EVERYTHING IS RELATIVE: REPRESENTATIONS OF GOOD AND EVIL IN *BEAUTY AND THE BEAST* ADAPTATIONS

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Sadut ovat alun perin suullisia, moraalisia opetuksia tarjoavia tarinoita, joita nykyään esiintyy monessa muussakin muodossa populaarikulttuurissa ja mediassa. Niille on tyypillistä varsinkin hyvän ja pahan selkeä vastakkainasettelu, mutta tämän päivän uudet versioinnit tutuista saduista esittävät ilmiön monesti hyvin kompleksisena.

Tässä tutkielmassa aiheena on hyvän ja pahan multimodaaliset representaatiot sadun *Kaunotar ja hirviö* adaptaatioissa. Tavoitteena oli tarkastella ja verrata kahta teosta tämän sadun pohjalta ja selvittää, onko niiden välillä eroja tavassa, jolla hyvä ja paha esitetään keskeisten hahmojen puheen ja tekojen kautta. Tämä voi kertoa myös kyseisten representaatioiden valta-asetelmasta sekä niiden taustalla olevista käsityksistä myös laajemmin tosielämässä.

Pääasiallisena aineistona ja analyysin kohteena oli tv-sarja *Olipa kerran* (2011-2018). Koska sarja yhdistelee monia eri satuja, sitä analysoitiin keskittyen kyseiseen satuun ja sen hahmoihin. Disneyn alkuperäistä animaatioelokuvaa *Kaunotar ja hirviö* (1991) käytettiin vertailukohtana representaatioita koskevien muutosten käsittelemiseksi. Multimodaalisen analyysin lisäksi menetelmänä on hyödynnetty kriittistä diskurssianalyysia hyvän ja pahan välisten valtasuhteiden ja niitä koskevien käsitysten selvittämiseksi.

Analyysissa löytyi viisi representaatiokategoriaa sekä hyvästä että pahasta, jotka suurelta osin ovat toistensa vastakohtia. Analyysi osoitti niin äänensävyn ja sanojen kuin ilmeiden ja toiminnan keskeisyyden vaihtelevasti eri kategorioissa. Lisäksi muodostui hyvän ja pahan kompleksisena ja suhteellisena esittävä kategoria, joka tuo esiin suurimman eron sarjan ja elokuvan välillä. Tutkimuksessa selvisi, että siinä missä elokuva esittää hyvän ja pahan melko selkeärajaisina ja tiettyihin hahmoihin liittyvinä, sarjassa ne kuvataan sekä hahmojen sisällä että välillä vaihtelevina ominaisuuksina. Kuten aiemminkin on havaittu, kulttuurituotteissa ei ole enää niin tarkkarajaista, kuka tai mikä voidaan nähdä selvästi hyvänä tai pahana. Tämä toi esiin myös hyvän ja pahan välisen valta-asetelman erityisyyden ja sen vaikutukset myös todellisuudessa.

Asiasanat - Keywords representation, discourse, fairy tale, Beauty and the Beast, good and evil, multimodality, power
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Muita tietoja - Additional information

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1 INTRODUCTION

It could be said that *Beauty and the Beast* is a "tale as old as time", as it says in the lyrics of the song by the same name that was composed for Disney's animated film, also by the same name as the original fairy tale. There have been several diverse adaptations made since on this well-known tale in books, film, TV shows and so on, each of them undoubtedly somehow adjusting to the current ideologies and visions of the world of their time. As Hodapp (2016: 10) states, stories and fairy tales are in a dependent relationship with their culture, as they play a role in both shaping and maintaining culture, and they do so, as they are used to understand the world and its inner truths and agendas. Even if fictional, films and TV series then reflect reality by dealing with issues familiar from the everyday life of people. At the same time, media and culture products can also create new phenomena, give reasons for questioning the state of affairs in real life and this way affect reality too. In this thesis, I am interested in finding out how a TV series adaptation of the *Beauty and the Beast* tale represents good and evil in its characterisation and depiction of social actions of its characters. I analyse especially multimodal manifestations of those representations, as well as the possible power relations they create between these two opposing forces, keeping in mind a notion of the relativity of good and evil (see e.g. Boivin 2013). Deploying all these ideas, I then compare my findings in the series to the Disney film adaptation that I use as a reference point for comparison in terms of possible changes in social perceptions regarding nature of good and evil that can be seen in the representations.

The broad topic of my research is situated in the field of multimodal and critical discourse studies, as well as media and fairy tale studies, as my data includes a film and parts of a TV series that are adaptations of a fairy tale *Beauty and the Beast*. The film is Disney's *Beauty and the Beast* animation (1991), and the series is ABC network's *Once Upon a Time* (2011-2018). They are also looked at multimodally and from the critical perspective of power. The show mixes various fairy tales, also familiar from Disney's creations, in an interesting manner and creates its own intriguing world, where different realities co-exist and provide complex interpretations of the classic fairy tales

and their characters, including those of *Beauty and the Beast* that are in focus. The more specific topic of this study is multimodal representations of good and evil in this televised/audio-visual adaptation of the tale. The focus is on the ways that speech, words, speaking style and tone as well as other non-verbal elements, actions and behaviour mediate impressions and representations of good and evil and their characterisations. Thus, I focus on both visual and oral manifestations, both verbal and non-verbal cues. In addition, the focus is also on possible changes in perceptions and larger social implications that these representations may have, as the adaptations are compared, as well as the power relation between good and evil as opposing forces. Addressing these research problems can reveal important issues about the state of affairs in real life today, regarding perceptions about the nature of good and evil and other questions related to equality.

The motivation for this topic choice derives partly from my personal interests in fictional films and TV shows and partly from my professional research interests in diverse types of representations in media and popular culture. This choice also reflects the similar topic choice that I made with my previous study, Bachelor's thesis. In my previous thesis (Saarnijoki 2020), I investigated representations of male and female genders in *Pirates of the Caribbean* films 1-3. Similarly here, I find it both interesting and fascinating to study how representations are constructed and for what possibly larger purpose in popular culture and media. I argue that it is also very important that they are studied, as they may reveal issues of the real world as well, since films and shows, despite of being fictional, also reflect reality. Moral issues depicted through representations in films and other media can also undoubtedly have a deep cultural impact. This reflective relation between the reality and media representations, thus, works in both directions. It is illuminating to find relevant and even significant connections between the two, as it may also help to understand the world, its state of affairs and possible needs for change even more.

Diverse media representations and representations in different popular culture texts, including films and TV series, have been studied from various perspectives and with different approaches and focuses quite a lot already (see e.g. Viljanen 2021; Hytinkoski 2009; Ginneken 2007; King, Lugo-Lugo and Bloodsworth-Lugo 2010). Representations of gender in diverse data have been rather popular objects of study (see e.g. Saarenvesi 2004; Kinnunen 2016; Urtti 2019), as well as different cultural representations in various contexts (see e.g. Sønnesyn 2011; Zirger 2020; Aronen 2020). Also the data in focus and parts of it have been researched with diverse interests in mind. For instance, the series *Once Upon a Time* (2011-2018) has been studied from the point of view of commodification and magic realism (see Greenhill and Rudy 2014), and focusing on the transformative portrayal of evil in other characters' narratives, those of Snow White and Evil Queen's (see Hodapp 2016). Notions of the prevalence of good

and evil and their manifestations as a central dichotomy in culture products have been made in various contexts as well, especially relating to fairy tales (see e.g. Boivin 2013; Greenhill and Matrix 2010; Sepetci 2021; Hodapp 2016), but not so much with regard to my data with this same focus and framework. Exactly the same kind of research with the present topic does not seem to exist, as previous studies have concentrated on other characters, fairy tales, media products or aspects of representation. This research framework differs from the previous ones, as it takes this particular TV show, and certain *Beauty and the Beast* parts of it, as the main data to be analysed from the point of view of good and evil representations. It then compares it with the original film adaptation of the same fairy tale by Disney and its representations to reveal possible changes, focusing simultaneously especially on multimodal aspects. Furthermore, previous studies seem to have focused largely on different aspects of representing identity, whereas the focus of the present study is on a more complex representational phenomenon of the dichotomy of good and evil.

The study begins with a relevant background and theory, introducing aspects of fairy tale studies, central concepts and other essential fields of study. After that, the aim and research questions are presented to open up the purpose and goals of the thesis. Next, data and its selection and methods of data collection and analysis are described in more detail. The study then moves on to specify the findings in analysis and discussion, providing first an overview of the film's representations, and analysing then representations of good and evil in the series first separately and then discussing them in comparison within the series and between the adaptations, not forgetting the idea of relativity and power implications. Lastly, the study concludes with summarising the main aspects and findings of the research, considering the broader relevance and implications of it and suggestions for further research and improvements.

2 BACKGROUND AND THEORY

In this section, I review the most central concepts to my thesis as well as theoretical framework together with previous studies conducted on similar topics. I begin by reviewing fairy tale studies and related observations on the dichotomy of good and evil as a central part of fairy tales. Then, I take a look at my key concepts, such as representation and discourse. After that I move on by introducing critical discourse analysis and multimodality as focal theories to be implemented in my study further on.

2.1 Fairy tale studies and the dichotomy of good and evil

This sub-section deals with fairy tales and their adaptations, focusing especially on Disney, as well as studies conducted on them and the related notions on the binary of good and evil.

2.1.1 About fairy tales and their adaptations

I see fairy tales as stories about magic and hope that are not only meant for children, but from their most traditional forms they have evolved into stories educating and catering to broader audiences in several formats. Zirger (2020: 5) points out that fairy tales are something that was originally used for purposes of education and socialization among society's members, as they taught, for instance, norms, power hierarchies and gender roles. Similarly, they can be seen to educate readers or viewers about moral values and proper codes of conduct when it comes to appropriate human behaviour, which then clearly connects to my study. Fairy tales have also certain qualities in common with fantasy, such as the fact that they both use mythical creatures as central components (Kainulainen 2005: 4). According to Greenhill and Matrix (2010:

1), fairy tales are fictional narratives, combining human and non-human protagonists with supernatural aspects, and they are usually either in oral or literary form.

As Zipes (2010: xii) notes, however, fairy tales are something that constantly pervade our lives through television soap operas, commercials and many other mediums, and fairy tale characters and plots are creatively re-created in film as well. Zipes (ibid.) states that experimenting with and mixing of genres enable us to see possibilities to deviate from conventional roles and patterns of the original tales. As Greenhill and Matrix (2010: 1) point out, fairy tales, with their different versions and visions, have their own meanings, as they speak both with and about their tellers, audiences, performative contexts and sociocultural backgrounds. Greenhill and Matrix (2010) discuss different fairy tale films as adaptations of classical fairy tales from the point of view of scholars of literature and film. In the same way, I see my data of television series and film as adaptations of fairy tales. Moreover, I also understand the mixing of these genres as a way of deviating from the old as well as reflecting the meanings and reality of the present. This enables me to both compare the series with the older film and interpret the deeper perceptions and even ideologies behind the representations that I am analysing.

Greenhill and Rudy (2014) discuss in great detail and from multiple perspectives a variety of cases on contemporary television where fairy tales have been transferred from their traditional medium to televisual one, highlighting their compatility. As Greenhill and Rudy (2014: 1) see it, television offers an ideal medium for the genre of fairy tales, and that is why it has been a common vehicle for presenting them for quite some time already. For instance, Schwabe (2014) compares fairy tale reality in the form of magic realism in the TV series *Once Upon a Time* and *Grimm,* making illuminating notions of the ways in which fairy tales are brought closer to the real world and even as parts of the reality. Hay and Baxter (2014), on the other hand, discuss commodification and some critique of fairy tale in *Once Upon a Time,* revealing how familiar fairy tale characters are characterised and even modified in the series and made more identifiable for audience to relate to, thus making them commercial commodities. In this thesis, I study this same show, but my perspective and focus are quite different, namely that of representations of good and evil in a certain fairy tale part of the series. However, I also argue that the characters, in which the representative categories I study, manifest, are more realistic in their nature in the series than in the animated film equivalent. Therefore, fairy tales are indeed more closely connected to reality in this televised adaptation, which enhances the meaningfulness of making interpretations of the representations in it.

Bacchilega (2013: 7) considers individual agency and social transformation as central to fairy tales' reorganization, and therefore it makes sense to reflect on today's adaptations, as they can affect the way we build relationships and see our possibilities

for the future. Fairy tales as something that inspire us to change, can mean an escape and offer wisdom for some, whereas for others they might project social delusions or promote a sense of justice (Bacchilega 2013: 4). It is then pretty clear that fairy tales do have power. Especially the last point about justice as well as the one on transformation in general are something that I also focus on in this thesis. The point of analysing manifestations of good and evil is to uncover these possible traces of change in perceptions about good and evil and make it visible how social justice and equality may play part in this change too. Through the possible evolving and transformation of particular characters over time in the adaptation, the possibility of change regarding goodness or wickedness is realized also in real life, and that way being good or evil is shown to be a non-static state of being, which again creates equality. Therefore, one can no longer be judged as being solely evil, for instance, since the divide may not be so clear-cut anymore. One character may exhibit traits of both good and evil and have power in certain contexts, and that applies to real life as well. Moreover, this change can be detected similarly between the adaptations as a sort of proof of this change in perception on a larger societal scale, which in turn can create equality in terms of how other people are seen.

2.1.2 Critical considerations on Disney's fairy tales

As my data consists of the Disney-based adaptations of the *Beauty and the Beast* tale, I find it necessary to shortly review some critical insights on Disney's fairy tale films. Disney is a huge multinational entertainment company, and as Hodapp (2016: 35) points out, its co-founder Walt Disney became extremely successful, as animated films based on fairy tales arrived. Such media companies as Disney have power over narratives, especially in children's lives (Zirger 2020: 19). This makes its role even more crucial. Zirger (2020: 4) points out that scholars had been on a critical stance regarding messages provided by Disney since its very beginning in the 1930s. For example, Bacchilega (2013: 7) remarks that classic and Disney fairy tales have been blamed for reinforced female passivity. This notion seems to have served as one possible starting point for critical studies on Disney films. Zirger (2020) then, for example, has studied the ways in which Disney has responded to critique on its representations in animated originals in its live-action remakes of *Aladdin* and *Beauty and the Beast*. Sønnesyn (2011), on the other hand, has taken interest in finding out how characters' different accents in Disney films between 1995 and 2009 index certain types of roles or character traits. Also Zirger (2020: 7) brings up that in Disney's fairy tale model, darkness or blackness often equals evil characters, whereas fairness equals good ones.

As already pointed out, both Zirger (2020) and Sønnesyn (2011) have made their critical case especially on cultural and even racial aspects of representation. Even though both *Beauty and the Beast* and *Aladdin* remakes were improved in their

representations, *Aladdin* was more successful regarding changes in its representations of the princess and various cultures (Zirger 2020: 35). In line with my research focus and interests are Sønnesyn's (2011: 81) findings on particular accents, such as received pronunciation (RP) and other-accented English, pertaining to villainous characters. Even though my focus is not on the accents, it is on diverse aspects of representing good and evil. Critical perspectives on Disney products invite further research into them, and hence, this study also examines the present data through a critical lense. These critical views serve to justify my research interest in yet another adaptation of a Disney film and its possible social implications, just from a different perspective, namely that of representing good and evil.

2.1.3   The binary of good and evil

As Lukasiewicz (2010: 60) brings up, among elements often associated with fairy tales, such as princesses, fairy godmothers and the phrase 'once upon a time', there is also the ultimate victory of good over evil, leading to the happily-ever-after. This is important, as the focus in this thesis is precisely on the battle between good and evil in the form of their different representations in the chosen fairy tale data. Hay and Baxter (2014: 333) also recognize the binary of good and evil as one of the basic elements of fairy tales. I see it as a rather universal aspect of fairy tales in all of their different versions and mediums, which can almost be taken for granted. Although the dichotomy of good and evil is a crucial part of every fairy tale, I argue that the way these qualities actually manifest can vary quite a bit. That is why I find it meaningful to compare the newer series adaptation of the fairy tale with the older film equivalent to see whether there are differences in conceiving good and evil.

Also Boivin (2013: 10) supports the view that the dichotomous categorisation and personification of good and evil is so common device in literature that readers and film-goers expect to see a good and a bad guy in a story. However, the distinction may not be so clear in modern works, as the boundaries between good and evil and their contradictory moral values may be blurred, and good and evil may even exist in one person (ibid.). This is an observation that seems to be agreed upon among quite many scholars (see e.g. Hodapp 2016). Contemporary ambiguity of this long-standing binary distinction is also recognized by Sepetci (2021), who has studied the realization of the concept of lesser evil in a fantasy television series *The Witcher* and its other adaptations. Sepetci (2021: 61) explains that lesser evil basically refers to the choosing situation where there are seemingly only two options where to choose from and neither of them is ideal. In short, as it is said here, it is about an error in judgement, not recognizing that there are usually more alternatives, and hence choosing the solution that is "lesser evil". In the absence of clear ideal options, characters then, for instance, choose the option that seems better, even if it is still bad. These ideas and perceptions

about the relativity and complexity of good and evil are exactly what guide my thoughts on this thesis as well. I see the distinction between good and evil as not so clear-cut as it might have been considered before, and I expect to see this reflecting in my data to some extent at least. Bearing in mind that there are 20 years and over between the animated film and the TV series adaptation, there may be slight adjustments in the ways these two opposing traits are portrayed, and they may reflect this phenomenon. This then centrally connects to the aims of this study as well. After all, all products are reflections of their time, and that brings out the evident difference.

Moreover, I need to acknowledge here that there are no clear, universal categorisations for good and evil that clearly state which qualities, characteristics or deeds belong to which group. For example, Friedrich Nietzsche's *Beyond Good and Evil* questions universal value systems, arguing for critical approach, where individual's own experience matters instead (Howard 2005: 127). The way good and evil are most often perceived in the Western society is largely based on general understandings of ethics and moral questions that can also be related to laws and legal issues. Just as Roth (2005: V1:xi) states, ethics is about people making value judgments based on their beliefs about right and wrong, good and evil, and so on. He adds that ethics is a fundamental part of being a human, but understandings of it have been varied both historically and between different groups and societies. Therefore, my interpretations of the representations of good and evil in this thesis are somewhat subjective as well, relying on my own perceptions and worldviews. I also make a distinction between good and evil based on the nature of the effect that I feel that certain actions, words or other may have over other people, them being different characters in the data.

The dichotomous and complex nature of good and evil has also been studied from a slightly different perspective for instance in J. R. R. Tolkien's literature and characters (see e.g. Honkapää 1996; Kainulainen 2005). For example, Kainulainen (2005) has compared diverse fantasy creatures in Tolkien's Lord of the Rings and Pratchett's Discworld series from the point of view of good and evil characters, noting how these traits manifest differently. In this case, whether a character is good or evil can be based, for instance, on appearance or race of the creature, but also the inner mind of the character matters, and good or evil can also be changed (Kainulainen 2005: 91-92). On the other hand, Kainulainen (2005: 62), when referring to Pratchett's books, sees evil as a social problem that can be fixed. However, it might also not be transformed, as there is so-called permanent evil also in real life, such as crime and injustice (ibid.). As I have made clear, I aim to also compare good and evil represented in two separate texts, but I do that mainly by looking at characterisation and depiction of social actions of the characters, not so much their appearance per se. Also the aspect of change is relevant.

2.2 Relevant theories and concepts

In this sub-section, I introduce and define the central concepts to my thesis, as well as present the theories relevant for my framework, reviewing also previous studies in the field.

2.2.1 Defining central concepts: representation and discourse

Representation

Representation is the single most important concept with regard to the present study, as it is the focus of my research. As a concept it has several possible meanings depending on the context and discipline. Just as Webb (2009: 1) puts it, representation is a rather common term that is used even in everyday life situations, and its use in different domains brings different layers into its conceptualisation. Representations have to do, for example, with meaning-making through signs and their different organizations, but in multiple fields representations are seen as ways of exploring those underlying meanings of different texts, as they convey attitudes and views on particular matters (ibid.). Similarly in this study, I see them as connected to meaning-making, especially through portrayal of different issues in different ways, which in turn may convey certain deeper perceptions or ideologies. These ways of portraying things are at the core of what representations mean in this study.

Kress and van Leeuwen (2006: 7) discuss representation as a sign-making process, in which the sign-maker has a complex interest in the object of representation that is affected by the social and cultural history and the context. In the making of the representation, the most criterial aspects of the object being represented are chosen as well as the most plausible form of representation at that given moment (Kress and van Leeuwen 2006: 13). This point is also applicable to social institutions' interests, but there, histories of conventions and constraints come into play (ibid.). I see these notions as applicable to my study as well, since I am talking about representations that are planned and made for certain purposes in a certain historical and social context of television production, which may or may not also be affected by certain restrictions and traditions. This critical point is something that is important to take into account if necessary, when analysing the representations of the series.

As the representations in focus here are considered to manifest through the characters in the film and the series, the concept of characterisation is also worth noting here. It also comes very close to the concept of representation, which I am mainly using in this study. As Eder, Jannidis and Schneider (2010: 8) put it, cognitive approaches to characters see them as representations of imaginary beings in the minds of the audience. Readers, listeners or viewers of media texts can not interact with the persons

represented, but they can think about the meanings and causes and effects of those characters, as well as pay attention to what is represented and how it is presented (Eder et al. 2010: 11). Narration or individual characterisation of characters as multifaceted and psychologically complex can be realized similarly in both literature and film (Schweinitz 2010: 279). Thus, the idea of characterisation also links to that of representation through meaning-making and portraying matters in a certain way. Also this study addresses complexity of the characters in focus.

Discourse

The concept of discourse or discourses is closely linked to that of representation, and it is a complicated and abstract phenomenon that can be defined in myriad of ways. Following Foucault's ideas, Pietikäinen and Mäntynen (2019: 71) in their discussion of discourses and power, define discourses as practices of meaning-making that are constructed from a certain view point, and they work as a link between the linguistic and the social. Pietikäinen and Mäntynen (2019: 72) add that different discourses exist since the same matters can be seen and made meaningful in different ways and from diverse perspectives, and this existence of different truths creates issues of power. In addition to the meaning-making part being linked to the way I see discourses, the question of power also connects with my research interest in aspects of power that may be seen between manifestations of good and evil. Additionally, according to Pietikäinen and Mäntynen (2019: 27-28), discourse is a dynamic concept that can also mean language use in a context, a way of using a language or an understanding of the reality, depending on the context. Quite similarly, I see it as a way of attaching meaning to something or making something meaningful in some specific light, which also brings discourse rather close to representation. The way I see it, these two concepts are, in fact, intertwined.

Also Blommaert (2005: 3) follows Foucault's ideas on discourse, but he sees it not just in linguistic terms, but as comprising of all different forms of semiotic human activity that are meaningful and connect with social, historical and cultural patterns as well as developments of use. Blommaert (2005: 4) adds that discourse is socially relevant to people, as people use it all the time, and therefore it can also create social differences and conflicts, since discourse is what makes everything meaningful in our environment. In this study, I agree on seeing discourse not just as a linguistic aspect but also as a broader activity. This fits my research purposes, as I focus on both verbal and visual as well as other possible semiotic ways of creating meaning in my data. Once again, the points about meaning-making and social conflicts are what connects these views to mine in this thesis.

Discourse is relevant for my research in two distinctive senses. First, it closely relates to my other central concept, representation, and second, it is also relevant in

the context of discourse studies and critical discourse analysis that are part of my theoretical framework. As representations are something that I am looking at in my study, so are discourses also, as through representations they are realized and manifested in various ways. It is also important to define discourse in its different forms, as it helps in understanding the field of study called discourse studies and critical discourse analysis related to that. Next, I move on to discuss these theoretical fields based on this ground work of presenting the idea behind discourse and discourses.

2.2.2 Discourse studies and critical discourse analysis

Having defined representation and discourse as concepts and discussed their relevance to the present study, I now move on to introduce discourse studies and review some previous studies. Renkema and Schubert (2018: 1) give a short and concise definition for discourse studies, which is the discipline investigating form and function's relationship in verbal communication. In other words, discourse studies try to describe how different forms of discourse elements are connected to their functions in communicative contexts (Renkema and Schubert 2018: 2). They continue that discourse phenomena can not be studied from only one perspective, but discourse studies acts as a common ground that makes it possible for multiple disciplines to work together. Pietikäinen and Mäntynen (2019: 13) discuss basic ideas of discourse studies, stating that discourse studies sees meaning and action in connection with the context, time, place and language users, not just with language and linguistic form. Pietikäinen and Mäntynen (2019: 14) add that as language is seen as a social action in discourse studies, negotiating meanings over and over again and the tensions that come with it are central to the field, as well as what and how is being done with language.

Within discourse studies, among its many sub-fields and in the context of culture, Renkema and Schubert (2018: 348) bring up Critical Discourse Analysis (CDA) as one of the most prevalent approaches that aims to analyse societal problems, such as discrimination. They add that as discourse reflects power relations in society, CDA focuses, for example, on discourse issues related to control, manipulation and dominance. However, Blommaert (2005: 1-2) points out that CDA should not be just about reacting against power, but it should be about analysing the effects of power, meaning how it affects people and societies, as the greatest effect of power seems to be inequality that differentiates and excludes. In addition, particularly power that is institutionally reproduced is central to CDA, and according to CDA, discourse as both socially constitutive and conditioned is of crucial importance to contemporary reality together with CDA itself (Blommaert 2005: 24-25). Blommaert (2005: 25) illuminatingly adds that the focus of the critique of CDA can be described as an intersection of language, discourse, speech and social structure. Additionally, Kress and van Leeuwen (2006:

14) point out that CDA offers means for reading between the lines, what ideological and discursive positions lie behind certain texts.

As it has become clear already, the connection between language, meanings and social issues is what connects the above-mentioned points to my study. This study seeks for different functions of discourse elements in communicative contexts of the data, establishing how distinct ways of portraying good or evil are made meaningful in a certain light and why. Therefore, I agree that language use indeed equals social action, meaningful things are being done with language and meanings are dependent on the context. When it comes to CDA, however, my main focus is not to give critique on discrimination and other similar issues of social nature per se, but to point out possible wrongs or aspects of inequality regarding power hierarchies between characters that represent opposing traits of good and evil. In other words, the main aim is not to criticize but to discuss the representations found from the perspective of power too. Hence, my focus is on language, discourse and larger social aspects, as well as especially the effects of power deeds on other people, in this case meaning other characters of the show. In addition, when comparing the adaptations, I also point out whether there have been clear changes regarding portrayal of good and evil to promote equality in society.

Several studies have employed CDA in studying representations of gender (see e.g. Saarnijoki 2020; Leskinen 2010; Kinnunen 2016). In my previous study (Saarnijoki 2020), I deployed Critical Discourse Analysis in comparing representations of male and female genders in three *Pirates of the Caribbean* films to reveal whether there were significant differences between their power relations and the roles they had. This could also tell me about the changes in understanding genders in a more equal way when compared to the most conventional ways of seeing and portraying women and men in film. Namely, it was found that men were depicted as silly and weak cowards, not just as brave heroes, whereas women were shown to be, not just objectified victims, but also leaders. In studying representation of women in a Disney film *Enchanted*, Leskinen (2010) has found that portraying women as economically independent was one of the few representations that challenged the old, traditional and criticized representations of women as passive and helpless. Kinnunen (2016), on the other hand, has analysed female characters in superhero films. The present study also looks at the power relations between the characters of a show as well as broader social implications they may have. However, the focus is not on gender representations but those of good and evil and the power struggles between them, which is the one most crucial difference compared to these previous studies also exploiting CDA.

2.2.3 Multimodal studies and multimodality

Another theoretical field of study central to this thesis is multimodal studies or more precisely Multimodal Discourse Analysis (MDA). A term called multimodality refers to the simultaneous mix and use of diverse modes in communication, including different functions, forms and channels (Renkema and Schubert 2018: 78). Renkema and Schubert (ibid.) give an example of watching television while simultaneously reading subtitles as well as hearing the sounds. Different senses are needed at the same time in this activity, and this fits well together with my data as well, since it is similarly audio-visual, consists of various modes and requires diverse senses to be fully analysed and interpreted. Similarly, Blommaert (2005: 3) mentions a newspaper advertisement as an example of connections between diverse semiotic modes and media, as it contains written text in different shapes, sizes, formats and colours, as well as images, symbols and so on that are all meaningful in their own way. Also in my study, textual and visual are seen as forming the overall meanings together without totally separating different modes and aspects from each other. When I make my remarks about multimodal manifestations of the representations, I deal with the modes that I have noted as a whole within each representation category, arguing for a representation based on those multimodal cues.

According to Kress and van Leeuwen (2006: 3), it is culture-specific and history-specific, how certain meanings can be conveyed through certain semiotic modes. Just as modality as the credibility of statements applies to linguistic communication, it does so also with visual communication, as visuals too can represent people and things as real or not (Kress and van Leeuwen 2006: 156). As Mikkonen (2012: 296) mentions, multimodality and the related field of study called multimodal studies have their origins in Kress and van Leeuwen's work on sociosemiotics, and a document can be considered multimodal if it contains and combines linguistic and visual communication. What then makes multimodal studies meaningful is the data that relies on several semiotic systems, and thus, its meanings can not be fully revealed only through one semiotic element (Mikkonen 2012: 296-297). Understanding the meanings of my data then also requires analysis of diverse semiotic layers that can convey meanings. As Mikkonen (2012: 298) puts it, these semiotic modes or modalities can include such channels and ways of meaning-making as image, language, sound, movement, space or smell. In the present study, the modes that apply the most are language together with sound and further their various forms and styles, as well as imagery, meaning the visual side of things, such as postures, movements and facial expressions of characters.

In consideration of more practical aspects of utilizing Multimodal Discourse Analysis in my research, I turn to Norris's (2019) five phases of conducting MDA, which further include more sub-phases. Not all of them are applicable in the context

of my thesis, but some of the phases provide some valuable insights for my analysis. Norris (2019: 321-322) summarizes these five main steps as multimodal data collection, delineating multimodal data, selecting a multimodal data piece for micro analysis, transcribing multimodal data using transcription conventions and outlining/choosing analytical tools for further analysis. All of these main phases suggest some useful and central tasks to perform. They offer a helpful way of narrowing down the analysed data and moving on with the analysis towards a more detailed inspection, which is the way this study is conducted. The analytic process is described in more detail in chapter 4.

From very early on, a major part of research on multimodality has focused either on texts or images or their relations (Norris 2019: 40). O'Halloran (2004) presents a series of case studies conducted on multimodal texts by using systemic functional linguistics to reveal how interaction of several modes enhances meaning. Multiple studies in the field of multimodal studies and also relating to representations of some kind have been conducted in recent years too (see e.g. Kinnunen 2016; Viljanen 2021; Autio 2021). Unlike the other two, Kinnunen (2016) does not mention Multimodal Discourse Analysis as a theoretical framework of her thesis per se, but it is evident that her study focuses on both speech and behaviour as well as visual side of representing female superheroes. Viljanen (2021), on the other hand, uses MDA both on the basis of her data being multimedia and to reveal linguistic, auditive and visual means of film to create images or representations of socioeconomic status. Autio (2021), however, analyses how humour is manifested multimodally in Disney animations. All these above-mentioned studies prove the timeliness as well as meaningfulness of multimodal studies in today's highly multimodal world. They also seem to argue for more multimodal studies to be conducted, which in turn gives more support and justification for the present study.

3   AIM AND RESEARCH QUESTIONS

The purpose of my study is to find out how the idea of good and evil as opposite forces in fairy tales is represented multimodally in a televised adaptation of the *Beauty and the Beast* tale. The series is also compared with the animated film version of the fairy tale to see if there have been significant changes regarding representations. The big question is then related to the nature of these representations, and whether there are commonalities or differences between good and evil as well as between the adaptations in the way they construct good and evil in their multimodal characterisations of characters' speech and actions. I also aim at revealing potential social perceptions about good and evil behind their representations and the changes in them that may have occurred over time, since there are some 20 years between the two adaptations, and thus, they reflect the world of their time. My more specific research questions then are:

1. What kind of representations of good and evil are there in the data, and how do they manifest multimodally?
2. Do the representations differ from each other and between the two adaptations, and how?
3. What kind of larger social perceptions and changes of them can be detected behind the representations, and how do they position good and evil in power relation with each other?

The first question expresses the main focus of the analysis, as the purpose is to find and analyse certain multimodal representations of good and evil in fairy tale characters. This question is answered in the main parts of the analysis (see sections 5.1, 5.2, 5.3 and 5.4).

The second question, on the other hand, emphasizes comparing the found representations in somewhat similar but yet different adaptations of the same fairy tale.

The purpose is to compare the representations both within the series and between the series and the film. This enables discussing power issues at different levels and links the question to the last one.

Finally, the third question brings up the deeper meaning or purpose behind the whole research. It connects the focus of representations to possible ideologies and thoughts behind them. Therefore, it also makes visible the link between popular culture and wider society as well as its issues regarding equality, for instance. Both the second and the third question are answered in the discussion part of the analysis (see section 5.5).

4   DATA AND METHODS

4.1   Data

4.1.1   Description of the data

My data consists of two adaptations of the fairy tale *Beauty and the Beast*, an animated film *Beauty and the Beast* (1991) by Disney and a chosen set of episodes and their scenes in a fantasy drama TV series called *Once Upon a Time* or *OUAT* (2011-2018) by ABC network. It is important to remember that these adaptations, even though they are both based on fairy tales, represent somewhat different genres and have their own typical audiences. The series is the main focus of analysis and the main data of this study. The film adaptation, however, is mainly used for purposes of comparison with the series adaptation or as a reference point with regard to the original tale, as it largely follows the plot of the original tale. Multiple animations of Disney are based on fairy tales (Zirger 2020: 4). The tale that these adaptations are more or less based on has its written origins in a French author Gabrielle Suzanne de Villeneuve's original story. Knapp (2003: 309) points out that Jean Cocteau's inspiration for his *Beauty and the Beast* film adaptation (1946) was a well-known fairy tale by Beaumont, who in turn had adapted her work from that of Villeneuve's.

Walt Disney's *Beauty and the Beast* animation (1991) tells, somewhat similarly to the original tales, a story of a kind and smart young woman named Belle, who volunteers to be imprisoned by a hideous cursed beast in a remote castle to save her father from the same fate and eventually, after many hardships, falls in love with the beast and breaks the curse. Seven seasons long *Once Upon a Time* (2011-2018), on the other hand, is a modern take on multiple classic fairy tales, including *Beauty and the Beast*. The show takes the fairy tales and stories to the real world, and depicts two

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different, parallel realities or worlds, one with and one without magic. Characters from the tales exist both in this fairy tale world and in the real, mundane world. The show follows a woman named Emma, who arrives in a small town called Storybrooke after her biological son, whom she has given away for adoption, has told her that she is the saviour. She is destined to restore the lost memories and identities of the town's inhabitants as well as their happy endings, since they have been taken away from them by a curse. The story of *Beauty and the Beast* is only a part of this mixture of fairy tales, and thus, it is also far more complicated than the original tale.

4.1.2 Introducing the characters

In this study, I analyse representations regarding good and evil in the series' characters that are familiar from the film and, hence, from the tale. These characters include Belle, Beast, Gaston, one of the Beast's servants called Lumiere and Belle's father Maurice. In the series, Lumiere is simply a person imprisoned in the form of a candle, and Belle's father is referred to as "Belle's father" or sometimes as a "king". The most relevant characters, in terms of my data, topic and focus, are the first three of these characters listed. Belle is Belle, a beautiful and clever bookworm, also in this televised adaptation, although more complex, as well as Gaston is Gaston, an arrogant and selfish man with a certain reputation, but with slight adjustments and improvements from the film, who wants to marry Belle and kill the Beast. The character of the Beast, however, while still being the one who imprisons Belle and falls in love with her, has a few distinct identities that manifest in different ways.

Interconnectedness of fairy tales in the series can, thus, also be seen in the Beast being also Rumplestiltskin (Rumple), the Crocodile, Mr. Gold and the so-called Dark One. Especially Rumplestiltskin and the Crocodile are characters from other tales, one of Brothers Grimm and the story of Peter Pan. Rumplestiltskin is known for his tendency to bargain deals that are usually unfortunate ones, and the Crocodile is one of Captain Hook's sworn enemies. Mr. Gold is the persona that is given to Rumple as they enter the real magic-free world of Storybrooke, and the Dark One is the manifestation of his enormous dark powers that he has in the land of magic. Being the Dark One is a curse that becomes Rumple's weakness as he becomes obsessed with the power that he did not have before as a poor and cowardly peasant. However, those powers can be wielded by anyone who possesses the magical dagger of the Dark One that can control him. The curse also transforms Rumple's appearance, which supports both the identity of the Beast and the Crocodile, as his skin becomes scaly.

Keeping this complex image in mind, criticality is required when analysing the data with regard to representations of good and evil in the adaptation of the *Beauty and the Beast* tale. For the sake of clarity, I refer to Beast, while talking about either Rumple or Gold, as the name "Beast" is not really used in the series so much.

Additionally, I use the name "Rumple" usually when referring to the events happening in the magical realm, and I use "Gold" to talk about the scenes in the real world, as they largely correspond to his identity in these realms. In terms of the degree of centrality of the five characters, it is worth adding that while Belle and Rumple/Gold appear throughout the data, Gaston is central only in one episode (S05xE17 *Her handsome hero*) and so is Lumiere (S03xE15 *Quiet minds*), whereas Belle's father appears most randomly (codes for the episodes explained in section 4.1.3). In addition to familiar characters, there are familiar scenes, objects and other interesting symbolic references to this tale in the series. Therefore, ideas of symbolism and intertextuality are also present or something to point out in relation to my topic in the analysis of the data or elsewhere to make the connection to the fairy tale more credible.

4.1.3 Selection and collection of the data

For this thesis, I have collected audio-visual video data, as my focus is on multimodal aspects. This particular data is suitable for my aims, as it is a combination of adaptations of a fairy tale both on television and film, and they have their own specific ways of representing elements that I want to study in this specific way. This data may also reflect some of the distinct perceptions or ideologies of the time through the representations in them, as that is what films and TV series can often be seen to do. This is a very important reason for selecting this data, as it directly relates to the aims of this study. The primary data consists of 14 episodes and their specific scenes in the series (see appendix 1) that were chosen because they focus on the characters familiar from the *Beauty and the Beast* tale. This selection also enables comparing the adaptations with each other in the end.

In addition to the chosen set of episodes being the ones that focus especially on the familiar characters from this particular tale, the scenes have also been chosen based on the usually conversational nature of the scenes. The chosen scenes then most often portray one or more of these characters interacting with each other somehow, as I consider those situations to be most telling in terms of whether someone is seen as evil or good. In a few cases, however, the scenes only portray one of the characters and its actions. As the analysis progressed, the initially chosen set of scenes within the 14 episodes decreased, and the selection narrowed more in further stages. The final selection for the analysis is based on the most remarkable and telling scenes for the purposes of this research, and these are presented in table form in appendix 1. The numbers of the seasons and episodes together with the name of the episode (e.g. S01xE12 *Skin deep*), as they are marked in the table, are used when I refer to specific episodes and scenes in this study.

I have collected the data by observing and writing down my notes on the relevant aspects within the film and the relevant episodes and scenes of the series,

meaning multimodal signs on good and evil that I have found in them. As I had narrowed down my main data of the series to the specific 14 episodes and within them to specific scenes, I watched through them, paying attention to these opposing elements of representation and their multimodal ways of manifesting. The film did not need any narrowing, and I watched it as a whole with the same focus in mind. I then analysed my notes of both of them more in detail to categorize the found representations into feasible categories to be discussed further. These categories are based on the common themes that I coded regarding representations of good and evil in the show, and they enable my analysis.

The present study follows the guidelines on research ethics and data protection, as my data is rather public, and everyone can have access to it. It is a film and a TV show that can be watched via streaming services, and also clips of them can be found freely, for example on YouTube. Additionally, the data does not concern any individual real-life persons, and studying it does not violate anyone's privacy per se. Therefore, I have only needed to respect the copyrights of the publisher and others involved in the making of the show by indicating them where necessary and marking my sources correctly. This concerns also the scientific sources that I use to back up my points, as well as the images that I use and include in this thesis in the context of transcriptions. According to the principle of fair use, some pictures of the scenes can be used if they are necessary for my analysis and understanding of the conversation transcripts. As Kuula (2015) also points out in the chapter on copyrights, the law states that all public works can be used for the purposes of citation, as far as this use follows a good scientific manner and is to a suitable extent. The most important issue concerning ethical handling of my data is then that they are mentioned properly.

4.2 Methods

4.2.1 Methods of analysis

The research design for my thesis can be defined as a qualitative descriptive case study in which comparison is also very focal. My data is qualitative in nature, and I focus on descriptive aspects of this particular set of fairy tale adaptations. It is also essential for my research questions and related findings that these adaptations and their representations are compared with each other. In the context of qualitative methods, for example Altheide and Schneider (2013: 5) see documents as any symbolic representations of social meanings that are studied to understand meanings and culture of which the reality is constructed. This then applies to my research data and analysis as well, since social meanings are exactly what I am looking at within the

representations that I have found. The method of analysis that is suitable and perhaps the most ideal for my study also because of the field that it belongs to, is then qualitative content analysis.

As Tuomi and Sarajärvi (2009: 91) put it, content analysis is a basic method of analysis for any qualitative studies, and it can be used either as a singular method or as a broad theoretical frame. In this study, content analysis works mainly as a broad frame that connects the rest of my analysis methods. Similarly to my BA thesis (Saarnijoki 2020), also here, I have deployed the methods of qualitative content analysis to code distinctive forms of representation into the ones on good and evil and create categories of them. As Altheide and Schneider (2013: 26) note, qualitative content analysis, or ethnographic content analysis (ECA) as they put it, includes steps, such as data collection, coding, analysis and interpretation. This method of analysis fits very well together with the method of data collection that I have chosen. Similarly, Tuomi and Sarajärvi (2009: 92) also list phases for the analysis of qualitative research as follows: deciding the interests in the data, going through and marking down those aspects of the data, categorizing and making themes of the collected data, and finally, writing the conclusion. They deal with coding and theme-creating separately, but I see them as somewhat overlapping.

Once I had watched the film and the chosen episodes of the series and written down my notes of my observations, and thus, collected my data, I started to code the representations into categories according to the themes that I found. The representational categories for the film are: politeness, caring, saving and love, for good, and wickedness, aggression, falsehood, objectification, imprisonment and violence, for evil. The categories that I have formed for the series based on the most significant themes appearing in the data are: 1) politeness and appropriate conduct, 2) honesty and reliability, 3) selflessness and sacrifice, 4) gentleness and 5) love and feelings, for good, and 1) impoliteness and rudeness, 2) dishonesty and betrayal, 3) selfishness and revenge, 4) control and manipulation and 5) cruelty and violence, for evil. Moreover, an extra category about complexity and relativity of the dichotomy was formed for the series as well.

After forming the representational categories, I began to form a deeper analysis of the different multimodal manifestations of these representations. Within each category, I consider diverse modes or modalities through which good and evil can be represented in the characters, drawing together the most important notions that have risen during the data collection process. These modalities and modes include those that can be heard, for example speech, words, tone, emphasis, and those that can be seen, such as (social) actions, facial expressions, movement and gestures. For the sake of multimodal intentions in this study, excerpts of some of the analysed example scenes are provided as transcriptions, and some of them are attached with a picture of

the scene. The extracts were transcribed based on the conventions of conversation analysis (CA), and a table of the markings used can be found in the appendices (see appendix 2). It is also worth noting that the markings of pauses in the transcripts are approximate estimations, and the transcribed examples are referred to with numbers (e.g. scene (1), example (2)) where necessary for the sake of clarity (example scenes from 1 to 27 in total).

In addition to qualitative content analysis and multimodal analysis, I also employ critical discourse analysis (CDA) to analyse the representations and their meanings in more detail, and then more thorough interpretation comes into play. Hence, I comment on and discuss aspects related to power relations and related roles that may indicate those (in)equalities between the characters that embody elements of good and/or evil. In other words, I see the good and the evil as opposing forces, and they inevitably include or form an imbalance of power that can be revealed within the representations through a more detailed analysis. This CDA perspective enables also the discussion of power issues and implications of the representations on a larger societal scale. This is done in the end of the analysis, as the adaptations are compared with this power and equality focus in mind. In addition, it has to be noted that as this research is qualitative in nature, the remarks and interpretations that I make, although they are based on general understandings of ethics and moral behaviour, are my own. In the end, the findings that I present through my analysis are still based on my own subjective interpretations of the data and effects of and reactions to social actions performed by characters.

5 ANALYSIS AND DISCUSSION

In this section, I present my analysis and discussion. Firstly, I provide an overview of the main representations of good and evil that I have detected in the Disney animated film *Beauty and the Beast* (1991) to give a starting point for my actual analysis. Secondly, I go on to explore and analyse the representations in the TV series *Once Upon a Time* (2011-2018) with my analytic framework, MDA. I start this more detailed analysis with the ones on good and continue with the ones on evil after that. Then I discuss one category that applies to both good and evil in the show, highlighting the relativity of the binary distinction. Lastly, I consider my findings from the point of view of CDA, discussing the possible power implications of the representations and comparing them both within the series and between the film and the series.

5.1 Overview of the representations of good and evil in *Beauty and the Beast* (1991)

In Disney's animation *Beauty and the Beast* (1991), good and evil are rather clearly distinguished by offering quite a straightforward distinction between the two opposing forces. The film portrays good and evil in a pretty conventional way that allows the viewer to easily recognize who is the good and who is the bad guy. For a major part of the film, good only manifests in one person, and the same applies to evil too, meaning that each character is depicted as either good or evil. Belle is the kind and thoughtful daughter, who sacrifices her freedom to save her father, and she is almost entirely portrayed as good. The character of Gaston, on the other hand, is quite the opposite, ill-mannered, self-centered and violent, thus manifesting characteristics more typical for evil. However, the biggest exception of this clear divide seems to be the Beast, who is depicted as arrogant, selfish and rude at first, but who with time, learns to improve

his manners and attitude. Hence, there is a significant path of change and development towards better, towards good, which can be detected in the Beast's storyline.

The representation categories of good and evil in the film are, in essence, somewhat superficial and simplistic, as they are not very deeply discussed and handled in the film itself. Rather, they are features, characteristics and actions that can be quite easily recognized on the surface level of visual and linguistic signs and modes. For good, these representations include politeness, caring, saving and love. For example, politeness manifests as simple polite actions, such as thanking and apologizing, caring refers to acts of taking care of someone, as Belle does for her father and the Beast, and with saving I mean situations where someone's life is saved quite literally or a self-sacrifice is made. For evil, on the other hand, there are a few more categories. They are wickedness, aggression, falsehood, objectification, imprisonment and violence. For instance, aggression manifests as raging and throwing objects, falsehood as pretending and plotting, and violence as hitting and using weapons. Here Gaston fits every category, but also the Beast is guilty of aggression, imprisonment and violence.

5.2   Representations of good in *OUAT* (2011-2018)

In this chapter, I explore and analyse the representational categories that I have formed for good based on the characterisations of and social actions performed by the characters in the show *Once Upon a Time* (2011-2018). These include good as 1) politeness and appropriate conduct, 2) honesty and reliability, 3) selflessness and sacrifice, 4) gentleness, and 5) love and feelings.

5.2.1   Good as politeness and appropriate conduct

One of the clearest and most visible, if not the most obvious, way of representing good in the scenes is through characters' well-mannered behaviour. It manifests as general politeness and appropriate conduct towards others, which can include greeting, thanking and apologizing, for instance (for politeness and related speech acts, see e.g. Leech 2014). This representation category covers both polite language use and socially appropriate actions. In the series, not surprisingly, Belle seems to be the one to whom this particular category applies the best, as she is the one who offers her help to others at various points of the show and also otherwise acts accordingly. Even though Belle embodies this representation most often, there are scenes of social encounters where also Gaston and Gold, for example, behave in a commonly acceptable manner or according to a social etiquette.

Even though there are signs of politeness and appropriate conduct in multiple episodes of the series, most of the clearest and the most remarkable examples of these

appear in the scenes of *Her handsome hero* (S05xE17). In this episode, there is a scene (1) where Gaston and Belle meet for the first time, a scene where Belle helps Gaston with books and a scene where Gaston asks for Belle's hand in marriage. In the first example (1), Gaston is formally introduced by Belle's father:

(1)
Father: Belle (.) this is Gaston ((Gaston kisses Belle's hand and Belle nods))
Gaston: it's lovely to meet you Belle ((pleasant tone))
Belle: Gaston I've heard so much about you ((both Belle and Gaston smile a bit awkwardly))
            (6.0)
Gaston: I'm sorry this is <u>terribly</u> awkward isn't it
            do you hate these set ups >so much as I do<
Belle: since you're asking <u>yes</u> ((formal tone))
Gaston: I've heard you are <u>charming</u> and <u>intelligent</u> young woman and you <u>certainly</u> live
            up to your name

Gaston greets Belle by kissing her hand, which paints a picture of him as a gentleman. Likewise, Belle kindly responds and slightly bows like a lady that she is. The scene (1) also includes Gaston apologizing for the awkward situation and praising Belle for her intelligence and beauty. This is highlighted by the emphasis that he puts on those words in his speech. Additionally, they both speak with a soft and pleasant tone and act rather formally.

Another meaningful example in this context comes from another episode, *A tale of two sisters* (S04xE01), and it is a rare instance of Mr. Gold acting in a very formal and socially appropriate manner. This example (2) is a scene in which Belle and Gold, who have just got married, dance in a large hall very much to the same feel as their equivalents in the famous scene of *Beauty and the Beast* (1991):

(2)
Gold: ((magics music on, a gown to Belle and a suit to himself))
         care to dance (0.3) Mrs. Gold ((reaches towards Belle, smiling charmingly))
         (4.0)
Belle: I would love to ((smiles at Gold, takes his hand and puts another one on his shoulder))
         ((both dance around together, Gold lifts Belle, Belle touches Gold's face and Gold
         bends Belle))

Figure 1. Belle and Gold dance in the large hall
(S04xE01 *A tale of two sisters*).

Instead of his usual commands and threats, in this scene (2), Gold kindly asks Belle to dance with him and makes other gestures appropriate for the occasion. Visible gestures and movement are central in this scene as well as closeness of the characters with each other. After having formally asked Belle to dance with him, Gold comes very close to Belle, and they hold each other while they dance.

When it comes to something else than a social etiquette related to somewhat formal situations, there is an instance of apology, for example, in *Family business* (S04xE06), in which Belle feels crippled by remorse as she realizes what she has done. In this example (3), she has been under a spell and has consequently cut Gold with the dagger, as he tried to save her from the situation:

(3)
Belle: <u>you</u> were outside <u>the cave</u> ((moving restlessly in Gold's grip))
        I <u>commanded</u> that you wait there ((indignant tone))
Gold: you commanded me to keep watch
        I sensed she was coming back
        I came to find you and I'm glad I did ((holds on to Belle and looks at the dagger on her hand))
        (5.0)
Belle: ((notices a cut on Gold's neck and drops the dagger)) I hurt you ((collapses in shock))
        I'm so sorry Rumple ((low and remorseful voice))
Gold: it's okay ((calm voice))

Once she starts feeling more like herself, she apologizes deeply, which can be seen both in her voice and words ("sorry" and intensifier) and her body movements that confirm that she really means it. There is a relevant adjacent pair of turns (see e.g. Schegloff 2007 on adjacency pairs) in this conversation (3) as well, since Belle apologizes and Gold forgives, which are both signs of appropriate manners.

In summary, there are instances of appropriate conduct in more formal social encounters and also of other polite and appropriate actions that may be expected in various contexts. The most notable cases include Belle and even Gaston and Gold behaving in a socially acceptable manner, and those instances deploy both linguistic and visual modes in showing these representations. Different speech acts and words are central as well as softness and calmness of voice, tone, facial expressions and other gestures.

5.2.2 Good as honesty and reliability

Honesty and reliability as commonly valued traits manifest also in the *OUAT* scenes as significant representations of good. There are instances of both more explicit and implicit forms of honesty and reliability. On the one hand, characters talk about them and bring them up one way or another, and, on the other hand, they manifest in other ways, for example through actions. In these latter, more implicit types, detecting honesty or reliability may require deeper interpretation of the situation together with the larger context to be able to understand them as such. Characters embody honesty, for example, when they explicitly tell each other the truth about something, but reliability shows more through actions that they have promised to perform in the past. These characteristics apply to each character in focus to varying degrees.

Instances of honesty in the form of telling the truth are more visible and telling in the scenes, which makes it reasonable to focus on analysing them more in detail. In *The crocodile* (S02xE04), there is a scene in which Gold gives Belle a key to the library and tells her the truth with seemingly good and sincere intentions. In this example (4), he genuinely acknowledges that Belle is right about him being a coward:

> (4)
> Belle: if this is some way to win me back after <u>everything</u> [you- ((defensive tone))
> Gold: [that's that's (0.5) that's not why
>   I'm here ((whispers))
> Belle: ((looks at Gold mouth open and confused))
> Gold: I came because (3.0) you're <u>right</u> (3.0) about me (6.0) <u>I am</u> a coward (3.0) ((quiet and calm voice))
>   I have been my <u>entire life</u> (3.0) I tried to make up for it by collecting <u>power</u> (2.0)
>   the power became so important (1.0) I couldn't let go (2.0)
>   not even (4.0) when that meant losing the most important person in my life ((quiet voice))

Gold's genuine acknowledgement shows both in the way he talks and how he looks. The long silences in Gold's speech can be seen as signs of difficulty for him to admit the truth, and Belle's facial expression shows how surprised and confused she is about his intentions to be honest. Gold also seems to emphasize the words that bear the truth most clearly.

Another instance of Gold being sincere and honest comes from *The bear and the bow* (S05xE06). There is a scene in this episode, where Gold starts to tell Belle the truth about his past to explain why he wants them to run away. In this example (5), Belle has been under the impression that Gold has been brave in the past, but it has been a misunderstanding or a lie that Gold wants to correct in this scene:

> (5)
> Belle: no (.) running never made anyone a hero okay ((walks back closer to Gold with her
>   hand raised))
> Gold: don't you get it ((trembling voice))
>   I'm not a hero
> Belle: well you've been brave <u>before</u> ((comes closer))
> Gold: <u>when</u> (0.8) during the first ogres' war
>   let me tell you the truth about that day

By explicitly telling the truth and signalling it through words that the truth is about to follow Gold tries to correct the mistake and make Belle understand. Gold questions Belle's claim about being brave before by asking about it, and despite of the doubt and fear that can be heard from his trembling voice, he starts telling the truth. By being honest, he tries to show some courage and win over Belle's trust and understanding.

Similarly to above, in *Family business* (S04xE06), Belle's father calmly and sincerely tells Belle the truth about her mother and what happened to her. A scene in *Her handsome hero* (S05xE17), on the other hand, represents a slightly different type of honest behaviour because of the context. In this example scene (6), there is an intense conversation happening between Gaston and Belle, and she is, in a way, provoked into telling the truth that she has kept hidden from him:

> (6)
> Gaston: <u>why</u> do you defend Rumplestiltskin
>   he kidnapped you (.) he made you a servant
>   you should want him dead too ((aggressive tone, raised voice))
> Belle: yeah well I don't ((defensive tone))
> Gaston: why not
> Belle: he's my husband ((calm voice, worried face))

Gaston raises his voice a bit and speaks somewhat aggressively, which leads Belle to reveal her relations with Gold. At the same time, the excerpt (6) shows the extent of Belle's reliability and loyalty to her husband, as despite of these wrongdoings caused to her and mentioned by Gaston, she still doesn't hate and turn against him, but stays loyal.

In short, scenes showing characters acting in an honest and reliable manner exist, but the most telling excerpts come from instances that show explicit acts of honesty

through truth-telling. Honesty manifests in all of the characters to varying extent, and it shows especially as sincerity signalled through voice, tone and facial expressions, for instance. Sometimes the honest act is made even more explicit, as the word "truth" is used.

5.2.3 Good as selflessness and sacrifice

Perhaps the greatest way of representing good in the show is through selfless actions and sacrifice that is made for someone else's good. The category covers protective and heroic deeds, and it also overlaps with some of the other categories, like with the previous one. The genre of fairy tales most probably affects the way that selfless and self-sacrificing heroes and their actions are represented and depicted in the scenes as significant signs of good and as something to be admired and respected. Quite interestingly, in the strongest examples, this representation applies to Mr. Gold as well as Belle, especially when sacrifice is concerned. However, selflessness per se manifests mostly in Belle's actions. Here actions are indeed more central than actual speech, although words may sometimes amplify or verify the act.

In terms of sacrifice, there is a great example of this in *Going home* (S03xE11), where Mr. Gold, against all the odds and very much to everyone's surprise, saves everyone from the bad guy by sacrificing his own life. In a separate case, he also sacrifices his own sanity to save his son's life, as he merges with him in *Quiet minds* (S03xE15). Another kind of great sacrifice is made by Belle in *Changelings* (S06xE09) and in *Skin deep* (S01xE12). In the former, she gives away her new born baby to be taken to safety and to protect him from the danger. In her own words, she wants to give him his best and only chance in life, even if it meant them being separated from each other. In the latter example (7), Belle sacrifices her own freedom forever, as she agrees to become Rumple's servant in exchange for his protection for the people of her village. In their discussion with Rumple, she also explains why she chose to go with him:

> (7)
> Rumple: what made you choose to come here with me ((pleasant tone))
> Belle: <u>heroism</u> (0.8) <u>sacrifice</u>
>   you know (.) there aren't a lot of opportunities for women in this land
>   to show what they can do (1.0) to see the world (.) to be heroes
>   so (.) when you arrived (.) that was my chance

In the excerpt (7), Belle explicitly refers to sacrifice and heroism and emphasizes them in her speech as reasons for her decision to give up her freedom. She explains her choice further by bringing up issues that show her need to improve matters and her will to pursue heroic opportunities.

Other types of selfless and heroic instances occur in scenes where someone is protected, defended or saved in some other way, without such final sacrifices. For Belle's part, defending or protecting someone is more common, whereas for Gold's or Rumple's part, saving someone happens more often and is more telling. For example, Belle is usually the one who verbally defends Gold's actions from other characters that blame him, like in the beginning of *The bear and the bow* (S05xE06). She is also often seen to protect someone, especially babies, which is the case, for instance, in *Changelings* (S06xE09). In this episode, Belle tries to fiercely protect a baby that Rumple has stolen for his own benefit, and to come up with a plan to save him. There is an example scene (8) in which she is just about to find the answer, when Rumple arrives and takes the baby away:

> (8)
> Belle: I will not let you hurt this baby ((scared face, tries to grab the baby))
> Rumple: ((magics the baby to himself)) <u>the child</u> is >no longer your concern< ((points at Belle))
>   I think you should stay here for a while ((patronizing tone))
>   don't want you >getting any ideas< about trying to stop me ((threatening tone and face, walks away))
> Belle: NO ((helpless tone, runs after Rumple and tries to open the door))

Even in the face of inevitable, Belle still tries to fight for the innocent baby. She runs and shouts desperately after Rumple, although it seems rather pointless. She looks and sounds hopeless, and her desperation urges her to try and defy Rumple even harder. Despite Rumple's threats, Belle keeps trying to save the child.

Despite his usual nature, Rumple or Gold also saves other characters in multiple occasions, although it is almost always Belle who gets rescued. In *Skin deep* (S01xE12), Rumple catches Belle as she falls down from the ladder, in *The crocodile* (S02xE04), Gold saves Belle from her father, who has captured her, and in *Family business* (S04xE06), Gold saves Belle from herself, as she is under a spell by her own reflection in the mirror. However, the most extreme cases come from *Heroes and villains* (S04xE11) and *The bear and the bow* (S05xE06), as there are scenes where Belle is saved by Rumple or Gold from an acute and life-threatening circumstance. In the case of the former episode, after being conflicted about what to do, Rumple gives in to save Belle from the Queens of Darkness by making an exchange. In the latter example (9), Gold selflessly, despite his fears, comes to Belle's rescue, as a bear is chasing her. He fights with the bear and saves her. Afterwards, Belle shows her gratitude to her saviour:

> (9)
> Belle: I knew you had it in you ((smiles, admiring tone))
>   you saved me ((thankful tone))
> Gold: actually (2.0) I think you saved me

After being successful in saving Belle's life at the risk of losing his own, Gold's heroic deed is acknowledged and verbally addressed by Belle. Pride and thankfulness for Gold's actions show both in Belle's voice and her face. Gold also appears as selfless, as he declines to take the credit for saving Belle.

This representation category covers many remarkable ways of depicting good. Selflessness manifests as various more or less heroic deeds, such as protecting and saving someone, but ultimately and at its greatest it shows through sacrificing something hugely important. These apply especially to Belle and Gold and are represented mainly through their actions. However, speech and non-verbal cues may amplify or verify the deed.

5.2.4 Good as gentleness

Gentleness is something that can be rather clearly distinguished as good in the scenes of the series. It manifests as both gentle actions and words, as characters speak softly and use kind words but also take care of each other. Caring for and giving attention to others then shows both verbally and visually. In this context, non-verbal elements are also central in creating the complete impression of gentleness. This category also overlaps with others to some extent. Not surprisingly, Belle is the character who fits in this category the most, as the other characters rarely show clear signs of pure gentleness. However, Mr. Gold or Rumple shows some signs of this, but usually it is only when Belle is concerned, and the same applies to Belle's father at some points.

Gentle actions and speech may occur separately, but more often they appear together and reinforce each other's effect of good. There are many scenes in which Belle is taking care of a baby or someone else, nursing or tending to someone's wounds while talking to them gently, but an especially strong example comes from the scene in *Operation mongoose part 2* (S04xE22). In this scene, Belle finds Gold in agony on the floor of his shop, he is about to die, and despite all the bad stuff he has recently been involved in, she stays with him to take care of him. In a rare example in *Going home* (S03xE11), on the other hand, Belle and Gold are both soothing Gold's grandson together and giving him instructions.

Good examples (10, 11) of mere gentle talk come from *Skin deep* (S01xE12) and *Lacey* (S02xE19). In both of them, Belle and Rumple are calmly and rather neutrally discussing in a kind spirit. In the first one (10), Belle is making the first move to carefully open up the conversation. She is being curious, asking questions and clearly trying to get to know Rumple:

> (10)
> Belle: so I've had a (0.5) couple of months to look around you know
>   and uh (0.8) <u>upstairs</u> (0.8) there's a (1.0) <u>clothing</u> (1.0) <u>small</u> (1.0) as if for a child
>   was it yours (0.5) or was there a son ((looks at Rumple))

> Rumple: ((looks at Belle)) there was (3.0) there was a son ((looks away))
>   I lost him (3.0) as I did his mother ((sad tone, quiet voice))
> Belle: um (1.0) I'm sorry ((looks away from Rumple sadly))

Belle's tone is friendly and voice is calm, and the same applies to Rumple too. They sit next to each other on a table and occasionally look at each other. Belle also empathizes with Rumple, as she expresses that she is sorry for his loss, and the same sadness that can be heard from Rumple's voice shows also on her face. All this contributes to the impression of gentleness.

In the second instance (11) that follows, Rumple is showing his library to Belle, which as an action can already be seen as a gentle one, when contrasted with his usual deeds. Belle tries to appeal to Rumple's emotional side once again by asking about his motifs for doing so:

> (11)
> Belle: did you do all this for _me_
> Rumple: I better not see <u>a single</u> speck of dust gathering on any of these books ((serious tone, points at Belle))
>   <u>what</u> are you smiling at (I'm serious)
> Belle: you're not who I thought you were (2.0) and I'm <u>glad</u> ((smiles, takes his hand, soft voice, friendly tone))

Even Rumple's masking of words as a kind of order, hinting at cleaning, is really somewhat playful rather than an actual command. Nevertheless, it can be seen as a way of trying to avoid this kind of gentle discussions, as he tries to stay serious and ignores Belle's question altogether. As all this happens, Belle is smiling, she comes closer to touch Rumple and speaks to him softly.

To summarize, gentleness manifests both as gentle and soft talk and as gentle actions, such as taking care of someone. They may appear together, but there are also instances of mere gentle discussions that manifest through calm and kind tone and words ("sorry", "glad") as well as other gestures. The category applies best to Belle, but it suits Gold too, mainly when Belle is concerned.

5.2.5   Good as love and feelings

The final category of representations of good that I have formed concerns feelings and love that are also quite central components of fairy tales. This category includes loving someone and showing it or any other caring feelings either visually or verbally. Characters talk about their feelings and also show them through physical closeness and actions. This way, the category also overlaps with gentleness to some extent. All of the characters show feelings of affection to varying degrees, but love is portrayed mostly

and most strongly via Belle and Rumple. After many obstacles and hardships, they fall in love, get married and have a child together.

The most telling scenes for this category are those in which (12) Belle and Rumple have their first kiss (*Skin deep* S01xE12), (13) have their wedding (*There's no place like home* S03xE22) and spend their honeymoon (*A tale of two sisters* S04xE01). In the first instance (12), a glimpse of Rumple's real feelings for Belle is given, as they kiss for the first time, and the Dark One's curse is temporarily lifted as a consequence. The scene starts with Belle talking about Rumple's love for his son and love in general:

(12)
Belle: and since then (1.0) you've loved <u>no one</u> (.) and no one has loved you ((looks at Rumple empathetically))
Rumple: ((looks at Belle intensively and comes closer)) why did you come back ((whispers))
Belle: I wasn't going to (2.0) but then (2.0) something changed my mind ((soft voice, reaches towards Rumple for a kiss))
Rumple: what's happening ((quiet voice, the curse starts to disappear as Rumple's appearance changes))
Belle: kiss me again (0.5) it's working ((enthusiastic tone, touches Rumple's face with both hands))
Rumple: what is ((confused facial expression))
Belle: <u>any</u> curse (0.3) can be broken ((smiles at Rumple enthusiastically))

Figure 2. Rumple and Belle are about to kiss (S01xE12
Skin deep).

In addition to the topic of love, feelings are shown in the way the two gaze each other intensively, come closer to each other and finally touch. Just like in fairy tales, also here love is depicted as such a great power that it can break a curse and turn things back to good.

In the second example episode, there is an example scene (13) where Belle and Gold are getting married, and they announce their vows that are filled with emotion. Both of them use words that are loaded with deep meanings and appeal to emotions quite strongly:

(13)
Belle: Rumplestiltskin (1.0) this thing we have it's (.) it's <u>never</u> been easy ((smiles))
    I've (.) I've lost you <u>so</u> many times ((gloomy face))
    I've lost you (0.8) to <u>darkness</u> (1.0) to <u>weakness</u> and (2.0) and <u>finally</u> (1.0) to <u>death</u>
    ((dramatic tone, sad face))
    but now I realize (2.0) I <u>realize</u> that I have <u>not</u> spent my life losing you ((smiles))
    I've spent my life <u>finding</u> you ((cheerful tone))
Gold: Belle (2.0) when we met (1.0) I wasn't just (1.0) <u>unloved</u> and <u>unloving</u>
    I was <u>an enemy</u> (.) of love
    love had only brought me pain ((dramatic tone))
    my walls were up (3.0) but you brought them down
    you brought me home
    you brought <u>light</u> (1.0) into my life (1.0) and chased away all <u>the darkness</u> ((cheerful
    tone))
    and I vow to you (0.8) I will never forget the distance between (0.5) what I <u>was</u> (2.0)
    and what I <u>am</u>
    I owe more to you (2.0) than I can ever say ((elevating tone))

Belle and Gold talk about losing and finding each other and about the meaning of and their relationship with love. Gold also explicitly brings up how love has chased away the darkness in him and changed things into better, into good. All of this is further reinforced by the stress on those touching words, the way they are said with changing tones and especially characters' facial expressions. Also the multiple pauses amplify the dramatic effect.

In a different kind of example (14), Belle's unwavering love for her son, on the other hand, shows very explicitly both verbally and non-verbally in *Changelings* (S06xE09), as she says goodbye to her baby:

(14)
Belle: ((talking to her baby)) <u>strong</u> (1.0) and <u>brave</u> ((calm and quiet voice, praising tone))
    <u>a hero</u> of all time ((kisses the baby's forehead))
    don't you <u>ever</u> forget (0.5) that I love you hhh ((looks at the baby sadly, cries and backs
    away))

Belle praises the baby, kisses his forehead and says she loves him. The way she says these things softly but deeply and looks at the baby, crying a bit herself, intensify the effect of strong and deep feelings that can be seen only as signs of good.

Other instances where characters show caring feelings of some other than romantic kind or otherwise relating to love per se include scenes from *Going home* (S03xE11), *Changelings* (S06xE09) and *Her handsome hero* (S05xE17). In the first two of these, Belle is showing caring and worrying for someone. In the first one, she shows that she cares for Rumple, as she asks him about his son, and in the second one, she is seen to be worried about an unknown baby, as she tries to protect him. In the third episode example, Belle is first shown to feel empathy for Gaston and his fate, and later feeling remorse after she has pushed Gaston into the water. Likewise, Gold is feeling

sorry for Belle after she inadvertently causes harm to Gaston, and he tries to cheer her up.

The expressing of and talking about feelings and especially love can be considered as one significant representation of good in the scenes. It manifests through acts relating to love, emotional speech and related non-verbal signs, such as closeness in particular. This way the category also comes very close to gentleness, and the most powerfully it applies to Belle and Gold.

5.3 Representations of evil in *OUAT* (2011-2018)

Next, I move on to deal with the other part of the dichotomy. In this chapter, I discuss and analyse representations of evil that I have found the most remarkable in the series. They are evil as 1) impoliteness and rudeness, 2) dishonesty and betrayal, 3) selfishness and revenge, 4) control and manipulation, and 5) cruelty and violence.

5.3.1 Evil as impoliteness and rudeness

One rather basic but visible way of representing evil in the scenes is through impolite behaviour and rude language, which occur very often in the scenes. Acting against a generally acceptable social etiquette and talking to other characters in a disrespectful manner are examples of this. For instance, characters yell at and mock each other, they resort to name-calling and disregard each other in diverse ways. Here also the absence of an expected action is crucial, as in the case of apology, for instance. This ill-mannered behaviour is strongly amplified by non-verbal features, such as tone, pitch, facial expressions and other bodily gestures. Rudeness applies especially well on Rumple, and also Gaston, but actually all of the characters embody this to some extent and at least at a few points.

The rudest of them all is undoubtedly Rumple, who rages and rudely berates, accuses and mocks others at several points of the show. A couple of vivid and telling examples of this are scenes (15, 16) from *Lacey* (S02xE19). In the first one (15), Rumple heartlessly complains to Belle about crying, as she is held in captivity:

>
> (15)
> Rumple: when you so <u>eagerly</u> agreed to come and work for me ((enters the dungeon))
>   I assumed you wouldn't miss your family <u>quite</u> so much ((condescending tone))
> Belle: I made my <u>sacrifice</u> for them (.) <u>of course</u> I miss them you <u>beast</u> ((angry tone, crying voice))
> Rumple: >yes yes of course< but <u>the crying</u> must stop ((inconsiderate tone))
>   night after night (0.5) >it's making it very difficult for me to spin< ((gesturing wildly with hands))

>you know I do my best thinking then<
here (1.0) perhaps this will help ((lightened tone, magics up a pillow))
Belle: for <u>me</u> ((sceptical tone and facial expression))
Rumple: not quite so <u>beastly</u> now am I ((harsh tone, throws the pillow at Belle))
Belle: thank you (0.8) maybe now I can actually get some sleep ((defiant tone))
Rumple: >no no no< it's not to help you sleep dearie
it's to muffle the cry so I can GET BACK TO WORK ((harsh tone, demonstrates with hands))

Rumple appears very insensitive to Belle's feelings, as he sarcastically mocks her, which can be deduced from his tone especially. He speaks to her condescendingly and belittles her problems while she is crying. In her defence, Belle calls him a beast, which can be seen as justified under the circumstance, but even still Rumple gets the final say, as he rudely raises his voice at the end of the conversation (15).

In the second instance (16), later on in the same episode, Rumple gets mad at Belle for releasing his prisoner, and he harshly berates and yells at her after he finds this out:

(16)
Rumple: let me guess (0.5) you think he's a hero ((condescending tone, points at Belle))
stealing from <u>me</u> for some noble cause
YOU READ TOO MANY BOOKS DEARIE ((aggressive tone, points at Belle))
there ((magics the book away)) (.) maybe that will stop filling your head
WITH POISONOUS THOUGHTS
Belle: I didn't free him because of what I read in my books ((calm voice))
I saw >good in him< (.) that man <u>only</u> wanted to escape with his life ((calm voice, empathetic tone))
Rumple: o::h is that what you thought ((condescending tone))
>(our thief) escaped< (.) with <u>mo:::re</u> than his <u>life</u> ((points at the spot where a wand was))
you were <u>tricked</u> (.) you <u>foolish</u> GULLIBLE GIRL ((harsh tone, angry face))

Figure 3. Rumple magics Belle's book away (S02xE19
Lacey).

Rumple talks to Belle with a condescending and aggressive tone, he emphasizes certain words and finally lashes out to her by calling her foolish and gullible. The sharp contrast between the way the two of them talk to each other further enhances the effect of Rumple being crude. Additionally, he takes away Belle's book as a punishment and also points at her with his finger, which can be seen as inappropriate and impolite as well.

A similarly fitting instance is also a scene from *Heroes and villains* (S04xE11), where Rumple berates Belle for bad cleaning and curiosity, although his words are not quite so harsh. In response, Belle brings up his rudeness, and Rumple then calls her mouthy and foolishly brave. In *Skin deep* (S01xE12), on the other hand, Rumple yells at Belle very aggressively after they kiss and tells her to shut up a couple of times. In his paranoia, he thinks Belle kissing him is a plot against him and a threat to his power, which causes him to rage so that his face gets red of anger. Rumple also interrupts Belle's every attempt to explain by using mean words and seemingly scares her.

However, when it comes to another character being rude and impolite, Gaston is a good example as well. In *Her handsome hero* (S05xE17), Gaston aggressively demands Belle to tell him where Gold is so that he can have his revenge. He shouts at her and bangs the table in frustration, as she begs him to calm down, and he is being very serious about what he wants to do to Gold, that is kill him. Also the character of Lumiere acts a bit rudely in *Quiet minds* (S03xE15). In a scene (17) of this episode, Belle and Rumple's son Neal find Lumiere in Rumple's castle and ask for his help:

    (17)
    Lumiere: <u>boohoo</u> ((inconsiderate tone))
             <u>why</u> should I help resurrect a man >who put me in this wax prison<
    Belle: the Rumplestiltskin you knew (.) may have seemed (.) <u>cold</u> and <u>hard</u> but
             he's <u>changed</u> since then ((calm voice))
    Lumiere: ((smirks))
    Belle: if you help us (.) I <u>know</u> he will restore you to your human form ((determined
             voice))

Lumiere is acting a bit sarcastically and mocks their distress both verbally and non-verbally. Especially the very first line shows that Lumiere acts in a very insensitive and indiscreet manner by mimicking cry after he hears that Neal and Belle may never see their family again. Similarly, he smirks at the comment of Rumple supposedly having changed, even in their desperate need for help.

To conclude, this category is one of the most common ones in terms of representations of evil. There are many instances of rudeness and impolite behaviour happening in the scenes, but Rumple is the one in whom these characteristics manifest the best. Non-verbal signs and words act together to create the complete impression of

rudeness in a very clear manner. Characters act aggressively, rage, mock and berate each other to varying degrees.

5.3.2 Evil as dishonesty and betrayal

Depicting dishonesty and betrayal through characters' speech, actions and related non-verbal cues and visuals is another quite remarkable representation of evil in the series. Dishonest acts include lying and pretending that do not necessarily always show if the larger context of the series is not known. However, some non-verbal signs, such as facial expressions, may give it away. Sometimes, on the other hand, lying is explicitly addressed in conversation, and the same applies to betrayal. Betrayal concerns especially instances where a promise has been broken or something else that is totally unexpected and unwanted, has been done. Characters may also hide things from each other, have secrets they should not have and act secretively, not telling things to others even if they probably should. Pretty much all of the characters have resorted to being dishonest or betraying someone, although Rumple undoubtedly has the most colourful track record in this one as well.

Dishonesty appears especially well in *A tale of two sisters* (S04xE01), as Belle and Gold arrive at the mansion to spend their honeymoon, and Gold hides the fact that he switches the dagger by putting a temporary spell on Belle. In this instance, dishonesty manifests as keeping things secret and only through visual actions of stopping Belle with magic and swapping the magical dagger with a fake one. In *Family business* (S04xE06), however, Belle and Gold both act secretively as they talk. Their faces and sudden movements give it away. For example, Gold quickly closes the safe, and Belle acts a bit strangely based on her facial expression.

There are multiple instances where Gold has betrayed Belle's trust by turning against her friends and scheming, but a single good example of lying and betrayal comes from a scene in *Her handsome hero* (S05xE17). In it, Gold explicitly promises to Belle that he will not hurt Gaston, which is afterwards revealed that it is exactly what he intends to do. In the same episode, Belle also finds out that Gold has sent Gaston to Underworld a long time ago, which was shown already in *Skin deep* (S01xE12), when Rumple killed Gaston and lied about it to Belle. Additionally, in the end of *Heroes and villains* (S04xE11), it is revealed to Belle that Gold has been lying to her and everyone for a long time about the real dagger and his plans. Belle finds out that she does not actually possess the real dagger, but Gold still has it and is then still able to do evil things.

Other characters in the scenes lie and betray as well. For example, during their date, Gold finds Belle in the alley with another man and kissing him in *Lacey* (S02xE19). Granted that, in that moment, Belle is not herself, as she does not have her real memories and identity, she still acts in an inappropriate and pretentious manner. She

pretends to enjoy the date and then goes outside with someone else. In another instance (18), Belle notices a lie that Lumiere is pompously telling in *Quiet minds* (S03xE15), as he is showing the way to the vault of the Dark One:

> (18)
> Belle: ((turns to look at Lumiere)) >I'm I'm sorry< (0.8) <u>how</u> long did you say you were there
> Lumiere: two <u>hundred</u> years (.) <u>at least</u> ((pompous tone, Belle raises her eyebrows in suspicion))
> Belle: he's lying ((whispers to Neal))
> Rumple built that library for me (0.5) not long before the curse ((stands up and walks towards Lumiere))
> it's been there <u>barely</u> thirty years ((Lumiere's eyes widen))

As Belle hears a lie coming out of Lumiere's mouth, she turns to look at him and asks him to repeat what he said. After that she confirms it is a lie by stating it out loud. The doubt and disbelief also show on her face, and Lumiere seems cornered. Facial expressions and emphasis convey suspicion regarding what is said.

In this category, actions are very central in addition to speech and non-verbal cues. All of them are crucial aspects of representing dishonesty and betrayal. Both lying and its more extreme form betrayal occur especially from the part of Rumple, but other characters also hide things from each other and act secretively. Sometimes lying or betrayal is verbally addressed, but more often noticing it requires broader knowledge of the events of the show, or the secretive act is only visually shown.

5.3.3 Evil as selfishness and revenge

Another significant way of representing evil in the scenes of *OUAT* is through selfishness and revenge, which relate closely to villains and villainous characters that are also relevant for the fairy tale genre. Acts of revenge connect with acts of plotting and scheming, which are both quite central in the series' plot. Scheming also overlaps with the previous category of dishonesty. There are also other actions that bring up selfishness of characters, as they try to achieve their own selfish goals with selfish means and at the expense of others. Actions are at the core of this category, but sometimes selfishness or revenge can be addressed linguistically as well. Additionally, non-verbal features, once again, intensify the impression of an evil deed. Revenge and selfishness suits Rumple and Gaston especially well, and no other character really aims at avenging someone that clearly. For Rumple, there are many reasons why and instances where he wants to have his vengeance. His selfishness also shows as cowardice, for example, as he often wants to run away from a danger or trouble.

Her handsome hero (S05xE17) focuses on Gaston wanting to have his revenge on the Dark One aka Mr. Gold, whom he sees as responsible for his demise. In that very

same episode, Gold is seen to speak about revenge explicitly, as he confronts Gaston and gets an upper hand on him. Also many other violent acts in other episodes and scenes made by Gold or Rumple are usually driven by revenge. In *Lacey* (S02xE19), Rumple punishes Robin Hood for breaking into his castle and trying to steal from him by torturing him as a revenge. After Robin escapes, Rumple tries to avenge by killing him. In some other episodes too, he threatens to kill someone as a revenge for what someone has done to him. Thus, revenge and violence are very much intertwined in this category.

Villainous scheming happens often when Rumple teams up with other evil characters, who are also familiar from other fairy tales, but he also plots on his own in many instances, keeping power in his mind. For example, in a scene from *Heroes and villains* (S04xE11), Gold is about to go through with his evil master plan that would also kill his long-time enemy Captain Hook, but he is stopped by Belle. Gold seems to choose his side very much depending on the situation, and this changing of sides can be seen, for instance, in *Family business* (S04xE06), as he goes and warns the bad guy, Snow Queen, about heroes' plans. This tendency portrays him as both unreliable and selfish, as he acts according to his own best interests. On the other hand, Gold is seen to plot against another bad guy, Peter Pan, with the rest of the so-called heroes of the show in *Going home* (S03xE11). In the scene, the group is having a meeting on how to defeat the common enemy and get rid of him.

Quite contrary to Belle's usual behaviour, there is a scene in *Family business* (S04xE06) in which Belle is left in a tough and dangerous spot, having to decide whether to save the magical object that she needs, or her new friend, who is hanging from the cliff. This is a rare example of Belle behaving somewhat selfishly, as she first chooses the item instead of her friend. In the end, she fails to save either of them. On the other hand, when it comes to Rumple's cowardice as a significant marker of his selfishness and other selfish deeds, a meaningful example is a scene (19) from *The bear and the bow* (S05xE06). It depicts an argument between Belle and Gold, as Gold wants them to leave the town of Storybrooke and to run away from the apparent danger, leaving everyone else behind:

> (19)
> Gold: I'm <u>a coward</u> Belle ((quiet voice))
>   >that's never gonna change< ((sad tone, hopeless facial expression))
>   <u>please</u> come back in the car ( ) ((desperate tone))
>   >this is the only way I know how to protect you<
>   come on ((tries to lead Belle back in the car))
> Belle: <u>protect</u> (0.8) <u>yourself</u> you mean ((stops and releases her hand from his))
> Gold: no ((quiet voice, desperate facial expression))
> Belle: no hhh ((squeaky voice, disappointed facial expression, turns and walks away))
> Gold: Belle (2.0) BELLE ((desperate tone))

Gold tries to mask his selfishness with his intent to protect Belle, but she notices it and seems disappointed. She points out that he is only trying to protect himself, and then she decides to return to others. Even if Gold appears as genuine when it comes to his fears and despair that can be seen from his face and heard from his voice, he is about to act selfishly, as they know that others are in danger.

In conclusion, selfishness and revenge intertwined with plotting are very central representations of evil in the series. In this category, actions are very important and meaningful, and therefore visuals are crucial. These traits apply especially well to Rumple and Gaston, but in rarer instances, others are acting selfishly too. In Rumple's case, cowardice is an issue that affects him and causes his selfish actions quite often. Also his will to have power leads him making selfish decisions at the expense of others.

5.3.4   Evil as control and manipulation

In the series, evil manifests also through different forms of control and manipulation quite remarkably. The question of power and the use of power is also very much central and connected to these two especially. This representation category shows especially in actions but also in the related speech acts, such as commands. What is being said and how usually strengthens and verifies the action part of the controlling deed. In controlling acts, such as imprisoning, visuals are the dominant mode, while with manipulative speech, verbal aspects are obviously more crucial. With both of them, however, non-verbal codes support the impression of evilness and also connect them with each other.

Characters in the series control each other in diverse ways from imprisonment to forcing others to act as they please. Magic is often involved in these situations where someone is forced to go through with something against their will. For Rumple or his other persona, the Dark One, this is the use of the magical dagger, as whoever possesses the dagger can control the Dark One. Having magical powers enables also Rumple to control and manipulate others. Manipulation is, however, something that characters may rely on even without magic, for example, if someone has some kind of leverage on someone else. Representing evil through control and manipulation seems to apply mainly to Rumple, as there are many instances where he can be seen as responsible for these deeds in various ways. However, there are scenes in which also Belle's father is guilty of controlling Belle, and Belle herself is also seen controlling Rumple with the dagger multiple times.

In *Skin deep* (S01xE12), Rumple imprisons Belle, makes her his maid and forces her to do his bidding, listing all the chores she has to do, as it is a so-called deal that they made in exchange for Rumple protecting the kingdom from ogres. From Belle's father the King's perspective, though, this deal is more of a blackmail situation. There are also others who end up imprisoned by Rumple. For example, in an example scene

(20) in *Lacey* (S02xE19), Rumple commands Belle as his maid to wash bloody aprons, as he tortures another prisoner. The following extract from this scene of this episode shows how Rumple controls Belle verbally, and also reveals that he is keeping prisoners in his dungeon:

> (20)
> Rumple: (I'm) gonna need another apron ((throws bloody gloves on the table, not making eye
>   contact))
> Belle: ((coughs)) uh they're uh ((stops sweeping the floor))
>   they're on the line (0.3) <u>drying</u> ((shivering voice, disgusted facial expression))
>   it'll be some time
> Rumple: yeah fine fine (0.5) get to cleaning this one as well ((throws a bloody apron on the
>   table in front of Belle))
>   I'll be back later ((walks away inconsiderately))
> Belle: <u>all this</u> (.) because he tried to steal <u>a magic wand</u> ((defiant tone))
> Rumple: no because he tried to steal from <u>me</u> (0.3) <u>the Dark One</u>

Rumple subordinates Belle under his power and considers her as inequal, as he commands her to work for him. Here especially the lack of eye contact and the use of verbal commands ("get to cleaning") or their implications ("gonna need another apron") shows how Rumple treats Belle as his inferior, as someone to control.

On the other hand, also Belle's father captures Belle or at least obstructs her from leaving in *The crocodile* (S02xE04), trying to justify it with his intention to protect her. Gold is also seen to do the same later on in the show, as he locks her up on a ship (*Strange case* S06xE04), and this acts as a good example of objectification too. Just like here, Rumple also often uses his magical powers, granted by him being the Dark One, on several occasions to get what he wants and to control others. This usually happens at the expense of someone else's happiness or life.

Belle, however, is the one who most often resorts to using the dagger to control Rumple's actions. Even though her acts of controlling Rumple can be considered evil on the surface level, as she forces him to do something he does not want to do, her intentions are usually good. Even if she resorts to a sort of manipulation, she does it to save, protect or help someone, whereas Rumple's controlling actions are usually driven by his own selfish and shallow needs and intentions. In *Family business* (S04xE06), Belle uses the dagger to force Gold to help her in a dangerous attempt. In this scene (21), Belle's actions and words are relevant in terms of controlling, and she can be seen to be conflicted about what she is doing:

> (21)
> Gold: hhh ((shakes his head)) I'm sorry Belle that's out of the question ((turns and walks
>   away))
>   I won't let you anywhere near her ((strict tone))
> Belle: I was worried (0.3) you were gonna say that

because ((takes out the dagger)) hh (2.0) I really hh (2.0) <u>really</u> hh didn't wanna do this
    (3.0)
Gold: ((turns back, slightly shocked)) Belle (0.5) I gave you that dagger because I trusted you
    (2.0)
    because I thought >you would never wanna< control me
Belle: I know (0.8) I know and I'm so so <u>sorry</u> Rumple ((apologizing face and tone))
    but if you won't come with me willingly (1.0) what choice do I have

The fact that Belle deeply apologizes and repeats the word "really" and that there
are deep silences between those words are signs of her being conflicted about her con-
trolling attempts. On the other hand, also Gold can be considered as trying to control
Belle verbally on the third line of the transcript (21).

Both Rumple and Belle are then seen to control each other at various points of
the show, and they both have their own typical ways of doing that. One imprisons,
and the other uses the dagger. Magic is almost always involved in those actions, but
an interesting exception and an example of verbal manipulation happening between
the two from both of their parts is a scene from *Strange case* (S06xE04). In this scene
(22), a rather bleak conversation is depicted between them, showing verbal elements
of manipulation and blackmail, supported by non-verbal codes, and no magic is in-
volved:

(22)
Belle: because <u>you</u> are <u>sick</u> and <u>tired</u> of looking at the man in the mirror
    but you <u>forget</u> (3.0) I always see you for who you are ((revolted tone and gaze))
Gold: yeah ((quiet voice, walks away))
    ((turns and walks back)) no um (2.0) you may not <u>think</u> (0.5) that you need me Belle
    (2.0) but you will
    you forget whose child it is you're carrying ((threatening tone))
    he will have a mark on his head by virtue of who he is
    and if you want what is best for him (2.0) you <u>will</u> come back to me ((threatening tone))
Belle: <u>threats</u> won't make me love you again Rumple ((scowls, defiant tone))
Gold: no (2.0) but <u>necessity will</u> ((stares intensely and walks away))

Figure 4. Gold and Belle manipulate each other
(S06xE04 *Strange case*).

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There are controlling word choices ("will", "necessity") as sort of masked commands and non-verbal elements, such as threatening tone and stare as well as emphasis on certain words that support those commands. Gold tries to manipulate Belle into thinking that she has to come back to him by saying that necessity forces her to do that. At the same time, Belle tries to defy his controlling attempts, which can be heard from her tone and seen from her face.

Representing evil through control and manipulation is remarkable within the scenes, and it is easy to see why this is so. Forcing someone to act against their will either with or without the use of magic, manipulating, blackmailing and imprisoning others are all included in this category. Visual mode is central here, as it conveys both actions and non-verbal elements related to linguistic commands. Rumple and Belle are the ones who fit into this category the best, and they usually control each other in differing ways.

5.3.5 Evil as cruelty and violence

One of the most visible and perhaps the clearest way that evil is represented in the scenes is through cruelty and violence. It manifests as acts of violence as well as through cruel words and speech. All of this is amplified with rough facial expressions, heightened volume and pitch of voice as well as threatening tone of speech. Also posture and movement have a certain intensifying effect. Among the five key characters from *Beauty and the Beast*, this characteristic of evil seems to apply mainly to the Beast's equivalent Rumplestiltskin or Mr. Gold, but also to Gaston. Both of them are seen performing violent acts, but for Rumple this is much more extreme. He tortures, strangles, beats and even kills people on an impulse, whereas Gaston merely tries to hurt and kill his enemy that is Rumple and some ogres, not always succeeding. Even when not succeeding, the attempt to do the deed is obviously violent and evil as well. Whenever anyone else is seen to be violent, it is usually just for self-defence, like in Belle's case. When it comes to cruel words then, Rumple is far more radical with them too, but cruelty can be detected also in Gaston's speech. Gaston's cruel words come much closer to rudeness, whereas Rumple's are clearly cruel, as he, for instance, talks about torturing and killing in a very vivid and descriptive manner. In those cases, where someone else's speech can be considered as cruel, it also overlaps more with rudeness than actual cruelty.

There are many instances in which Rumple beats or strangles some other characters of the show, one of these examples being a scene from the episode *Skin deep* (S01xE12), where Mr. Gold beats Belle's father with a walking stick. In addition to the actual act of beating and the related motion, Gold's face has an angry expression, and he yells at the man, blaming him for losing Belle in the past. All of this reinforces the effect of being cruel and violent. Similarly, in *Lacey* (S02xE19), Gold beats the Sheriff

of Nottingham, whom he has found with Belle earlier, and Belle watches from the sidelines, approving what is happening. In another scene of the same episode, Rumple is about to go and continue torturing his prisoner, as he is shown to prepare and sharpen his torturing tools before going back to the dungeon. Torture occurs also in a scene (23) from *Her handsome hero* (S05xE17), as Gold strangles Gaston with his powers and is about to drop him in the river of lost souls with no mercy:

> (23)
> Gold: <u>revenge</u> is >such a tricky business< ((condescending tone, holds Gaston in his grasp))
>   I find it <u>rarely</u> ends well .hh unless of course (0.8) you're <u>me</u> ((rough facial expression))
>   and now (1.0) you get to >spend eternity trapped in these waters<
> Gaston: you may destroy me ((groans)) (2.0) but you'll always be <u>a beast</u> ((agonizing voice))
> Gold: oh I'm alright with that (.) you see uh (.) this is <u>the fun</u> ((raises eyebrows)) part
>   ((threatening tone, lifts a hand))

Figure 5. Gold tortures Gaston (S05xE17 *Her hand-
some hero*).

It can be seen from Gold's face and heard from his voice that he is not doubting what he is doing but rather enjoying it, which is confirmed by what he says. He explicitly states that what he is about to do is fun. Gaston, on the other hand, barely manages to speak in agony. The fact that Gold seems to enjoy hurting someone is a clear sign of evil.

Cruelty and violence go hand in hand, as violent acts are usually connected to cruel words in the scenes. Even though Gaston gets one more chance to kill Gold with his arrow, and Belle is the one who eventually pushes Gaston into the water, as she stops him in *Her handsome hero* (S05xE17), neither of them gets to be as cruel in their words as Gold is. In fact, for Belle the violent act of pushing Gaston into the water serves the function of protecting Gold, and she has no reason to speak in a cruel manner. The regret immediately shows on her face, while Gold does indeed speak cruelly at the same time that he does the intentional violent act. Gaston's cruelty in the scene

(23), however, can be seen in the use of the word "beast" that he emphasizes. In *Skin deep* (S01xE12), it is Gold who once again uses somewhat cruel words while beating Belle's father. However, perhaps one of the most verbally violent expressions by him occurs in a scene (24) from *Lacey* (S02xE19), as Rumple finds out that Belle has freed his prisoner that he was meant to torture and is about to go after him:

> (24)
> Rumple: oh we'll see what's in his heart alright ((patronizing tone))
>   when I SHOOT ARROW [straight through it ((roars, demonstrates with hands))
> Belle: [((startled facial expression))
> Rumple: and because I am a <u>showman</u> ((magicing up the bow)) (2.0) it'll be with <u>his</u> BOW
>   and because this is <u>your</u> ((pointing at Belle)) FAULT you get to come with me
>   and <u>watch</u> and <u>know</u>
>   as <u>the blood</u> DRIPS ((demonstrates with hands)) from his carcass
>   it'll be <u>you</u> and (YOUR RAGS NOW WIPING UP) ((raises his voice, yells loudly,
>   rough facial expression))

Rumple looks angry and berates Belle loudly, using harsh words ("your fault", "your rags"), but what makes his words more cruel is that he vividly describes and demonstrates the way that he will kill the prisoner once he finds him, and he will make her watch. Belle's startled reaction to this is also relevant in terms of enormity of his words. Once again, non-verbal elements, such as patronizing tone and yelling voice, intensify the effect of cruelty.

Another similar example of the use of violent words is a scene (25) from *Skin deep* (S01xE12), where Rumple mentions brutal skinning as one of Belle's chores that he is listing:

> (25)
> Rumple: you will dust my collection and launder my clothing ((gestures with hands))
> Belle: yes ((pours tea into a cup))
> Rumple: you will fetch me fresh straw when I'm spinning at the wheel ((light tone))
> Belle: got it ((glances at Rumple))
> Rumple: OH (1.0) and you will <u>skin the children</u> I hunt for their pelt ((raises his finger,
>   ominous tone))
> Belle: ((drops a cup in shock))
> Rumple: that one was a quip ((grins))

Even though what Rumple says is revealed to be a joke, the image that it gives is horrifying, and it can also be seen in the way that Belle reacts to this. She looks shocked and drops a tea cup. The fact that Rumple is even joking with such a terrible matter can be considered cruel as well, and even his tone changes into more ominous one in the fifth line of the transcript (25).

Based on the above, Rumple/Gold seems to be the character in whom cruelty and violence as representations of evil manifest most often and most extremely. He

performs hugely violent acts of torture and uses cruel and violent language to enhance the effect. Those who are involved in those situations usually suffer greatly one way or another. Other characters' deeds do not come even close to this level of cruelty and violence. Moreover, the violence occurring in the scenes is not only physical, but it is also mental, which shows in others' reactions, and it often connects with verbal violence and cruelty.

5.4 Connective feature: complexity and relativity of the dichotomy

In my analysis, I have found that good and evil in the series are certainly not such clear-cut dichotomy of clearly opposing forces that could traditionally be perceived especially in the fairy tale genre. There are indeed binary symbols of good and evil, such as heroes and villains, light and dark (magic), and beauty and ugliness, which is very visibly contrasted between Belle and Rumple. In *Operation mongoose part 2* (S04xE22), Gold's heart gets purified of evil, as it turns from black into white, whilst in *Her handsome hero* (S05xE17), a magical mirror shows Gaston's red-glowing eyes as a sign of evil. However, aside from these clear symbolistic visuals, good and evil appear as rather complex and through contradiction.

Even though there are quite clear categories for these opposing representations, they do overlap to some extent. Some scenes show signs of behaviour that can be considered both good and evil, depending on the point of view, or the same characters are seen to perform both actions regarded as good and those regarded as evil, even within the same scene. Many scenes about arguments between characters, on the other hand, appear as rather neutral in the sense that it is quite hard to even judge these encounters as either good or evil. This applies especially well to conversations between Belle and her father that were eventually left out of the final analysis based on this neutrality. What is even more intriguing and meaningful is the development of characters during the series. They transform from evil to good but also vice versa and even back and forth, which applies to Rumple/Gold especially. Therefore, the category of good or evil is not a static and fixed one, and no character is merely good or evil.

Especially the character of Rumple, who matches up to the Beast, is oftentimes seen to be contradicted between good and evil, which reflects in his feelings for Belle in particular. Both in *Skin deep* (S01xE12) and in *Heroes and villains* (S04xE11), he is fighting against the urge to feel for her and show those feelings, as he is the notorious Dark One. In the former episode, there is a scene where he frees Belle from his dungeon, claiming that his power is more important to him than she is. In the latter case,

after rescuing Belle from the Queens of Darkness, he tries to mask his true feelings by stating that he is the only one who gets to crush her heart.

In *Her handsome hero* (S05xE17), there are a couple of interesting and telling examples of conversations that quite directly link to what I am arguing here about the relativity and complexity of the dichotomy. The scenes depict an argument over ethical questions between Belle and Gold. In them, they argue who gets to decide and what gets to determine when the end justifies the means, and what then can be considered as good and what as evil. In one of them, Belle asks Gold to open Gaston's locked locker, and they argue whether it is justified to do so or not. In the following extract of the other one of these scenes (26), Belle and Gold are in Gold's shop, and Belle asks for Gold's help to save their unborn child in a moral way:

(26)
Belle: show me that <u>you</u> can be that man ((hopeful tone))
      show me and we <u>can</u> save our child and we <u>can</u> turn the darkness into light ((emphatic tone))
Gold: well that's the thing with dark and light ((gloomy tone and face))
      <u>depends</u> on >your point of view< ((raises his eyebrows))
      in <u>the end</u> (0.5) >you do what you can< to protect those you love
Belle: >(right) well I never< resort to <u>darkness</u> because that's not what <u>a hero</u> does ((serious tone
      and face))
Gold: >in the heat of the moment you do whatever it takes< ((serious tone))

In this particular example (26), the electricity of this topic of ethical questions can be seen in the seriousness of Gold and Belle's faces and tones of voice as well as in the accelerating pace of their speech. This example also vividly portrays the idea of relativity when it comes to good and evil, which can be detected in Gold's comments about point of view and doing whatever it takes for those you love.

Another kind of significant example in this context is a scene from *Heroes and villains* (S04xE11), in which the roles of good and evil are indeed dependent on the perspective and, in a way, reversed. It is a very emotional scene with dramatic music, depicting interaction between Belle and Gold, as Belle uses the Dark One's dagger to force Gold to leave the town. In this instance (27), the usual roles are, in a way, reversed, as the one who usually is the good one is now doing something kind of evil, as Belle controls Gold against his will:

(27)
Belle: you've never changed ((sad voice and face, shakes her head))
Gold: please ((sad voice and face))
Belle: NO ((strict tone))
     it's too late ((light voice, sniffs))
     once I (0.8) I saw <u>the man</u> (1.0) behind <u>the beast</u> ((sad voice and face))
     now there's only a beast ((sad voice and face))

Gold: ((sad facial expression))

Belle: <u>Rumplestiltskin</u> (1.0) I <u>command</u> you (1.0) to <u>leave</u> Storybrooke ((cries, lifts the dagger and walks ahead))

Gold: >Belle no< <u>please</u> (1.0) I won't be able to come back ((withdraws towards the line, hopeless tone, sad voice))
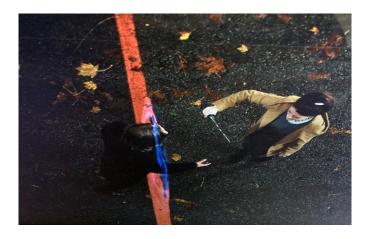
Belle: I know ((cries, crying voice))

Figure 6. Belle forces Gold to leave the town (S04xE11
Heroes and villains).

Belle is controlling Gold for a good reason, as she has just stopped him from doing something evil, and she is now banishing him as a consequence and to protect others. On the other hand, Gold appears in this scene as helpless, fearful and a sort of victim, as he begs for Belle's mercy and forgiveness. Both of them are crying, which can be seen as a sign of being very conflicted about the situation and about what to do in terms of what is right and wrong. Belle is holding Gold's past evil deeds against him while she herself is acting in a cruel manner, as she expresses to know that leaving the town means that he can not return.

The excerpt (27) above also points out the relevance of power in its use for both good and evil, which links to the upcoming discussion on power relations regarding the representations and related discourses. For better or worse, the effects of actions involving the use of power on others can be seen in the previous example, but they as well as power use in general are discussed in more detail in the next sub-section, as the fairy tale adaptations and different representations are compared.

5.5   Discussion: Comparing findings and their power implications

Now that the representations of good and evil in the series have been analysed, it is worth comparing these findings with each other and with the ones in the film

adaptation, as well as discussing them in relation to power and (in)equality. These representations and the discourses they bring forward may have power implications both within the adaptation and on a larger societal level. These fairy tale adaptations that I have studied show both certain commonalities and differences in their ways of representing good and evil, and it is quite telling in terms of issues of power and justice too.

I have found that the representations within the series overlap with each other quite a bit, which sometimes made it difficult to make a clear distinction between the categories. Thus, some of the examples have traces of diverse representations within the same part of the dichotomy, which is the case with both good and evil. For instance, gentleness and the category of love and feelings are closely related, and the same applies to rudeness and cruelty. Sometimes the same scene could have acted as a great example of various different representations. The representations of good and evil in the series also seem to be each other's opposite equivalents to quite a large extent but with some exceptions. For example, politeness and selflessness as representations of good correspond directly to impoliteness and selfishness as representations of evil. However, sacrifice and revenge do not quite match up to each other, and it is hard to find a clear opposite for control and manipulation.

Nevertheless, there are clear connections between the representations in the series, and they also have their own power implications. Even though I deal with representations and discourses as intertwined in a sense that they are almost like synonyms to each other, these representations can be seen to promote some sort of overarching discourses too. For instance, good is pictured as something to pursue and respect, whereas evil is something to be afraid of and to redeem. Heroism and sacrifice, for example, support this image of good, while violence and betrayal do the same for the idea of evil. Good is depicted in a positive light, which makes it, in a way, the more powerful end of the dichotomy, as it is also often eventually the winning side of the equation. However, such devices of evil like fear and violence seem to work as powerful tools to use power over others too, as they are given this kind of portrayal in the series. All this can be seen to reflect also in the scenes that I have analysed (see e.g. examples 7, 10 and 12 for good, and 23, 25 and 27 for evil). Characters' fearful and painful reactions to others' raging and cruelty as well as the effects of their saving or protective actions work as a proof of this.

Representational categories are quite similar between the two adaptations, but with the series, they are more diverse and have more dimensions and forms. Namely, they appear as more complex and deeper, and it is not so clear-cut and obvious who is good and who is evil, as I have pointed out earlier. Categories of good seem to be more similar between the adaptations, and there is slightly more variation in the evil ones. For instance, objectification surfaces more in the film, whilst violence is more

extreme in the series. Some of the representation categories of the series are more action-oriented, and others focus clearly more on speech, which shows in the amount of transcripts of the scenes analysed within a category, for instance. Although both the adaptations are audio-visual ones, and hence they exploit similar modes to represent good and evil through speech and social actions, the series manages to provide a broader view of the dichotomy. It may be a matter of time and genre, of context, how these conventionally opposing forces are depicted, but still, both the adaptations deal with power to some extent.

Especially in the series, power connects, in a way, to each of the representations, but in general, it is mainly an aspect of the evil ones. Most clearly it shows naturally in the category of control and manipulation but also in cruelty and violence. Whenever someone's actions are controlled, someone is imprisoned or someone is a victim of violence, it is a question of power, domination and subordination. Power is indeed a very central and constant theme in the series, which can be seen already from many of the example scenes (see e.g. examples 4, 21, 23 and 27). Power is used and discussed in characters' interactions, and especially Rumple is obsessed with his powers of the Dark One. In the film, power is not so visible and deeply discussed, although it shows in it too, particularly through objectification and imprisoning. On the other hand, good can be seen to try and exercise power too, especially by appealing to emotions, which applies to both of the adaptations. Love is the key to breaking the curse in both, and hence, it wields significant power. Therefore, there are relevant power relations between the characters, but also narrative power exists in the series, as discourses of good and evil collide and confront each other.

In addition to power relations visible within the adaptations, they may also reflect and have impacts on larger society and related equality issues. Representations and their power implications may shape real-life perceptions about good and evil in meaningful and important ways. Discourses that the representations produce can create, maintain or break assumptions about the dichotomy and power relations regarding it. In real life, questioning this conventionally well-defined binary distinction potentially opens up notions of its contradictory nature and relativity, as discussed earlier. This is, in essence, something that can be seen as a central difference between the adaptations, as the series seems to promote this change in perceiving good and evil as not so black and white anymore. While representations of good and evil and then also perceptions of them become more complex, their connection to questions of justice and equality can be revealed as well. When nobody or nothing is seen only as good or as evil, no one is judged solely based on these features. This makes the world and people's attitudes towards others more equal and fair, as certain power relations and assumptions are attached to being good or evil.

6   CONCLUSION

In this thesis, I have examined various multimodal ways of representing good and evil in the selected episodes of the TV series *Once Upon a Time* (2011-2018) that is considered as an adaptation of the *Beauty and the Beast* fairy tale. The focus has been on both visual and verbal manifestations of these representations in this fairy tale's characters' speech and social actions in the chosen set of scenes. They have been categorised as either good or evil based on the effects and reactions they cause in other characters, as well as based on my own interpretations and general understandings of ethics and moral behaviour. Disney's *Beauty and the Beast* (1991) has acted as a reference point regarding the original fairy tale, and it has been used for purposes of comparison with the series. I have provided example transcripts and pictures of some of the analysed scenes of the show to support this multimodal endeavour and to illustrate the points that have been made in this study. In addition, I have commented on power relations both between the characters and between good and evil within the narrative. This study has also pointed out possible larger power implications on society and changes in perceptions regarding the relativity of the dichotomy of good and evil. Diverse representations have been simultaneously compared with each other within the series and between the two adaptations.

The aim was to see whether there are any changes in the way that good and evil are depicted and thus conceived between the series and the film, since they are both based on the same fairy tale, and there are some 20 years between their releases. The data was collected by watching the film and the chosen episodes and writing down notes of my observations regarding characters' verbal and non-verbal actions and gestures. Qualitative content analysis was used to code and categorize the most remarkable findings into representation categories either in the light of good or evil. After that, example scenes were analysed in more detail by exploiting the method of multimodal analysis, and later on, critical discourse analysis.

In terms of my research questions, I have found several things. Firstly, considering the question 1), five categories for representations of both good and evil have been formed. In the series, these for good are: politeness and appropriate conduct, honesty and reliability, selflessness and sacrifice, gentleness, and love and feelings. For evil, the representation categories are: impoliteness and rudeness, dishonesty and betrayal, selfishness and revenge, control and manipulation, and cruelty and violence. The categories overlap with and correspond to each other to some extent, and also an extra category, where both good and evil mix as a contradictory representation, was found. Additionally, there are several ways of depicting the dichotomy multimodally, and some of the categories are more action-focused than speech-focused. Nevertheless, both good and evil manifest centrally through speech, words, tone, volume and other verbal elements, as well as through non-verbal cues, such as facial expressions, gaze, movement and other visual actions.

Secondly, regarding the question 2), the study has found that there are both commonalities and differences between the two adaptations in the way that they represent good and evil multimodally. As both the adaptations are audio-visual, they both employ the above-mentioned multimodal elements, but they do it through somewhat differing representation categories, as the series provides a broader view of the dichotomy. To repeat the representations found in the film, they are politeness, caring, saving and love, for good, and wickedness, aggression, falsehood, objectification, imprisonment and violence, for evil. The categories of good are more similar between the adaptations, and the evil ones differ more, as violence is more extreme in the series and objectification surfaces slightly more in the film.

Thirdly, in relation to the question 3), it has been found that good and evil are depicted in a deeper and more complex way in the series than in the film, which shows that there is a change in the way that the dichotomy is perceived as not so clear-cut anymore. This has also diverse and significant power implications. In the film, good and evil are quite strongly attached to certain characters throughout the narrative, whereas in the series these roles change within and between characters from time to time. Hence, there are also clear shifts occurring in the power relations between the characters, as their status with regard to the dichotomy changes. Both good and evil wield power at different points, in different ways and for different reasons, and therefore, being good or evil appears as relative. This may encourage critical attitude and consideration towards the dichotomy and these opposing traits in real life as well.

This study has showed that there may be significant implications in the way that good and evil or any other issues are portrayed in films, TV series and other products of popular culture and media that may have relevance for society at large. Depicting the dichotomy as a complex and contradictory phenomenon gives rise to alternative understandings of the nature of being good or evil, which may in turn make the world

more equal and just. Traditional fairy tales usually provide a portrayal of some sort of a battle between good and evil and divide the opponents clearly into heroes and villains, just like Sønnesyn (2011: 41) points out in the context of Disney animations. This binary set-up, however, may seem outdated and even somewhat unfair, even if it is a central matter of genre. *Once Upon a Time* (2011-2018) has managed to create a fresh image of the opposing forces of good and evil by depicting them through complex and shifting features and behaviour of the characters, which at the same time respects the ideals of conventional fairy tales. This finding is supported also by Hodapp (2016: 116), who similarly notes that it is a novel way to depict evil as fluid in this TV show. In the series, it is sometimes difficult to determine who or what can be considered good or evil, which makes definite judgments around the dichotomy almost impossible and unnecessary even. This same may reflect on reality too. We should not judge anyone as solely evil or good based on one trait, deed or aspect of behaviour, but instead, see everyone as forming of many complex qualities. Like Sepetci (2021: 61) mentions, one can choose the "lesser evil" amongst two bad choices to act upon, when any ideal option does not seem to exist. This exemplifies the fact that sometimes the circumstance may affect the way someone appears, and that being good or evil is not necessarily so straightforward.

In this thesis, I have focused on certain aspects of representation and put my concentration on certain areas of the show *Once Upon a Time* (2011-2018). However, just like examining the dichotomy of good and evil and its multimodal representation has revealed issues relating to power and relevant for society at large, similarly could any other representational issue or questionable dichotomy be researched with important impacts in mind. Future studies could focus on any other representations but also conduct the research on any other culture or media product. Options are rather limitless in this sense. On the other hand, I have only focused on a specific part of this particular series, and further studies could be conducted on some other aspects and parts of the same show. For instance, there are multiple other fairy tales and stories within the series that could be studied in comparison with the original tale or its other adaptations. In this sense, the present study has already complemented the research that has been done, as Hodapp (2016: 113) also points out the need for this type of studies on other fairy tales and their characters than that of *Snow White and the Seven Dwarfs* within the narrative of *OUAT*. In my study, I have provided quite detailed multimodal analysis of the dichotomy already, but future studies could study the topic even more in detail, for example by concentrating on fewer scenes and applying conversation analysis (CA) in detail. This was not the intention in this study, but it is a good suggestion for further research on this or any other similar data. Even though I ended up selecting quite many scenes to analyse, it is still beyond the scope of this thesis to analyse each and every one of the episodes and scenes that contain material

considering the fairy tale of *Beauty and the Beast*. Therefore, some of the relevant scenes may have been totally left out of my data, as I have focused on those that I have found the most telling and interesting. The results of this study are also based on somewhat subjective interpretations, and they could be different if this study was conducted by someone else. Finally, this study has contributed to the studies of TV series (see e.g. Sepetci 2021), Disney adaptations (see e.g. Zirger 2020) and multimodality (see e.g. Autio 2021) through its own unique combination of input on the particular series of *Once Upon a Time* (2011-2018), the Disney adaptation of *Beauty and the Beast* (1991) and their specific multimodal aspects of representing good and evil.

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APPENDICES

APPENDIX 1

Table 1. Data: The analysed episodes and scenes of OUAT

Episodes (S=season, E=episode) and their scenes (with short descriptions)
S01 x E12 Skin Deep - Rumple blackmails the King and makes a deal with Belle. - Rumple brings Belle to his castle and puts her to work. - Rumple catches falling Belle. - Belle and Rumple discuss, Gaston arrives. - Mr. Gold kidnaps Belle's father and beats him. - Belle and Rumple's first kiss. - Rumple frees Belle from the dungeon.
S02 x E04 The Crocodile - Rumple saves Belle, and Belle upbraids him and her father. - Gold gives Belle a key to the library and tells the truth.
S02 x E19 Lacey - Rumple complains to Belle about crying, and Robin Hood breaks in to the castle. - Rumple commands Belle to wash bloody aprons as he tortures Robin. - Rumple gets mad at Belle for releasing Robin. - Gold finds Belle in the alley with another man. - Belle tries to prevent Rumple from shooting Robin and the pregnant woman. - Belle and Rumple discuss, and Rumple shows the library to Belle. - Gold beats the man, and Belle watches.
S03 x E11 Going Home - Gold plots against evil Peter Pan with others. - Gold and Belle sooth and instruct Henry (Gold's grandson). - Belle asks Rumple about his son. - Gold saves everyone from his father (Pan) by sacrificing himself.
S03 x E15 Quiet Minds - Belle and Neal (Gold's son) find Lumiere in Rumple's castle. - Lumiere guides Belle and Neal to the vault of the Dark One.
S03 x E22 There's No Place Like Home - Gold and Belle get married.
S04 x E01 A Tale of Two Sisters - Gold and Belle arrive at the mansion to spend their honeymoon. - Gold and Belle dance in the large hall.
S04 x E06 Family Business - Gold and Belle both act secretively when talking. - Gold warns the bad guy (Snow Queen). - Belle forces Gold to help her. - Belle and Anna (her friend) are in danger. - Belle cuts Gold when he saves her from the glamour. - Belle's father tells the truth about Belle's mother.
S04 x E11 Heroes and Villains - Rumple berates Belle for bad cleaning and curiosity. - Rumple saves Belle from the bad guys (Queens of Darkness).

- Gold is about to go through with his plan. - Belle stops Gold, takes him to the town line and forces him to leave.
S04 x E22 Operation Mongoose (part 2) - Gold in agony and about to die, Belle takes care of him in the shop. - Belle tells others about the danger, and Gold's heart gets purified.
S05 x E06 The Bear and the Bow - Belle defends Gold's actions. - Gold and Belle argue about leaving the town. - Gold saves Belle from the bear.
S05 x E17 Her Handsome Hero - Belle meets Gaston. - Belle and Gold argue over ethical questions. - Gaston tries to shoot Gold with an arrow, and Gold takes Belle away. - Belle asks Gold's help to open the locker. - Belle helps Gaston with books. - Gaston demands Belle to tell him where Gold is, and Belle tells the truth about him. - Gold promises not to hurt Gaston. - Belle defends a little ogre and stops Gaston from hurting him. - Gold threatens to kill Gaston, and Belle comes to the rescue. - Gaston asks for Belle's hand in marriage. - Gold feels sorry for Belle.
S06 x E04 Strange Case - Belle and Hook on the ship, and Gold locks Belle there. - Belle and Rumple's bleak conversation and blackmailing.
S06 x E09 Changelings - Rumple commands Belle to take care of a baby he has stolen. - Belle reads to the baby and tries to come up with a plan. - Belle tries to protect the baby from Rumple, who takes him away. - Belle gives birth to a baby boy and asks fairy godmother to take him away from Gold.

APPENDIX 2

Table 2. The markings used in the transcriptions (CA conventions)

1. Temporal and sequential features	
[	start of overlap
(.)	micropause, difficult to measure
(0.5)	silence in tenths of seconds
2. Aspects of speech delivery	
:	lengthening of sound
ye-	cut-off speech
<u>yes</u>	stress or emphasis (pitch/amplitude)
YES	loud speech
>talking<	compressed talk, faster than surrounding
.hh	inbreath
hhh	aspiration (breathing, laughter)
3. Other markings (non-verbal cues, etc.)	
(I suppose)	item in doubt (a possible hearing)

| ( ) | something is said but impossible to hear |
| (( )) | comment on events, gestures, gazes, tones, etc. |