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Fairy Tales



A CONSORTIUM OF NEW VOICES

Kalliope



From the Guest Editor Elyse Hertfelder

My topic for *Kalliope* started off as anything does; an idea. It grew and developed, slowly becoming this issue. This isn't just about Disney and finding a happily ever after. It's more than the renditions we grew up with and love. Fairy tales take us to far away places that allow us to escape. We can fight the villains and be the hero. We can be who we want to be and experience what we can only find in dreams. After all, they're about finding yourself and coming into your own. But, in all this, I want you to remember: your imagination makes them real, so use it. Become who you want to be. Escape to



other worlds.

Don't be afraid to dream, because our imagination and dreams are who we truly are. Read about the first fairy tales, find new renditions of old ones, and, most importantly, revel in the freedom they give you.

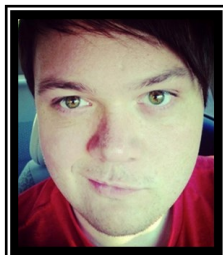
This is your time. Here, you are free to daydream. So fly away and settle among the clouds; these stories are here, ready and waiting.

Interns' Bios



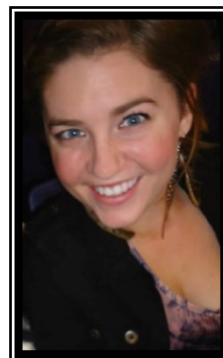
Jennifer Mata currently attends the Arizona State University Tempe campus as a senior

majoring in English Literature. Although she enjoys spending both study and leisure time reading, her passion remains in writing. Inspired by the outstanding writer of the Beat generation Jack Kerouac and confessional poet Sylvia Plath, she found the confidence derived from the ever-changing landscape in literature to seek out her own future in writing. Jennifer is now working towards furthering her career experience in editing and publishing.



Darrell King is a junior English Lit major at Arizona State University with a soft spot for YA fiction; one might even call it a guilty pleasure!

In an attempt to graduate early and begin a career in publishing, he has taken full credit loads each semester, including summer sessions. He even has a study abroad foreign language immersion program under his belt. This past summer, he traveled to Quebec City where he completed two semesters worth of French in just five weeks. Darrell is an Arizona native and hopes to move to New York City post-graduation.



A junior studying English Literature at ASU, **Elyse Hertfelder's** interests in reading and writing has caused her to become a bibliophile of e p i c

proportions. J. R. R. Tolkien, Shakespeare, and Jane Austen are writers that inspire her. Her love of all that is literary fuels her hope to become an author and book editor one day. After taking Technical Editing, she was eager to try her hand at desktop publishing for *Kalliope*. Slowly but surely, she is accomplishing her dream with the

Tales of Transformation, Tales of Life

Elizabeth Joyce & Shavawn M. Berry

The first fairy tales were shared with rapt listeners as they sat around a roaring fire trying to stay warm. They were tales of transformation – and unlike their modern counterparts – not all of them ended happily. Fairy tales expressed humanity’s experience of nature in all its awe. For



tales have deep back-stories and connections to the area of the world where they originated, as well as to the people who told them, passing them from one generation to the next. Over time, fairy tales by the writers such as the Brothers Grimm and Hans Christian Anderson gained popularity. Only much later did they become the

well-worn Disney versions that saw them made into animated and live action movies and television shows that have been watched by millions. Whether we realize it or not, these stories have endured and fascinated us for

“Someday you will be old enough to start reading fairy tales again.”

—
C.S. Lewis

Historians trace modern fairy tales back to their original forms in languages even older than Sanskrit. When these tales came forth, they entertained both children and adults with their magic, fantastical creatures, and gory, lust-filled storylines.

The first written fairy tales appeared in Ancient Egypt. One of the most famous from that time is the “Tale of the Two Brothers.” According to Susan Tower Hollis, author of a book examining the tale’s meaning, “the Tale of Two Brothers describes a rite of passage, telling the nearly universal story of a handsome and chaste

young shepherd, who rejects seduction by a powerful older woman and, after many adventures, becomes king. The story of this shepherd, Bata, intertwines with that of his brother Anubis who, deceived at first [regarding his brother’s ‘crimes’], is unceasing in his efforts to restore his brother and [he] eventually becomes king himself. The tale also has traits peculiar to ancient Egypt, notably that the main characters are gods as well as kings. Bata and Anubis are both divine figures connected with Egypt’s mortuary cults, and their story is replete with religious symbols of rebirth.” Fairy

generations because they still have significance in our daily lives. Each one of us goes through many of the journeys that these tales illustrate. Women pass through maidenhood into marriage and motherhood. For many women, their wedding is the penultimate experience of a real life fairy tale. Maidens eventually become grandmothers. Men must leave the homes they grew up in, go out into the world, and in time, complete an archetypal hero’s journey. Fairy tales illustrate the circular nature of our lives. Whether or not it is clear to us, we know them intimately, and they know us.

Sea Foam

Darrell King

No matter which version of my birth you hear, one thing remains the same; the foam.

Legend has it that the Titan Cronus castrated my father, Uranus, and threw his testicles into the ocean, spawning the events that led to my conception.

It is a story like no other. From the depths, a churning tug pulled me to existence. The soft quiver of the water rolled in circles, disturbed by my creation, my growth. All it took was a push.

The water twirled as the tickle of currents gathered around me, sweeping up the beauty of the ocean floor. The floor glittered in the diffused light, covered in iridescent pearls and gems.

I grew as the current strengthened. Inspired by the beauty of the ocean, my body took shape in the figure of a woman, supple and curvy.

Fish swam around me as they watched me grow. Their scales glimmered, reflecting hues of pinks, blues, and greens. They circled me, entranced by the foam giving me life.

Stirred by the current, bubbles formed around me, polishing me, painting my skin with radiance even in the depths of the sea, both alabaster and smooth as marble. My long auburn hair rippled around me, turned by the water and still dry despite being submerged.



Painting by Odilon Redon

The bubbles rose, carrying me with them. The depths passed below me, the sea floor becoming a sightless landscape.

As I neared the surface, I noticed below me a giant mollusk shell platform on which I stood, nearly the same color as my skin.

The ascent was short, though the journey was long. Pushed by the currents of the sea, the foam thrust me through the surface of the water into bright daylight. The air around me reflected off my skin like diamonds, shimmering with radiance.

I could see from a distance the beach that I was heading towards. I stood atop the mollusk shell, naked, pushed toward the beach by the foam that gathered in the waves atop the ocean's surface.

My name is Aphrodite, and I am the goddess of love, beauty and sexuality.

Disney Goes Dark

Susan Rice

Wh e n

Disney decided to reimagine the classic fairy tale of Sleeping Beauty told through the eyes of the film's antagonist, Maleficent, they embraced the dark nature of the story to tell you the truth. But are they?

In a world where happily ever after is the norm, Disney has decided to try something new. The Daily Mail describes the new film as being an "adult version of the classic film [which] is sure to re-ignite many people's imagination and fear experienced in childhood".

The 1959 Disney animated classic *Sleeping Beauty* is the epitome of a Disney fairy tale; it portrays true love and overcoming obstacles to find a happy ending.

Retold through the eyes of reinterpretation has sparked undertones in the retelling of a Maleficent, the dark interest amongst fans. The classic Disney fairy tale.

A N G E L I N A J O L I E



"You know the tale, now find out the truth."

question must then be asked: Why, after so many years, has Disney decided to go dark?

Disney's history of reproducing fairy tales, stories based on themes of incest, rape, and murder, have shrouded dark undertones to promote the tales to younger audiences. Fairy tales were once dark, twisted tales teaching morals and universal truths by instilling fear in young children. The light-hearted versions of these stories have been implanted in the minds of modern audiences who remain ignorant to the original tales.

Sleeping Beauty is just one of many fairy tale reinterpretations. Though the original story of *Sleeping Beauty* lacks many of Disney's central plots, including the hundred-year sleep and true love's kiss, but includes darker acts of incest and childbirth, Disney has been

driven by plot to include friendlier themes. Though Disney will undoubtedly remove many of these dark elements from their new film, *Maleficent*, it will be interesting to see how they implement the darker

elements in the retelling of a

Living the Dream

Elyse Hertfelder & Stephanie Funk

The “American Dream” is a standard that many rely on, idolize, and strive for. Even in fairy tales you see it. A carpenter creates beautiful pieces in order to make a living. A farmer harvests his crop to live for the winter. Or, in some cases, a girl cleans, hoping for a better life. In a world where people crave constant new experiences and entertainment, what is it about Cinderella that renders the need for us to hear it told over and over again?

Yes, we know the basic “Cinderella tropes” by heart and can easily recognize them, even when slightly altered. We see the ‘little cinder girl’ in the news stories about people breaking free

of a life of drudgery or in films about someone of meager means creating their own destiny of success. Referred to as ‘Cinderella stories’, these tales about starter companies, self-published authors, or poor singer-songwriters who, despite the odds against them, make it big are not only real life versions of Cinderella, but something different entirely; they are about people who know the secret needed to have a happy ending.

Those who pave their own way, make their own happiness; that is something we envy. Their lives may have been hard and their troubles too great to count, but in the end, it is this that makes these stories so hard to resist.

We want to see the success of others and know it’s possible for us. We like knowing it pays off to be driven.

The reality is, our happy ending is up to us. If we call forth our inner strength and rid ourselves of the influence of negative people, we can succeed. We will work for what we love, make our ideas come to life, and strive for our dreams. The immortality of the “American Dream” lives in every dreamer.

If we can make our dreams happen, we can act as a catalyst in the lives of others.

Our example reminds them that they, too, can have a happy ending.



“Only fables present the world as it should be as if it had meaning.”

—
Kurt Godel

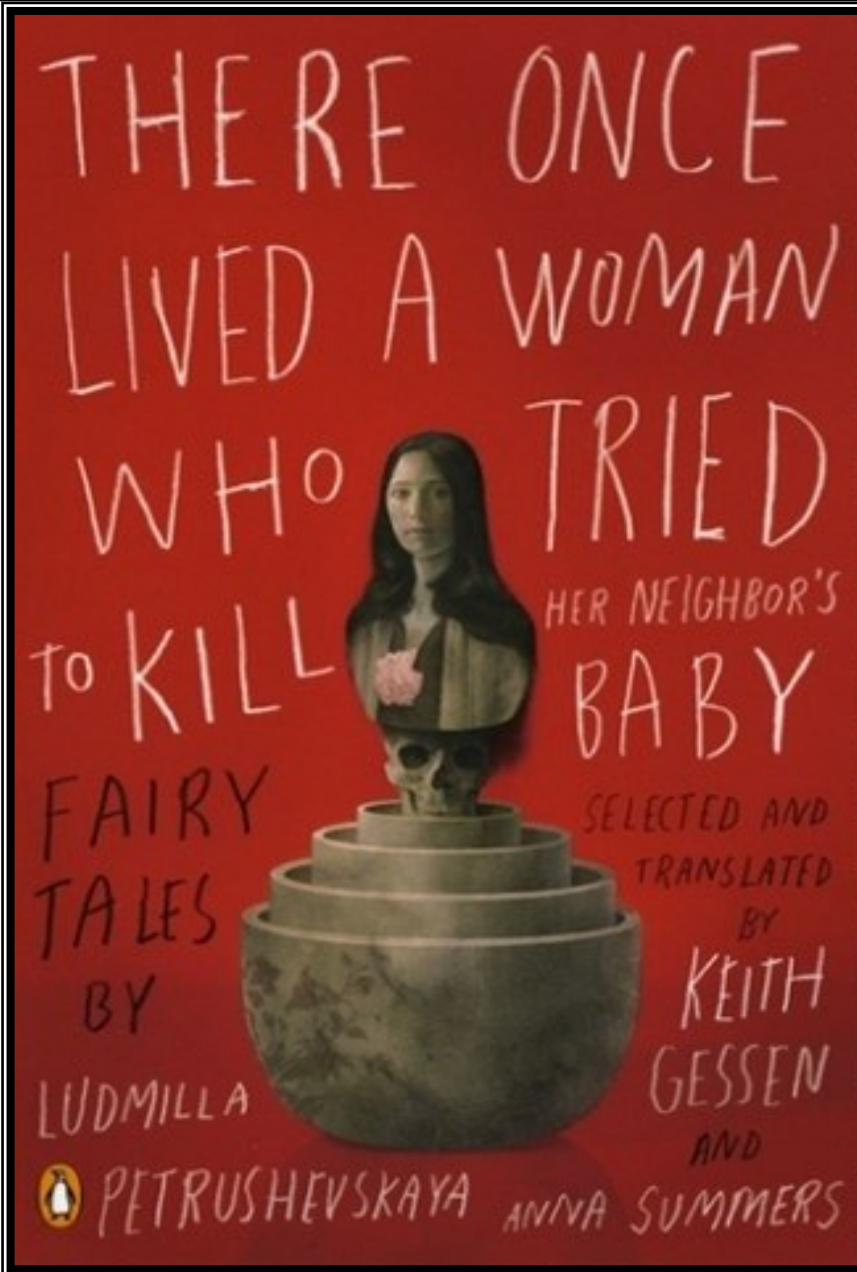
Modern Twists on the Fairy Tale Genre

Jennifer Mata

The title alone, *There Once Lived a Woman Who Tried to Kill Her Neighbor's Baby*, leaps from the cover of this collection of tales and demands even the casual reader to inspect its pages for the truth behind such a heinous accusation. The story itself, however, elicits an ambivalent curiosity to discover what other sort of tragedies lie within and a fear of just what more could go wrong. One of the most prolific and elegant writers of our time, Russian author Ludmilla Petrushevskaya crafts a series of brief but harrowing tales of forlorn, unrequited love, loss, hatred, and grief; decades of war, corruption, and chaos in Russia are often

represented within the various stories as political and social commentary on the struggles she witnessed and endured during her life in Moscow.

The book is divided into four subcategories: "Songs of the Eastern Slaves"; "Allegories"; "Requiems"; and "Fairy Tales." Petrushevskaya's writing style varies throughout depending on whether the plot of the story exists



in reality or in dreams, both of which often overlap and even intersect astral projection. At other moments, the coarse nature of humanity is grotesquely detailed in terms of self-survival. In the story "Hygiene," a plague has encompassed the area and the fear of infection drives a family mad against their own daughter to the point where she's locked in a room and abandoned while the relatives

panic about a solution.

"There were already nine bottles scattered on the floor when the girl stopped coming to the door or answering questions. The cat must have been sitting on her, though it hadn't appeared in the line of vision for a while, ever since Nikolai started trying to shoot it with the slingshot. ... Now the girl no longer answered questions, and her little bed stood by the wall, outside their line of vision" (33).

In "There's Someone in the House," the protagonist finds herself at odds with a sort of "being" dropping items throughout her apartment. An interaction with a poltergeist or a possible quick descent into madness pulls the reader through and outside the back of her mind, leaving feelings of confusion and disbelief in their wake.

Every tale grasps our hearts at one line or another, fueling the curiosity for each brilliant ending. Petrushevskaya triumphs in dragging the lighthearted stereotypes of fairy tales into the shadows, where fear and mystery lie in wait.

The World Behind the World

Shavawn M. Berry

Personal

transformation can and does have global effects. As we go, so goes the world, for the world is us. The revolution that will save the world is ultimately a personal one.

~ Marianne Williamson

The veil between life and death is especially thin every autumn.

At that time, we shed one skin to reveal another. Fall is the time when we travel into spiritual darkness.

In Greek mythology, fall is represented by the goddess Persephone's kidnapping to the underworld. An example of the perfect maiden, she is stolen by Hades -- the god of

the underworld -- and taken to be his queen. Light is non-existent. Crops wither and die.

Demeter -- Persephone's mother -- is beside herself with grief. She's responsible for the fecundity and fertility of the planet. She stops doing her job, obsessed by her quest to find her missing daughter. As a result, the world plunges into darkness and starvation.

Eventually, Demeter is told



where Persephone's been taken, and seeks to get her returned to her family. Hades -- ever the trickster -- promises to return her, but only if Persephone's eaten no food while secreted away. He tricks her into taking a pomegranate seed into her mouth, and some of its juice passes her lips. She's taken nourishment with him and therefore must return each autumn. Because of Hades' duplicity, she cannot leave the underworld permanently. Hades

uses this to ensure her return to the underworld. She is released for half the year (spring and summer) and in bondage with him for half the year (fall and winter).

“What the myth found is a double existence between the upper world and the underworld: a dimension

of death is introduced into life, and a dimension of life is introduced into death." — Walter Burkert, *Greek Religion*

In a society that is largely disconnected from ritual and symbolism, we tend not to think much about preparing ourselves spiritually for handling our own dance with darkness. We might not see the valuable lesson embedded in this myth regarding the balance of life and death, light and darkness, but we should.

Everything is not as it seems.

What I love about this myth is the sense that growth is happening even during times when everything feels dead. The frozen ground may seem fallow, but rain, snow, and the passage of time, work to enliven the soil, so that when it's time to turn it in the Spring, it is rich, moist, and fecund. Demeter cannot make things grow in soil that never rests. We cannot continue to advance if we never take any down time. This tale speaks directly to our very real need for balance.

At the same time, we tend to overlook whatever aspects of life that we take for granted. When Persephone is snatched away, it is as though all at once we realize that she embodied pure, wild beauty. Without her, the world is a dark place.

However, unless we understand the ephemeral nature of beauty, and treat it reverently, the sting of its loss will always surprise us. Everything cycles through birth, aging, sickness and death. Everything. The child becomes a maiden. The maiden becomes a mother. The mother

becomes a matriarch. The matriarch becomes a grandparent and the cycle repeats.

The Invisible World Behind the World.

These days I think a lot about the invisible aspects of life. Things I know exist. Atomic particles and single-celled amoeba. Angels and guides. Ethereal beings. Travel at the speed of light. I think about the world behind the world. The one that exists underneath the sheen of this reality. The one that pulses with life and light, unlike the fear-based, terrified, freak show we suppose is the only possible reality.

Persephone's story regarding the *appearance* of a *disappearance* illustrates our energetic reality perfectly. Just because something appears to be gone, doesn't mean that it is. Death is, in fact, a human construct. So is life, if you really think about it. We are pulsating masses of energy, and energy cannot be destroyed. It can change form, but it cannot disappear. Therefore, death is simply a part of the life cycle that leads, eventually, to a birth or rebirth, depending on your viewpoint.

Autumn brings us to the precipice of the dark night. Persephone -- the energy she represents -- is spirited away. Leaves scatter and gardens rot. The days grow shorter making the light harder to find. We long to sleep, but when we do, our dreams are filled with frightening encounters with animal totems, dead relatives, and the steaming skins we've only recently shed. We are raw and newly born. We need to hibernate. Our translucent skin glows as we burrow deeply into the cave-like

rooms of our unconscious.

Before a new world can be born in the Spring, we must untether our souls from the one we're living in. Unfortunately, some folks cannot traverse this chasm between these different worlds. Some of those we love ardently, may go. For those of us left behind, this is painful stuff. We are scraped up and bruised and wishing that someone would kiss it and make it better. But, there's no one who can do that work for us. It is ours. We must own and navigate our own transformation.

Starting Where We Are.

In our grief, in our mourning for what was, we may not feel strong enough to do our spiritual work. However, for the planet to survive, for it to have a chance to green up and bud again, we must prune and clean and harvest and let go of what was. We must sleep and dream and plan. We must savor the darkness of our messy nest.

Soon, my dears. Soon.

Spring -- with its cherry blossoms and birdsong and fertile sense of promise -- will be here soon enough. While we're slumbering in an ashen world, in the muck, in the underbelly, we tend to forget. We forget that all of this is powerful dream work. Work we were born to do.

Let's get to it.

Let's feel the sap rising within us. Just as the myth stipulates, the light always returns. Winter never fails to turn to Spring.

Beautiful and Brave

Shavawn M. Berry



Annie Leibovitz has been creating luminous photos re-enacting scenes from iconic Disney films since 2007. Some of the photos – Disney Dream Portraits – appear in magazines as advertisements for Disney Parks. Others – like the photos of Drew Barrymore, as the perfectly coiffed and dazzling beauty, Belle, reclining in a bed of roses while a majestic lion-Beast sprawls at her feet – appeared in an elaborate fashion spread in *Vogue*.

Leibovitz got her start as a photographer taking raw and often brutally honest photos of rock-stars. (An example would be the final photos taken of John Lennon and Yoko Ono on the day that Lennon was murdered.) A staff photographer to Jann Wenner’s *Rolling Stone* magazine for the first ten years of its existence, Annie’s photos could be incendiary, provoking shock in readers.

Since leaving *Rolling Stone*, she moved into mainstream

portrait work with celebrities of all stripes, politicians, and other movers and shakers. The latest photo in her dream series features Jessica Chastain as Merida from the film, *Brave*. Chastain – with her cloud of wavy red hair and porcelain skin – absolutely personifies the girl from *Brave*.

After seven years of taking shots of Disney characters, Leibovitz shows no sign of slowing down. She usually does one or two fairy tale portraits per year. I, for one, wonder what’s next.

“We dream to give ourselves hope. To stop dreaming - well, that’s like saying you can never change your fate.”

- Amy Tan

Overcoming the Beast

Morgan Fitkin

While in most fairy tales the villains are the same ominous witch or jilted family member, there are times when villains are portrayed as monstrous creatures or terrifying beasts: disfigured persons, dragons, or even literal beasts. Fairy tales are, by nature, fantastical, but why is there such a fascination with monsters and beasts? What is it about them that enthrall us more than a dirty old man or a wicked witch, and what do they teach us about how we view human morality through unique relationships?

Typically, beastly stories surround young maidens who are kidnapped, cursed, or bravely volunteer to assume the place of their fathers under the beast's demands. These maidens then assume their roles as servants

of the beast, making its home their own. After all, it makes more sense for young women to take up residence with something less than human; to live with a creature removes the sexual stigma that living captive under an older human tyrant would have on the innocence of female characters. It would have been far less scandalous to tell the story of a girl and a monster, though the symbolism is still clear enough for

readers to infer the analogy.

After all, a human woman cannot be sexually involved with a non-human man. It would go against nature.

Ironically, beast stories often chronicle tales of said beasts' continuous attempts at wooing young maidens into marriage or love, to which the maiden will often

they have rescued them. While many could argue that maidens only agree to marry the beast reluctantly, the message of asking for permission is important and makes these stories worth reading.

Eventually, the maiden is rescued or finds a way to transform her captor with the power of "true love," ensuring a happy ending.



The foundation of traditional fairy tales reflects the morality of the times they were created; fairy tales can't tell readers they can achieve happiness when taken prisoner by man, but they can through the redemption of monsters. True love conquers evil and the maiden is praised for her bravery in the face of terror.

The reason why beast stories captivate and continue to

teach young readers is that they are an analogy for overcoming obstacles of morality and free will. For hundreds of years, beasts have served as a prime example of what is wrong with man, consumed with pride and the search of power. Aside from being entertaining, beast stories teach valuable lessons of consent, patience, bravery, and they remind us that the power of love is intoxicating no matter who, or what, you are.

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Progress? Not so much.

Caitlen Welch

In 1998, Disney – in a purportedly progressive move – created the plucky and heroic Mulan as an antidote to their typical, male-centric rescue-the-damsel-in-distress-fare. Mulan was the heroine of the eponymous film about a wily young Chinese woman who disguises herself as a man, fights in place of her aging father in battle, and eventually leads her army to victory. Sword out, hair down, and instincts raging, Mulan steadies her grip as she cuts her hair, preparing for war.

Wielding a samurai sword and kicking ass in battle, Mulan's outward portrayal comes off as progressive to young girls. However, her actions are spurred by anger for not meeting her society's expectations of women, and thus the results of her time as a man leaves her with the same male suitor originally intended for her before she ever went to war. The outward progression of Mulan is a fallacy, simply because, once again, it leaves the strong female character enfolded in the arms of a man.

Nearly ten years later, in 2007, Disney tried again to present a more 21st century take on the princess meme. *Enchanted* featured an innocent young woman

thrust into real life New York City, searching for her true love. Giselle is lost in New York, after her evil step-mother pushes her into a

magic well that transports her to the city from her animated Disneyfied home. Despite the modern setting, Giselle is a stereotypical, dependent princess who expects to meet a prince, fall in love, and get married, all without having to exercise her brain. While Disney does an excellent job of poking fun at its many fairy tale tropes, including love at first sight, the tendency to burst into song at random, and the almost readily available damsels in distress, it fails to rise above them. By comparing the stereotypically campy and comical Prince Edward to the cynical, realist New Yorker, Robert, of course it appears Disney

her from her deluded reality.

On the one hand, by taking control, these women do their best to create their own destinies. However, once they get that handled, they apparently no longer need an independent identity, and can return home from their independence as kept women without any personal goals or aspirations.

A truly progressive Disney heroine would fight in battle, win the handsome hero's attention, and continue fighting alongside him after she's married. Her role as wife wouldn't be diminished to a doting spouse and mother, but would instead include kicking ass right alongside her husband, as an equal.

Unfortunately, this is not the case, and continues to remain as such with subsequent Disney films. Disney women remain captives to stereotypes. They put on a strong outward appearance, yet still fall in love in the end. They drift off into the sunset to live happily ever after surrounded by chirping birds and sappy music.

Gee, thanks, Disney.

Not only have you recycled the common themes that women are dependent on men, but you have actually disguised those tropes as progressive. And then you package it towards young girls, and convince

them to believe they are the weaker sex.

Way. To. Go.



Transport Yourself to a Land of Dreams

Darrell King

Chances are you've read a book about a faraway land where magic runs rampant, kings wage war for peace, and animals can talk. Many people would chalk these worlds up as places only found in fiction, but what if they were real? What if you could find a way into the worlds of fiction, meet the characters, and live the stories that could only be told through writing about them?

James A. Owen, author of the young adult fiction series *The Chronicles of the Imaginarium Geographica*, considers all of these questions within his books, which chronicle the lives of English Scholars who are entrusted as the protectors of the magical worlds of fiction. The first book of the series, *Here, There Be Dragons*, thrusts the young writers into their new jobs, the scholars, who just so happen to be great literary writers themselves – John (J.R.R. Tolkien), Jack (C.S. Lewis), and Charles (Charles Williams) – find themselves fighting a war to save the not-so-fictional-after all worlds from the Winter King and his mission of taking over by infecting the lands with shadows.

Owen sets up the concept of intertwined worlds by linking the Archipelago of Dreams with Earth, reflecting on the social structure of the world.

Set during World War I, the struggle of the lands of the Archipelago translate to the real world in *Here, There Be Dragons*. When one land faces strife and war, the other follows as if reflected in a mirror, and the same with times of peace.

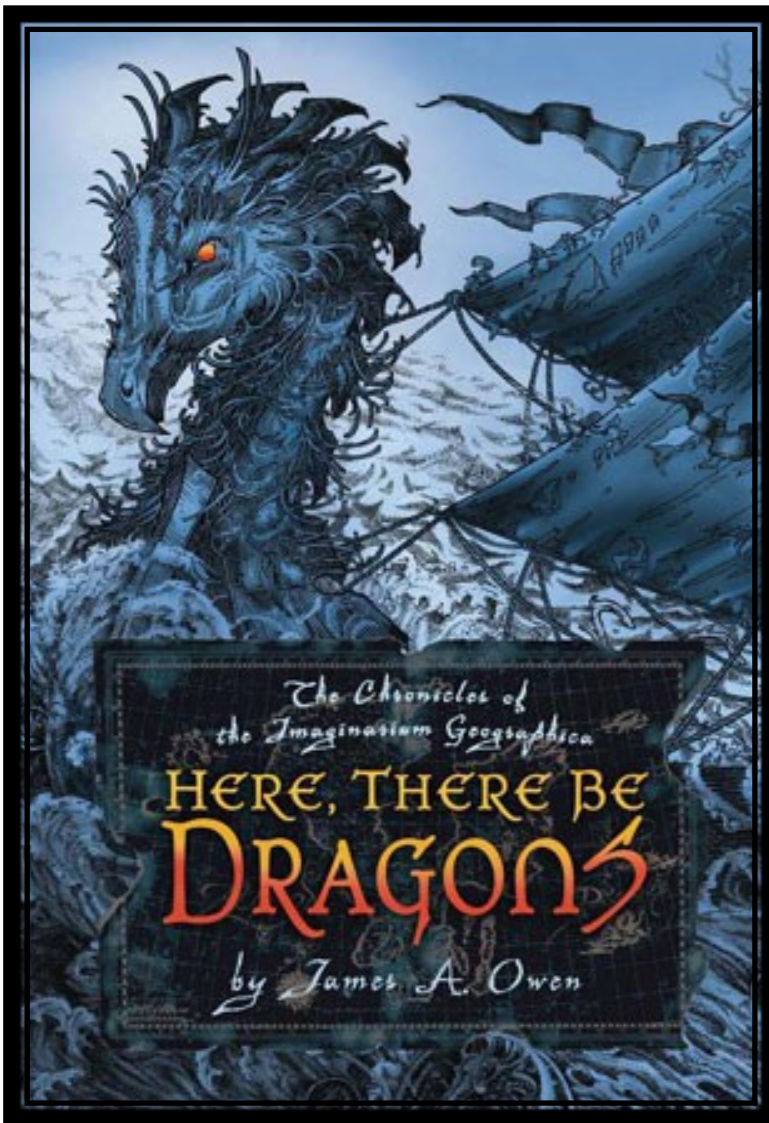
Chased out of London by supernatural creatures called the Wendigo, the three heroes are rescued by Bert (H.G. Wells) who transports them from our world and into the Archipelago aboard his ship, the *Indigo Dragon*. Once there, they learn about their new jobs as caretakers, discover that the

Winter King is using Pandora's Box to create and control Shadow Born servants, and travel to the Keep of Time, a magical tower that records all the events in history. They come to the realization that their young steward is none other than a descendent of King Arthur and wage a war against the Winter King, which includes the summoning of dragons, the loss of friends, the questioning of right and wrong, and, eventually, finding a way to successfully save the Archipelago and return home to England.

Though not entirely filled with magic, the series discusses concepts of honor and duty, reflects upon the difficulties of fulfilling responsibility, emphasizes the roles of friendship, and reminds us that hope is a constant companion.

Books have ways of giving us a second life. Good books make us characters in those worlds, and great books inspire us to see our own world as being worthy of magic. These are things that Owen brings to light in his series; one that truly gives life to classic characters, people, and places we once thought of as the products of imagination. Just because we can't see them for ourselves, doesn't mean they're any less real.

There are seven novels in *The Chronicles of the Imaginarium Geographica* series.



Reality Check in the Enchanted Forest: Once Upon a Time

Elyse Hertfelder

All our favorite heroes and villains started off somewhere. They have a history that we don't know and a backstory to their loving, evil, or grumpy personalities. Why does the Evil Queen hate Snow White so much? Where exactly is Neverland? Where do they all live? *Once Upon a Time* answers all of these questions and more, keeping us crawling back for every episode. We get to see everyone we know and love in the Enchanted Forest, defending their homeland and what they believe in most: love, happiness, and, above all, hope.

This all changes when the Evil Queen sends everyone to Storybrook, Maine with no memory of their true selves. She wants revenge on

Snow White. So, naturally, she takes it out on everyone thinking that's her happy ending; which leaves us mere mortals with one, simple question: why not? Why not package them all up and send them to a world without happy endings?

We can. Oh, and we have. We get to see that good doesn't always trump evil. When we watch fairy tales, we foolishly think it does, but to them, it's all they know. Maybe it's time they experience what it's like living in the real world. Maybe it's time they wake up to reality. It's their turn to know the pain, anger, and sadness



that comes with having a real life. They'll realize they can't always get the perfect man. They'll know what it's like working hard and not receiving a payoff. They'll feel the disappointment of injustice.

Sure, we see some of this in fairy tales, but we get to experience it with the characters in *Once Upon a Time* first hand. However, there is one thing that stands out in each story we see, and that's hope. It's the common denominator.

These characters gain the stamina to live in our world, but not without the most important

thing trailing behind them. I'm not talking about the hope that life gets better, I'm talking about the hope that there is some good in this world. Even when fairy tales can barely stand to live in a world where they shouldn't be happy, they are. They find the good that grounds them. They find that good does exist.

This show gives us the ability to pit our favorite fairy tale characters against one another, and it's quite possibly one of the most brilliant ideas for a television show. We envy our favorites, love our villains, and root for the underdogs, all of whom give us hope to get us through our day here in the real world.

When it comes to fairy tales, we're a picky bunch. Some like them wrapped in pretty bows and sent off to live happily ever after. Some like them dark, where good doesn't always defeat evil. Others like a mix of the two.

Luckily, ABC has given us just that with *Once Upon a Time*. Adam Horowitz and Edward Kitsis have created a world where every fairy tale you know is riddled with happiness and horror. There's no telling who will actually get a happy ending, but perhaps hope just may be enough to get them there.

Bluebeard and the Psyche: Mirroring Danger

Jennifer Mata

More often than not, generic and stereotypical analyses of fairy tales we learned as children never divulged anything deeper than a basic moral at the end of the story. Re-written, modernized versions are not meant to strike fear into the hearts of young readers or make them reassess their overall purpose in life, but it's within these faults that readers, particularly women, are shortchanged.

Traditional versions of these tales paint a much different picture about the true nature of the self and the darker aspects of the psyche in terms of battling internal and external demons. Renowned author Clarissa Pinkola Estés presents a thrilling analysis of the tale of Bluebeard and the battle of instinct versus naiveté in her book *Women Who Run with the Wolves: Myths and Stories of the Wild Woman Archetype*. Estés discusses the tale itself and the interpretation of the survival instinct in a coming-of-age woman.

The tale of Bluebeard involves a mysterious yet charming man who wins the trust and hearts of the family he eyes for marriage. After taking the youngest daughter's hand in marriage, he whisks her away to his home and provides her with an endless arsenal of everything she could ever want. Despite her initial curiosity at his intentions in the beginning, he sways her with the abundance of treasures he could offer. Eventually, Bluebeard announces he must leave and provides her the keys to his massive palace, all but one of which she may use. She promises she will obey him, but her curiosity



"Fairy tales, to me, are never happy, sweet stories. They're moral stories about overcoming the dark side and the bad."

- Joe Wright

overcomes her obedience.

Estés points to this moment as the fatal point of no return within the psyche. Here, we have a character who could never have predicted her fate; a woman young and naïve enough to ignore any warning signs and deceptively trust in Bluebeard. The personification of Bluebeard can represent a physical thing or person (in this case, a self-destructive habit or relationship) or the part of the psyche which has encountered the realization that something is, indeed, wrong within the self and must be changed before it's too late.

The youngest daughter succumbs to his manipulation but calls on her sisters for help in the moment of peril. She regrets being foolish enough to do the one thing she was told not to do, which leads to the discovery of all of Bluebeard's murdered wives in the darkest cellar room. How many times have we been faced with the curiosity to see what's behind the door, to push ourselves to the limits of our minds? As humans we are stubbornly anointed with an invincibility complex which assures us *we* will never be subjected to the laws and forces of Life, Death, and Nature. It is this ignorant mindset that often leads us to our own demise. We find ourselves at the same moment of panic: we've opened the door and start screaming. If only we had listened to our instincts!

Although the battle is a fierce one, the realization of the mistake and the instinct for survival remain the driving forces in the transformation of women. Although she's given in to what she initially perceived would be true love, she holds within herself the power to escape when faced with a threat. The tale of Bluebeard isn't simply about a cursed man who murders his wives and eventually meets an unruly fate at the hands of the birds, but about the strength of women and the power of overcoming the perils of falling for false love and allowing the self to continue experiencing an entirely false sense of reality. The search for the truth might lead us to discover things we wish we'd never gone looking for, but the search itself remains imperative to surviving.

Contributors' Bios

Elizabeth Joyce is originally from Denver, Colorado and has



been in Arizona for about eight years. She is a full time student at ASU and

works part time as a diet aide at the health care center of Friendship Village. She is a junior and Creative Writing major with a concentration in fiction with hopes to one day become a young adult fiction editor. Besides writing stories, Joyce also enjoys writing songs and poetry. She loves reading; her favorite authors include J.K. Rowling, Sara Dessen, Michael Grant and Ellen Hopkins.

My name is **Susan Rice** and I am currently a sophomore at Arizona State University studying English Literature with an interest in Creative Writing. I am married to an ASU alumnus, currently serving in the U.S. Army, and we are stationed to live in Germany for the next three years.

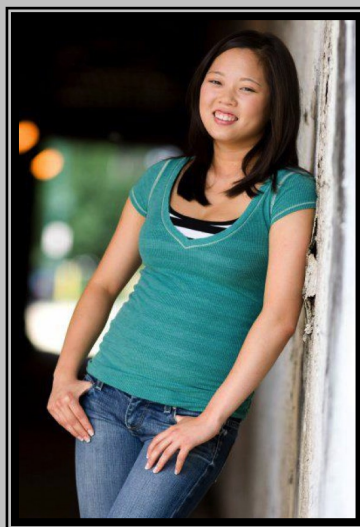


Morgan T. Fitkin is a Junior English Literature and Creative Writing student currently on foreign exchange at the University of Leeds in England, which is definitely the coolest thing she has ever done. Aside from literary articles, she writes short stories,



which are published, most of which are hidden in a file titled 'Not Ready'. She would like to work in Public Relations with Cancer Research groups, using her writing skills to guilt other people into donating to the cause. When procrastinating from writing, she is usually reading online stories written by independent authors featuring crime solving duos. Her weaknesses are babies and colorful socks.

Caitlen Welch is a senior at Arizona State University and extremely excited to be graduating this spring. As an intern for *Kalliope* last semester, she is more



confident in her writing abilities and excited to tackle the workforce head on. She hopes to write for a major magazine publication in Chicago and loves Harry Potter.

attempts to write scripts, dreams of writing novels, and whips out poetry, some of



Stephanie Funk is an English major and a junior at ASU. Her poetry has won contests at Mesa Community College as well as the Maricopa

Community College district. She recently celebrated her one-year anniversary with her husband, Tyler.



Shavawn M. Berry, Managing Editor, is also a writer and a poet. Her work is forthcoming or has appeared in *The Huffington Post*, *Journey of the Heart — Women's Spiritual Poetry*, *Black Fox Literary Magazine*, *Olentangy Review*, *Rebelle Society*, *Vagina — The Zine*, *Poet Lore*, *The Cancer Poetry Project 2*, *Ebsco Poetry database*, *Westview*, *California Quarterly*, *Synapse*, *Poetry Seattle*, *Blue Mountain Arts*, *North Atlantic Review*, and *Concho River Review*, to name a few. She teaches writing and editing fulltime at Arizona State University. Her blog, *Falling Into Wonderland*, has thousands of readers throughout the world. *Kalliope* has been, and continues to be, a labor of love for her.

Anti-Hero Villains' Club Recruitment

Darrell King

We've all been there – and what a drag it is – victims of the so-called “heroes” whose stories trump our own. Why should they get all the glory? Why should they get all the praise?

If you're tired of coming in second, consider joining the Anti-Hero Villains' Club!

With weekly activities, we'll do our best to make you your worse, so that you may one day flabbergast those goody-two-shoes, and their little dogs too.

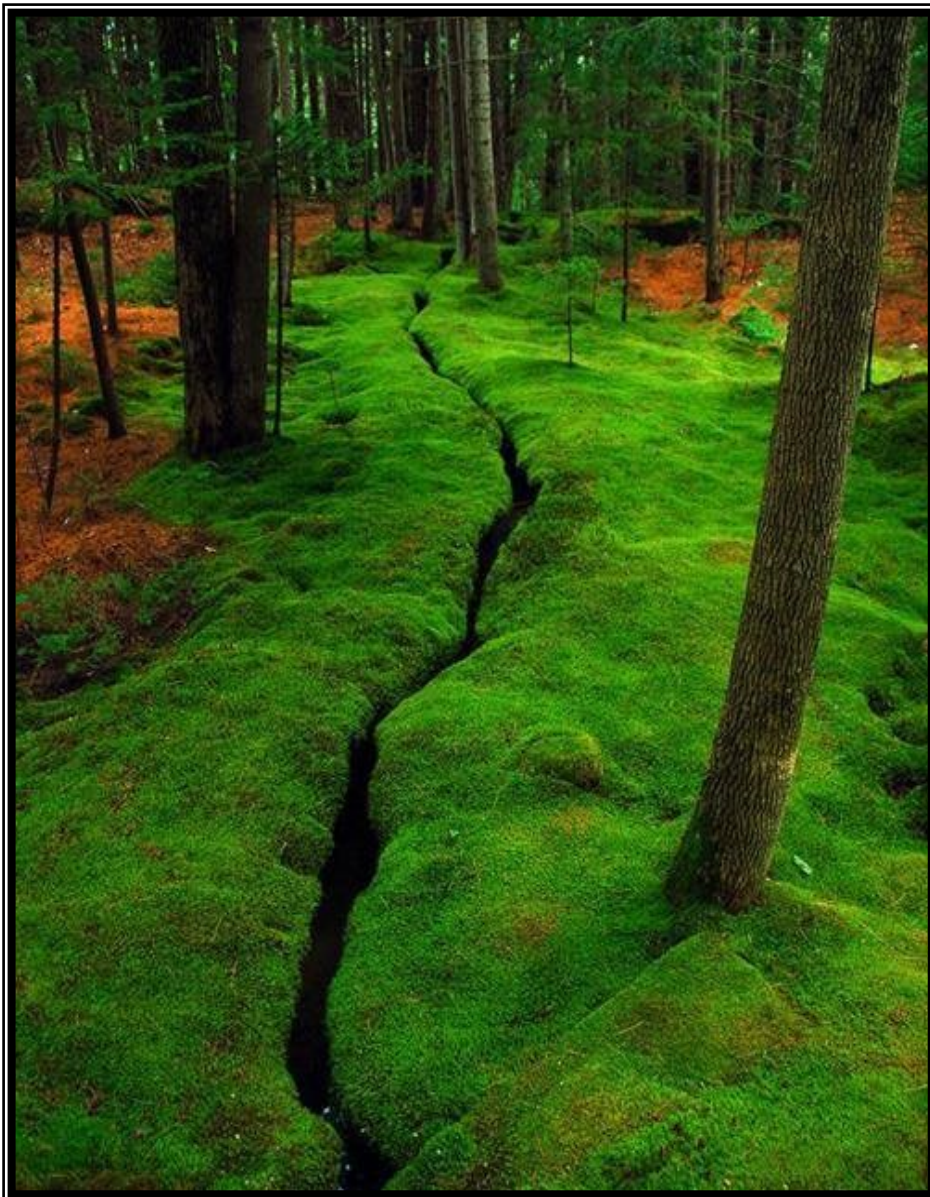
Sample Activities

- 1) *How to break through ethical dilemmas.*
- 2) *How to be a master of disguise.*
- 3) *How to almost kill a princess.*
- 4) *Magic lessons.*
- 5) *General badassery.*

Membership prerequisites:

- ◆ Must have an archenemy
- ◆ Must have experience in mischief,
- ◆ And last, but not least, must possess a complete and utter lack of human morality.

To join, contact Maleficent at mally@totalbadass.com.



Kalliope

- Are you interested in gaining experience in writing and editing?
- Do you want to write articles that are empowering and uplifting?
- Do you have expertise or stories to share with others?
- Consider interning or contributing your work to Kalliope!

College credit is available for interns.

If interested, contact the managing editor, Shavawn Berry at shavawnberry@cox.net

Healing Our Wounds

Shavawn M. Berry

The *Fisher King and the Handless Maiden* by Robert A. Johnson, a noted lecturer and Jungian analyst, is pure, haunting and beautifully written. Symbolically, according to Johnson, both the Fisher King and the Handless Maiden reside in each one of us, as either our masculine or feminine shadow.

The book lays out a message that feels especially true right now with all we are experiencing in the world: the unrest, the chaos, the tumult. This book unpacks all of it. Through the development of psychological understanding of our experiences, I know I will be savoring these stories and thinking about them for some time to come. Understanding our wounds and taking the right action to heal ourselves, is critical.

To heal, a woman needs solitude. She needs down time to process what she has been through. A man's healing work entails the need to take heroic action. He needs to go into the world and make something of himself, to slay a *metaphorical dragon* or conquer his fear of the unknown.

If we – as men and women -- try to skip this work, we *will pay for it*. It will show up in our lives in a variety of ways – none of them positive or helpful.

This is my favorite of



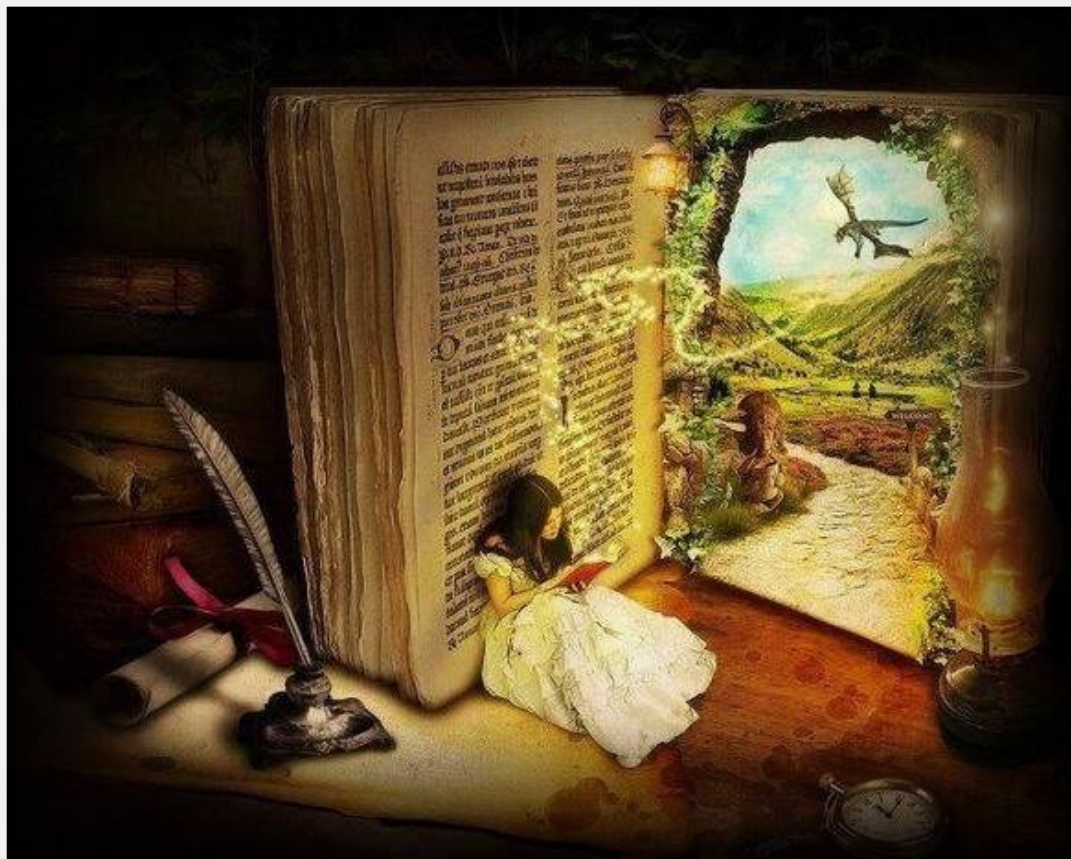
Gamekeeper with Bunnies by Jeanie Tomanek

Johnson's series investigating fairy tales as symbolic stand-ins for our lives (*He, She, We*). We have much to learn from investigating these stories – symbolically, emotionally, and spiritually. There is richness and depth here that will leave you

seeing your life differently after you've read Johnson's words.

The Fisher King and the Handless Maiden is available through [amazon.com](https://www.amazon.com) in both print and Kindle editions.

Kalliope: Beautiful Voiced



KALLIOPE
A CONSORTIUM
OF NEW VOICES

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Not all those who wander are lost

J.R.R. Tolkien

