inherently involves interacting with certain value concepts. This means that, while individual versions can prioritize particular matters over others—such as *Into the Woods* using a *Cinderella* system to challenge concepts of niceness and goodness more than it emphasizes the reward of true love—the story rule as a recognized unit reveals collective values. These essential elements are reflected in the identity of the rule, so they will also be reflected in any given production or version of *Cinderella*, even if the degrees or manners in which they are shown changes.

The value to address in this section is when the inner reality matches the outer reality. Often, this is portrayed as beauty (and/or talent) in the victim. For example, Cinderella is commonly described as the prettiest while her stepsisters (competitors) are often determined to be uglier, meaner, more awkward, and/or generally more incompetent. In *Rodgers &*

Hammerstein's Cinderella, the opening features the two sisters arguing over who looks better in an outlandish hat. Even their mother—despite being in her own eccentric style—stumbles through a kind of faux compliment about it. When they turn to Cinderella for advice and she is honest with them about its unflattering appearance, they dismiss her as not having any style and continue to squabble together (0:02:56–3:50). Beyond these identifying traits in the opening, it is this musical which features an entire song from the two called "Stepsisters' Lament" in which they question why they are never chosen. In the song, they complain about the Prince (and, as the lyrics make it seem, men in general) being attracted to Cinderella (though they have yet to realize it is her) with all her beautiful and, consequently, "unusual" qualities, including a face which is "exquisite" and skin which is "delicate and soft," rather than being attracted to the two sisters as "usual" girls with imperfect but commonly accepted traits. Interestingly, this film adaptation depicts the sisters falling into a courtyard water fountain at the end of the song to further match their foolish personalities with foolish circumstances (0:53:50–0:55:30).

The value of inner reality (or truth) matching an outer reality is certainly essential to the *Cinderella* story rule, though its application through Cinderella's beauty is not essential itself (it is simply common, not required). According to the rule, though, the circumstances surrounding the victim must eventually match her character, because this matching is the result of the finders keepers event. This dynamic is further expressed in the relationship between the victim and the blessed (who is, in both versions, an actual Prince rather than, as seen in modern takes like *A Cinderella Story*, simply the most popular guy in school) through their roles as character foils.

Another element of individualization in different versions is whether or not the abusive-authority and competitors (stepfamily) receive comeuppance to match their behavior. Perrault's traditional tale forgives those who wronged Cinderella, but even many adaptations

which use Perrault as a source choose to punish the wicked in some manner. Were a dramaturg to work with a director or a new playwright who wished to explore this aspect, they could certainly portray it in a way befitting their local community's cultural or personal preferences. For instance, a Protestant Christian 'Bible-belt' culture is much more likely to appreciate emphasis on Cinderella's forgiveness of her family. Comparatively, a Catholic Christian culture, as one which finds greater value in confession and penance, is more likely to appreciate emphasis on the stepfamily being punished for their guilt (even if Cinderella does forgive them). A cultural consideration of Cinderella's circumstances should also be given due attention if dramaturgs help with translations, as it was noted in the previous chapter how there are different takes on the Grimms' ending with blinding the sisters. Certainly, the method for matching internal/external character truths and circumstances in a production is an opportunity for a dramaturg to communicate commonalities found between versions, and/or to reflect on the local culture's expectations, as aids in creative decision making.

A second cultural value is to help others outside of yourself. This element is a more indirect aspect of the story system but is also naturally present, again through the roles of and relationships between characters. Quite literally, one category of characters represents *helpers*. They may originally be associated with either the victim or the blessed but will, over the course of the story, end up helping both sides as a result of their eventual pairing. An example can be found in each of the chosen versions for the network: *Rodgers & Hammerstein's Cinderella* features the character Lionel (played by Jason Alexander) who serves the royal family, and *Into the Woods* utilizes the Baker's Wife in this fashion (played by Emily Blunt). Other iconic versions of the story include the mice in Disney's 1950 animated *Cinderella* (who even make it into the home video sequels) and the rest of the servants with Danielle in *Ever After*.

In theatre, these helper roles are an effective way to control cast sizes or even to establish associations between characters (such as through similar costume fashions or colors). Helper roles can often be combined or split depending on the needs of minor characters and ensemble members. A dramaturg could again help creators fulfill these diverse needs and possibilities by coming in with a greater knowledge both of preceding productions and an awareness of what *help* might mean to a local culture, how it may be valued differently in different contexts (for instance, to see women helping women, or to see a people suffering together supporting each other, despite their suffering). These dynamics also lean heavily into concepts of goodness (or the aforementioned notions of kindness and niceness), but such expressions of morality will be explored later in this thesis as an aspect of the third and final element. In following story networking logic, these will tie together and inform one another as a collective.

Morality

The concept of morality has been studied since ancient days. It is part of religious differences, philosophical debates, culture, art, and more. Folklorists have often studied morality as a literary and historical concept related to storytelling (such as through fairy tales) and dynamics in the home or society (lessons children are meant to learn). A variety of methods for studying fairy and folk tales have found popularity over the years, though psychoanalytic approaches exploring the moral and social benefits of fairy tales have found their own controversial place. A dramaturgical perspective should, at least to a degree, consider multiple sides of the coin, especially in choosing how to present information or lessons to families and children of different ages.

A primary example of tale psychoanalysis is Bruno Bettelheim's *The Uses of Enchantment*. Jack Zipes, another folklorist who challenges Bettelheim's work, explains in *Breaking the Magic Spell* how Bettelheim wrote "out of dissatisfaction" for much of the children's literature of his time and how, accordingly, Bettelheim argued that, "folk tales present existential dilemmas in a clear-cut manner so that the child can easily grasp the underlying meanings of conflicts. …The conclusions of most folk tales portray the achievement of psychological independence, moral maturity and sexual confidence" (161). Among other counterpoints, Zipes states (relating back in its way to cultural values) how:

> Bettelheim fails to take into account that the symbols and patterns of the tales reflect specific forms of social behavior and activity… To use the tales with children today as a means for therapeutic education demands first a historical understanding and secondly a careful delineation of the progressive and regressive ideological and psychological meanings of the tales" (169-70).

These arguments present a clear struggle between two sides of the 'morality in children's literature' conversation, both of which are helpful for a dramaturg to understand, as any audience member (or even creator) could be coming in with beliefs in line with one or the other. Bettelheim's arguments may largely be misplaced, but if his general intentions of finding good tales and encouraging imagination in children could be paired effectively with Zipes' consideration for diverse meanings in fairy tales (across historical traditions and contemporary variations) and awareness of wider potential audiences (such as adults), then a more unified and, perhaps, simplified theory of morality in a given fairy tale (or, in this case, story system) could be established.

For the *Cinderella* tale, the first moral to be addressed is inherent in any version due to its inclusion in the rule, while the second is a prominent character trait but may vary in depiction from case to case and could be used to analyze or create unique story systems. The first moral could be summarized simply as *humility*. This trait is *often* shown through Cinderella's behavior in her household and the world at large but, as the essential moral, it is *always* shown through the hide-and-seek events. In running from the blessed and examples of a richer life (as depicted through balls, festivals, feasts, or whatever else), the victim associates themselves with their identity before the experience of that blessed life or, it could be said, outside of it. No matter how the victim may feel about this identity (whether the belief in themself holds of being truly lesser or not), there is an awareness of distinctions between them and the blessed, which is paired with a belief or expectation that said distance is insurmountable. That belief in the unworthiness of their circumstances—rather than a belief in or performance of an unworthiness of *self*, which may or may not be included—is the evidence of humility.

For further example, in its own responsive way, the blessed's action of keeping (marrying or otherwise choosing) the victim they found is also a mark of humility, as the event attests to their acceptance of those circumstances. That the blessed recognizes the one they met in the best light as the same one they found in the worst light and chooses them regardless of this dual reality reflects a belief in the victim's worthiness despite (or even because of) their circumstances. The distance between them can only be surpassed because of the blessed's choice to meet the victim where they are in their humble circumstances and their credit of worth there which enables the victim to be raised to a better reality (one more equal to their intrinsic self).

To visually drive home the point, this act of the blessed humbling themself is often acted out physically. Both versions of *Cinderella* viewed for this network include a moment where the

Prince takes the slipper and kneels in the dirt before her feet in order to test the fit himself (rather than leaving it to the women themselves or an aid). For *Rodgers & Hammerstein's Cinderella*, the Prince even asks, "May I?" before kneeling and, when he does, her own simple, comfortable, and clearly well-worn shoes are kept in the frame, emphasizing the differences now overcome (1:20:25–50). For *Into the Woods*, there is an added intimacy when the Prince kneels before her and first removes her long sock, revealing the dirty bare foot of a serving girl; yet, he does not hesitate before trying the slipper on her foot (1:07:35–55). This physicality is not an essential trait of the *Cinderella* system, but it is so commonly applied as well as effectively meaningful that it should be given due attention by any dramaturg or director producing a version of the show as an option for staging.

The second moral usually expressed through *Cinderella* (though not technically part of the rule in the same intrinsic way humility is) is the aforementioned concept of *goodness*. The specific ideas of what it means to be 'good' will shift for individual versions of the story depending on cultural expectations (especially with differences between generations or even geographically-grouped ideologies), genre, and source choices (if it is a direct adaptation rather than a new work that fits the story rule in general) and could be analyzed according to those unique systems. Nonetheless, in *Cinderella* goodness is generally depicted as *selflessness* represented by a model of service. She is often fulfilling some role of physical labor in the household and deemed 'good' as she works without fighting back (willingly and intentionally or not). This dynamic has a diverse potential of expression, meaning dramaturgs could aid directors and designers in deciding how a production would best depict it. Is she more modest, despite possessing an inner calm and confidence, as seen in *Rodgers & Hammerstein's Cinderella*? Or does she wear her conflict and fears on her sleeve, as seen in *Into the Woods*? What goodness

looks like in the face of trials changes across adaptations, so the more examples found and communicated, the better performative foundation theatre makers have to work with.

Beyond these visual expressions and dichotomies of servitude, Cinderella often takes on the emotional labor of the household, displaying both goodness and mercy. This is especially common with her stepsisters (competitors). In many versions, she chooses to uplift them rather than tear them down further, despite their mean dispositions. Occasionally, one may even reciprocate support and shift roles as a competitor to being a helper, as seen of the younger sister Jacqueline in *Ever After*. Whether it is goodness displayed only by Cinderella or also by other helpers, a reward for goodness is always given. For the victim themselves, this is the 'happy ending' achieved through matching inner and outer realities (and often, in the course of this, finding love).

Still, other 'good' characters usually achieve their desires as well. The blessed, for example, gets the one who got away, satisfying his search. Other minor characters in different versions often receive their own rewards for their goodness in aiding the victim (as explored briefly through the value of helping those outside oneself in the previous section), such as the Baker's Wife in *Into the Woods* who is able to keep Cinderella's shoe and break the curse on her household. These are important, complex traits to consider for dramaturgs who may wish to explore what goodness means for different productions. As before, asking 'Why this play now?' could evolve and expand into conceptual questions like Why this moral now? Why this depiction of humility or this type of goodness shown now and here, for this audience (which, again, closely relates to cultural values)? These questions are valuable dramaturgical tools and can help provide a more meaningful and cohesive production.

Connecting Elements

Examples have been given throughout this chapter for individual node developments from the *Cinderella* story network. The point of a story network, though, is twofold. It should both effectively inform ways in which chosen topics relate to the story system and ways in which chosen topics relate to one another. It is in this final section where the latter will be more fully developed. There are many ways in which performativity, cultural values, and morality all connect, though the options do narrow a degree when focused solely in relation to the *Cinderella* rule and this particular example system. Of course, some overlap between the areas studied has already been noted—in relation to goodness and serving or helping others—and it is along these lines that the study will continue.

Traditionally, versions of *Cinderella* portray very clear notions of 'good versus evil' through descriptions and actions of the characters. The concept of goodness is usually paired with characteristics of being nice, kind, and/or charming. Sometimes, though, it is these secondary traits that are challenged in comparison against the genuine good (the kind analyzed in the preceding section as an authentic moral choice). *Rodgers & Hammerstein's Cinderella* and, to an even greater extent, *Into the Woods*, feature examples of this. These concepts are already identifiable as morals and as changeable cultural values, but it is the addition of performativity in this analysis which best represents both networking logic and dramaturgical interests.

Fundamentally, "...people can't help but perform: displaying and communicating feelings and ideas by means of 'codified' behavior, behavior that is shaped… Performing onstage, performing in public ceremonies, and performing in everyday life are a continuum occurring in widely divergent circumstances" (Schechner 76). The concept of performative identities has been

previously addressed in this chapter. However, it has yet to be fully explored through the versions of *Cinderella* chosen for this system, as to do so requires analyzing a character's performative identity as a theoretical bridge between the social (cultural, external) self and the internal self. As Schechner states, "Role-specific and situation-specific behaviors govern all social interactions. …The lived details of how one adheres to or departs from the expected behaviors constitute the performance of social life" (106).

In *Cinderella*, being 'good' is one of these role- and situation-specific behaviors, but the nature of goodness (and, in all actuality, of the characters' performances) exists on two levels—one being within the story-world and one outside of it, within the real world. Elinor Fuchs, theatre critic, writer, and professor, addressed this dichotomy in her article "EF's Visit to a Small Planet:..." by stating first how, "We must make the assumption that in the world of the play there are no accidents. …Correspondingly, the play asks us to focus upon it a total awareness, to bring our attention and curiosity without the censorship of selective interpretation… Before making judgments, we must ask questions" (6). Throughout this article, Fuchs indeed proposes a variety of questions by which to envision 'the world of the play' and discover *its* reality rather than pushing *ours* onto it. This means that being 'good' signifies one thing between characters, as they are their own social audiences within their world, and a second thing (which may or may not match the first) between a character and us, the theatrical audience. How, then, do the characters of the *Cinderella* system depicted in these chosen versions (different as these adaptations for the screen may be from their stage productions) perform—signify—goodness?

In *Rodgers & Hammerstein's Cinderella*, there are arguably two models of goodness. The first is seen in the Prince and the second is seen in Cinderella. By the end of their story, both are firmly in the category of being genuinely Good. It is at their first meeting in the opening scene of

the film, though, where a distinction can be most clearly observed. Cinderella draws the attention of the Prince by happenstance when she nearly gets run over by a royal carriage. He had been just a few feet behind her (of course, without realizing it yet) and, upon seeing the situation, ran over to help her with the boxes and bags she dropped from the near-collision. After a few polite first words, he continues the conversation with a critique of the carriage, saying, "Just like those royals, isn't it? Not caring if they're in anybody's way." This is a fitting comment coming from his disguise as a commoner and is certainly performative to a degree while also being a nice bid for connection. Cinderella, however, fails to find the humor or relief in his criticism, and instead chooses to defend the royals by commenting, "Well, I'm sure they were going somewhere very important." (0:07:00–7:25). She performs socially as a victim who forgives those who wronged her—something traditionally seen as an example of Good—rather than begrudging them.

This dynamic between the Prince and Cinderella, as someone who appears nice but not necessarily Good versus someone who appears Good by defending potential enemies, continues throughout their conversation. Towards the end of it, the pair briefly conflicts:

> CINDERELLA: I'm not sure I wanna meet this stranger. I doubt if he has any idea how a girl should be treated.
>
> PRINCE: Like a princess, I suppose.
>
> CINDERELLA: No. Like a person, with kindness and respect. (0:08:20–35)

This interaction depicts a young man who has more to learn about a truly good nature. As he is now, he simply gets by on the general respect for his royal identity and personal charm. Cinderella, in comparison, wants to be recognized and loved as someone whole, rather than as a position above or below the masses (essentially, she wants to be valued as herself regardless of her position). When the Prince first meets Cinderella, he sees her as a commoner who he could

raise in social status and thus, presumably, better her life. The second time he meets her is at the ball, where he sees her as a princess (though he does not know this is the same woman), fitting his standards for how a woman should perform (behave) and be treated. By the end of the night, however, she upends his expectations by running from him. It is only in their meeting for the lost slipper when their reflections of goodness can at last be united. In accepting Cinderella now, after knowing both of her identities, the Prince performs *her* conception of Goodness (and, in this case, the audience's) because he is finally able to recognize Cinderella as her own complete and unique person—not just a simple commoner or a beautiful princess—and treat her 'with kindness and respect.'

In *Into the Woods*, the concept of good/Good grows even more complicated. Early in her story, as part of the Prologue in which audiences are introduced to all of the lead characters, Cinderella is commanded to help the stepsisters prepare. This is an informative scene reflecting the duality of worlds discussed by Fuchs. Through the song, audiences are given a performance of Cinderella's internal thought process and frustration, while the stepsisters, who are fellow characters in her own world and do not hear the music, only see Cinderella's external performance as a lowly servant. She sings while fixing one stepsister's hair, "Mother said be good, Father said be nice, that was always their advice. So be nice, Cinderella, good Cinderella, nice, good, good, nice," but then continues in her verse to question the advice and vent her frustration, "What's the good of being good if everyone is blind, always leaving you behind? Never mind, Cinderella, kind Cinderella, nice, good, nice, kind, good, nice—" until, ultimately, her internal and external performances collide and she pulls the stepsister's hair too tightly, who then slaps Cinderella for the accidental injury (0:06:33–07:10). Instead of showing a victim who finds contentment despite her role and interacts with the world mercifully (as Brandy's

Cinderella appears to), we find one who performs a sense of self that is more conflicted and lost. She was *advised* to be good; she does not seem to inherently *desire* to be Good.

Arguably, the Cinderella of *Into the Woods* cannot even recognize someone truly Good versus someone only performatively good (or who, as told throughout the show, is only 'nice'). There is a scene where Little Red Riding Hood, rather than Cinderella, actually provides a rough summary of this theme. She sings, "...though scary is exciting, nice is different than good" (0:32:08–16). This lyric parallels Cinderella's fears (heard in the song "On the Steps of the Palace," see 1:00:36–03:08), her blindness to the Prince's true nature, and her eventual realization that he is not as good as she believed him to be. For the bulk of her arc, Cinderella sees only the glamor of a Prince who could and did choose to save her from her hard life, rather than a man who was simply eager to chase (and, ultimately, catch) a beautiful and mysterious young woman. It is in the second act when the Prince, as a continuation beyond the apparent (usual and expected) happy ending, cheats with the Baker's Wife. In the romantically charged scene between them, the Baker's Wife at least performs some level of guilt and hesitation, even observing, "I'm in the wrong story." Despite this, the Prince himself works to convince her and sings that, "Right and wrong don't matter in the woods. Only feelings…" to continue seducing her (1:26:29– 27:44).

Elsewhere in the woods, Cinderella still believes her Prince is someone Good. She believes he plays the active role of a *deliverer* rather than the optionally passive role assigned in the story rule as the *blessed*. It is, somewhat ironically, in a conversation with the Baker that she claims the Prince will be helpful before hearing the Baker's own suspicions about the Prince's character. He scoffs, "The Prince? No doubt he's off somewhere seducing some young maiden," before realizing he is speaking with the man's wife. Despite this awkward interaction and the

reveal of her identity, Cinderella finds the Baker to be an actual helper, someone who invites her to join him simply as a matter of safety (offering, one could suggest, out of the true goodness of his heart) rather than as a catch (1:28:20–29:05).

Ultimately, Cinderella learns the truth of the Prince from the birds who, in this adaptation from the Grimm tale, act in line with the story rule's role of Helpers (1:43:27–40). When the Prince comes across Cinderella practically alone in the forest and still calls her "darling" and "love" she challenges him on it, asking outright, "If you love me, why did you stray?" When questioned again, the Prince merely responds, "I was raised to be charming, not sincere." It is in this honest conversation that they both finally realize how, in their own way, their desires for one another were only wishes to interact with the performed roles they had encountered. The Prince claims he, "shall always love the maiden who ran away," and Cinderella, in turn, replies, "And I the faraway prince" (1:44:16–45:42). This version of the fairy tale could not withstand their roles meeting and worlds colliding because neither the victim nor the blessed was ultimately Good; as in, neither character in this case could see the other as a whole *person* (compared to *Rodgers & Hammerstein's Cinderella*), instead only ever seeing each other in the one performative light.

Morally, these dynamics may offer a bit of a conundrum for any psychoanalysts like Bettelheim but, overall, better reflect how cultural values may be understood and diversely performed throughout story versions or unique systems, even while a rule remains consistent. Noting these dissimilarities between the two *Cinderella* versions chosen provided dramaturgical insight into possibilities for productions, creative writers or other designers, and even audience expectations. A story network made this interdisciplinary perspective both possible and effective.

CHAPTER V: CONCLUSION

Story network theory is meant to help broaden not only what information is collected, but also what (and how) information is shared. SNT can accomplish this by analyzing a given story or story system through relationships between chosen story elements and other chosen disciplines. These connections create a network of critical perspectives, similar to how a puzzle is completed through joining together individual pieces of a bigger, specifically designed picture. This process is designed to be modifiable by any researchers, such as described with building different lattes in the menu analogy of Chapter I. SNT can be used to increase story-related conversations and analyses, decreasing the likeliness of being both overly-*limited* and of being overly-*limiting*. A network theory style of methodization can provide a unifying process through which wider connectivity and analytical movement can be encouraged without completely sacrificing the use of a specific critical goal. This dynamic can particularly aid dramaturgs, whose research needs on any given production are expansive and often interdisciplinary, but it is also likely to help teachers and their students navigate stories together, other writers or creators, critics, or anyone simply curious enough about a story to do this type of analysis.

While Chapter I introduced the key concepts and theorists present in this thesis, Chapter II began the more detailed work. This chapter focused on Judith Roof's systems logic and story rules in "Out of the Bind: From Structure to System in Popular Narratives" which inspired portions of story network theory. Roof analyzed the fairy tale *Little Red Riding Hood* to depict possibilities of narrative frameworks outside of established binaries and boundaries. I visually represented her research through a story system diagram, applying SNT design elements to her work. I continued in this chapter to relate our efforts and eventually represented her analytical

points, the relationships between them, and their relationships to her "Red Riding" story system (47) as the first real example of a story network theory diagram.

In Chapter Three, work similar to Roof's was applied to *Cinderella*. A bulk of the chapter was spent contextualizing the Cinderella story in traditional models of folklore study as well as in the most famous (or popular) versions across history. Folklorist Stith Thompson's work was addressed through multiple key resources and helped establish previous breakdowns of Cinderella. The final section of this chapter showed an example for determining a story system and its corresponding diagram. The overall process was used to analyze Cinderella in a new way, based both on Roof and general networking logic, and to create a model for this aspect of story network theory.

The rest of the *Cinderella* story network was developed and analyzed in Chapter Four. Topics chosen for study were performativity, cultural values, and morality, and they were related to the system from Chapter Three through analysis of *Rodgers & Hammerstein's Cinderella* and Into the Woods. Elements of this network were chosen with dramaturgical research in mind. This intersection of topics established a story network as a useful theatrical tool, especially with performativity and its many facets of study. Referring back to Chemers and the explanation of dramaturgy from Chapter One, it can be noted again from *Ghost Light*:... how, "dramaturgy refers to the accumulated techniques that all theatrical artists employ to do three things: 1. …(analysis) 2. …(research) 3. …(practical application)" (3). It can be concluded then that, through SNT, each of these three dramaturgical goals were able to effectively interact with the others, forming a well-rounded (though, admittedly, introductory) dramaturgical journey.

A method which is inclusive, easily adaptable to new research goals or topics, and easily communicating story related information can help organize a dramaturg's work (on productions

or new plays) and provide a consistent structure with, as Latour described, an "*infra-language*" across projects (30). Dramaturgy was explored as an example for the application of story network theory in this thesis primarily through research questions and contexts in Chapter Four as they related to the Cinderella story network. The crucial "Why this play now?" and variations of its expanded supporting questions, including "…why have we chosen this play to present at this moment in history in front of this audience? Why is it important? To what concerns of ours, and theirs, does it speak?" and so on, were reconsidered with each additional network element and analysis (Chemers 108). Focusing on the relationships between dramaturgs and their writers, directors and producers, designers, crews, casts, and audiences established a need throughout the chapter for attention to strong communication and ways in which the accomplished analyses could evolve to fit individual links. Furthermore, SNT was shown to be a tool that could aid each of these groups in their own relationships to the show as well as to their collective unifying purpose and goals in connection with putting on and experiencing a given production or developing a new work as a team (audience members included).

Throughout this project, story network theory has been introduced as a helpful method by which to analyze stories, individual story elements or versions, other disciplines or topics, and the relationships between them all. Networking logic matches story research with contemporary needs of a diverse world. A new model that is more fluid and inclusive while still providing critical analytical boundaries will benefit anyone whose research needs structure outside of the traditional labels and categorizations. Story network theory will not be for everyone but, I hope, it can be for anyone. In a world intent on separating so much, I am proud of developing a process which pulls interdisciplinary stories and their elements together, creatively navigating the complexities of story studies.

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