

## ***GOLDILOCKS AND THE BEAR:* TRANSFORMATION OF FAIRY TALES AND POLITICAL CODES**

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### **Abstract**

*Goldilocks and The Bear* is a novel transformed from *The Story of the Three Bears* and *Aladdin and Magic Lamp* fairy tales. The novel presents a non-linear plot since it mixed up the plot and characters from those fairy tales as its hypo-grams. The process of the mixture is surely not merely innovation, but it has a politic code appeared in it. This study is investigating the transformation of the fairy tales into the novel, and entails the political code behind it. Hutcheon's concept of poetics and politics of postmodernism is used to display the novel through its double sides; its structure (as well as its contexts) and ideological sphere. This study suggests that the novel is using and distorting in the fairy tales through the women characters; Goldilocks named Victoria, a new women character Safiyya, Bear male as Ramsey as representation of white male, and Aladdin as dark-skinned man. The composition of the characters actually represented political codes of gender and white supremacy in Western narrative. It is legitimating and subverting the narrative representation of women and dark skinned people who used to be placed as marginal people in the western society. The novel, reversibly, raised other possibility that those peripheral characters (women and blacks) can be competed with central character (men and whites). The narrative text of *Goldilocks and the Bear* displayed the reconstruction of women and black characters that used to be depicted in negative label in literature and cultural product, especially in Western representation.

**Keywords:** Fairy Tale, Novel, Politic, Postmodernism, Transformation

### **INTRODUCTION**

It is undeniable that many contemporary literary works in the form of novels and films, which appear today, are the result of adaptation or transformation from fairy tales. Let say, the three Brothers Grimms' fairy tales; *Beauty and the Beast*, *Sleeping Beauty*, and *Rapunzel* have been adapted and become the inspiration of the writing contemporary novels and films, comics and another media in various segments. In Indonesia, the transformation or adaptation of fairytales into the novel or film can be found in *Nyi Dasima*, *Ande-Ande Lumut*, *Bawang Putih Bawang Merah*, *Legenda Tangkuban Perahu*, and *Malin Kundang*. They adapted the old stories to the contemporary spectacle, not only to adjust the audiences' tastes of the present era for commercial profit, but also to criticize the specific

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issues behind it. Hutcheon (1989) identified those kind of works as postmodern fiction, for they characterized by the use of inter-text, and which often thematic both historical and political issues. Hutcheon (2002) insists that postmodern art inevitably it must be political even though it is difficult to move more concretely in the form of political act. In this case, the politics of postmodernism works more in the ideological field, that is, by way of naturalizing the order that was taken for granted because it was considered right.

*Goldilocks and The Bear* is one of the novels which intertexting the fairy tales of *The Story Three Bears* and *Aladdin and Magic Lamp*. It is written by Vivienne Savage and published by Payne & Taylor publishing in 2017. Vivienne Savage is actually a pen name of two best friends who write everything together. They are Nicole and Alisha. Nichol, in real life, works as a nurse in a rural healthcare home in Texas, and Alisha is working in a U.S. Navy veteran. Besides writing romance and adventure about strong women sexy dragons, vampires, or powerful witches, and each story is touched by the paranormal in every scene, they also much transformed fairy tales into contemporary novels. Few titles of their transformed novel from fairy tales are *Beauty and the Beast (Once Upon a Spell)* (2015), *Saved by the Dragon* (2015), *The Right to Bear Arms* (2015), and *Red and the Wolf* (2017).

*Goldilocks and The Bear* sets its story back to the ancient-fantasy kingdom named Crag Morden. Goldilocks as the unnamed woman character in the fairy tale then named as Victoria in the novel. She is described as a member of royal Crag Morden family kingdom, where her father is a king. Victoria is a beautiful girl but weak and unable to do anything. She then decided to do an adventure to develop her abilities. In the adventure, she met a bear man named Ramsey. They fell in love to each other. The presence of Safiyya as a witch has colored their adventure. Safiyya tried to save his husband from Aladdin, a dark-skinned man who holds a control of genie from a magic lamp. Aladdin also has a power and wealth that make himself outstanding and difficult to be defeated. Ramsey and Victory plotted strategy to defeat Alladdin, but Aladdin finally defeated by Victoria herself.

Looking at the story, it seems that *Goldilocks and The Bear* novel is not only utilized several parts of text in the fairy tales, but also distorted it for contemporary lens. The text that used and distorted is the characters and the plot by loosing it through specific purpose. The characters of Goldilock in the original version of this tale is shown more creepy one for she is depicted as an old woman, ugly, brainless and lazy thus she become pesky in the end. In other side, the Bear is consisted of three in fairy tale, Daddy bear, Mommy bear and Baby bear, in the novel they reduced at male one named Ramsey. He depicted as white man and as the king of the clan. While, Aladdin in original

version of fairy tale, did not mention specifically about his skin color. He just depicted as a handsome boy from poor family that tried to get out of the hardships of life through the simple path, magic lamp, and he succeeds. Aladdin in the novel described as a dark-skinned man then transform himself into superpower man in power and wealth.

The phenomena of using and distorting old narrative about women and black skinned people in the novel of *Goldilocks and The Bear* supposed to be a parody in postmodern point of view. In her book *A Theory of Parody* (1985), Hutcheon found a paradox of parody as a sign of the ironic difference at the core of similarity and as a violation of the convention. Here, parody is presented to be examined in a dual way that combines semiotics with formal intertext (Hutcheon, 1989). Hutcheon so far discussed about it in her books *Poetics of Postmodernism* (1989) and *Politics of Postmodernism* (2002).

In poetic of postmodernism (1989), Hutcheon tried to bridge poetics of modernism which focused on autonomy and objectivity of literary works with poetics of sociology which focused on the aspect of social, history, and politics of the literary works. In this case, poetics of postmodernism attempted to see literary works from two sides at once, namely the structure and contents, as well as the aspects of the context (social, historical, and political aspects). While, politics of Postmodernism works more in the ideological arena. It is denaturalizing orders or standard that are taken for granted because they are considered to be true and accepted as general truth. By adapting Barthes's term for "doxa" (public opinion and consensus), Hutcheon postmodernism works to "detoxify". Hutcheon postmodernism, politically or ideologically, questions something (power) that is considered to be established, uncontested, natural, and at the center, that becomes a shaky, indisputable, cultural, and at the periphery.

The application of poetics and politics of postmodernism in literary study utilized Roman Jakobson's theory of communication to make postmodernism becomes an explicit idea. Supriyadi (2016) highlights Hutcheon postmodernism as an approach to literary studies as follows; (1) the structure of literary works is "postmodern parodic" which meant literary works are formed on many previous texts that are intentionally used and distorted to convey the author's ideas, not to retell nostalgia or events of the past; (2) the structure of literary works is built in the form of center and periphery. Hutcheon postmodernism does not consider that the center must be destructed (destroyed), but rather it is deconstructed (questioned and competed), so its dominance is not absolute for the presence of the periphery is recognized; (3) postmodern literary works need to be contextualized with the environment of its creation (social, historical, and political aspects). This is because postmodern

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literary works are not nostalgic (to retell past events), but critical (to criticize the condition of society when the work was created); (4) the presence of the author (addresser, speaker) and reader (addressee, listener) is considered in the postmodern approach as a part of communication. In this case, the intended author is the author who is (implicit) in the literary work and the author as part of the community when the work was created. The author's presence in his/her literary work can be marked through his/her authorial voices, point of view, narrator and certain figures.

The existence of postmodern fiction has been intriguing many scholars to be investigated. Dhita Ariadipta (2017) investigated the transformation of *Troy* in Greek ancient mythology to a film. She questioned about narrative representation and its politics in *Troy Movie Script*. Hasmawati (2017) did the same point but more questioning the women in *Beautiful Creatures Movie* using Linda Hutcheon's theory of postmodern. She found the alteration of representation witch in the movie to promote the discourse of women in feminist point of view. Nurhalidisa (2016) investigated the woman character Alteration of Maleficent from '*Sleeping Beauty*' in '*Maleficent*' Movie for political purpose. That is reversing the picturesque of women as inferior and negative character in mainstream narrative. Last, Mehruna Hossain (2015), studied the representation of 'History and Violence' in the Narration of the Postmodern Novels: Martin Amis' *Time's Arrow*, J M Coetzee's *Disgrace* and Salman Rushdie's *Midnight's Children*." Hossain's study particularly looked at how history and violence are narrated in postmodern texts as contextualized within each novel's narrated history in the particular geographical setting. Comparing to those discussions, this study stands for specific object, that is a novel which composed by combining two fairy tales at once. It is expected to enrich perspective at the postmodern fiction studies.

Data in this study is the text of novel *Goldilocks and The Bear* written by Vivienne Savage published in 2017 by Payne & Taylor publishing. Another supporting data was taken from the original fairy tales *The Story of the Three Bears*, *Goldilocks and the Three Bears*, and *Alladin and The Magic Lamp* as well as supported by socio-culture books, as well as another novel or fairy tales that reflected the same issue. Data collected through annotating and cataloging, and analyzed by using descriptive-interpretively technique that operated through *Poetics of Postmodernism* (1989) dan *Politics of Postmodernism* (2002) by Linda Hutcheon. Through this perspective, this study revealed the novel from its structure and contents as well as its context of history, socialism and politics. The analysis then deepen by tracing its ideology behind the story.

## THE TRANSFORMATION OF FAIRY TALES' NARATIVE

*Goldilocks and The Bear* is a romantic fantasy series novel which loosely based on the lore of multiple fairy tales, *Goldilocks and the Three Bear* and “*Aladdin and Magic Lamp*. This novel re-represents the past tales, but the past tales put in new frame by presenting different elements in terms of plot and characterization. It combined the characters from those fairy tales to meet strong heroines supported by a cast of sexy heroes, intriguing friends, and devious villains and black characters. The character of Goldilocks, latter known as Victoria, and Alladin that described as the dark-skinned man in the novel.

Table 1. Elements of Transformation

Fairy Tales		Novel
<i>The Story of the Three Bears</i>	<i>Aladdin and Magic Lamp</i>	<i>Goldilocks and The Bears</i>
Character and Characterization		
Goldilock is unnamed She is an old woman	Alladin is a handsome boy in Baghdad. He is lazy but tricky.	Goldilocks as Victoria is educated, skilled, and bravery woman
Three Bears		Aladdin is a Dark Skin man Bear as Ramsey (white man) Safiyya as a Witch and savior of man
Plot		
3 bears and an old woman who showed an unfortunate incident was obtained by an old woman due to the bad behavior she had done. Three bears shocked found an old woman who had eaten porridge and slept on their bed. The old woman run through the window. In her escape, wonder to know the old woman's neck was broken, or maybe she managed to escape to the forest or even be caught by bandle and put into prison.	A handsome boy named Aladdin who lived in Baghdad. He is a clever boy, but he did not like to work. His mother sent him to the market place to look for a job. But he met a magician who asked to work together to get a lot of gold coins and jewellery by going inside the cave and find a magical lamp there. Aladdin got it. Aladdin was very excited and wished for an enormous palace and bags full of gold. One day, a beautiful princess was passing by Aladdin's palace. She stopped to talk to Aladdin and soon they became good friends. Aladdin and Jasmine then fell in love each other, married and lived happily.	Goldilocks or Victoria is a member of a royal family. She asked permission to go with the Wolfman, Griorgair to exercise herself, she also educated herself by reading lots books. One day Victoria met Ramsey, a bear man who leaded the clan. They fall in love then. They also met a thief named Aladdin. Aladdin is the black skin. He had wealth and a magic lamp to control the kingdom and people, included Safiyya's husband. Safiyya is a witch. Victoria and Ramsey set a strategy to defeat Aladdin. At the end of the story, the one who succeeded in defeat Aladdin was Victoria, she stabbed Aladdin's stomach and finally Aladdin died and Victoria save the Morden crag and all people

Based on the above table, it is seen that the novel is composed by mixing the character and plot of two fairy tales; *The Three Bear* and *Aladdin and the Magic Lamp*. *Goldilocks and the Three Bear*,

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basically, is a 19th-century British fairy tale of which has three versions. The original version of the tale is entitled *The Story of the Three Bears*. It tells a badly-behaved old woman who enters the forest to home of three bachelor bears whilst they are away. The old woman comes and sleeps in one of their beds. When the bears return and discover her, she wakes up, jumps out of the window, and disappears. The second version was written by Robert Southey in 1837. Southey replaced the old woman in the original story with a little girl named Goldilocks and the title of the fairy tales is *Goldilocks and The Three Bears*. The third and by far most well-known version is Goldilocks and replaced the original bear trio with Papa Bear, Mama Bear and Baby Bear (who is not actually an infant, but rather, a small cub). Elms (1977) stated that the story has elicited various interpretations and has been adapted to film, opera, and other media. It has attested *Goldilocks and the Three Bears* is one of the most popular fairy tales in the English language.

Savage composed the character in her novel: first, Goldilocks that is unnamed in the original fairy tale (later appeared in Southey's work) is named as Victoria. She is characterized as a beautiful girl from royal family whose strict rules. She did not stand of the rule of the family that put women into inferior creature that surrounded by saveguards. Victoria tried to expand her knowlegde by educating and excercising herself out of the royal pallace. She turns to be smart, independent, and bravery. Victoria in this novel meets the standard of modern woman.

Savage also added a new prominent character of woman called Safyyia. She is depicted as a witch but not evil. Her magic power was used to fight for good things. Safiyya does not appear in the original fairy tale, but, the author of the novel creates it by mixing up the character of old woman in the fairy tale connecting to some new character to display another image of the women in literary works, namely witch. Witch has become archetype of woman image in fantasy genre fiction.

The Bear, in the original fairy tale, are consisted of three as the mayor characters and prominets, but in the novel, Savage just puts one character of bear and prominent named Ramsey. Ramsey is a baby bear in the fairy tale that has growing up becomes a leader in Oacland Clan. He has huge power and He dreams of a beautiful and bravery girl for his couple. Savage also puts the other prominent man character in her novel, named Aladdin.

Aladdin is taken from a folk tale that originated from Middle East. It is one of the best known tales in *The Book of One Thousand and One Nights (The Arabian Nights)* (Haddawy, 2008). Antoine Galland, a Frenchman, was then adding the fairy tale "*Aladdin and the Magic Lamp*" to the collection in the 18th century who acquired the tale from Syrian Maronite storyteller, Hanna Diyab (Razzaque,

2017). Since then, it has been one of the best known and most retold of all fairy tales in a lot of media. Aladdin in Savage’s contemporary novel is depicted as a thief dark-skinned man with magic lamp who had a big ambition to escape from his difficult life. He wanted to prove to his mother that he is a successful man and could made her happier. He conquered the Morden clan and Saffiya's husband became an Aladdin's inferior person. Victoria and Ramsey set a strategy to defeat Aladdin. At the end of the story, the one who succeeded in defeating Aladdin was Victoria. She stabbed Aladdin's stomach and finally Aladdin died and Victoria saved the Morden Clan and all people.

From the elaboration of the transforming narrative structure of the fairy tales to the contemporary novel, it can be noted that there are texts that are intentionally used and distorted in. It is then creating a paradox, particular on the issue of gender and racial stereotypes. Savage as the author is preserving the characters of Goldilocks with more modern woman appearance, Ramsey as the Bear by identifying his identity as white man, and Aladdin as ‘the other’ by discerning his skin colour. Adapted Hutcheon (1989) statement about postmodern fiction, *Goldilocks and the Bear* is the paradox, come up against a counterforce in the historical, social, and political world about women and black skinned existence.

### **POLITICAL CODES IN *THE GOLDILOCKS AND THE BEAR***

The intertexting of the two fairy tales and composed by selecting the text to use and loosely developed in *Goldilocks and the Bear* novel, essentially, to convey the political codes of the story. The political codes are traced through narrative representation of the novel. Based on the analysis of the narrative representation of the novel, it found that there are two representations that led to political codes in the novel, they are narrations of women and black skinned man. The novel applied double codes of politic by legitimating and subverting the past narratives, and denaturalized *doxa* which placed women and blacks in a low position in the mainstream Western literature. The political codes of novel *Goldilocks and the Bear* are displayed in the following table.

Table 2. Political Codes in *The Goldilocks and The Bear*

Narrative Representation	Data
1. Representation of women	1. Less than eight years ago, she’d been <b>young and eager to marry, looking forward to the usual ritual of meeting young men chosen by her parents</b> . And when every attempt to marry had fallen through, she’d remained home, a spinster, until her dear cousin paid the bride-price demanded by her parents and brought her home to Benthwaite. 2. “I don’t believe I am capable of being a wife to anyone right now,” she said in a quiet voice. <b>“I’m weak, and</b>

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**I'm useless.** I can't catch my own food. I'm good for nothing at all but knitting doilies and cross-stitching flowers. Why should any of them want me?" (Savage, 2017:10)

3. "You knew me well enough to eat my food and sleep in my bed. But have I done anything to harm you?"  
"No, not yet anyway. How am I to know you're not some bad man in disguise waiting for the opportune moment to **sell me into slavery**? You could be pretending to be one of the noble leaders of Clan Ardal, some broad-shouldered ruffian in disguise."  
(Savage, 2017:33)
4. **Victoria hadn't attended school as a child**, instead educated by a strict governess who believed in teaching her **etiquette above all else**. She hadn't dabbled in geography and learning the rest of the world until a few years ago when Anastasia introduced her to Castle TalDrach's sprawling library. (Savage, 2017: 41)
5. "No," Victoria said firmly. "You don't have to do that, madam. There is no contention between us, because as far as I'm concerned, there is no us and Lord Ramsay is quite welcome to carry on alone." "Victoria—" "**You are neither a king nor my father**," she seethed. "And I will not allow you to make my choices." (Savage, 2017:39)
6. "I see," Victoria murmured at last.  
"**I told you the old woman is hiding something**," Ramsay whispered in her ear. "She's no fairy godmother, **but she's hiding something from us. Yet you trust her. If she's a witch or a hag, I'll be the one to have to save you from the stewpot.**"

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2. Representation of  
Black Skin

3. From what she could see of him, he might have been considered handsome, if not for the devious smirk on his bearded face. He had intense eyes, and a lean body, his smooth chest exposed by an open black vest above low-fitting trousers. **A fourth figure, with skin the rich color of pralines**, hovered to the left of the throne. Unlike Maziar, the ifrit floated in the air with smokeless flames making up his lower half. (Savage, 2017:145)
4. **Raze the village. Make a statement to the imbeciles of this kingdom.** If I'm to take over as ruler, I want them to learn my rule will not be questioned." Satisfied with his plans, Aladdin resumed petting the docile tiger beside him (Savage, 2017:81)
5. "**None of the thieves have attacked the cathedral.** I reckon it's because this Aladdin bloke has either respect or fear for the gods. So we've been bringing in those we

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can,” the bald man said once they moved inside.”  
(Savage, 2017:158)

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| 7. Political Codes | 1. Legitimizing and subverting the past narratives.<br>2. Denaturalized <i>doxa</i> which placed women and blacks in a low position in Western Narrative |
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From the table, it can be denoted that there are two political codes revealed in this novel relating to two political issues, namely legitimating and subverting women and black-skinned people in the western literary representation. The two political issues can be traced through the deviation of the story of the fairy tales in the novel.

The first deviation is regarding to the portrayal of women. In the original fairy tale *The Story of Three Bears*, Goldilocks is unnamed and depicted as an old-ugly-inferior woman. In the novel *Goldilocks and the Bear*, Goldilocks is depicted as Victoria, a beautiful woman from royal family who tried to educate herself, exercise her skill on weapon. Weapon is used to be categorized as the skill trained to and owned by men. The novel also adds the other character of women named Safiyya, as a witch that tried to save her husband from another man conquering. There seems to be a different emphasis between the two. The fairy tale tends to legitimate the inferiority of women by leaving it unnamed and not prominent in the story. While in the novel, the character of Victoria as a woman from a royal family and Safiyya as a witch are legitimation of woman sources inferiority and images in western mainstream, but it also subverted at once by displaying the characterization of Goldilocks with the name of Victoria in modern spectacle; educated, skilled, and bravery woman, as well as Safiyya as witch but then becomes the savior of a man.

Savage seems put feminist point of view to question the patriarchal system in Western narrative form and proved that it is unstable, denied, and unnatural but nurtured, and cultured. Beauvoir (1949) argued that girl enables to become a woman not merely because of the change of her puberty (nature), but rather the process of cultural socialization that influence how to think about herself and try to state what to do with her life. Women are not inferior for her nature, but nurtured by culture; they are formed in inferiority. *Goldilocks and the Bear*, strived to denaturalize of *doxa* about women as inferior either for their intellectual or mental capabilities. The images women inferiority and man superiority are unstable, denied, and unnatural, but it nurtured, and cultured in literary representation.

The second deviation is related to the depiction of men characters. In the fairy tale, the three bears are a family that consist of Papa, Mama, and Baby Bears as the dominants. However, in the novel, the character of Bear reduced to one. Bear in the novel is a baby bear that has been getting bigger and adult and named Ramsey. In the novel, the bear is reduced in one character called Ramsey who depicted as the king of Oacland clan and has a big authority. He then identified as white man

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compared to Aladdin. The depiction of Ramsey as the king is to legitimate the power of patriarchal system but subverted at once by the presence of the Victoria as his fiancé and managed to defeat the enemy and got victory. The succeeding of Victoria in defeating Aladdin is the political code of the distortion of the image of man as superpower creature. Ramsey here is the symbol of white (man) supremacy under fire.

Savage also puts *Aladdin*, not only to subvert the white supremacy that represented through Ramsey, but also to penetrate the narrative of black-skinned people in the novel. In the fairy tale, Aladdin was depicted as a handsome man from Baghdad, poor, shiftless, and full of tricky to get out from his difficult life. In the novel, Aladdin was identified more detail in his skin color that different from Ramsey and Victoria. He has a genie as source of his power and wealth. He conquered a big clan and controlled the white men, Safiyya's husband. The identification of the Aladdin's skin-color and his characterization can be interpreted the legitimation of the image of black in the Western narrative. It is legitimating Aladdin ancestor from Arabian or Africa as the descendant of black people in the Western world. Shiftless is become is the stereotypical image black people in the United States. They also identified as primitive for they, although identified as Christian, still practicing animism faith, as Aladdin holds the genie and got his power from it. Thomas (2002) argued that black that has been attached to the identity of black people in the United States, were initially associated with the geographical origin of Africa that connoted by Dark Continent. Black then becomes the racial identity code of black people who not only mark physical attributes as part of the Negroid race, but also lead to cultural and behavioral codes. Rasiyah (2017a) confirmed that black people in the United States, for example, distinguished for their behavioural attribute as shiftless and their cultural attributes as practicing a black magic which called *voodoo*.

However, in the novel *Goldilocks and the Bear*, the author also tried to subvert the image of black by presenting Aladdin with his distinguished attribute in the most outstanding one. He presented has a big power and conquering the white clan and man, and make them inferior. Ramsey as the symbol of white supremacy was distorted by character Aladdin who presented particular and outstanding.

Savage sets out the structure of the novel in the form of center and periphery. She tried to lift out the peripheral through the narration of women represented through Goldilocks (Victoria) and black skinned man through Alladdin to distorting the center, in this case Ramsey and Safiyya's husband as agents of patriarchal and white-skinned men in Western narrative representation. Women and blacks

considered as inferior and subordinated in Western patriarchal and racial systems. Thus, Savage through *Goldilocks and The Bear* distorted the patriarchal and racial system that has been bound through law, religions, traditions and state rules in western societal life.

Basically, the novel questions the dominant discourse of gender and white supremacy in Western literature, especially in the England and the United States. In England, eventhough, it is a monarchy state and leaded by a Queen, the patriarchal system ruled the kingdom. The Character of Goldilocks identified with Victoria can be related to the Queen Victoria in the United Kingdom. Savage bridges the reality of women in the past to contemporary era in England. Woman at the time leaded England but remains lived in men world views. They are just like ornaments that can't do anything. Thomas Hardy is one of the prolific Victorian writers, who felt sorry for the "dolls of destiny", for those all beings in this world, especially women (Rasiah, 2005). This kind of conception gave a serious tone to Thomas Hardy's novels, like; *The Return of the Native* (1878), *The Trumpet Major* (1880), *The Major of Casterbridge* (1886).

Meanwhile, the character of Aladdin in *Goldilocks and The Bear* novel insisted the transition of racial issues in the United States in the present decades, particularly, in the transfer of power occurred when Barack Obama became the president of the Unites States. Some scholars viewed that America in the current era is moving towards a cosmopolitan, post-ethnic and post-racial era, although, some are still doubtful about the waning of racial issues in the twenty-first century (Rasiah, Nindyasmara, & Amalina, 2018; (Rasiah, 2016); (Rasiah, 2020). However, the conditions of the twenty first-century America, at least, have an influence on the thinking of Americans today. Distortion of the Aladdin character in the contemporary attested that the problem of race in the United States is still problematized and challenged. It also can be seen in the rewriting of the black slavery-themed novel in the contemporary novels. It is not only legitimating the existence of slavery itself, but also to subvert the political code of racism inside the story. Novel like *The Wind Done Gone* (2001) written by Alice Randall and *The Known World* (2003) written by Edwadr P Jone, problematized and challenged white supremacy in the canonical novel like *Gone With The Wind*. They reconstructed black racial and ethnic identities through their contemporary novel by distorting the negative racial images of black in white discourse (Rasiah, Adi, & Chamamah, 2016;, Rasiah 2017b).

## CONCLUSION

This study concluded that *Goldilocks and The Bear* novel is considered as postmodern fiction, which adapted the structure of narrative in the fairy tales *The Story of the Three Bears* and *Aladdin and the Magic lamp* and distorting them for political purposes. In the aspect of the structure, the author

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used and distorted the character of women in fairy tales by presenting Goldilock which named Victoria with her images as educated, skilled, and bravery woman, added a new woman character Safiyya as a witch but saving man, and Aladdin as black skinned man. The novel also presents Ramsey as bear that identified as representation of white man. The novel comes to one main point that it is deconstructing white (man) supremacy in Western narrative. Two political codes in this novel relating to two political issues, namely legitimating and subverting women and black-skinned people in the western literary narrations. It is denaturalizing the *doxa* of women and black inferiority in Western patriarchal and racial systems has been bound through law, religions, traditions and state rules in western social system, particularly in England and the United States.

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