

UNIVERSITY OF TARTU

DEPARTMENT OF ENGLISH STUDIES

THE FANTASY WORLD OF SARAH J. MAAS

BA thesis

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TARTU

2022

ABSTRACT

The present thesis introduces a book series called *A Court of Thorns and Roses* (henceforth ACOTAR) by Sarah J. Maas. The aim of the thesis is to show how Maas has used several fairy tale elements in her book series and created new versions of the fairy tales. This research also proves how well this book series fits into the fantasy genre and its subgenre fairy tale retelling. The analysis uses Disney's animation films as fairy tale examples.

The first chapter introduces fantasy literature and fairy tale retelling. It also gives a short overview of ACOTAR. The second chapter gives a short descriptions of several of Disney's fairy tales and analyses the same elements that appear in both the fairy tales and in the ACOTAR series. The conclusion summarizes the findings of the thesis.

TABLE OF CONTENTS

ABSTRACT	2
INTRODUCTION	4
CHAPTER 1. FANTASY LITERATURE AND THE ACOTAR SERIES	8
FANTASY LITERATURE	8
FAIRY TALE RETELLING	12
A COURT OF THORNS AND ROSES SERIES	15
CHAPTER 2. THE ANALYSIS OF DISNEY’S FAIRY TALES AND ACOTAR	18
BEAUTY AND THE BEAST AND ACOTAR	18
CINDERELLA AND ACOTAR	24
SNOW WHITE AND THE SEVEN DWARFS AND ACOTAR	27
SLEEPING BEAUTY AND ACOTAR	31
FIREBIRD AND ACOTAR	33
HANSEL AND GRETEL AND ACOTAR.....	34
CONCLUSION	35
REFERENCES	37
RESÜMEE	39
Lihtlitsents lõputöö reprodutseerimiseks ja lõputöö üldsusele kättesaadavaks tegemiseks	40
Autorsuse kinnitus	41

INTRODUCTION

The aim of the present thesis is to show how Sarah J. Maas's *A Court of Thorns and Roses* book series fits into the genres of fantasy and fairy tale retelling. This thesis also aims to show how the author has used particular Disney animation films as fairy tale sources and inspiration for creating fresh fairy tale retellings. The thesis will compare Disney's animation films with *A Court of Thorns and Roses* series and through this comparison will show how Maas has changed the original fairy tales and how her versions of them will turn out to be. The author of the thesis has used several books and articles about the fantasy genre and Disney's original animation films to make an analysis and reach a conclusion, whether Maas has successfully used fairy tale elements and therefore contributed to the genre of fairy tale retellings.

Sarah J. Maas is a young adult fantasy fiction writer who has created some of the most interesting stories in modern fantasy literature. She is very skilled at bringing fairy tales to life through fresh retellings and she advocates the power of women. She has already written a considerable number of books and will continue to do so in the future.

Sarah J. Maas was born on March 5, 1986, in New York City (Famous People Today's Staff 2020: para. 3). She is an American writer who specialises in fantasy literature and most of her work is concerned with fairies. Her novels are directed to young adults and adults. Her books have been translated into more than thirty-five languages (WordPress n.d.: para. 1).

She started reading and writing thanks to her parents' influence. She has said that her inspirations were Garth Nix's *Sabriel* and Robin McKinley's *The Hero and the Crown* - these profoundly changed her life and pushed her to love the fantasy genre. At some point she started to write fanfiction, where she took popular stories and turned them into new stories or made crossovers. Maas used an Internet site called FictionPress.com to write her tales (Famous People Today's Staff 2020: para. 9). That was also the place where she started drafting her own

original novel - *Throne of Glass* (World of Sarah J. Maas 2017). The first draft of this book was written by her when she was only sixteen years old (WordPress n.d.: para.1). Her first book was acquired by Bloomsbury publishing house in March 2020 (Famous People Today's Staff 2020).

She has been on the bestseller lists in various English-speaking countries: Ireland, the United Kingdom, New Zealand, Australia and the United States. She has been nominated for several awards throughout the years and she has repeatedly won the Goodreads Choice Award in the Young Adult and Fantasy category (FictionDB 2020).

Maas has a rich list of bibliography. She has completed three different book series: *Throne of Glass*, *A Court of Thorns and Roses*, and *Crescent City*. The *Throne of Glass* series contains 7 main books and a supportive book containing novellas about the previous events before the main story. This is also the only book series that has been completed. *A Court of Thorns and Roses* series has five books so far. The third series, *Crescent City*, has only one book for now, but it is planned to be a trilogy. Maas has also participated in DC Comics's project, where four different authors wrote about an assigned superhero. Maas wrote *Catwoman: Soulstealer*. She is also writing a book called *The Starkillers Cycle* with another author Susan Dennard (von Ruff 2021).

One of the reasons why I have chosen Maas's book series to do my research is because Maas has a special ability to make her work immensely captivating. Although there is nothing new about writing fairy tale retellings, Maas excels at writing these brand new versions. The way that Maas twists fairy tales into something new and exciting is one of her most valuable and unique qualities. She has the ability to make sudden and unexpected twists and changes that make her stories so captivating and worth reading.

I have chosen *A Court of Thorns and Roses* series for my research. The first book has the same title *A Court of Thorns and Roses* and the sequels are entitled *A Court of Mist and Fury*, *A Court of Wings and Ruin*, *A Court of Frost and Starlight* and *A Court of Silver Flames*. It is set in a magical realm where the main species are humans, faeries, and some other magical creatures from Maas's imagination. *A Court of Thorns and Roses* series is a good example of Maas's work and how wonderfully she creates her fantasy worlds. The first book was published in 2015. The first three books are written about one female protagonist, the fourth is a novella through several characters' eyes and the fifth has a new female protagonist. This series will expand, and it is yet unknown how many books there will be in total.

A Court of Thorns and Roses series (from now on ACOTAR) is a young adult fantasy fiction novel series based on the fairy tale *Beauty and the Beast* and several other fairy tales. Its first protagonist is a human girl, who is torn between the world of humans and faeries and who must decide if she will give everything to save those she loves. The second protagonist is the eldest sister of the first protagonist. This book series deals with the problems of young women finding their path and fighting for their loved ones which are weaved into the magical world. These books empower women without diminishing the power of men.

This research is necessary for several reasons. First of all, it introduces a new fantasy literature author who has contributed to this genre very much. Her novels are popular throughout the world. Secondly, it is important to introduce various genres of literature and the author of this thesis is particularly interested in the fairy tale retelling genre. It is also necessary to show how the fairy tale genre has evolved and become popular through fairy tale retellings. This is a good way to show which fairy tale versions contribute to fairy tale retellings.

The first part of the thesis introduces fantasy literature and its subgenre fairy tale retelling which are both part of the whole ACOTAR. It gives an overview about the genre in general. It

also introduces its subgenres that are part of the ACOTAR series. This leads to the further overview of the subgenre of fairy tale retelling. This gives a short overview of the characteristics of fairy tales and how they differs from fantasy literature. This leads to the fairy tale retelling and its characteristics. There is also a brief introduction of the content of the ACOTAR series. The second part consists of brief introductions of the Disney fairy tales. There is a discussion about the elements that are in both Disney's fairy tales and in ACOTAR. The analysis aims to show how ACOTAR fits into the genre of fantasy and fairy tale retelling. Furthermore, it brings out places where ACOTAR and Disney's fairy tales go their separate ways.

CHAPTER 1. FANTASY LITERATURE AND THE ACOTAR SERIES

The following chapter will provide an overview of fantasy literature which is the core of ACOTAR. This chapter will also give a brief introduction of the ACOTAR series. The subjects discussed in this chapter will provide an essential background for the analysis which is based on a literature review.

FANTASY LITERATURE

Richard Mathews (1997: p.1) has described fantasy as follows: *Although it is difficult to define literary fantasy precisely, most critics agree it is a type of fiction that evokes wonder, mystery, or magic - a sense of possibility beyond the ordinary, material, rationally predictable world in which we live.* Mathews (1997: p.1) also states that *fantasy is clearly related to the magical stories of myth, legend, fairy tale, and folklore from all over the world* and fantasy frees itself from the boundaries of the reality of our everyday life (1997: p.2).

The first time that the term “fantasy” was used to our knowledge was by Geoffrey Chaucer who referred to it as “fantasye” (Stableford 2005: p.37). At that time the term was referred to as “folly” or “silliness” which in turn was shoved into children’s literature as something that is silly and not worth the attention of adults (Stableford 2005: p.37). This is also one of the reasons why fantasy is quite fresh as a distinct genre. It has always been a part of some other genre rather than an independent one. On the other hand, it is actually one of the oldest genres there is. The fact is that fantasy literature emerged from legends, myths, and folklore, which, at first, were functioning as oral tradition, but with the literary emergence it was finally time to make the stories permanent, giving fantasy literature a better chance to really come to life.

Fantasy has a long history although it was not as distinguished as it is now. This genre already existed in Ancient Greece where the first epic tales were written alongside the stories of gods, goddesses, and heroes (Mendlesohn et al 2009: p. 7). Sometimes identifying genres can be difficult, especially in the case of fantasy. Fantasy can also be mixed with other genres like horror or young adult fiction. Still, when speaking of fantasy literature, there has to be some dominant part of the story which is somehow magical and unreal.

In fantasy literature there are two stages that can be considered: one, which was before J. R. R. Tolkien, and the other, which came after him. Such a view is taken into account by several people. James and Mendlesohn (2012: p. 1) write about several fantasy theorists agreeing that *fantasy is about the construction of the impossible whereas science fiction may be about the unlikely, but is grounded in the scientifically possible*. The Romantic era was a time when what we are calling today fantasy, was discussed as “imagination” and “fancy”. This was also the time when there was a renewed interest in fairy tales. Therefore, it can be said that one of the biggest contributing time periods for defining fantasy literature and rediscovering the fairy tale genre was the Romantic period.

Fantasy literature developed significantly during the Victorian era. Victorian fantasy owes much to George MacDonald who developed the fantasy genre further with his work and later has been an example and inspiration to several fantasy authors, including Tolkien. Sometimes George MacDonald is considered to be *the author of two of the earliest modern fantasy novels* (James et al 2012: p.13). Still, during the Victorian era the fantasy part of literature was popular in children’s literature. At that time, the fantasy genre in adult literature was significant but not as much as in children’s literature. It was a horror genre that thrived at that period which at some point led to story elements and themes that are now considered part of fantasy literature (James et al 2012: p.15). Another important contributor to the fantasy genre was William Morris who developed the idea of a secondary fantasy world and translated several Icelandic

sagas which later became invaluable to fantasy writers such as David Lindsay and Tolkien. But one of the most important influences that Morris had on fantasy was the creation of pseudo-medieval fantasy which he did through the revival of medieval fantasy in his own stories (James et al 2012: p. 16).

The fantasy genre consists of several characteristics that are inseparable. The first element is the sense of magic, as was already previously mentioned. This means that there is something fantastical or magical that does not exist in our real world, whether there are events, creatures, abilities or setting that makes the story magical.

The second aspect is the importance of the setting, more specifically the world(s) and geography. Mathews (2002: p. 39) has said the following: *Geography and setting have a numinous value and function almost as characters and symbols in the work*. This also leads to the aspect of how the magical world is governed, what its system and rules are.

The third element is complex characters. Fantasy stories usually have many characters and they are complex and developed in detail. Furthermore, the variety of telling the story from different characters' perspective is an aspect that contributes to the deeper understanding of the story, the characters and the magical world they live in.

The fourth aspect is a certain conflict that creates the main problem in a story that needs to be solved. This also leads to the element of good versus evil. The conflict may be some inner conflict of the main character or something much bigger, concerning the whole fictional world. This good versus evil is very typical of fantasy literature, where the heroes have to stand up against evil and save the world.

Fantasy is not a single definite genre but a cohesion of many diverse, often wildly different, genres. We call these distinct genres with tangible elements we can label subgenres (BestFantasyBooks 2015). Fantasy classification falls into more specific categories. Fantasy literature has many subgenres and they also tend to be mixed and co-existing in stories. Usually,

there are several fantasy subgenres together in a single story. Some of the subgenres are more common than the others. *A Court of Thorns and Roses* books are entirely composed of fantasy elements. The story can be connected to many subgenres. Some of them are discussed below. The first distinctive genre that is tightly connected with fantasy literature is young adult fiction which is the case in ACOTAR series. Young adult fiction emerged in the 1960s when it was very realistic. At the same time children's literature with its fantastical elements thrived (Mendlesohn et al 2009: p.76) Young adult fiction is meant for 12 to 18 year old readers but this genre often provides pleasurable reading to other ages as well. Young adult literature is important because it offers young readers some consolation and also gives them information about how to deal with the world. It has a strong influence on readers. This genre is also an important part of the ACOTAR series but it is not included in the further analysis.

Another part of fantasy literature that is strongly felt is heroic fantasy. In this book series, it is the case of a heroine fantasy. All the female characters are in the centre of attention without lessening the importance of the heroes that accompany their heroines. Tolkien, however, who is often referred to as the father of modern fantasy, created this kind of female character who ends up being in one of the two groups: either she is a damsel in distress who needs saving or she is someone evil like a witch or a nightmarish creature (Lim 2018: p.5). If a female character was strong and had special powers, it was thought to be thanks to her powers/abilities rather than the character itself (Lim 2018: p.6). Things started to change in the 1970s thanks to feminism. Many female authors have written fantasy books because women were not correctly portrayed. It seems like without magical abilities women were not able to be heroines and succeed in important matters (Lim 2018: p.7).

The representation of female characters has changed over time. If we look at some classical fairy tales adaptations of Disney like *Cinderella*, *Snow White*, *Sleeping Beauty* and compare them to the later adaptations like *Brave*, *Frozen* and *Moana*, then the change is immense. Times

have changed and female heroes are very welcomed. Fairy tale princesses and damsels in distress do not need saving anymore and they deal with their struggles themselves. It seems that the positions have started to change or women have become as important characters in literature and films as men. The heroic genre is not further mentioned in this analysis but it is strongly felt in ACOTAR.

FAIRY TALE RETELLING

It is not possible to locate the exact moment in history when fairy tales began to develop but there are many elements of fairy tales which already existed in other literary works since ancient times. According to Swann Jones (2002: p.1) fairy tales have been in our world even before recorded history. In a sense, the fairy tale genre has always existed in oral tradition. Folklore has been an immense contributor to the emergence of fairy tales. Such stories began to emerge in Western Europe in the early medieval times and developed into a literary fairy tale in the seventeenth century (Zipes 2006: p.3). Fairy tales came acquired the form we know through a long time of oral storytelling within various cultures. Since the invention of the printing press the oral tradition of telling tales was able to develop into a distinct form of fairy tale literature. Guido König has said that “fairy tales can apparently be neither killed nor eradicated” (Joosen 2011: p.1). Fairy tales are still flourishing and keep people interested but not just in their original form. The new way to make fairy tales fresh and gripping are fairy tale retellings. The fairy tale genre is also interesting because it has a way to adapt itself to the specific time and environment (Joosen 2011: p. 2). Fairy tales have a unique ability for surviving. Not only have fairy tales been re-made by fairy tale retellings, but they are made into films, music, picture-books, plays etc. There is a vast field of varieties which fairy tales

have “infiltrated” to survive and continue charming people. As Joosen has mentioned: *the traditional versions now coexist with an ever-growing corpus of fairy-tale retellings, which, like criticism, help to keep the interest in the old tales vibrant.* After the Second World War there was a renewed interest in fairy tales and in 1965 there was an establishment of a European Fairy-Tale Society (*Europäische Märchengesellschaft*). This renewed interest is also referred to as a fairy tale renaissance (Joosen). Fairy tales, traditional and adaptations, first became popular in the late seventeenth century through the authors like Charles Perrault, Countess d’Aulnoy and others (James 2012: p.12).

Although fairy tales are older than fantasy literature itself, the fairy tale genre has still become part of fantasy literature. Fairy tales have several distinct characteristics which also differ from the fantasy genre and help to make a distinction between them. One aspect that fairy tales and fantasy both have is magic (Swann Jones 2002: p.10). In the case of fairy tales, magic is usually something that happens to the main character, it is rare when the protagonist has a magical ability. In fantasy literature in general, magic exists on a larger scale; it exists in the world and places, in characters and objects. Magic is spread out, while fairy tale magic appears in a specific place. The second aspect is the location. Fairy tales usually take place in some certain place or time period (Willis 2014). Fantasy fiction can happen anywhere, at any time. It can be set in a fictional world or in our world where magical places or people exist. This leads to the third aspect which is morale. Fairy tales have originated from different nations through oral storytelling and all these stories have a certain message to learn from (Swann Jones 2002: p.11). Therefore, fairy tales are meant to teach some valuable lessons while fantasy fiction may be just for entertainment. This does not mean that there are no morals in fantasy literature but this feature is essential to fairy tales.

Fairy tales have certain elements that often appear in them that makes it easier to define them as fairy tales. Stories often begin with “Once upon a time...”, there are certain numbers that

occur such as number three or number seven, fairy godmothers, good versus evil. Fantasy fiction does not necessarily include these elements but when fantasy literature starts showing such elements it starts to turn into fairy tale retelling.

Fairy tale retellings have some very distinctive aspects from the original fairy tales, some of which have been best described by Vanessa Joosen. The first aspect that Joosen (2011: p.13) has described is the determination of certain time and space. In fairy tales the time and location usually tend to be vague, we can make up our own minds about the time period or world with the help of some elements, but we cannot know such things for certain. When fairy tale retellings are written, the time and space are determined. We know whether the story takes place in our own world and therefore in what time or certain year or the whole story takes place in another world

The second aspect is characterization (Joosen 2011: p.14). When fairy tale retellings are written, they consist of much more complex characters which is also mentioned in the fantasy genre section. The way that the inner world of the main character(s) or even the villain's are described, is much deeper and more descriptive. Much of the action happens in the minds of the characters, it shows how they think and develop throughout the story, and this also gives background to such things like why a certain character acts in a certain way or why he or she is the way (s)he is. Traditional fairy tales give brief background information and the inner workings of the main character mind are almost non-existent. The actions are the centrepiece and fairy tales usually have only one character from whose perspective the entire story is told. The next important aspect is the "happy ending" which is an integral part of fairy tales. The general rule for fairy tales is that they always end well and everything turns out wonderfully. Since fairy tales are an integral part of children's literature, they are also meant to be light and positive. When we look at fairy tale retellings, the happy ending is not a definite part of the story. The story in general may end on a positive note but there may be several events that are

negative and too harsh for the traditional fairy tales. Retellings depict much more complex stories without quick quests and a happily ever after. In a way, retellings reflect real life more where complex problems and solving them takes time and everyone may not get the happy ending.

Another important aspect of fairy tales that applies both to traditional versions and to retellings is the way they depict everyday problems. These problems may be hidden in magical worlds and coated with magical elements but beneath those things are problems of our everyday lives which is one of the reasons that fairy tales are so attractive. Swann Jones (2002: p.11) has written: *... fairy tales use the poetic and exaggerated symbolism of fantasy to represent the deep-seated feelings of ordinary individuals in facing the typical challenges of life.*

A COURT OF THORNS AND ROSES SERIES

ACOTAR is a high fantasy book series that is set in a fictional fantasy world where humans and faeries live. The action takes place on an island called Prythian where most of it is divided between faeries and a small part in the south is left for humans. The two territories are divided by a Wall that is magically keeping people from crossing the boundaries. These two races do not get along because many faeries used to keep humans as their servants and slaves. Once, that started a bloody war between humans and faeries, where some of the faeries defended humans. This resulted in the creation of the Wall which now divides their territories. The Faerie Realm is divided into seven areas (Spring Court, Summer Court, Autumn Court, Winter Court, Dawn Court, Day Court and Night Court) which are ruled by seven High Lords. The main character is a human girl called Feyre who lives in a small cottage with her crippled father and two older sisters. They were once a wealthy family, but her father lost everything. Now Feyre

takes care of everybody, goes hunting, does homework, collects money. On a winter day in a forest she is yet again hunting when she sees a big wolf and fires an arrow which kills it. Later, Feyre's home is visited by a Beast who tells her that she had killed a faerie in disguise. She has two options: to come with him to the Faerie Realm and live there or die. Feyre goes with the Beast, and she starts living in the Spring Court. She finds out that the Beast - Tamlin - is actually a handsome faerie male who is also the High Lord of Spring Court. She makes new friends, learns about the Faerie Realm and its dangers and most importantly - she discovers that there is something dangerous coming which can destroy faerie and human lands altogether. She falls in love with the High Lord but as the danger becomes more obvious, she is sent back home. There she finds out that her family is taken care of by Tamlin. They are wealthy and live in a manor. Feyre tells her sisters all about what has happened to her and that there is a threat to their world. Finally, she goes back to the Faerie Realm to fight for faeries and Tamlin only to find out she has been too late. Everyone is gone. She finds out where everyone is and goes there as well. It is Under the Mountain which is a territory in the centre of the Faerie Realm. In the mountain there is a court of a faerie queen Amarantha who has tricked all the High Lords so that she has their power now. She also put a curse on Tamlin who had to find a human girl in a certain time limit who hates faeries but still falls in love with him. If Tamlin gets to break the curse, he gets his powers back but if he does not, then he must remain Under the Mountain with other faeries forever. The time has already run out before Feyre gets to know about this, but she makes a deal with Amarantha. She has to complete three tasks in order to free Tamlin. She succeeds in all of them, but Amarantha still kills her. Tamlin kills Amarantha for that and all the faeries get their powers back. All of the High Lords give Feyre a gift - they give some of their power to her and that resurrects Feyre who has become a faerie herself. She is the saviour of faeries and she goes to her new home with Tamlin.

In the next book, *A Court of Mist and Fury*, Feyre goes to live in the Night Court, because Tamlin is too protective and treats Feyre as a prisoner. Rhysand, The Night Court's High Lord, offers Feyre a safe place and makes her part of his court. Soon Feyre learns that she and Rhysand are mates, they fall in love and Feyre becomes the first High Lady. They discover that a faerie king from a neighbouring island called Hybern is trying to invade Prythian and make humans slaves again. In this king's possession is the most powerful object - a Cauldron - which is also the beginning of their entire world. Rhysand's inner court tries to steal it but gets captured by the king of Hybern. Feyre learns that Tamlin works with the king in order to get her back and Feyre's sisters have been captured. They are thrown into the Cauldron - the most powerful item there is - and they come out as High Fae like Feyre and the others. Finally, Feyre acts as if Rhysand has kept her against her own will in the Night Court and goes back to Tamlin. This is a trick in order to save the others. They all leave Hybern, Feyre goes back to Spring Court.

In *A Court of Wings and Ruins* Feyre destroys Spring Court from the inside and finally escapes back to her own court. War is coming and Rhysand gathers all the High Lords to make plans. They go to war and finally win. In a novella *A Court of Frost and Starlight* some of the Night Court characters reflect upon the feelings about the post-war time and how everything looks in their court. *A Court of Silver Flames* concentrates on a new main character - Nesta - who is Feyre's eldest sister. In this book, she struggles with her life as a High Fae, but she tries to get better. Also, the Night Court's and other characters' doings are mentioned. The story continues in the next book, but the name of the book is yet unknown and it is not clear who is going to be that main character in it.

CHAPTER 2. THE ANALYSIS OF DISNEY'S FAIRY TALES AND ACOTAR

A Court of Thorns and Roses book series consists of many stories, namely fairy tales. Maas has used Disney versions of various fairy tales in her books. The main Disney fairy tales in the ACOTAR series are *Beauty and the Beast*, *Cinderella*, *Snow White*, and *Sleeping Beauty*. There are also some stories straight from fairy tale books, such as *Firebird* or *Hansel and Gretel*. The main focus of this analysis is to connect the storylines and elements of the ACOTAR series to Disney's versions of fairy tales. This chapter shows how they differ and how Maas has twisted the original Disney versions. This part of the thesis gives an overview of several Disney fairy tales and the elements in them that also appear in the ACOTAR series. The analysis brings out the similarities and differences of these elements and shows how those elements fit into the requirements of fantasy literature and fairy tale retelling.

BEAUTY AND THE BEAST AND ACOTAR

Beauty and the Beast is a fairy tale about a village girl Belle who loves to read and dream but is considered an odd girl and about a prince who is cursed into a beast form. The story begins by describing a prince who lives in a castle but is put under a curse due to his cruelty. Then there is a village where Belle lives with her father, the inventor. They are both considered odd people. A vain man called Gaston is always trying to propose marriage to Belle, but Belle ignores him. One day, Belle's father goes to a fair but gets lost in a forest. A pack of wolves come, and he runs away from them until he reaches the castle of the Beast. He is taken prisoner. Belle goes searching for his father and goes into the castle. She makes a deal with the Beast to change places with her father. She becomes the prisoner of the Beast, and her father goes home. The castle is magical, and all the servants have been turned into talking things. Belle makes friends with them but does not have a good relationship with the Beast. Then she escapes but

is surrounded by the wolves, the Beast saves Belle finally they become friends. Then Belle discovers that her father is very ill, and she goes to take care of him. At the same time, she learns that the villagers are going to the castle to kill the Beast. She tries to stop them, but the villagers have already entered the castle. Gaston tries to kill the Beast and manages to die himself. The Beast is wounded and dying. Belle says she loves him, and the curse is broken. The Beast turns into the prince and the castle, and the servants turn back into who they were before. Belle and the prince live happily ever after.

The Disney's version of *Beauty and the Beast* is most strongly felt in *A Court of Thorns and Roses*. This story is also felt throughout the whole series because it all started from this fairy tale. All the themes and elements that occur in ACOTAR are not in the same sequence as in the Disney's film.

The first thing that is noticeable in the ACOTAR story is the element of a wolf. Feyre goes into the forest to hunt some animals for food. While hunting a deer, she spots an enormous wolf who also seems to be hunting the deer. Feyre is surprised by the size of the wolf and considers the possibility of this wolf being an actual Fae (fairy). But Feyre does not seem to feel bad even if it would be a Fae and finally decides to strike the wolf instead of the deer. She hits the wolf and kills it. Afterwards she skins the wolf, sells the pelt and the meat is used for food. This event is an undeniably important part of the story, and this determines the fate of Feyre and many others. Disney's *Beauty and the Beast* contains several wolves who appear in the middle of the film when Belle tries to run away from the Beast and his castle. In a forest outside the castle territory wolves appear and try to attack Belle. It happens during the wintertime and everywhere is snow and ice. Belle tries to fight off the wolves when suddenly the Beast comes to save her. The Beast fights with the wolves and finally fights them off but gets hurt in the action. Belle and the Beast return to the castle. The wolf or wolves lead the way to other

important aspects. While Feyre is taken to Prythian because she killed a wolf with hate in her heart, she is an appropriate candidate for removing the curse which lies upon Tamlin. Belle returns to the Beast's side to take care of him and because she feels gratitude towards him and sees him in a new light. This contributes to their relationship. The wolf is a magical element that connects both stories and helps the story to evolve so Feyre can be discovered and so she can go to a magical land where she has a key role to play. This refers to both fantasy elements and fairy tale retellings which have been brought out in Chapter 1 where Mathews (1997: p.1) has mentioned the magic element as well as in the fairy tale retelling section. This is a recurring element that is repeatedly mentioned in the analysis.

The second aspect is Feyre's living conditions. She lives in a small cottage in quite harsh conditions. There is not enough room because she lives there with her father and two elder sisters. She shares a room and a bed with her sisters, there is little comfort. Even worse is the fact that Feyre and her family used to live in a big manor and in luxury. Such falling hit the family very hard. Since Feyre must do everything herself to keep the order in the cottage, it makes the main character more independent and skilled and forces Feyre to become an adult at a young age. Belle lives in a cottage with her father which is full of father's gadgets and inventions, making the little house quite small. Belle lives in no luxury and has to do most of homework by herself which makes her also much more independent and intelligent. This contributes to her being bolder and fiercer, which later helps her many times. Both girls are affected by their living conditions but in a bigger picture it helps them. When they have to take action, they always do, and it helps them through hard times. Feyre feels the obligation to take care of her family and goes hunting alone in a forest, risking her life every day. She protects her family against the Beast who comes into their home, and she leaves with the Beast in order to spare her family. When it is time to fight for her love, she goes into a dangerous path and risks her life again to save others. Belle is brave enough to be different from other villagers.

She stands up against Gaston and is the only one who can snap back at Beast's temper tantrums. Belle is also brave enough to go and save the Beast. This refers to the complex and deep inner life of the main character Feyre. It also refers to the hardships of Feyre's and her family's life conditions. This aspect is mentioned in Chapter 1 under the fairy tale retelling, which has stated that everyday problems and hardships are often part of retellings. This is also an element that is repeatedly mentioned throughout the analysis.

In ACOTAR, the Beast Tamlin has a big manor, where servants work and so many roses and other flowers grow. There is a special rose garden that was made for Tamlin's mother by his father. In *Beauty and the Beast*, the Beast has a huge castle and grounds. Although the castle is cursed and therefore a dark castle until the curse is broken, it is still beautiful and magnificent. He also has servants who are very loyal to him. This Beast has one rose only and it is the rose that is connected to the curse. He keeps it in a room in the west wing of the castle, where no one is allowed to go except himself. The rose is kept under a glass dome and the petals of the rose fall down one by one with passing time. Therefore, the symbol of a rose is felt in both stories, although they do not have the same level of importance. While in ACOTAR it is more symbolic and shows the tangle of thorns and roses where Feyre has gotten herself into, then in *Beauty and the Beast*, the importance of rose is immense, since the time for the curse to be broken is bound to the petals of the rose. The rose is a magical symbol in *Beauty and the Beast* which is strongly connected to the curse. Since *Beauty and the Beast* is a considerable part of the first ACOTAR book, the element of rose has been mentioned several times. It is also a part of the title of the first book.

Another magical aspect that both stories have is how the curse has affected the appearance of characters. In ACOTAR, Tamlin can change into the Beast form which has always been his ability. Also, several characters from other courts can change some features of their appearance,

for example, Rhysand, who can summon his wings and claws. Spring Court's people and all the servants must wear a mask which is part of the curse put on Tamlin. The servants use a bird mask, Tamlin has a golden mask and Lucien has to wear a fox mask. Furthermore, the ability to change is part of being a Fae. Fae are all very beautiful and to reduce the magnificence of their powerful appearance, Fae tend to put a glamour on themselves which means that they dim all of their features a little bit in order to appear more common, less magnificent. In *Beauty and the Beast*, the prince is turned into a Beast and has to live in that form. The castle changes its form alongside the Beast to a darker place and the servants are turned into objects who have life in them. Everything goes back to their original forms when Feyre and Belle break the curse. This is related to the fantasy element of magic. The ability to change form or being put on a curse of some sort are all part of this sense of magic and wonder which are both mentioned in Chapter 1 under the fantasy literature part.

One of the things that catches the eye about Feyre in ACOTAR and Belle in *Beauty and the Beast* is the way they both enjoy their passion. Feyre loves to paint, and this feature goes throughout all the books. Belle loves to read, and she spends most of the time reading. Both activities bring these heroines closer to their beasts. Their hobbies let them connect with each other.

In ACOTAR, Tamlin tries to approach Feyre at his manor, but he does not succeed. He tries to compliment Feyre but he utterly fails. The same goes for the Beast in *Beauty and the Beast*, where the Beast tries to be polite towards Belle and contain his temper, but he also fails. In the end, their failure does not matter because both of the beasts get their girls. This feature is just something that both beasts struggle with. The interest in hobbies and the failure in communication are both connections between ACOTAR and *Beauty and the Beast*. These show definitive similarities and verifies that Maas has taken *Beauty and the Beast* as an example. In

ACOTAR, the aspect of a hobby and Tamlin's communication problems are described in more detail which brings us back to one of the main elements of fairy tale retelling in Chapter 1.

One of the distinct features is the amount of libraries and books that appear in both versions. Throughout the whole ACOTAR series books have important roles, some books being invaluable in further scenes. The amount and richness of various libraries throughout different places is considerable. ACOTAR clearly promotes books, libraries and reading. In *Beauty and the Beast*, the importance of books is also big because this is the passion of Belle. As previously mentioned, she reads a lot and she is amazed by the brilliant library that the Beast owns in his castle. This is one of the things that helps to connect and strengthen the relationship between Belle and the Beast.

What concerns the curse that is put upon both Beasts, the requirement for breaking it is the fact that the girl who falls in love with the Beast has to say the words "I love you". Belle says it in the last seconds before it is too late, but Feyre does not say it at the right time. For her, this sends her into battle with the evil Fae Queen which finally culminates in Feyre's victory, and the curse is broken. This is a typical fairy tale feature, where love conquers all and those three words have magical power.

ACOTAR and *Beauty and the Beast* are the most similar from the beginning to the centre of ACOTAR's first book. These two stories tend to break apart at the place where Feyre comes back to Tamlin and goes to rescue him. The similarities are mostly felt at the beginning of the story where Feyre's life is described, and she is taken as a prisoner to Tamlin's home.

Maas has used *Beauty and the Beast* fairy tale enough to understand that ACOTAR is partly based on this story but at the same time Maas has done a wonderful job changing it enough that it does not disturb in the sense that it is not copied. At the beginning of the story Maas creates the feeling that you know what is going to happen to the rest of the story but when it evolves,

she stops following this fairy tale and creates a different plot. This is great because it does not make her work yet another version of *Beauty and the Beast*.

CINDERELLA AND ACOTAR

Cinderella is a fairy tale about a young woman who is forced to become a servant in her own home by her stepmother and two stepsisters but who still believes that wishes and dreams come true. Cinderella takes care of everybody, including animals. She has befriended the mice of the house, the dog and all the animals they keep outside. She cleans and prepares food for the family and has to live in the attic. Her stepmother and stepsisters treat her poorly. Then comes the notice about a ball that is being thrown in the name of the prince who is looking for a future wife. Cinderella's stepfamily becomes very excited, and Cinderella wishes to go as well because the invitation includes all eligible girls in the kingdom. The stepmother is clever and tells Cinderella that she can go if she finishes all the chores, at the same time giving impossibly many tasks. Still, Cinderella manages to get everything ready, but the stepsisters decide to humiliate her and rip her dress. Cinderella is unhappy and cries until her fairy godmother appears and with magic gives Cinderella a new dress, carriage, and servants. She warns Cinderella that the magic only lasts until midnight. Cinderella goes to the ball, dances with the prince, and falls in love. When the clock strikes midnight, she escapes but one glass slipper is left behind. The next day, the owner of the glass slipper is being searched for and whoever fits the slipper gets to marry the prince. Finally, Cinderella tries it on, it fits, and Cinderella marries the prince.

Under the *Beauty and the Beast* section it has already been mentioned how Feyre has to deal with poverty and bad living conditions at the beginning of the story. With Cinderella, it is similar. Cinderella is born into a wealthy family but when her father dies, she is being bossed

around by her stepmother and two stepsisters and they treat her as a maid not as part of the family. Due to this, Cinderella cannot enjoy the benefits of being wealthy but slaves for her rightful home and loses her position. The theme of being wealthy, then losing it and afterwards gaining wealth yet again is part of all three stories: ACOTAR, *Beauty and the Beast*, and *Cinderella*.

In ACOTAR, Feyre has two elder sisters who do little to help Feyre in anything. Feyre is the youngest but takes care of the entire family and does all the chores. The oldest sister, Nesta, is always reluctant and avoids doing any job. The second sister, Elain, is just passive and lives in her own world and enjoys gardening. Therefore, Feyre has no other choice but to do everything by herself. Cinderella's stepsisters are mean girls who do everything to make Cinderella's life hard and miserable. They let her do all the chores and they do not treat her as their sister or worthy of her position she should have: *...and I looked up in time to see Nesta crinkle her nose with a sniff. She picked at my cloak. "You stink like a pig covered in its own filth. Can't you at least try to pretend that you're not an ignorant peasant?" "I thought you were going to chop wood today." Nesta picked at her long, neat nails. "I hate chopping wood. I always get splinters." She glanced up from beneath her dark lashes. ... "Besides, Feyre," she said with a pout, "you're so much better at it! It takes you half the time it takes me. Your hands are suited for it - they're already so rough."* (A Court of Thorns and Roses: p.14). This leads to the similarities that both Feyre and Cinderella have: two sisters and none of them really help them. This puts a huge pressure on Feyre and Cinderella because they have to make sure everything is well and all the work is done. The living conditions, uncooperative sisters and doing chores are part of the fairy tale retelling aspects, where the main protagonist has been given a complex life and the heroine has to struggle before important events begin that change her life.

One of the connecting things is Cinderella's fairy godmother and Tamlin's ability to change his appearance. While the Fairy Godmother uses her wand to change the appearance of Cinderella, it seems like she is only changing Cinderella's hair and clothing. This is not the case. The Fairy Godmother also changes Cinderella's appearance in a way that the stepmother and her two daughters will not recognize Cinderella. In ACOTAR, Tamlin can change his appearance into the Beast form: *The beast plopped into the chair, the wood groaning, and, in a flash of white light, turned into a golden-haired man.* (*A Court of Thorns and Roses*: p.50). All the High Lords can conceal or change the appearance of others or things. This is part of the magic in fantasy literature which is also mentioned in the section of *Beauty and the Beast*.

One of the things that in ACOTAR is similar to *Cinderella* is the way Feyre has to do certain chores. When she is captured by Amarantha Under the Mountain, she is forced to do chores between her trials. Feyre has to wash floors but the more she uses water and tries to wash it, the dirtier it gets. In a bedroom she has to clean a fireplace from lentils but searching them from ashes seems nearly impossible. Both times she is finally helped by various people. In the *Cinderella* film, the protagonist washes the floor of a vestibule and after cleaning it, the stepmother's cat Lucifer thrashes the whole room, and everything is dirty again. Cinderella also needs to do all sorts of other chores.

The story of *Cinderella* and ACOTAR are similar in only certain small parts of the whole story, mainly when Feyre has to work like Cinderella and those "Cinderella" moments, where Feyre is dressed up and offered the luxuries as a proper princess or a queen has. Although *Cinderella* elements in the ACOTAR story are modest, it is not a negative thing. There are just enough elements here and there to make Feyre and also some other characters more fairy tale-like because *Cinderella* is one of the most well-known fairy tales throughout the world and even a small amount of its elements give ACOTAR a more fantastical look.

SNOW WHITE AND THE SEVEN DWARFS AND ACOTAR

Snow White and the Seven Dwarfs is a fairy tale about a princess who goes to live with seven dwarfs in the forest because her stepmother tries to kill her. Snow White is a princess who lives and works in the castle. She has an evil stepmother - the Queen - who despises Snow White. The Queen has a magic mirror and it always tells her that she is the most beautiful person in the world. Then one day, the mirror tells her that Snow White is more beautiful than the Queen. The Queen sends the huntsman to kill Snow White. The huntsman cannot do this and tells Snow White what is going on and that she needs to run away. She does that and ends up at the cottage of the seven dwarfs. She cleans and cooks for them and becomes friends with them. The dwarfs work at the mines and mine gemstones. When the Queen finds out that Snow White is not dead, she turns herself into an old woman and creates a poisonous apple. She visits Snow White and poisons Snow White with the apple. Finally, the prince comes, kisses Snow White who wakes up and they live happily ever after.

When Feyre has to leave her cottage in order to go with the Beast her father tells her to never come back. These exact words are said by the huntsman who is sent to kill Snow White in the forest. This is one of the few things that is exactly taken line by line from the film and put into the book. Of course, this sentence really does not do anything useful for Feyre because she is forced to return home anyway. Snow White, on the other hand, never returns home.

One of the things that changes after Feyre goes to live with Tamlin is her clothing. At first, she still wears trousers and tunics, because she is more used to wearing more comfortable clothes, as she herself says. Later on when she starts falling in love with Tamlin, she starts wearing dresses to let her feminine side out. This change of clothing means a big change for Feyre because when she lived in poverty she had few clothes and they were definitely not as splendid as the clothes in Tamlin's manor. When *Snow White's* film begins it shows Snow White

working in rags which are definitely not the right clothes for a princess. When she goes out to the forest and goes living with the dwarfs, her clothing has much improved, although she only wears one dress the entire time. This shows that leaving their current homes and bad conditions they also improved in their appearances. The same goes for Cinderella and Belle as well. The improvement in appearance can be categorized in the magic element part of fantasy literature, where looks are changed with the help of magic. It also categorises into the life difficulties part in fairy tale retelling aspects.

One of the elements that is in both stories is forest. Feyre hunts in the forest and often some quite important scenes happen in various forests. But at the same time the forest can be dangerous. When Feyre lives on Tamlin's estate she is warned about not going to the forest alone because there are creatures that are very dangerous and only Tamlin can fight them off. Still, Feyre goes to the forest and would have been almost certainly killed by bad creatures if Tamlin had not come to rescue her. When Snow White goes near the forest to pick flowers and the huntsman refuses to kill her but urges her to run off then Snow White heads into the forest. At first, the forest is depicted as a horrible, scary place with monsters and danger. That is due to Snow White's fear and imagination because afterwards when she collapses and starts to calm down, she starts seeing the forest as a calm and peaceful place with all sorts of friendly forest animals. But the depiction of first impressions of the forest are horrible. There is a similarity between ACOTAR's and Snow White's forests because there are horror and beauty in both of them. The difference is that in ACOTAR forests seem so beautiful and tempting but beneath the surface is danger and ugliness. In *Snow White* the forest seems to be a scary place to be in with monsters and traps and darkness, but later it becomes what it truly is – a friendly and peaceful place with adorable animals.

The magical fairy-tale number seven is an important element in ACOTAR and *Snow White*. In ACOTAR there are seven courts in Prythian: Spring, Summer, Autumn, Winter, Night, Day and Dawn. These are ruled by seven High Lords, each one of them has their own Court. This relates to the seven dwarfs in *Snow White* where seven little men live in a forest and become Snow White's friends and protectors.

The theme of an evil queen is an equally important aspect that cannot be overlooked. In ACOTAR the role of an evil queen is played by Amarantha – the king of Hybern's general who is a cunning and beautiful but cruel woman, who starts to call herself the High Queen in Prythian. She traps all the High Lords of Prythian Under the Mountain and curses Tamlin. She reigns over them for forty-nine years until Feyre comes and helps to break the curse by solving Amarantha's trials. In *Snow White* the queen can also be considered quite beautiful but cruel and jealous since she tried to kill Snow White when she found out that Snow White was more beautiful than she. Both of these evil queens use sorcery to succeed in their doings. Both of them are later dead, Amarantha is killed by Tamlin and Snow White's evil queen falls into a ravine by her own fault. This part shows quite well how the evil side in ACOTAR is brought out. Amarantha's motives and inner thoughts are presented in more detail than in *Snow White*. In fantasy literature and fairy tale retelling there are complex character or characterization elements which both apply to this.

When Feyre leaves Spring Court because Tamlin treats her as a prisoner and she feels guilty after what happened Under the Mountain, she starts living in Night Court. There she seems to be numb and lifeless and has become depressed. Night Court's High Lord Rhysand tries to help her and bring her to life again in which he finally succeeds. Feyre admits that she felt like being for years in a glass coffin. That is something that Snow White actually has to endure for some time.

There is an apple that Feyre eats and later she discovers the truth about this apple. It was poisoned by enemies, and this was done in order to weaken her powers so that she could not use her powerful magic. This is done in the hope of capturing Feyre or killing her entirely. This makes a couple of days for Feyre really unbearable, because she really needs her powers, but she survives them. Snow White eats an apple, given by the evil queen, and falls into death sleep until she is awakened by the true love's kiss.

Another essential element is a Magic Mirror. In ACOTAR, Feyre has to face an ancient and dangerous mirror in order to get help from someone. But since people have gone mad looking at the mirror, she is afraid at first. When this becomes one of her last choices in winning the battle she decides to look into the mirror. The mirror shows her herself just the way she is. It shows all the ugliness and mistakes she has made but Feyre does not run away from it, she embraces and accepts her faults. Therefore, she becomes the rightful owner of the mirror and herself as well. In *Snow White*, the Magic Mirror is used by the evil queen who uses it to gain information. The mirror always has to tell the queen who is fairest of them all, but it also has to give the queen all sorts of information that she requires. While both of these Magic Mirrors are dangerous but also useful, Snow White does not use the Mirror at all as Feyre does. The element of the apple and the mirror are both part of magic, but the mirror also represents the idea of facing the truth and being able to face yourself and accepting yourself which was discussed as one of the fairy tale elements in Chapter 1.

Snow White and the Seven Dwarfs and ACOTAR are also similar in certain places like in *Cinderella*. There is not a similar continuous line that breaks apart to different storylines. Elements of *Snow White* have been scattered throughout the whole ACOTAR book series.

The way that Maas has used the elements from *Snow White* is interesting because these do not come in a sequence but are rather hidden away in bits and pieces throughout the series. This gives the reader a chance to make surprising discoveries.

SLEEPING BEAUTY AND ACOTAR

Sleeping Beauty is a fairy tale about a princess named Aurora who falls into magical sleep due to a curse put on by an evil fairy. The story begins with the celebration of the birth of princess Aurora. Everyone gathers at the castle and people are bringing presents. Finally, three good fairies arrive. They give their gifts, but during the last fairy's gift presentation she is interrupted by the appearance of the evil fairy Maleficent who is offended by the fact that she was not invited. She curses Aurora: when Aurora turns sixteen years old, she is going to prick her finger on the spindle of a spinning wheel and die. The last good fairy lessens the sentence: Aurora will fall into a sleep until a true love's kiss awakens her. The three good fairies take Aurora with them. They hide and raise her in a cottage in a forest. Before her sixteenth birthday Aurora meets the prince with whom she is engaged to although she has no idea about any of that. On the same day, Maleficent learns about the location of the princess. Finally, on Aurora's sixteenth birthday, the good fairies tell her who she really is and take her back to the castle. Aurora pricks her finger on the spindle and falls asleep, but the end is good. Prince Phillip destroys Maleficent and kisses Aurora, and they live happily ever after.

One of the similarities between ACOTAR and *Sleeping Beauty* is yet again the fact that both main characters live in a cottage. Feyre's living conditions in her small cottage and the way she ended up there and how she later leaves there have already been previously described. This has been described in Chapter 1 concerning the struggles of ordinary life issues and the magic element that interrupts and changes these conditions. When talking about *Sleeping Beauty*, she

is a princess who is taken into a small cottage in the forest by three fairies and it is done for her own protection. She was put under a curse and now everyone is trying to protect Sleeping Beauty so that she would not die. Years go by and no one has discovered Sleeping Beauty until one day when the three fairies decide to use some magic, Maleficent's bird sees it and finally Sleeping Beauty's location is found out. While Feyre's cottage is quite miserable and empty then Sleeping Beauty's cottage is warm and full of happiness. This is part of the magic element which has been mentioned in Chapter 1. There is also the element of good versus evil collapsing.

One of the things that definitely connects ACOTAR and *Sleeping Beauty* is the fact that they both have fairies in it. In ACOTAR, the fairies are much more complex and there are various kinds of fairies and there is also a hierarchy between them. The word *fairy* has also changed the way it is written – *faerie*. The most important and powerful faeries are called High Fae. Therefore, ACOTAR has made the most of the various ways in writing the word *fairy* and created a great variety of them. In *Sleeping Beauty* the fairies are quite similar when we look at the three main fairies – Flora, Fauna and Merryweather. The only one who is different is Maleficent who is evil and her looks are not the same as the others. This is again a part of the magical element mentioned in Chapter 1.

In ACOTAR's first book the evil force is a powerful female Fae Amarantha who looks beautiful but deadly. In *Sleeping Beauty*, the evil fairy Maleficent is very similar to Amarantha because they are both fairies. They are also both powerful and evil. The distinct difference is in their appearance, Maleficent looks rather dark and evil while Amarantha's looks are deceiving.

Sleeping Beauty resembles ACOTAR from the start of this series with one certain element and that is fairies. This fairy theme goes through the whole ACOTAR series. The other elements

appear at the last part of the first ACOTAR book, where an evil fairy starts making her moves and where Feyre also dies but comes to life again, similarly to princess Aurora.

Sleeping Beauty elements are not so strongly felt in ACOTAR, but it is great how Maas used the element of fairies and built the whole world mostly for these magical creatures. Therefore, this fairy tale contributes a lot to the ACOTAR series, and this is the only one where such magical creatures like fairies are so strongly represented. Maas has done well to take this part from *Sleeping Beauty*.

FIREBIRD AND ACOTAR

There is a Russian fairy tale called *Firebird* that has many various versions but the main thing stays the same - there is a large bird in colours of red, orange and yellow who is glowing. It usually revolves around some quest finding the Firebird or its feather. The most accurate version that connects with ACOTAR is *The Firebird and Princess Vasilisa* where firebird and princess Vasilisa are part of quests for an archer and part of the prizes for a king (Gousseva n.d.: para. 4, 8). In ACOTAR, there is a continent next to Prythian where a human queen - Vassa - is captured by a death god Koschei and this god has put a curse on the queen. She is a firebird by day and a human by night. It can be easily seen that this idea has come from this fairy-tale. The name of this human queen also comes from Vasilisa. Furthermore, the death lord's name Koschei is a typical character in Russian fairy tales. Koschei is an evil character who is also immortal and he is typically stealing for himself female victims (Winters 2020).

HANSEL AND GRETEL AND ACOTAR

Hansel and Gretel is a story about a brother and a sister who are left in a forest by their parents because they are too poor to give everyone the food that they need. In the forest Hansel and Gretel find a magnificent cottage which is entirely made from sweets, and this draws the children close to the house. Inside the house lives an old witch/woman who attracts children to her house and then she cooks the children and eats them. Hansel and Gretel, however, use their wit and escape with their lives. In *ACOTAR*, Feyre has to go to a Weaver's house, who is a frightening creature always weaving and attracting fairies and other creatures to her house in order to eat them and make things from their body parts. Although her house is not made of sweets, her house is not an ordinary house either. Its roof is made of the hairs of her victims. Feyre has to enter this house in order to get a valuable ring of Rhysand and Weaver tries to kill Feyre. Fortunately, Feyre manages to escape the horrible house. The concept of a dangerous witch waiting in a special house to trap prey and eat them is utterly similar but both these versions end on a positive note.

These examples of Disney's fairy tales and how they fit into the books of Maas show the trending genre of fairy tale retelling. Maas has used many parts of fairy tales in her novels and turned these parts into something new. This shows how compelling fairy tales still are and Disney's versions of them are simple and memorable enough to use them as fairy tale examples since the original fairy tales can slightly differ from Disney's interpretations. The characteristics of fantasy and fairy tale retelling that are mentioned in Chapter 1 have been brought out throughout the analysis in this chapter. This proves that Maas has definitely used all the available material for her own benefit and created something fresh and new. As previously mentioned in Chapter 1, fairy tales renew themselves and fairy tale retellings are a good way to keep fairy tales interesting.

CONCLUSION

The aim for the thesis was to compare *A Court of Thorns and Roses* series with Disney's animation films of fairy tales and see the similarities and connections between ACOTAR and several fairy tales. The aim was to connect the ACOTAR series with fantasy literature and its subgenre fairy tale retelling and to show how ACOTAR contributes to these genres. In this thesis the author showed how many elements from fairy tales and fantasy fiction have been used in ACOTAR and how it contributes to these genres.

The introduction of the thesis gives a brief overview of the author Sarah J. Maas. It introduces the aim of this thesis and the material that was used to make the analysis. The author of this thesis introduces the reason why she has chosen this book series for the research and why it is important to have this thesis. There is a brief overview of the ACOTAR series and a further introduction to the rest of the research.

In Chapter 1, there is an overview about fantasy fiction and its subgenres. The fantasy literature section mentions the subgenres that appear in the ACOTAR series. The subgenre of fairy tale retelling has been discussed in more detail in order to give a better overview about fairy tales and how they have evolved into retellings. In the last section of Chapter 1 is more detailed introduction to the ACOTAR series.

The section of Chapter 2 consists of an analysis of the fairy tale and fantasy fiction elements in both ACOTAR series and Disney's fairy tales. The analysis brings out the main fairy tales that appear in the ACOTAR series. Firstly, there is a brief description of Disney's fairy tales, then the elements that appear in both those fairy tales and ACOTAR. The connections between fairy tale and fantasy literature aspects and ACOTAR are also brought out.

It is clearly proven that the ACOTAR series fit perfectly into the genres of fantasy literature and fairy tale retelling. A great amount of fairy tale elements that appear in Disney's animations

are also included in the series of ACOTAR. The analysis of the thesis brings out the similarities and differences between the selected fairy tales and ACOTAR. Several elements appear in more than one fairy tale which further confirms that Maas has used a great amount of material from Disney's fairy tales to create her own story. ACOTAR is a creation of various fairy tale retellings. This book series definitely fits in the categories of fantasy literature and fairy tale retelling. The main aspect that confirmed this was the element of magic that is an essential part in both fantasy and fairy tale genre. The series contains aspects that show the struggles of life and coming of age which are also represented in both fantasy and fairy tale genre. Several elements of fairy tales were brought out such as certain number combinations, the struggle between good and evil, magical creatures and places. The elements of fantasy were also there such as dealing with life problems in depth and fighting the force of evil, complex world and characters, There is a sufficient amount of fairy tale features from Disney's animations to create new variations in ACOTAR. This proves that Maas has been successful in contributing to the development of the genre of fairy tale retelling.

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RESÜMEE

TARTU ÜLIKOOL

ANGLISTIKA OSAKOND

Maarja Hõbemer

The Fantasy World of Sarah J. Maas (Sarah J. Maasi fantaasiamaailm)

Bakalaureusetöö

2022

Lehekülgede arv: 41

Käesoleva bakalaureusetöö eesmärgiks on tutvustada Sarah J. Maasi populaarset raamatusarja “A Court of Thorns and Roses” ning uurida, kuidas see sari ühildub Disney poolt loodud muinasjuttude animatsioonidega. Töö eesmärgiks on samuti näidata, mil moel sobitub sari fantaasiakirjanduse maailma ja näidata, et Maas on oma teostega panustanud muinasjuttude ümberjutustamise žanrisse.

Uurimistöö koosneb mitmest osast. Sissejuhatus annab lühikese ülevaate autorist ja raamatusarjast. See tutvustab töö eesmärki ja toob välja põhjused, milleks selline uurimistöö vajalik on. Samuti on välja toodud põhjused, miks autor just selle raamatusarja oma töö aluseks valis. Esimene peatükk tutvustab kirjandust, mida analüüsi jaoks kasutatud on. See tutvustab fantaasia kirjandust ja selle haru, milleks on muinasjuttude ümberjutustus. Lisaks sisaldab see detailsemat raamatusarja tutvustust. Teine peatükk keskendub analüüsile, kus antakse ülevaade peamistest Disney muinasjuttudest ning elementidest, mis esinevad nii muinasjuttudes kui ka ACOTAR-is. Lisatud on ka omadused, mis esinevad ACOTAR-i sarjas ja on osa fantaasiakirjandusest.

Uurimistöö tõestab seda, et Maasi raamatusari sobib hästi fantaasiakirjanduse maailma ja Maas on kasutanud paljusid Disney muinasjuttude elemente, et luua uus lugu koos muinasjutulise maailmaga. See näitab, kui palju on Maas panustanud ka muinasjuttude ümberjutustamise žanri arendamiseks, kombineerides mitmeid muinasjutu elemente üheks suureks looks. ACOTAR-i sari on vaieldamatult oluline osa fantaasiakirjandusest ja selle arengust.

Märksõnad: Sarah J. Maas, fantaasiakirjandus, A Court of Thorns and Roses, Disney muinasjutud, muinasjuttude ümberjutustus, ameerika kirjandus

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