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Feminist Analysis of Three Stories by Grimm Brother (Cinderella, Snow White, and The Sleeping Beauty)

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Abstract

Fairy tales provide magnificent experiences with princes and their adventures, princesses finding love, grumpy goblins, and many more characters. However, the adult relationship between fairy tales is completely different. As children we do not usually pay attention to the marked gender stereotypes that are in these stories. It is until we are adults that we realize how these stereotypes have affected us. It is then, that it can be said that fairy tales have had a significant impact on the behavior of both men and women today. In the first part of this research, it was defined what is feminism and fairy tales. Likewise, the characteristics that fairy tales have in common were investigated. In the next part of this investigation the role that women played in fairy tales was studied, and the three selected stories were analyzed. Through an analysis using different feminist theories and interviews, the impact that these stories and the stereotypes raised on the minds of adolescents was determined.

Dedication

This research is dedicated to my mother, who despite all the obstacles that came along the way, never lost hope in me. That is why this culmination is dedicated to the most important person in my life.

Acknowledgement

I want to thank God first for giving me the opportunity to finish my studies, to my mother for all the unconditional support and effort, to my family that was always by my side to support me, to my teachers for all the help they gave me in these years to my tutor for helping me discover how beautiful literature is, and this university for accepting me with open arms. Everyone thanks.

Table of contents

1	Chapter I.....	1
1.1	Problem Statement	2
1.2	Objectives of the investigation.....	3
1.2.1	General Objectives	3
1.2.2	Specific Objectives.....	4
1.3	Justification of the Study.....	4
1.4	Scope	5
2	Chapter II.....	5
2.1	Feminist Approach	6
2.1.1	History of Feminism	6
2.1.2	The Three Waves of Feminism	7
2.1.3	Feminist Theories	9
2.1.4	Gynocriticism.....	9
2.1.5	Feminist Literary Criticism.....	10
2.2	Fairy Tales.....	11
2.2.1	What is a Fairy tale?	12
2.2.2	The origin of Fairy tales	13
2.2.3	Characteristics of a Fairy Tale.....	14
2.2.4	Points of View Fairy from which Tales have been Analyzed	16
2.3	The Role of the Woman in Fairy Tales.....	18
2.3.1	Historical Context of Fairy Tales.....	20
2.3.2	Analysis of the Three Stories	21
2.3.3	Elements in Common	28
2.3.4	Modern Perception of the Role of Women in Fairy Tales.....	29
2.3.5	Woman in Modern Literature	30
2.3.6	Ancient and Modern Representation of Woman in Disney	31
3	Chapter III.....	35
3.1	Research Approach	36
3.2	Research Method	37
3.2.1	Descriptive stage	38
3.2.2	Structural Stage	40

3.2.3	Stage of Discussion of the Results.....	40
3.3	Information Sources.....	41
3.4	Analysis Categories.....	43
3.4.1	Literary Analysis	43
3.4.2	Feminist Approach	44
3.5	Data collection Instruments.....	44
4	Chapter IV.....	45
4.1	Data Analysis.....	45
4.1.1	Quantitative Research.....	46
4.1.2	Qualitative Research	47
4.1.3	Mixed Methods Research.....	49
4.2	Approaches to the Investigation	50
4.3	Theories vs Literary Work	54
4.4	Analysis of the Stories	55
4.4.1	Table.....	56
4.5	Themes, Motif, and symbols.....	62
4.5.1	Themes in the fairy tale.....	62
4.5.2	Motif in fairy tales	64
4.5.3	Symbols in fairy tales.....	65
5	Chapter V.....	68
5.1	Investigator’s Conclusions.....	68
5.2	Specific Objectives.....	70
5.2.1	First Specific Objectives.....	70
5.2.2	Second Specific Objectives.....	71
5.2.3	Third Specific Objectives	73
5.3	Recommendations	76
6	Bibliography.....	77
7	Appendixes.....	79
7.1	Cinderella	79
7.2	Little Snow White	85
7.3	Little Brier-Rose.....	93

1 Chapter I

Introductory Framework

For many people, fairy tales are not considered to be serious literature. However, these stories are part of the universal collective memory and have marked the childhood of countless generations for centuries, when the role of men and women is concerned. Although fairy tales are still considered as a simple reading to entertain children, literature scholars believe that these stories shape the psyche of young readers.

Fairy tales have been an important part of the childhood of all children; however, fairy tales we now know are not remotely similar to the original stories which today stories have been inspired on. Stories like Snow White seem to have many similarities with "*The Young Slave*" or Sleeping Beauty with "*Sun, Moon and Talia*", both part of a collection of folk tales called *Pentamerone* written by the Italian writer Giambattista Basile in the 17th century. At the same time, we can find the French writer Charles Perrault with his story "La Belle au Bois Dormant" making reference to the story of Sleeping Beauty. In the 18th century, we can find ourselves with a collection of German tales created by the Grimm Brothers that has been the greatest source of inspiration for all the film adaptations we now know. Although, these stories have been written by different people, different countries and even in different years, they all share a common theme: the role that women played in them.

The fairy tales in their fantastic world of fairies, princes, elves, witches, trolls and giants seem to be ideal stories for children. However, the adult relationships that arise in the stories seem to suggest certain gender stereotypes that are recorded in the subconscious of

children. Thus, one can observe how it is that these narratives are influencing the perception that children have about gender roles in society.

Over the years, fairy tales have become increasingly popular, making them the first experience that children have with literature. Although, these stories were sold since the beginning as stories for the home, it is believed that fairy tales were not originally created for a children's audience; quite the contrary, these were written for an adult audience since the themes that these stories covered are not suitable for a child. With the passage of time, the Grimm Brothers have modified the stories leaving aside the taboo themes of the original stories, and in that way turning them into one of the greatest exponents of children's literature and therefore, one of the greatest influences for children of the last years. However, the only thing that has prevailed is the characteristics that women must follow in order to be rescued by a prince and have a happy ending. Which leads us to ask: "Has the role of the woman described in the tales of the Grimm Brothers had an impact on the behavior of the women in the past and in the present?"

It is remarkable the fact that for many years the role played by women in fairy tales has changed little or nothing. Starting with their appearance, the women who are considered as the protagonist of the story are usually noted for their incredible beauty (tall and slender young women, with large and expressive eyes, blond hair in most cases and very white and delicate skin) while the antagonists (usually a woman) lack all physical attractiveness. Although the antagonists are always represented as unattractive, in most

cases the personality of these is usually dominant, with clear and concise ideas and with the courage to overcome any obstacle, (personality more well attributed to a man), in addition, the protagonists usually have a sweet, submissive and quiet personality; qualities that are attractive to the princes who at the end choose the princesses to be their wives. Another characteristic of women in fairy tales is the lack of dialogue and real prominence they play in story. While it is the men who live the adventures, filled with experiences and overcome obstacles, women wait patiently in a room for the arrival of their charm princes.

An objective is the goal that is intended to be achieved in a project, study or research work. It also indicates the purpose for which an investigation is being conducted. These types of objectives are focused on a specific area of knowledge and are focused on expanding knowledge about a subject in some way. The objective of an investigation determines and influences the other elements of an investigation such as the theoretical framework and methodology.

To evaluate the role of the women in three stories by Grimm Brothers and to study the effect of the fairy-tales in the behavior of the women in the past and the perception of the Snow White, Cinderella and The Sleeping Beauty at present.

- To identify the characteristics of three princesses of the stories by Grimm Brothers (Snow White, Cinderella and The Sleeping Beauty) with the ideal one of the perfect woman of last century .
- To discover the opinion of teenagers about the ideal of the perfect woman raised in the stories of the Grimm Brothers.
- To compare the characteristics of three Disney princesses inspired by the Grimm Brothers with the modern perception of women and the evolution of the new Disney princesses.

Understand the behaviors and standards established in the past about the behavior of a woman in society in children's stories would provide us with a broader picture of the influence they had on the women of years ago. We can also study the perception that women currently have about the characteristics of princesses in the past and how a princess is considered today. As a second important point, we can measure the influence that these children's stories had on women at the time that these stories began to be popular.

This research would provide a help to all those interested in studying the feminist point of view within children's stories, as well, as those who wish to study the behavior of women in society in the past and in the present. With the help of small interviews with young people, it can be gotten a more accurate opinion on what is the thinking of men and

women about the role of women both, in literature and in reality, can thus give a more accurate answer to such question.

The research is based on recognizing the role of women in three stories of the Brothers Grimm and also sees the perception of young people today, about the concept of women in the stories before mentioned. Therefore, the projections expected in this work are the following:

- To analyze the role that woman plays in the stories Cinderella, Snow White and Sleeping Beauty by the Grimm Brothers.

- To know the perception of young people about the characteristics of the princesses of the Grimm brothers.

- To have a broader view of the impact of the Grimm Brothers' stories today.

- To know the differences and similarities of the first three princesses of Disney inspired in the Grimm brother's stories and the evolution of the new Disney princesses.

Theoretical Framework

In this chapter, it is going to be studied more in depth the approach with which the research was conducted. It will be explored the history of feminism and how this movement has evolved over the years. Fairy tales will be analyzed from a feminist point of view and the effect that these stories have had on the behavior of both men and women in today's society, will be studied, as well.

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The term feminism can be used to describe a political, cultural, or economic movement aimed at establishing equal rights and legal protection for women. Feminism involves political and sociological theories and philosophies concerned with issues of gender difference. In addition, it is movement that advocates gender equality for women and campaigns for women's rights and interests

The Editors of Encyclopaedia Britannica explain that Simone de Beauvoir was a French writer, a [feminist](#), and a member of the [intellectual](#) fellowship of philosopher-writers who have given a literary transcription to the themes of [Existentialism](#). Moreover, they state that "the first time we see a woman take up her pen in defense of her sex" was

Christine de Pizan who wrote *Epitre au Dieu d'Amour* (Epistle to the God of Love) in the 15th century. Heinrich Cornelius Agrippa and Modesta di Pozzo di Forzi worked in the 16th century, and Marie Le Jars de Gournay, Anne Bradstreet and Francois Poullain de la Barre wrote during the 17th.

According to Maggie Humm, a Professor in the School of Humanities and Social Sciences at the University of East London, and Rebecca Walker, an American writer, feminist, and activist, the history of feminism can be divided into three waves. The first feminist wave was in the nineteenth and early twentieth centuries, the second was in the 1960s and 1970s, and the third extends from the 1990s to the present. Feminist theory emerged from these feminist movements.

This is manifested in a variety of disciplines such as feminist geography, feminist history and feminist literary criticism. Feminist activists have campaigned for women's legal rights (rights of contract, property rights, voting rights); for women's right to bodily integrity and autonomy, for abortion rights, and for reproductive rights (including access to contraception and quality prenatal care); for protection of women and girls from domestic violence, sexual harassment and rape; for workplace rights, including maternity leave and equal pay; against misogyny; and against other forms of gender-specific discrimination against women.

2.1.2.1 First wave

First-wave feminism refers to an extended period of feminist activity during the nineteenth century and early twentieth century in the United Kingdom and the United States. Originally, it focused on the promotion of equal contract and property rights for women and the opposition to chattel marriage, and the ownership of married women (and their children) by their husbands. However, by the end of the nineteenth century, activism focused primarily on gaining political power, particularly the right of women's suffrage. Yet, feminists such as Voltairine de Cleyre and Margaret Sanger were still active in campaigning for women's sexual, reproductive, and economic rights at this time.

2.1.2.2 *Second Wave*

The second wave began in the 1960s and continued into the 90s. This wave unfolded in the context of the anti-war and civil rights movements and the growing self-consciousness of a variety of minority groups around the world. The New Left was on the rise, and the voice of the second wave was increasingly radical. In this phase, sexuality and reproductive rights were dominant issues, and much of the movement's energy was focused on passing the Equal Rights Amendment to the Constitution, guaranteeing social equality regardless of sex. (Rampton, 2008)

2.1.2.3 *Third Wave*

Third-wave feminism began in the early 1990s, arising as a response to perceived failures of the second wave and also as a response to the backlash against initiatives and movements created by the second wave. Third-wave feminism seeks to challenge or avoid

what it deems the second wave's essentialist definitions of femininity, which (according to them) over-emphasized the experiences of upper middle-class white women. Third-wave feminism also contains internal debates among different feminists, such as the psychologist Carol Gilligan (who believes that there are important differences between the sexes) and those who believed that there are no inherent differences between the sexes and contend that gender roles are due to social conditioning.

Feminist theory is an extension of feminism into theoretical or philosophical fields. It encompasses work in a variety of disciplines, including anthropology, sociology, economics, women's studies, literary criticism, art history, psychoanalysis and philosophy. Feminist theory aims to understand gender inequality and focuses on gender politics, power relations and sexuality. While providing a critique of these social and political relations, much of the feminist theory focuses on the promotion of women's rights and interests. Themes explored in the feminist theory include discrimination, stereotyping, objectification (especially sexual objectification), oppression and patriarchy.

A concept introduced by [Elaine Showalter](#) in [Towards a Feminist Poetics](#). Gynocriticism refers to a kind of criticism with woman as writer/producer of textual meaning, as against woman a reader (feminist critique). Being concerned with the specificity of women's writings (gynotexts) and women's experiences, it focuses on female subjectivity, female language, and female literary career, and attempts to construct a female framework for the analysis of literature. ([mambrol](#) 2016)

Gynocritics are primarily engaged in identifying distinctly feminine subject matter (domesticity, gestation) in the literature written by women, uncovering the history of female literary tradition, depicting that there is a feminine mode of experience and subjectivity in thinking and perceiving the self and the world, and specifying traits of “woman’s language”, a distinctively feminine style of speech and writing. Some of the gynocritical texts include [Patricia Meyer Spacks](#)‘ *The Female Imagination*, [Ellen Moers](#)‘ *Literary Women*, Elaine Showalter’s *A Literature of their Own* and Sandra Gilbert and Susan Gubar’s [The Madwoman in the Attic](#), which elucidates the anxiety of authorship that arises from the notion that literary creativity is an exclusive male prerogative, and it is this anxiety that creates a counter figure for the idealized woman, the mad woman (modelled on [Bertha Rochester](#) in *Jane Eyre*).

According to [Jone Johnson Lewis](#) a humanist minister, writer, coach, and teacher who has researched women's history around the world and in different eras, feminist literary criticism is “a literary analysis that arises from the viewpoint of feminism, feminist theory and/or feminist politics”. Basic methods of feminist literary criticism include:

- Identifying with female characters: This is a way to challenge the male-centered outlook of authors. Feminist literary criticism suggests that women in literature were historically presented as objects seen from a male perspective.

- Reevaluating literature and the world in which literature is read: This involves questioning whether society has predominantly valued male authors and their literary works because it has valued males more than females.

Feminist literary criticism assumes that literature reflects and shapes stereotypes and other cultural assumptions. Thus, the feminist literary criticism examines how works of literature embody patriarchal attitudes or undercut them, sometimes both happening within the same work. During the period of second-wave feminism, academic circles increasingly challenged the male literary canon. Feminist literary criticism has since intertwined with postmodernism and increasingly complex questions of gender and societal roles.

When we were children our parents read or told us at night fairy tales, but we did not know how important this is for the life of a child. Many sensations were woven from the stories, we went through several states, from laughter to tears, from fear of tension, etc., and many times we even identified ourselves with some of the characters in the story.

Nevertheless, beyond the memories that are woven in our mind, this type of sensations and memories of the past, the psychologists emphasize the influence that this type of stories has on children. As a reference, they have taken the best known stories and that almost all children have heard like Snow White, Little Red Riding Hood, The Cinderella, The Sleeping Beauty, etc., taking into account the educational and training role these stories have in mind of the kids. But unlike contemporary stories, the classics have a

problematic tone, as they address issues such as death, abandonment, the submission of women to society, the importance of beauty in women and many other topics.

We have all ever heard fairy tales, so when children we used to long to be princesses or brave princes, but it is not until adulthood that we wonder what fairy tales really represent and how they have influenced our character or way of thinking. According to the Merriam Webster dictionary the definitions of fairy tale are as follows:

1: **a** : a story (as for children) involving fantastic forces and beings (such as fairies, wizards, and goblins) enjoyed the *fairy tale* "The Little Mermaid" —called also *fairy story*

b: a story in which improbable events lead to a happy ending those balletic *fairy tales* in which a new corps member steps in for an injured principal at the last minute and delivers a splendid performance —Margaret Willis

2: a made-up story usually designed to mislead an old-fashioned *fairy tale* depicting revolutionists as demigods —Jonathan Zimmerman.

According to this definition, it can be said that fairy tales are stories that were created from the imagination of people, but the reality is that they are much more complex and to understand them we need to know the origins of these stories.

The origin of fairy tales dates back thousands of years. Fairy tales or fairy stories have fantasy creatures such as faeries, fey, goblins, elves, trolls, witches, giants, and or talking animals. It is not necessary for these tales to be about fairies. Enchantments and far-fetched events are also usually part of the plot. Unlike legends and folklore tales, they seldom contain any references to religion, actual places, persons or events. The term "once upon a time" is used rather than an actual reference to date.

Early oral fairy tales and folklore were for adults as much as for children. The early written fairy tales texts of the literary type were intended for adults. They became more children's fairy tales in the 19th and 20th centuries. Grimm and Andersen have kept many, many children entertained with their tales of winged fairies. [The two theories](#) that have attempted to explain the common elements in the text of the different fairytales found spread over many continents. One theory is that a tale comes from a single source and spreads from culture to culture over time. The other theory is that these tales reference common human experience. That the many cultures over time, tell similar tales of similar human experiences. The first written fairy tales are from ancient Egypt and occurred around 1300 BC.

Both long and short Fairy tales, folklore, legends and myths have been passed from generation to generation since before recorded history. The origin of fairy tales such as these types of oral stories is impossible to determine. All ancient cultures from all over the globe have fairy tales. It is amazing to find very similar fairy tale plots that occur in the folklore from different countries at different times and in totally different cultures. For

Example the Fairy Tale "Little Red Riding Hood": which the early European version is about a little girl that is tricked by a wolf that has already eaten her grandmother, then disguises himself as her grandmother crawls in bed and tricks Little Red Riding Hood to come close to the bed so that he can grab her and eat her. The Chinese story is very different. It is a tiger instead of a wolf that is the villain and gets the girl.

A fairy tale is a fictional story that may feature folkloric characters (such as fairies, goblins, elves, trolls, witches, giants, and talking animals) and enchantments, often involving a far-fetched sequence of events. The term is also used to describe something blessed with unusual happiness, as in "fairy tale ending" (a happy ending) or "fairy tale romance," though not all fairy tales end happily. Fairy tales are a genre in literature. They have their roots in the oral tradition. Fairy tales with very similar plots, characters, and motifs are found spread across many different cultures. Fairy tales also tend to take on the color of their location, through the choice of motifs, the style in which they are told, and the depiction of character and local color.

Some characteristics that can be identified are:

- **Beginning and/or ending that leave an aura of mystery**
- **Good character:** Always a beautiful sensitive woman who is living a disgrace in her life
- **Evil character:** Also a woman without physical attractiveness that somehow always loses against the good character.
- **Royalty:** There is always a prince looking for the right girl.
- **Poverty:** Poor people trying to eke out a living to have enough to eat

- **Magic and Enchantments:** Fairies, trolls, elves, goblins, etc
- **Reoccurring Patterns / Numbers:** Often things, phrases, and tasks appears in "threes," "sixes," and/or "sevens"
- **Universal Truths:** the tale probably touches on some universal experiences (i.e., coming of age) or hopes (i.e., to have enough food and love)

As well, there are common motifs (a recurring element that has symbolic significance in a story) that can be found in fairy tales:

• Talking animals / objects
• Cleverness / trickster / word games
• Traveler's tales
• Origins ~ where do we come from?
• Triumph of the poor
• Human weakness explored
• Human strengths glorified
• Trickster
• Magic words or phrases; repetition of phrases/words (<i>abracadabra!</i>)
• Guardians
• Monsters
• Struggle between good and evil, light and dark
• Youngest vs. Oldest

• Sleep
• Impossible tasks
• Quests
• Gluttony / Starvation (there's a fine line between eating for survival and succumbing to temptation)
• Keys, passes (opening new doors)
• Donors, Benefactors, Helpers

Considering the target audience of fairy tales, it is expected that it will be seen from different points of view. The young population is susceptible to any element that influences the way they analyze and perceive what happens in history. In this way, these are the points of view that the researcher considers most relevant:

2.2.4.1 Jungian Archetypes

Carl Gustav Jung was a [Swiss](#) [psychiatrist](#) and [psychoanalyst](#) who founded [analytical psychology](#). In [Jungian psychology](#), [archetypes](#) are highly developed elements of the [collective unconscious](#). The existence of archetypes can only be deduced indirectly by using story, art, myths, religions, or dreams. [Carl Jung](#) understood archetypes as universal, archaic patterns and images that derive from the collective unconscious and are the psychic counterpart of [instinct](#). In theory, Jungian archetypes refer to unclear underlying forms or the archetypes-as-such from which emerge images and motifs such as the [mother](#), the child, the [trickster](#), and [the flood](#) among others.

2.2.4.2 Freudian Psychoanalysis

[Sigmund Schlomo Freud](#) is considered to be the founder of the psychodynamic approach to psychology, which looks closely at the unconscious drives that motivate people to act in certain ways. Freud believed that events in our childhood have a great influence on our adult lives, shaping our personality. For example, the roles that men and women represent in society are the result of repetition of pattern during childhood, and may cause problems during adulthood.

2.2.4.3 *Feminist Theory*

It aims to understand the nature of inequality and focuses on gender politics, power relations and sexuality; themes as fertility, discrimination, stereotyping, objectification (especially sexual objectification), oppression, and patriarchy.

2.2.4.4 *Historic Analysis*

It sees tales as a way to preserve history, legends, and customs. Besides, the environment influences the author of the fairy tale, as well; so, it is safe to say the fairy tale is the product of its author's life and time.

2.2.4.5 *Moral Lessons*

A moral lesson tends to be the “point” of what one should or should not do and/or why one should or should not do that thing. Charles Perrault, for example, was a French poet and author known for writing the Mother Goose fairy tales. His fairy tales always characterized for ending with a moral lesson. For instance, a moral lesson within Cinderella might be that one should not allow others' cruelty or misguiding tarnish your own character. As it is played out in the story, it is seen that, even though Cinderella is wrongly treated by her step-family, she does not become a bitter person because of it. In doing so, she might have become a mirror image of them. A moral lesson holds the idea aof what will be right or wrong, good or bad for situations and ultimately attempt to guide someone toward being a better person.

For centuries fairy tales have been an important influence in the formation of young minds. People have been exposed to this kind of literature since a very young stage, having as a result, certain characteristics in little and adolescent girls that can be compared with moods and behaviors of the princess described in fairy tales. These attitudes that girls reflex in real life are the effect of continuous repetition to how women should act or behave in order to be happy and get love.

When a little girl thinks in fairy tales the first things that come to her mind is a beautiful princess waiting for her prince to come and save the day, or maybe a she thinks in an evil witch or a wicked stepmother that makes impossible the life of the beautiful princess. There are some traits that are common in all female characters; however, female characters tend to have a very polarized role. A fairy tales is always going to have a female protagonist and a female antagonist.

One of the common traits among all female characters is the use of water. Ruth Bottigheimer, a leading scholar on Grimms' Fairy Tales, writes about how in the Grimms' "dualistic world fire belongs to men, and its opposite, water appertains exclusively to women" It is interesting that the Grimm brothers chose to segregate the uses of these elements Bottigheimer points out that, women who attempt to use fire will always get burned, while men can use fire and remain not burned. The most direct contact that women can have with fire is through domesticity. A woman may use a stove to cook, "but it is the peasant himself who sits and pokes the fire". Women are allowed to use water because it is something that is used frequently in the home. It can be used for cooking, cleaning,

washing, gardening, and healing. All of these tasks were seen as women's work. Water is also easy to control and when left uncontrolled does not do as much damage as fire.

In a fairy tale the protagonist is, most of the time, a beautiful young girl who is perfect in just about every way imaginable. She lives with her family, who typically mistreats her terribly, hoping that one day she will meet a nice man who will make her his wife. The female protagonists show almost no aptitude for decision making or critical-thinking. They simply sit around and hope that one day something magnificent will happen to her. This passivity troubles many modern readers at first, as after all our society teaches women to be high achievers and think for themselves; however, when fairy tales were written, the roles of women were very different. During the late seventeenth and eighteenth-century, women were raised to be housewives, making the acceptance of the role of a princess in fairy tales much easier than nowadays.

The female antagonist is typically an elderly, ugly woman who is vindictive and jealous of the much younger protagonist. Many people wonder why there are so many female antagonists. In fact, female villains outnumber animal-like villains. According to Marina Warner, a leading scholar on fairy tale characters "children are more thrilled than disgusted by the wolf that gobbles up Red Riding Hood, whereas they are repelled by the witch who fattens up Hansel to eat him". In other words, when children are told of an animal-like villain, they are interested to learn about a new and exciting creature. A female villain makes the lessons being taught and the presence of evil much more real. One might also question the decision of a female villain but not that of a male villain. This is one of the examples that in that time women were saw just as beings incapable to make their own decisions or had a clear judgment about what they wanted.

Fairy tales can be considered as a reflection of the culture that was lived at the time. Because the first edition of the Grimms' fairy tales was published in 1812, it can be said that the historical context where these tales took place was around the 18th and 19th centuries

Since prehistoric times, women have been looked unequally. For instance, historically, women were not only viewed as intellectually inferior, but also a major source of evil and temptation to men. Women have also been described as children and inferior to men in early Roman law. Women have, therefore, long been considered naturally weaker than men. This explains the reason why during the preindustrial times, domestic chores were left to women, while heavier labor such as plowing and hunting were given to men. This trend of social inequality is evident especially during the 18th and 19th centuries. They were rated as second-class people, and were kept from such things as voting and education, among other things. This paper shall focus on the role of women during this historic period.

The 18th and 19th centuries have been defined as the Romantic and Victorian eras. The romantic era was the time between 1780 and 1850, which was characterized by the enlightenment. The Victorian era, on the other hand, was the period between 1837 and 1901. The Victorian era was characterized by cultural reform, industrial reforms, gracious living, wars, scientific progress, and grinding poverty. The life of women during both the Romantic and Victorian era was mostly centered on commitments within the family. They were viewed as clean and pure, and could, therefore, not be used for physical exertion, and

their bodies would not be ornamented with jewelry. They would also not be used for such things as pleasurable sex.

The most important role of women was to tend the house and have children, unlike men, in accordance with Victorian masculinity. With this description, it can be noted a lot of similarities with the role of women in fairy tales. Due to the fact that women were considered weaker than men, the participation in adventures in the stories was totally limited arguing that they were not capable to realize such feats. Beauty was everything in order to be worth it in society at that time and that is why the entire princess in fairy tales must be a beautiful, quiet, and obey women in order to get happiness.

2.3.2.1 *Snow White*

There are two aspects to Little Snow White that are immediately obvious. The first is the double standard toward female beauty. Throughout the text beauty is portrayed as the most precious commodity in a woman and it is the central point to the story. It is repeatedly stressed within the text how very beautiful Snow White and the Queen were. For example, the Queen was renowned throughout the land for her beauty and daily addressed a magic mirror to ensure there is none more beautiful than she.

Beauty ensures the tale of Little Snow White, will get people far. This is seen when the hunter, who was ordered to kill Snow White took pity on her and killed an animal to present its organs to the Queen in place of Snow White's. Why did the Hunter take pity on her? It is not, as people might think, because she was ordered to be murdered by her mother or because she cried, pleading for her life, and offered to run away. No, instead "The

hunter took pity on her because she was so beautiful, and he thought “The wild animals will soon devour her anyway” (Little Snow White, p. 1).

Then, when Snow White was found asleep in one of the Dwarfs beds they took pity on her because, on seeing her, “good heaven!” They cried. “She is so beautiful!” and they liked her very much” (Little Snow White, p.2) And finally there was the prince who became besotted with the beauty of Snow White’s corpse and carried her around with him until she was awoken, and then they got married.

The double standard arises when comparing Snow White with the Queen. In the case of Snow White beauty is portrayed as the most feminine attribute, and the most valuable thing a woman has to offer. However, a woman must not be vain. She must not be aware of or glorify in her own beauty, as the Queen does. The story first establishes beauty is important to men but women must not use this to their advantage or be vain for that is evil and will lead to punishment. Punishment such as a being forced to wear iron shoes and dance to death.

One might argue that the tale warns women to be each other’s heroes. Do not be jealous. Do not begrudge others; you may think it is saying. However, given beauty is stressed to be of the utmost importance, put yourself in the Queens shoes. Beauty is all what she is known for throughout the land. When it begins to fade, or be replaced, so must the peoples regard. Although we do not read of The Queens background it is safe to assume her obsession with beauty arises only because she is so obsessed over by men, as proven throughout the text. Instead of trying to hang onto her status as beautiful the Queen should give over to the other things women are valued for; raising children, being motherly, keeping house, sewing, cooking and cleaning- things that Snow White does readily.

Graf says “Fairy tales promote unhealthy sex stereotypes... They glorify passivity, dependency, and self-sacrifice. They promote a theme that is the inferior position of women and teach girls win the prize if they are the fairest of them all” (‘Reading Female Bodies in Little Snow White: Independence and autonomy versus subjugation and invisibility’, 2008, p.81).

Graf also writes that, in Little Snow White, “It seems the only role available to women, other than the submissive, abused, young protagonist, is one that defines women as devious, manipulative and therefore subversive” (‘Reading Female Bodies in Little Snow White: Independence and autonomy versus subjugation and invisibility’, 2008, p.81).

The tale of Little Snow White’s (Grimm, 1812) purpose is to teach girls, and boys, that women must be attractive to men, but not vain. Women must ensure they are demure and submissive, perform household duties and listen to men. This is backed by the scene in which Snow White is finally killed by the Queen- by ignoring the warning of the seven dwarfs with whom she lived and letting a stranger in. Little Snow White strongly presses the point that beauty and obedience are the only two things of value in a woman. A woman with knowledge and power is dangerous and woman who refuses to step aside for her more youthful counterpart is positively evil.

2.3.2.2 *Cinderella*

Cinderella is the perfect example of a beautiful, quiet, nurturing, and subordinate woman that little girls relate to. Cinderella is the image of the ideal angelic female, while the

stepmother and stepsisters represent the opposite “monster” images. Starting with the physical appearance, Cinderella is beautiful and the others are dark and unattractive. Cinderella has a magical connection with animals, which reinforces the deep connection to nature that a proper woman should have. That quality also reveals her nurturing nature, because she clothes, feeds, and defends the living creatures she has such a close bond to. Those actions mirror what kind of mother, wife, and caretaker she would make in the future. The stepmother is the scheming, outspoken, dominant, and essentially evil character that forces Cinderella into servitude in her own house. The evil stepmother represents “The subversive feminine symbols (witches, evil eye)” (Gilbert and Gubar 814) being this a clear example that once aging women in these stories are either the protagonists or the antagonists.

The story shows us that society expects women to be passive. Cinderella patiently suffers under all kinds of abuse by her stepmother and stepsisters without any complaint. She is “busy with sweeping, cleaning, washing, and dusting” (Grimm, 71) but does nothing in response but sing about “dreams of happiness that she hoped would come true” (Grimm, 72). She merely wishes for things to change rather than taking action for herself. She passively waits to be rescued by her Prince Charming rather than trying to fight for her own freedom. Thus, Cinderella’s behavior teaches women that they should suffer in silence (or at the most, with a song).

It is not only behavior, but also women’s goals themselves that are dictated by fairy tales. The women in the story strive, not to be independent, but to be beautiful. Cinderella’s sisters spend countless hours dressing for the ball because they know their

only value is in their appearance. Even Cinderella, the heroine, is thrilled by the finery her fairy godmother gives her, exclaiming, “Oh, its beautiful!” and “it’s more than I ever hoped for” (Grimm, 74). In fact, Prince Charming falls in love with her “at first sight” not because of her personality but because of the beauty that her new clothes gave her. This is evident in his bored reaction to the string of women that paraded in front of him and his sudden interest in Cinderella before he spoke a word to her. Before their first waltz had ended, “Both had found true love” (Grimm,75). The message is that a woman’s worth is in the way she dresses and the way she looks; thus, little girls who listen over and over again to Cinderella’s story may be encouraged to grow up to become women who obsess over their appearances.

Another goal that women in this story share, is marriage. Marriage is held up as every woman’s dream, regardless of the fact that the potential husband is a complete stranger. Each stepsister “was so excited, in fact, that she could already imagine the prince falling in love with her and asking her to be his bride” (Grimm, 71). Even Cinderella wanted to meet the prince so badly that she was willing to tackle the large list of chores her stepmother gave her as a prerequisite for attending the ball. However, it was not just Cinderella and her stepsisters who wanted to go to the ball; the entire populations of single women in the kingdom wanted to go to the ball for the chance to marry a prince whom they had never met. There was not any question of any woman not wanting to marry the rich and powerful prince. The story implies that Cinderella’s only way to escape the abuse in her life was to marry someone she only knew for a few short hours. For the larger world, the implication is that marriage should be the only valid choice a woman has, and the unfortunate result is that career and education are considered secondary.

One last underlying message of the story is that in order to be “good,” a girl must ascribe to these rigidly defined gender behaviors and goals. From the very start, the book states, “Once upon a time there was a beautiful little girl named Cinderella who was loved by everyone. She was sweet, kind, and gentle” (Grimm, 69). This implies that she is loved for these qualities that are gendered feminine by our society: sweetness, kindness, and gentleness. This message can be reinforced by the juxtaposition of how the stepsisters are rendered. We are told that Drizella and Anastasia, the stepsisters, “could have been pretty, but their selfish, cruel natures made them look ugly” (Grimm, 70). Here, it is shown the consequences of stepping out of proscribed gender roles, consequences so dire that they are physically manifested in a woman’s outer appearance. Granted, selfish and cruel behaviors are not positive character traits, but the extreme portrayal of the “evil” stepsisters and stepmother seemed to be a way to reinforce the feminine nature of Cinderella’s goodness. These offer a dichotomous vision of good and evil that serves as a warning for girls to be good by mimicking Cinderella’s passive behavior if they want to avoid the fate of the stepsisters, doomed to be ugly and unloved.

It is tempting to see Cinderella as only a fairy tale; nevertheless, an ideal of womanhood does exist in this society, and that ideal is constructed from the messages we receive as children. If the message is that women should be passive, beautiful, and desirous only of marriage, is it any wonder that women are pressured to be and do those things as adults in this society? It is also problematic that only one vision of goodness for women is perpetuated by stories such as Cinderella and even more problematic that this definition of goodness further reinforces a limited range of feminine behaviors for women. Thus,

however tempting it might be to see Cinderella as harmless entertainment, it is important to recognize the power this fairy tale has in forming our ideas about women in our culture.

2.3.2.3 *The Sleeping Beauty*

The first thing it can be notice about Sleeping Beauty is that the, supposed, protagonist is sleeping for the majority of the film. Passivity has been a reared desirable trait for women, displaying the epitome of a passive woman. Further reinforcing the notion that a man must ultimately “save her from herself“ (if we recall, the princess is the one who pricked herself on the spindle, making it her fault that she was the victim – read that with thick layers of sarcasm if you had not).

The Prince’s actions reinforce the “nice guy” paradigm. The prince rescues the girl from her deep slumber with a true love kiss. However, there is a lack of moral compass about the appropriateness of kissing a woman who cannot give her consent. The story seems to suggest that because the prince worked “so hard” to snake through thorny bushes he was allowed to kiss the sleeping beauty. Regardless of how much an individual does for another, it is in no way, shape, or form, a permission to another individual’s body without proper communication. By raising our youth on stories that promote the prize of obtaining women through hard work, it is promoted the I-Deserve-Her syndrome that “nice” men seem to be suffering from.

The most powerful women are evil – this resonates with a more modern term: power bitch. Women holding positions of power, women are sometimes referred to as being a bitch – as to where her male counterpart would be praised for his determination.

Women are considered aggressive. Even title wise, the story suggests that a woman's worth is directly tied to her looks and fertility. The fairy tale is literally called Sleeping Beauty.

Beauty is gifted to the new born baby, signaling how precious this must be.

Fairy tales are stories that fill us with dreams and hopes, but when someone is very young, he/she does not realize all the elements that these stories share. Now that the three stories have been analyzed, it can be identified many elements that they have in common. The first is that both, the protagonists and the antagonists are women. While the protagonists are beautiful, attentive, affectionate and submissive girls, the antagonists are unattractive, dominant, authoritarian women with a strong character. In this way, it can be observed how the characteristics associated mostly with men, are bad views when a woman has them.

Royalty is another element in common. In the three stories, it can be found a prince who has searched for his future wife. In two of the stories, two princesses have to renounce to their kingdoms in order to marry the prince and move to his kingdom, while in Cinderella, the protagonist lives in poverty and so, she benefits from this union. In the three stories, there is a form of escape from their reality. The three princesses agreed to marry a total stranger, not for love, but rather to be able to get away from the miserable lives they are living.

Both 'Sleeping Beauty' and 'Little Snow White' feature an unconscious girl in the forest. This makes them similar in motif, but their symbolism varies. Blood is also referenced in both stories. In 'Sleeping Beauty,' the girl pricking her finger to draw blood can be interpreted as a metaphor for premature sexual awakening. Therefore, it induces the sleep until she is ready to deal with motherhood. In 'Little Snow White,' when the queen

pricks her finger and draws blood she becomes pregnant, showing that (unlike Sleeping Beauty) she is ready to accept maturation. The two incidents also make reference to the two stages during life in which females bleed: at menstruation and during initial intercourse.

The good relationship of women with nature represents the docility that women have to have, the absent figure of the parents being always the mother who dies first giving birth to their daughters and the death of the father after remarrying, the good and bad magic, being the good one occupied by the fairy godmothers to fulfill the desires of the princesses and the bad one that the witches or stepmothers take to get rid of the princesses, are other elements that can be perceived in the three stories of the Brothers Grimm described.

Since the genre of fairy tales has continuously evolved across cultures and time, it is important to detail the role these stories have on individuals. Though the definition of the genre itself is seemingly vague, the effect it has had upon societies is far from ambiguous. Rather, these stories, both traditional and modern, have found an important and everlasting role within society. Fairy tales especially have found a way to infiltrate the everyday lives of people, especially in modern times. Their effect ranges from the remembering of a youthful bedtime story, to a phenomenon that dictates an entire generation.

Quite prominently, fairy tales have enormous effects on the lives of individuals; they have the ability to affect the virtues, expectations, pastimes, and aspirations of society members. Traditional fairy tales have found a way to maintain their familiarity even today. The Brothers Grimm's "Cinderella" found yet another outlet to renew its presence in society with the 2015 release of *Cinderella*, a live action film. Their moral assertions have

found new, invigorated meaning with transformation in interpretation and with recreation through new story tale types. These timeless fairy tales have the ability to bring to light morals that are relevant to modern times. The evolving moral assertions within fairy tales demonstrate the changing ideals that society holds in importance for its individuals. Once again taking a look at the story “Sleeping Beauty”, the audience is able to interpret the moral declaration that women should always be dutiful and virtuous above all and maintain the importance of beauty. These moral lessons were relevant in the time of the Grimm brothers, however, the moral of “Sleeping Beauty” may be less relevant to young women in today’s society...as different morals are pressed upon women of this decade.

Ultimately, these fairy tales exert powerful influence over their audience, and it is important to highlight the possible assertions/virtues made and the impacts they could have on society and the decisions people make. With a deeper glance into certain fairy tales, both traditional and modern, one is able to gather the ideals presented and the place they have in the everyday lives of individuals. The assertions of these morals mirror the intrigue readers have for the unsettling ways in which the ‘lessons’ are taught. Often times, the stories involve death, rape, sex, and torture, and these acts compel the audience with a fascination for the unknown and tainted.

The twenty-first century women write to define their identities, to participate in enduring debates, and to evolve from the past and speculate about the future. They write to explore the world, to understand themselves and their local contexts, to develop questions

and to propose answers. Women's roles in literature have evolved throughout history and had lead women to develop into strong independent roles.

Modern literature has served as an outlet and sounding board for women's rights and feminist pioneers. Female writers have come to the fore front and have provided today's readers with a vast array of ethnic and cultural perspectives. The unique voice of female minorities is a common theme in many coming of age novels that allow each writer to establish a separate identity for their characters and themselves. Women in modern literature often include strong independent females juxtaposed by oppressed women to provide examples for young female readers and to critique short comings of our society. The emergence of the independent female novelist in America has allowed for a new evolution of the role of women in fictional literature.

One of the most iconic concepts from the Disney Corporation is the "Disney princess." From a marketing standpoint, it can be argued that the primary demographic focus of the company has been aimed on young girls since its inception. There have been exceptions to this of course, especially in recent decades. Still, many of the films associated with the company have young female leads. Since many films were based on classical fairy tales or myths, these women were traditionally the generally accepted view of a princess. They were usually women who found themselves in trouble and were rescued by a man at some point. Essentially, they were beautiful damsels in distress and not much else.

Recent discussions have brought up the notion that these characters and their respective films may have a negative impact on the young viewers, male and female. Should women like Snow White or Sleeping Beauty be role models for future generations? Generally, the most anti-feminist views could be more prevalent in the decades preceding the Disney Renaissance of the 1990s. Many of the female protagonists were bland and only defined by exterior beauty. Snow White for instance, was stated as being the “fairest of them all.”

At the time the original film was created, women were still little more than second class citizens. In a historical context, they had only achieved the right to vote two decades earlier. Beyond the success of the suffragist movement, not much had been done to allow women equal status as men in the work force. The main expectation was for a woman to remain within her home, clean and raise the children. It was still very difficult for a woman to attempt self actualization, even if education was encouraged. Snow White is a clear example of what it was expected of young women at this time. Be pretty and be nice. That was it. In the following decades, similar examples of simplistic portrayals of women in Disney would continue to be shown.

Regarding the primary message of the film *Cinderella*; Cinderella herself is very similar to Snow White, with just a touch more of personality. Though it was primarily due to the circumstances of a domineering parental figure, Cinderella spends most her life in servitude. She is confined to the house and does menial chores. Now what is the solution the film offers her to break free from these shackles? A fairy godmother arrives to allow her the means to go to a party, wear an expensive dress and meet the man

of her dreams. In this tale, how does she attract a potential husband? Much like Snow White, simply being pretty. This creates the message that young women should strive to look good enough to attract a mate. Conversely, any boys watching may assume that is what women are ultimately like and psychical beauty is of the most value. *Sleeping Beauty* follows the same basic pattern as the two previously mentioned films. Aurora herself is possibly the blandest Disney princess of them all. She is easily ensnared by the villain of the film and demonstrates no real personality beyond a pretty face and a serviceable singing voice.

In recent decades, Disney has shifted their attention to create more well-rounded stories and complex characters. At the forefront of this, it has been the portrayal of female leads. While some cases have been made that these young women suffer from Disney's tendency to simplify these characters, obvious improvements have been made. This became more noticeable in the late 1980's, during the beginning of the company's return as a leader of family entertainment and animation in general.

The most dramatic shift perhaps came with 1998's *Mulan*. *Mulan* is struggling with the image that her family and society have imprinted on her. She must be presentable as a bride to uphold her family honor. However, when her aging father is called upon to military service as the Huns invaded the country, *Mulan* takes it upon herself to impersonate a man and take her father's place. This is a complete challenge to gender roles which is fairly progressive for Disney. There is a romantic connection in the film, but it is not the main focus for once. Here, *Mulan* is trying to make something of herself without obtaining male companionship.

Mulan does not align with traditional views of feminine behavior. Rather, she challenges these views. Mulan cares more about upholding her duty and saving her father than romantic connections. This does not imply that she does not care about such things but rather that she has higher priorities. She showed that she was capable of taking care of herself more than any other “Disney princess” in the traditional sense. Mulan is therefore the greatest leap forward for strong female characters in Disney.

The company has continued with female characters that are typically better written as role models and as characters in general. The most recent examples can be seen in *The Princess and the Frog* as well as the major hit, *Frozen*. Both films show women who go against the typical views of the Disney princess in a number of ways. Disney has truly had some issues with creating well rounded female characters in its history. However, over the decades the company has shown a great deal of improvement. It could be stated that they have provided their audiences with some of the best female characters in animation and perhaps all of film history. There are still some improvements to be made for consistency, but Disney has proven several times that they are hardly anti-feminist in their agenda.

Methodological Framework

In this chapter, it is going to be analyzed and explained the methodological framework, which will help to collect all the necessary information to reach the objectives set out in the first chapter. The methodological framework is the procedure to be followed to achieve the research objective; it is composed of the design, type, and modality of the research, research phases, population and sample, techniques and data collection instrument, validation of the instruments and analysis of results. The project methodology includes the type of research, techniques and procedures that will be used to carry out the investigation. It is the "how" the study will be carried out to respond to the problem.

Throughout the history of science, there have emerged various currents of thought (such as empiricism, dialectical materialism, positivism, phenomenology, structuralism) and various interpretative frameworks, such as realism and constructivism, which have opened different routes in the search for knowledge. However, and due to the different premises that sustain them, since the last century such currents have been "polarized" in two main approaches to research: the quantitative approach and the qualitative approach. Both approaches employ careful, methodical and empirical processes in their effort to generate knowledge, so the previous definition of research applies to both equally. In general terms, these methods use five similar and related strategies (Grinnell, 1997):

1. They carry out the observation and evaluation of phenomena.
2. They establish assumptions or ideas as a consequence of the observation and evaluation carried out.
3. Demonstrate the degree to which assumptions or ideas are grounded.

4. Review such assumptions or ideas on the basis of testing or analysis.
5. Propose new observations and evaluations to clarify, modify and base assumptions and ideas or even generate others.

However, although the quantitative and qualitative approaches share these general strategies, each has its own characteristics.

The qualitative research method has been around a long time, although it began to be theorized in the middle of the 20th century. The Greeks already observed behaviors, a primitive method necessary for evolution. Many social sciences used both methods: qualitative and quantitative, but it was not until the 1960s that they began talking about a method that not only extracted data based on sample studies. The techniques of qualitative information analysis began to be theorized through Sigmund Freud's Psychoanalysis about 1896 in Europe, and in the twentieth century, Karl Marx and the Critical Theory of the University of Frankfurt, put into practice the concept of qualitative method.

This type of research is based mainly on the response of people about the role of women in society, both current and in the past. Because this research is not intended to measure but to analyze responses, it is the most appropriate to achieve the objectives set forth above. The qualitative method or qualitative research as it is also called is a research technique or method that alludes to the qualities is used particularly in the social sciences.

This method is based on describing meticulously, events, people, situations, behaviors, interactions that are observed through a study; and also annexed such

experiences, thoughts, attitudes, beliefs etc. that the participants experience or manifest; therefore, it is said that the qualitative research refers to qualities. It also must be taken into account that the qualitative method provides descriptive data of those impalpable aspects of the behavior of the human being and of life, such as beliefs and attitudes; In addition, this method is extremely useful for understanding and interpreting social problems, because it allows researchers to study the relationship or link among people, social entities and culture.

The quantitative method is another method of investigation that is used to look for a mathematical approach to understand a phenomenon or a population. In the qualitative method, questions such as "Why?" What? How? And for what? Are generally answered; that is, it seeks the meaning of things. It is also explanatory and exploratory. It should be noted that here the results obtained are very representative but cannot be projected; and it uses interviews, localized observation and discussion groups as a method of data collection. This technique only captures differentiating qualities but does not measure.

Phenomenology arose as a need to explain the nature of things (phenomena). The first thinkers tried to define whether it was a method or a philosophy, since far from being a sequence of steps, it is a new paradigm that observes and explains science to know exactly and, in this way, find the truth of the phenomena. Edmund Husserl (1859-1938), as the founder of the phenomenological school, undertook the task of describing the phenomenological method, after purging psychologism. The conception of man, for Husserl, consists in the restoration of the rational subject that is not anchored in facts, such

as psychology, but in reason; it tries to reveal that man is not a mundane fact, but the place of reason and truth, of transcendental subjectivity.

This type of research needs study methods that allow observing the human being as an indivisible entity, unique in the world, who lives, feels and perceives in an individual and own way. The objective is to analyze phenomenology as a research method and provide elements that allow qualitative studies, offering a different perspective. The emphasis is not on the social system or functional interrelations, but on the interpretation of the meanings of the world (Lebenswelt) and the actions of the subjects. These epistemological notions induce the use of qualitative research methods.

The phenomenological method can be particularly useful for the interpretation of the facts and processes studied; to capture the meaning of the phenomena and the intention of the activities.

The objective of this stage is to achieve a description of the phenomenon of study, as complete and not biased as possible, which reflects the reality lived by people, their world, and their situation in the most authentic way. It consists of three steps:

1) Choice of technique or procedure. Here the aim is to achieve the description as accurate as possible using several procedures. For example, direct or participatory observation, in live events (notes are taken, data collected, etc.), but always trying not to alter them with the presence of the researcher. The colloquial or dialogical interview: with the subjects of study prior to this stage; they must be structured in essential parts to obtain

the maximum participation of the interviewees and achieve the greatest depth of what the subject has experienced. The survey or the questionnaire: must be partially structured, open and flexible, in such a way that it adapts to the singularity of each individual subject. The self-report. This is carried out from a guide that indicates the areas or fundamental questions to be addressed. These procedures are not exclusive, but rather are integrated into practice.

2) The application of the selected technique or procedure takes into account the: perception learns significant structures; we generally see what we expect to see; the data is almost always for one or another hypothesis; we never observe everything we could have observed, and observation is always selective and there is always a functional correlation between theory and data: theories influence the determination of data, as well as these in the establishment of theories. However, the implementation of these considerations, like any attempt at a rigorous objectivity, is very difficult; impossible to perform with such purity, although to achieve it requires considerable fitness, training and self-criticism.

3) Elaboration of the protocol description: a well observed and registered phenomenon will not be difficult to describe with characteristics of authenticity, complying with the following assumptions: reflect the phenomenon or reality as it was presented; that it be as complete as possible and do not omit anything that could be relevant to the study; that does not contain elements "projected by the observer", his ideas, consecrated theories, own prejudices or plausible hypotheses; that it collects the phenomenon described in its natural context, in its particular situation and the world in which it is presented, and that the description made appears as a true "disciplined ingenuity".

In this stage, the central work is the study of the descriptions contained in the protocols; these are constituted of several interlaced steps, and the human mind does not respect such strict sequences, since in its cognitive activity it advances or turns back with great speed and agility to give meaning to each element or aspect, without stopping in each one of them. Go separately, according to the temporal priority of the activity ones emphasizes; it is advisable to follow their sequence to have a better analysis of the phenomena studied. The steps are the following:

First step: General reading of the description of each protocol.

Second step: Delimitation of the natural thematic units.

Third step: Determination of the central theme that dominates each thematic unit.

Fourth step: Expression of the central theme in scientific language.

Fifth step: Integration of all the central themes in a descriptive unit.

Sixth step: Integration of all the particular structures in a general structure.

Seventh step: Final interview with the study subjects.

In this stage we try to relate the results obtained from the research with the conclusions or findings of other researchers to compare, contrast or complement them, and better understand the possible differences or similarities. In this way, it is possible to reach

a greater integration and an enrichment of the "body of knowledge" of the area studied. As it can be seen, phenomenology, far from being a method of study, is a philosophy to understand the true meaning of phenomena, but with a sequence of ideas and steps that give it scientific rigor.

Information can come from virtually anywhere: personal experiences, books, articles, expert opinions, encyclopedias, the Web. The type of information needed will change depending on its application. Individuals generate information on a daily basis as they go about their work. In academic institutions, staff and students consult various sources of information. The choice of the source to be consulted is usually determined by the type of information sought.

Primary sources are original materials in which other research studies are based. Primary sources report a discovery or share new information; they present first-hand accounts and information relevant to an event. They present information in its original form, not interpreted, condensed or evaluated by other writers. They are usually evidence or accounts of the events, practices, or conditions being researched and created by a person who directly experienced that event. Primary sources are the first formal appearance of the results in print or electronic formats. Examples of primary sources are: eyewitness accounts, journalistic reports, financial reports, government documents, archeological and biological evidence, court records, ephemerals (posters, handbills), literary manuscript and minutes of meetings etc.

A secondary source of information is one that was created by someone who *did not* have first-hand experience or did not participate in the events or conditions being researched. They are generally accounts written after the fact with the benefit of hindsight. Secondary sources describe, analyze, interpret, evaluate, comment on and discuss the evidence provided by primary sources. Secondary sources are works that are one step removed from the original event or experience that provide criticism, interpretation or evaluation of primary sources. Secondary sources are not evidence, but rather commentary on and discussion of evidence. A secondary data is one that has been collected by individuals or agencies for purposes other than those of a particular research study.

However, what some define as a secondary source, others define as a tertiary source. For example, if a magazine writer wrote about the speech Nelson Mandela delivered when he was inaugurated President of South Africa in 1990, it will be a secondary source. The information is not original, but an analysis of the speech. If a government department has conducted a survey of, say, family food expenditures, then, a food manufacturer might use this data in the organization's evaluations of the total potential market for a new product. Similarly, statistics prepared by a pharmaceutical company on the production of a particular drug will prove useful to a host of people and organizations, including those marketing the drug. For secondary sources, often the best are those that have been published most recently. If you use a secondary source that was published decades ago, it is important to know what subsequent scholars have written on the topic and what criticism they have made about the earlier work or its approach to the topic. The definition of a secondary source may vary depending upon the discipline or context.

Tertiary sources consist of information which is a distillation and collection of primary and secondary sources. Generally, tertiary sources are not considered acceptable material in which to base an academic research. Tertiary sources are usually not credited to a particular author. They are intended only to provide an overview of what the topic includes, its basic terminology, and often references for further reading. Some reference materials and textbooks are considered tertiary sources when their chief purpose is to list, summarize or simply repackage ideas or other information. Examples of tertiary sources include dictionaries and encyclopedias, *Wikipedia* and similar user-contributed online 'encyclopedias' and reference materials, as well as various digests (including the *Reader's Digest*) and schoolbooks

The category of analysis would be a literary analysis with a feminist approach.

This concept is formed by two terms that in themselves contain an individual and authentic sense. Analysis is the examination of a reality susceptible of an intellectual study that, through the distinction and separation of its parts, allows knowing its constituent elements and principles (Julián Pérez Porto and Ana Gardey, 2017). Literary is that pertaining to or relating to literature. This term, which comes from the Latin *litterae*, is linked to the set of knowledge to write and read well. Literature is an art that has language as a means of expression. The literary analysis, therefore, consists of an evaluation to break down and recognize the different aspects that make up a work. This work is carried out by examining the argument, the theme, the exhibition, the style and other questions related to a

literary work. Thanks to the literary analysis, it is possible to know what resources the author of a particular work used, with what intention he used them and what things he took into consideration when developing a certain structure or perching in a particular genre. By approaching the analysis of the work, we can understand more fully what is linked to it and take it to a higher level of understanding.

The concept refers to women's liberation movements, which have historically acquired different projections. Like other movements, it has generated thought and action, theory and practice.

A table is going to be created and shown in the following chapter order to provide the readership with a better idea on how the investigation has analyzed the information at hand

Portion of the fairy tale under analysis	Theory Applied	Explanation

Data Analysis

In order to achieve the objectives set out at the beginning of this thesis, the information obtained through the comparison table was analyzed and interpreted. The results are presented in order with the analysis of different fragments of the stories studied; and subsequently, the results obtained will be presented. Finally, the results are compared with the objectives set to check whether they are met or not.

Data analysis is the most crucial part of any research, as it summarizes the collected data. It involves the interpretation of data gathered through the use of analytical and logical reasoning to determine patterns, relationships or trends. The data analysis refers to the sifting, assimilating, modeling and transforming of data collected by the researcher. It involves tabulation or presentation of data in some other form, done with the purpose of suggesting conclusions and supporting the hypothesis presented in the dissertation. It can be done in different ways and has many connotations, depending on the field and subject of research.

The analysis of data can be done in descriptive, exploratory or confirmatory manner. The method to be used for data analysis depends on whether someone is exploring a new idea in a research or setting out to prove some ideology already present. These issues relating to decision making can be easily solved with the help of experts. The process of

data analysis is a detailed one, since it starts from managing the data in the right format to final interpretation of it for arriving at the conclusions. Since this is a research based on a literary work, the data collection is based on much more than numbers. It is an investigation that focuses on the life and work of the author, the public's perception, the historical and social context, and the perspective of the researcher. At the time of a conducting research, it can be identified many methods but in general the best known are three: qualitative, quantitative and mixed.

According to Sampieri (2014), quantitative methods are those research methods that use numbers as its basis for making generalizations about a phenomenon. These numbers originate from objective scales of measurement of the units of analysis called [variables](#). Four types of measurement scale exist namely nominal, ordinal, ratio, and interval. The data will serve as the basis for explaining a phenomenon; therefore, it can be gathered through surveys. Such surveys use instruments that require numerical inputs or direct measurements of parameters that characterize the subject of investigation (e.g. pH, dissolved oxygen, salinity, turbidity, and conductivity to measure water quality). These numbers will then be analyzed using the appropriate statistical application software to unravel significant relationships or differences between variables. The output serves as the basis for making the conclusions and generalizations of the study.

Seven characteristics discriminate qualitative methods of research from qualitative ones.

1. Data gathering instruments contain items that solicit measurable characteristics of the population (e.g. age, the number of children, educational status, economic status).
2. Standardized, pre-tested instruments guide data collection thus ensuring the accuracy, reliability and validity of data.
3. For more reliable data analysis, a normal population distribution curve is preferred over a non-normal distribution. This requires a large population, the numbers of which depend on how the characteristics of the population vary. This requires adherence to the principle of random sampling to avoid researcher's bias in interpreting the results that defeat the purpose of research.
4. The data obtained using quantitative methods are organized using tables, graphs, or figures that consolidate large numbers of data to show trends, relationships, or differences among variables. This fosters understanding to the readers or clients of the research investigation.
5. Researchers can repeat the quantitative method to verify or confirm the findings in another setting. This reinforces the validity of groundbreaking discoveries or findings thus eliminating the possibility of spurious or erroneous conclusions.
6. Quantitative models or formula derived from data analysis can predict outcomes. If-then scenarios can be constructed using complex mathematical computations with the aid of computers.
7. Advanced digital or electronic instruments are used to measure or gather data from the field.

Crossman (2018), a Data Scientist and Advanced Analytics, defines qualitative research as a type of social science research that collects and works with non-numerical data and that seeks to interpret meaning from these data that help us to understand social life through the study of targeted populations or places. People often frame it in opposition to a [quantitative research](#), which uses numerical data to identify large-scale trends and employs [statistical operations](#) to determine [causal and correlative relationships](#) between variables.

Within sociology, the qualitative research is typically focused on the [micro-level of social interaction](#) that composes everyday life; whereas, the quantitative research typically focuses on macro-level trends and phenomena. Methods of qualitative research include observation and immersion, interviews, open-ended surveys, focus groups, content analysis of visual and textual materials, and oral history. The qualitative research has a long history in sociology and has been used within it for as long as the field itself has existed. This type of research has long appealed to social scientists because it allows the research to investigate the meanings that people attribute to their behavior, actions, and interactions with others. While quantitative research is useful for identifying relationships between variables, like, for example, [the connection between poverty and racial hate](#), it is the qualitative research that can illuminate why this connection exists by going directly to the source -- the people themselves.

The qualitative research is designed to reveal the [meaning that informs the action](#) or outcomes that are typically measured by the quantitative research. So, the qualitative researchers investigate meanings, interpretations, symbols, and the processes and relations of social life. What this type of research produces is descriptive data that the researcher

must then interpret using rigorous and systematic methods of transcribing, coding, and analysis of trends and themes. Because its focus on everyday life and people's experiences, the qualitative research lends itself well to creating new theories using [the inductive method](#), which can then be tested with further research.

The mixed method research is **a methodology for conducting research that involves collecting, analysing and integrating quantitative (e.g., experiments, surveys) and qualitative (e.g., focus groups, interviews) research.** This approach to research is used when this integration provides a better understanding of the research problem than either of each alone.

Quantitative data includes close-ended information such as that found to measure attitudes (e.g., rating scales), behaviours (e.g., observation checklists), and performance instruments. The analysis of this type of data consists of statistically analyzing scores collected on instruments (e.g., questionnaires) or checklists to answer research questions or to test hypotheses.

Qualitative data consists of open-ended information that the researcher usually gathers through interviews, focus groups and observations. The analysis of the qualitative data (words, text or behaviours) typically follows the path of aggregating it into categories of information and presenting the diversity of ideas gathered during data collection.

By mixing both, the quantitative and the qualitative research and data, the researcher gains in breadth and depth of understanding and corroboration, while offsetting the weaknesses inherent to using each approach by itself. One of the most advantageous characteristics of conducting the mixed method research is the possibility of triangulation, i.e., the use of several means (methods, data sources and researchers) to examine the same phenomenon. **Triangulation allows to identify aspects of a phenomenon more accurately by approaching it from different vantage points using different methods and techniques.** Successful triangulation requires careful analysis of the type of information provided by each method, including its strengths and weaknesses.

In this research the method that was used was the qualitative method. During the data collection, the most important aspect was the interpretation that the researcher gave to the literary works studied. The qualitative method focuses more on the perception, on the experience than on a numerical quantity. It is for this reason and for the type of approach with which the research was made that the qualitative method was the most appropriate to meet the objectives set.

During this research, three stories belonging to the Grimm brothers' collection of fairy tales were analyzed from the feminist point of view. The stories that were chosen were: Sleeping Beauty, Snow White and Cinderella. The main reason why these stories were studied in this research is because this type of literature is seen as innocent and full of teachings for children. They are the first stories to which young girls are exposed to in

childhood; therefore, in this way, they are a great source of influence for the formation of criteria and future behaviors. The decision to analyze these stories from a feminist perspective is to uncover the truth of these stories about the role that women play throughout them.

Linda Napikoski (2016), a writer with experience in journalism, law, literature, teaching and grassroots politics explained that Feminist literary criticism is a literary analysis that arises from the viewpoint of feminism, feminist theory and/or feminist politics. Basic methods of feminist literary criticism include:

- **Identifying with female characters:** This is a way to challenge the male-centered outlook of authors. Feminist literary criticism suggests that women in literature were historically presented as objects seen from a male perspective.
- **Reevaluating literature and the world in which literature is read:** This involves questioning whether society has predominantly valued male authors and their literary works because it has valued males more than females.

A feminist literary critic resists traditional assumptions while reading a text. In addition to challenging assumptions which were thought to be universal, feminist literary criticism actively supports including women's knowledge in literature and valuing women's experiences. Feminist literary criticism assumes that literature reflects and shapes stereotypes and other cultural assumptions. Thus, feminist literary criticism examines how works of literature embody patriarchal attitudes or undercut them, sometimes both happening within the same work.

In the case of fairy tales, stereotypes of men and women are the order of the day. As for women, physical appearance is always considered the highest quality that a woman must have in order to be considered valuable. This can be seen in many parts of the stories, for example: in Snow White at the time when the hunter has to kill the girl he retracts not for mercy but for her beauty "Because she was so beautiful the huntsman took pity on her, and he said, "Run away, you poor child." So, here it is seen how important beauty is when the queen asks the following question to the magic mirror: "Mirror, mirror, on the wall, who in this land is fairest of there?"

Another aspect that is studied from the feminist point of view is the submission of women throughout the stories and the role they play at home. "If you will keep house for us, and cook, make beds, wash, sew, and knit, and keep everything clean and orderly, then you can stay with us, and you will have everything that you want." That is the condition that the dwarves give the little girl in Snow White in order to stay with them and protect her. "Why should that stupid goose sit in the parlor with us?" they said "If she wants to eat bread, then she will have to earn it." Out with this kitchen maid! "Say the stepsisters in Cinderella. In this quote it is understood that the place of the woman is in the kitchen with housework. Curiosity and the desire to know are also frowned upon when it comes to women. In the Sleeping Beauty when Aurora wants to know more about the spinning wheel "She picked up the spindle, but she did not sooner did she touch it, than she pricked herself with it and then fell down into a deep sleep." This gave us to understand that her desire to know more is punished with a deep sleep.

The popularity of these stories was so great that they conquered the great screen. Walt Disney was the first to adapt these children's stories to animated films. Disney is an

industry built on magic and happily ever after. For kids around the world, Disney movies are what dreams are made of. The stories have been inspiring and exciting children since the first animated Disney film, *Snow White and the Seven Dwarfs*, came out in 1937. Parents and grandparents share their favorite Disney movies with children and grandchildren.

Every little girl has a role model Disney princess and little boys proudly wear *Cars* or *Toy Story* PJs. The films are wholesome and positive, loved by parents and children and everyone in between. When it comes to many of Disney's classic films, however, the polished happy endings are often a long way off from the original fairytales that [inspired](#) them. Tortures, hanging, burning feet, are just a few of the things Disney cuts out when rewriting century-old fairytales for the screen.

Disney's [Sleeping Beauty](#) is a classic tale of a princess in distress and the prince who comes gallantly to her rescue. The [original](#) 17th-century Italian tale has similar beginnings: the princess, named Talia, pricked her finger on a spindle and was sent into a deep sleep, fulfilling an earlier prophecy. The rest of Talia's story is too gruesome to be a children's tale. The man who came to Talia's "rescue" is a king, not a prince. The king's kiss did not awake Talia. He instead "gathers the fruits of her love," which is a nicer way of saying he raped her while she slept. Nine months later, she gave birth to twins, and one of them sucked the splinter from her finger, waking her up. Talia and the king fell in love, but the king was still married. His queen orders the twins to be kidnapped, cooked, and fed to the unknowing king. Luckily, she fails. The moral of this story was: "Lucky people, so 'tis said, Are blessed by Fortune whilst in bed."

When Disney's *Cinderella II* came out in 2002, it turned out that Cinderella's evil stepsisters were not as evil as they were shown in the first movie. One of them, Anastasia, was even featured having her own love interest with a baker, a relationship encouraged by Cinderella. The fate given to the stepsisters by the [Brothers Grimm](#) was not so forgiving. In that fairytale, the two girls cut off different parts of their feet in an attempt to fit into the slipper. Some doves swooped in to show the prince the blood on the shoe, so he would not be fooled. At the end of the story, the stepsisters attend Cinderella's wedding, only to have their eyes pecked out by the doves who had betrayed them earlier.

Snow White still gets her happily ever after in the original Brothers Grimm [fairytale](#). After the evil queen failed two attempts to personally kill Snow White, she finally decided to try out the poisoned apple. It seemed to work, but then the prince swooped in with his true love's kiss to save her. In the end of this dark Disney story, Snow White and the prince are still married. However, the evil queen is at the wedding and her punishment is that she has to dance around in iron-hot shoes burning her feet until she dies. Even princesses get their revenge.

In this section of the chapter, it will be compared the texts with the theory to be able to corroborate if the objectives are met or not. This comparison is made in order to show the use of the approach the texts have been studied with, which is the feminist approach; this means the researcher seeks to verify whether the principles of feminism are fulfilled in the

Grimm brothers' stories. If one looks up the definition of “Feminism” in the dictionary, the following statements will be found, as it is said that Feminism is:

1. The advocacy of women's rights on the basis of the equality of the sexes
2. The theory of the political, economic, and social equality of the sexes
3. The belief that men and women should have equal rights and opportunities
4. The doctrine advocating social, political, and all other rights of women equal to those of men

Feminism at its core is about equality of men and women, not “sameness.”

The following table looks forward to analyzing fragments of the stories through the lens of the different feminist theories. In addition, it also includes the researcher’ opinion. This table is considered a triangulation process, as it includes a fragment of the theory, and an analysis of the researcher.

Fragment	Theory	Researcher's Opinion
<p>"Dear child, remain pious and good, and then our dear God will always protect you, and I will look down on you from heaven and be near you."</p> <p>Cinderella</p> <p>One day it happened that the father was going to the fair, and he asked his two stepdaughters what he should bring back for them.</p> <p>"Beautiful dresses," said the one.</p> <p>"Pearls and jewels," said the other.</p> <p>"And you, Cinderella," he said, "what do you want?"</p> <p>"Father, break off for me the first twig that brushes against your hat on your way home."</p> <p>Cinderella</p>	<p>Radical Feminism</p> <p>Socialist Feminism</p>	<p>The control of the women's social behavior is very characteristic in this theory. From the beginning of the story, it can be seen how the mother conditions Cinderella to behave. Only by being good and pious will she have the protection of God and will feel the presence of her mother. From the beginning, the condition of not raising your voice when you are being abused.</p> <p>From the beginning of the story when the stepsisters were presented they not only represented some villains but all that a woman should not be. When she asks what they really wanted, they are represented as greedy and interested, whereas Cinderella, asking for nothing of value, is seen as a good-hearted woman with good intentions. This is where it is seen that women are conditioned not to ask for what they really want for fear of being seen as a person who is only interested in things of value.</p>

<p>Cinderella went to this tree three times every day, and beneath it she wept and prayed. A white bird came to the tree every time, and whenever she expressed a wish, the bird would throw down to her what she had wished for.</p> <p>Cinderella</p> <p>The prince approached her, took her by the hand, and danced with her. Furthermore, he would dance with no one else. He never let go of her hand, and whenever anyone else came and asked her to dance, he would say, "She is my dance partner."</p> <p>Cinderella</p> <p>The two sisters were happy to hear this, for they had pretty feet. With her mother standing by, the older one took the shoe into her bedroom to try it on. She could not get her big toe into it, for the shoe was too small for her. Then her mother gave her a knife and said, "Cut off your toe. When you are</p>	<p>Radical Feminism</p> <p>Cultural Feminism</p> <p>Marxist Feminism</p>	<p>The complete passivity of women in terms of the problems that can be represented is the greatest message of this fragment. Cinderella suffering from abuse by their stepsisters and stepmother the best solution she finds is to cry waiting for a miracle. The lack of action on the part of women is very characteristic in the 1800s. A woman with character and who defended herself was a bad example of behavior</p> <p>This fragment reflects the power that men had over women. At the time this story was written women were considered as simple objects. For some people this act could be interpreted as something gallant and that shows a love interest on the part of the prince. But the reality with this behavior is that the man is the one who decides with whom the woman can or cannot join.</p> <p>Beauty is everything. At that time a woman with small feet is considered attractive. A good marriage with someone of power was something that every woman had to look for. The stepsisters did not fit the same as the shoe, so they were forced to mutilate for the sole purpose of having the acceptance of the prince. A woman who does not suffer in</p>
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<p>queen you will no longer have to go on foot."</p> <p>The girl cut off her toe, forced her foot into the shoe, swallowed the pain, and went out to the prince. He took her on his horse as his bride and rode away with her. However, they had to ride past the grave, and there, on the hazel tree, sat the two pigeons, crying out:</p> <p>Rook di goo, rook di goo!</p> <p>There's blood in the shoe.</p> <p>The shoe is too tight,</p> <p>This bride is not right!</p> <p>Cinderella</p>		<p>honor of beauty is not a real woman. Since we are children we are instilled with a certain image of how an attractive woman should look and we are driven to follow that image without taking into account the damage that this can cause. What matters most in this fragment is the validation of man.</p>
<p>Now it happened that a prince came to the forest one day, and when he arrived at the dwarfs' cottage, he decided to spend the night. Then he went to the mountain and saw the coffin with beautiful Snow White inside. [...] he said to the dwarfs, "Let me have the coffin, and I'll pay whatever you want."</p> <p>Snow White</p>	<p>Cultural & Social Feminism</p>	<p>In this story we deal with many things. Marriage is one of those things. In these lines we can appreciate that the prince is basically trying to buy a girlfriend for him. At the time that this story takes place it was quite common for men to give a sum of money in order to get a wife, thus nullifying any rights that the woman might have. Sexuality is not a topic that is touched in this type of literature; however we cannot avoid mentioning the fact that the prince falls in love with an unconscious woman and in the worst case of a corpse. In this way, it is suggested that</p>

<p>Mirror, mirror, on the wall, Who in this land is fairest of all?</p> <p>Snow White</p> <p>The huntsman obeyed and took Snow-White into the woods. He took out his hunting knife and was about to stab it into her innocent heart when she began to cry, saying, "Oh, dear huntsman, let me live. I will run into the wild woods and never come back." Because she was so beautiful the huntsman took pity on her, and he said, "Run away, you poor child."</p> <p>Snow White</p> <p>The dwarfs said, "If you will keep house for us, and cook, make beds, wash, sew, and knit, and keep everything clean and orderly, then you can stay with us, and you shall have everything that you want." "Yes," said Snow-White, "with</p>	<p>Cultural Feminism</p> <p>Cultural Feminism</p> <p>Radical Feminism'</p>	<p>consent on the part of women in the sexual sphere is not required.</p> <p>Again we see how beauty is an important part of fairy tales. In this part the evil queen is aware of her beauty and that is what condemns her. A woman, even though she is beautiful, must act with humility and not recognize her physical attractiveness since otherwise she would be considered as vain and superficial.</p> <p>Beauty is considered as a way in which a woman can make her way in life. The hunter had no mercy for the little girl just for being a human being but he did have it for being beautiful. In this way power is given to the idea that life for beautiful women is much easier than for women who are not considered attractive in the eyes of society.</p> <p>This is a clear example of the role that women had in the home. The work that the woman performs has always been associated with domestic tasks such as washing, cooking, sweeping, mopping, etc. In general, they are also only domestic jobs where water is occupied and not fire. Fire is an element associated</p>
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<p>all my heart." Snow White</p>		<p>mainly with wisdom and power, not to mention that it is an element that, without supervision, can cause a lot of damage. Water, on the other hand, is a docile element that is associated with healing and passivity, characteristics always associated with women. In this way we can also see how the segregation of elements is a factor present in these stories.</p>
<p>They said, "We cannot bury her in the black earth," and they had a transparent glass coffin made, so she could be seen from all sides. They laid her inside, and with golden letters wrote on it her name, and that she was a princess. Then they put the coffin outside on a mountain, and one of them always stayed with it and watched over her.</p>	<p>Cultural Feminism</p>	<p>Showing the woman as an object thanks to her beauty is what is represented in the fragment. Once again we see how the image of the woman is glorified to the point of being the only thing that matters.</p>
<p>Snow White</p> <p>The fairies came to the celebration, and as it was ending they presented the child with gifts. The one promised her virtue, the second one gave beauty, and so on, each one offering something desirable and magnificent.</p> <p>The Sleeping Beauty</p>	<p>Cultural Feminism</p>	<p>It is quite evident that all the characteristics that the fairy godmothers gave the princess are according to those that at the time were considered desirable. Virtuous for domestic work and extreme beauty to be accepted by men. In none of the virtues stand qualities of the intellect. In this part of the story is when it is reaffirmed that the most</p>

<p>Being curious, she climbed up until she came to a small door. There was a small yellow key in the door. She turned it, and the door sprang open. She found herself in a small room where an old woman sat spinning flax. She was attracted to the old woman, and joked with her, and said that she too would like to try her hand at spinning. She picked up the spindle, but no sooner did she touch it, than she pricked herself with it and then fell down into a deep sleep.</p> <p>The Sleeping Beauty</p> <p>The prince was so amazed at her beauty that he bent over and kissed her. At that moment she awoke, and with her the king and the queen, and all the attendants, and the horses and the dogs, and the pigeons on the roof, and the flies on the walls.</p> <p>The Sleeping Beauty</p> <p>Princes, who had heard about the beautiful Briar-Rose, came and tried to free her, but they could</p>	<p>Liberal Feminism</p> <p>Cultural Feminism</p> <p>Marxist Feminism</p>	<p>important thing that a woman should have was extraordinary beauty and limited intelligence.</p> <p>In this fragment can be interpreted as the punishment that the princess receives for being curious. Curiosity is synonymous with wanting to know more about things, and at that time the fact that a woman wanted to learn something else than the domestic branch was very frowned upon, since knowledge was purely a matter of men. The oppression of women through ignorance was a way of making them feel guilty by being curious, since for that time a woman with knowledge was considered dangerous.</p> <p>In these lines it is observed that the consent on the part of the woman in the sexual part is over. The woman is seen again as an object that exists to meet the needs of men. The princess, being unconscious, cannot accept or refuse the kiss that a complete stranger gives her. It is not the princess who decides on her body but the prince.</p> <p>Once again we can see that the only interest to save or help a woman is because she has a physical attractiveness.</p>
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<p>not penetrate the hedge. It was as if the thorns were firmly attached to hands. The princes became stuck in them, and they died miserably. And thus it continued for many long years.</p> <p>The Sleeping Beauty</p>		<p>In the same way, it is argued that the only way in which the princess' error can be corrected by her curiosity is thanks to the courage and strength that man represents. Although the main character would be the princess her participation is almost non-existent. This is how it is left to glimpse that women will always depend on the help of a man to get ahead.</p>
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Knowing how to explain what “theme” means in a reading and writing context will help us find what we’re looking for later on. A dictionary can be a good place to start – sometimes. Here are the first two definitions Merriam-Webster gives for the word “theme”:

1. *The main subject that is being discussed or described in a piece of writing, a movie, etc.*

2. *A particular subject or issue that is discussed often or repeatedly*

As we can see, the phrasing of Definition #1 makes it dangerously easy to confuse theme with plot. Definition #2 is more accurate; a novel’s main concepts will pop up

frequently as the plot progresses, and in various ways. However, to develop a clear understanding of theme from a reading and writing perspective, we should consult other writers.

Cinderella	Snow White	The Sleeping Beauty
<p>Marriage It is kind of the point of most fairy tales. More than half of the tales in the Grimms' Fairy Tales deal with marriage, either by describing the act of marriage, or by mentioning married people, the institution of marriage, and so on. Marriage frequently appears as a reward, as though by slaying a dragon or solving a riddle, it's automatically doled out by the fairy-tale vending machine.</p> <p>Society and class From the beginning to the end the social level of people plays a very important role. the stepmother wants a suitable marriage for her children in order to have a better social status. Everything is done in order to have a little recognition before society. This theme goes hand in hand with marriage and especially for women</p>	<p>Appearance Fairy tale appearances tend to be extreme when they're mentioned at all; someone's either the fairest in the land, or not worth describing at all. Appearances also have an interesting correlation with inner states in Grimms' Fairy Tales. We see characters that are beautiful and virtuous or beautiful yet wicked, but rarely do characters get described outside those poles.</p> <p>Justice and judgment Grimms' Fairy Tales have a strange sense of justice.while wicked stepmothers and stepsisters almost always die horrible, gory deaths. Sometimes certain characters are punished for being overly prideful, while the protagonist also exhibits proud behavior by acting confident enough to accomplish impossible X, Y, or Z. In this case, the cruel stepmother receives the punishment. Having to dance to death with iron shoes to imitate the cruelties</p>	<p>True love conquers all. Unlike the vague and elusive real-world concept of love, true love within the storybook world has definite qualities and characteristics, and its rules are easy to grasp. True love is instant and permanent. Once Briar Rose sees the mysterious stranger, she falls for him completely and irrevocably. The success of true love matters not only to the lovers involved, but to other people as well. ince true love is rare and special, not everyone can have it. It becomes a model for others to look up to, and the glue that holds a kingdom together.</p> <p>Damsel in distress Society, the female half specifically, has taken to heart the sexist motif of the damsel in distress. This internalization stems from the repetition of the story plot that the prince will save the princess. Whether we have been internalizing this subconsciously or intentionally there seems</p>

	she committed with Snow White.	to be less action and more waiting around. This is because fairy tales teach women that "Prince Charming is on the way and you really don't need to do anything with your life but wait for him," which is extremely detrimental to women's self esteem. The concept being taught is that all women need to do to attract a man is "look pretty," while in order for a guy to attract a woman he must be rich, charming, and good looking
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Motifs are recurring structures, contrasts, and literary devices that can help to develop and inform the text's major themes.

Cinderella	Snow White	The Sleeping Beauty
<p>Relationship w/Animals Cinderella bonds with the animals in the story in such a way that emphasizes her connection with the world. She has not allowed society or the external factors to sway her inherent good nature.</p> <p>The Missing Parents The death of a parent is a common motif in the fairy-tale genre, as its purpose is to push the child towards</p>	<p>The rule of three There is a motif called the rule of three that is used in fairy tales to indicate a task or action cannot enter reality until it is repeated three times. If some sort of event only occurred twice, it was considered unfinished, only the third time succeeds in the fairy realm.</p> <p>For example, the Queen travels to the dwarf's cottage three times and tries to murder Snow White each time. The three alchemical</p>	<p>Sexuality In 'Little Briar-Rose,' the girl pricking her finger to draw blood can be interpreted as a metaphor for premature sexual awakening. Therefore, it induces the sleep until she is ready to deal with motherhood.</p> <p>Make unreasonable demands based off fear The king proclaimed that all spinning wheels should be destroyed and anyone</p>

<p>individualization and heightened awareness; the tale begins by mentioning the death of Cinderella's mother</p>	<p>colors, black, white and red are mentioned three times in the story. Motifs such as the 'rule of three,' helps to understand the minds of the ancients and the literary techniques they used to embody abstract ideas.</p> <p>The queen's mirror initiates the conflict by judging beauty. In society, people are constantly doing this to one another, resulting in pressure to conform with current trends or outdo everyone else to gain recognition. This is not exclusively a female trait, either. Whilst Snow White herself is oblivious to her beauty and the danger she is in because of it, to her stepmother it is a clear threat. Without even knowing it Snow White enters the battle for the mirror's favour, and ultimately she wins because it is her beauty that secures her rescue by the prince. Her innocence is rewarded, and the queen's vanity and wickedness are punishable.</p>	<p>caught owning/using one would be put to death, it was an inspiredly-stupid idea. This fairy tale takes place in a time where the only way for the general populace to produce thread/fabrics, was to spin it. By destroying all the spinning wheels in the kingdom, he was robbing his people of a way to clothe themselves—not to mention I imagine he put a ton of people out of business. Furthermore, it would greatly impact the kingdom's economy. Prices on fabrics would hike up drastically because everything would have to be imported, and while other countries would profit the people would suffer.</p> <p>But that's only if people actually obeyed the king. We know they didn't because the princess pricks her finger on a spindle, so there's still some machines around.</p>
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Symbols are objects, characters, figures, or colors used to represent abstract ideas or concepts.

Cinderella	Snow White	The Sleeping Beauty
<p>Birds Are symbolic of freedom and a care-free nature.</p> <p>Glass slipper This is symbolic of the transparency of Cinderella's character. The uncommonness of a glass slipper directly parallels with Cinderella's uniqueness as well as her pristine purity. The glass slipper is the only thing that the Fairy Godmother did not transform from anything; they were a thing of magic. The usage of something so fragile and incredibly brittle, as a viable material to be worn on the feet, is symbolic of strength through vulnerability, grace and everlasting beauty through the straits of adversity.</p>	<p>Colors White, representing birth, is for purity, virginity, and innocence. Red, representing life, symbolizes blood, in the menstrual flow and the breaking of the hymen and childbirth. Black, symbolizing death, connotes the absolute and eternity.'</p> <p>Number 3 & 7 7 which symbolizes perfection and 3 which symbolizes completeness. Three drops of blood fell on the snow and There were seven dwarves who had seven plates, seven cups, seven chairs, seven beds, and so on.</p>	<p>The spinning wheel It is refers to the approaching maturity or awakening. Her maturity could ultimately mean a flowering into sexual awareness, since she is, after all, sixteen and dreaming of a Prince, or simply a general adolescent growth into adult knowledge. A spinning wheel often symbolizes the unstoppable revolutions of the years, and in the film it encourages the contemplation of time and how it changes things. Spinning wheels also refer to creation, since they're used to weave yarn or string into cloth. Most simplistically, the spinning wheel is a literal manifestation of the old phrase "spinning a spell," which means to curse someone.</p> <p>The frog's proclamation Is supposed to represent that wishing alone can cause a pregnancy. While this reasoning is weak, the other symbolic interpretation of this event in the story is even weaker. Some scholars see the proclamation as a manifestation of the King's desire for a daughter but his reluctance to sleep with his wife. In several of the Grimms' tales, Bettelheim sees frogs and toads as symbols of sex. In this</p>

		particular instance, that metaphor is more precisely defined to represent conception. Water is also included in this metaphor.
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Conclusions

This chapter presents the summary of the research work undertaken, the conclusions drawn and the recommendations as an outgrowth of this study. This study was on the role of the women in three stories by Grimm Brothers and the effect of the fairy-tales in the behavior of the women in the past and the perception of Snow White, Cinderella and The Sleeping Beauty at present.

The conclusion, as indicated by its name is the last part of an argument, a study or a dissertation. In it is expected that the premises and the development of thought lead to establish something as true, as valid or as possible, always in accordance with what was previously explored and established. Thus, from scientific research, conclusions are expected to be findings or discoveries that yield new information on the subject; In a theoretical essay, the conclusions are expected to defend a form of interpretation of the matter in question.

The conclusions give added value to the project and The a synthesis of the aspects treated, together with their relevance, and the recommendations expressed a personal (although subjective) opinion of how to undertake or follow a certain path in the resolution of the problems that have arisen. Thanks to this research, the knowledge that the researcher previously had on the subject has been expanded in a considerable way. Exposure to

various theories and many previous investigations has made the perspective with which the research began, undergone small changes that brought positive changes to this document.

Through this investigation, it was concluded that fairy tales have had a great influence on women's behavior and on women's current perception. From the point of view of this document, fairy tales are sexist. The reason to arrive at this affirmation is that through all the analysis there was always a very clear pattern of the position that a woman has in front of a man. The role of women in all stories was always passive and submissive before the problems. In each analysis, the heroic qualities of men were always exalted, while the only thing mentioned about women was their physical attractiveness and lack of character. At no time in the stories was a male character posed as bad, arrogant, dangerous, and so on. The exaltation of man was always present and the authors of these fairy tales were always responsible for maintaining the image of man as the highest authority.

On the other hand, the image of the woman was greatly affected since in the three stories studied the antagonists were women. In this way the image of a stepmother is given a bad connotation making them look frivolous, bad and selfish. At the same time the image of women in general is affected as girls grow up believing that women need to be beautiful and of little character to be loved and children grow up thinking that they have the right to make decisions on behalf of women due to their high personality.

If the patterns that are described in fairy tales, were compared with today's society, it can be seen that these have not changed much. There is no gender equality. The role that women play in society, although they have more participation than in the past, is still limited by the machista canons that currently exist. The woman in the house is still

considered as the only one who has the obligation to do housework and is the responsible one for raising the children. In the workplace many times women are overshadowed by men for the simple fact of being granted superior, or what is worse, are overshadowed by other women who have a greater physical attractiveness but not the intellectual qualities for the positions. The reification of women in the entertainment industry, the lack of work opportunities for women and the lack of presence of women in public offices are just a few examples of how, despite the fact, we live in an inclusive society, equality between women and men is far from being fulfilled.

In the next section, it will be explained how the specific objectives were analyzed and the results achieved from the investigation.

To identify the characteristics of three princesses of the stories by Grimm Brothers (Snow White, Cinderella and The Sleeping Beauty) with the ideal one of the perfect woman of last century.

The first objective was fulfilled through the analysis of the stories that were chosen. The stories were analyzed through a feminist approach, that was previously explained. This analysis tried to identify the characteristics that the female characters shared. Thanks to this research the researcher could identify patterns that Cinderella, Snow White and Sleeping

Beauty had in common. The physical and personality characteristics are perfectly adapted to what, at that time, the twentieth century, was considered attractive in a woman.

The main idea is that women had to live under the domination of men because of their lack of intellectual capacity and their lack of rights. The actions of the princesses of these stories despite having the leading role, are secondary to having the minimum participation in the dialogues. This way, it was implied that the voice of women was always obscured or cut off by men. It was compared the description that the stories refer to women with what lived the last century; it can be seen that they fit perfectly. The secondary role of the woman in the house despite being the one who kept the house afloat, the total lack of authority of the women is also another example of how these stories describe the daily life of many women of previous centuries.

When we analyze the stories with a feminist approach, we try to find gender equity in them. Unfortunately, these stories are still seen as a source of education for children. It continues to romanticize the idea that the man is the one who has to save the woman from the problems instead of pushing the woman to have the strength to face difficult situations on her own. This also contributes that over the years girls are forced to fit in certain standards to be accepted in society. As a conclusion, it can be said that these stories do describe the ideal of a perfect woman, an extremely attractive woman with no will of her own.

To discover the opinion of teenagers about the ideal of the perfect woman raised in the stories of the Grimm Brothers.

This objective is not only achieved through the analysis of the fragments of the stories but also through the response of the adolescents who were asked their opinion about these stories. In many of the occasions the answer was always negative from part of the women because they did not agree with what a princess currently represents. The majority of the adolescents agreed with the idea that the characteristics described in the stories seemed sexist and quite out of touch with reality. Many of the adolescents accepted and recognized that this type of image of the woman that is described, has affected the way in which they choose their partners when looking for a relationship. The funny thing about all this is that even though most men look for a woman with physical attractiveness, they also look for someone with personality. A woman who cannot make decisions and is always seeking the approval of her partner seems extremely tedious and at the end of the day they end up bored of having to endure this type of dependent attitudes.

On the part of the women, an extreme concern was expressed about how the beauty standards that are currently posed force them to have to follow them in order to be accepted. In this same investigation it was found that the term "Princess" is used by men to discriminate against another man when he shows some weakness or some kind of feeling. The men also expressed being tired of macho standards about how a man has to behave.

As it can be observed at present the adolescents who grew up with this kind of stories do not seem to accept in their entirety the types of canons that are exposed in fairy tales. A woman of little character and dependent on others is tedious for many more people

now than in the past. In the present a woman with conviction and desire to overcome is what is considered attractive to most of the adolescents who reacted to the fragments analyzed. However, physical appearance still has a lot of weight when considering a couple. With this study, the researcher hopes that in the future, the standards proposed in the fairy tales, both physical and personality will be totally disapproved by readers.

To compare the characteristics of three Disney princesses inspired by the Grimm Brothers with the modern perception of women and the evolution of the new Disney princesses.

This objective was achieved with a comparison of the characteristics previously found in the princesses described in the Grimm brothers' story with the characteristics of the princesses presented in the Disney films. Although the Grimm brothers' stories were written at the beginning of the 1800s, they were very popular with children. So much was the influence of these stories that the Disney film company decided to make adaptations of Cinderella, Snow White and the Sleeping Beauty. Many generations of girls grew up with Disney movies, admiring the princess model with which they dreamed of becoming and waiting for that great prince charming. But the times change, and it can be seen an evolution within the role played by a princess of the company in the different films.

It all started in 1937 with the first feature film produced by Disney: "Snow White and the Seven Dwarfs", a film adapted from the Grimm brothers' fairy tale of the same name, published in 1812. Snow White was a pretty innocent young woman, who relied deeply on

that one day true love would seek her and save her from her present. While living with her stepmother, forced into servitude, the princess continued to be happy and kind. A similar stereotype of a princess is "Cinderella", a film that hit theaters in 1950. Cinderella also lived with her stepmother and step-sisters that sheltered her only to clean her home. In any case and despite the mistreatment, she continued to dream that her wishes would come true. Finally, there was a prince who rescued her from that misery, when they met in a dance and went through all the houses until they found the foot that fitted in the crystal slipper. "The Sleeping Beauty" (1959), "The Little Mermaid" (1989) and "Beauty and the Beast" (1991) are also a clear example of this first stage that Disney had with respect to the princesses. All women who live in crippling circumstances who want to change and will do whatever it takes to achieve it. In his struggle, it will be a man who will end up rescuing them.

Already from the turn of the century, there is a transformation of roles. An example of this is Disney's first African-American princess, Tiana, star of "The Princess and the Toad" (2009). Unlike the princesses mentioned above, Tiana did not seek love and the idea of "needing a prince" was not in her vocabulary. She dreamed of opening her own restaurant. On the other hand we have Rapunzel in "Tangled" (2010) that, although we can have a somewhat more classic story, we see another type of princess. This film is more adventurous, it is not about finding love or saving a damsel in distress, but both Rapunzel and Finn will fight side by side against the different adventures. Even Rapunzel is the one that revives Finn and not vice versa as it happened with Snow White or Aurora of "Sleeping Beauty". "Brave", even though it is a Disney Pixar production is also a good example to analyze the evolution of the mouse company. Mérida is forced to have to choose a suitor to get married, but all she cares about is riding and performing shooting

practice, a more rebellious young woman, with more character and determination, that will end up saving her family and her people.

Finally, there is a phase that began a short time ago with "Frozen". Here directly the theme of the damsel in distress is not even in sight, except that of being saved by a man and we can even see much stronger heroines. In any case, love is always present but in a different way. In "Frozen" the love of sisters between Anna and Elsa prevails and how Elsa must manage her powers to save her kingdom. Even at one point in the film, the fact of "getting to know the love of her life with just one look" is questioned, something that Anna will later cost dearly. And in this same line is "Moana", the last Disney movie and that presents the daughter of the head of a tribe that also dreams of knowing what is behind the reef where they live. Love in this sense can be seen in the love of family and a community, since Moana will do everything in her power so that her people do not die of hunger. Love and care for nature are also strong points in the film. As for the personality, Moana is determined, to take arms and will not surrender to the negatives of a human being or the circumstances of life.

At first, there were innocent women, who could be adventurous; they were dreamers and hoped that the man of their lives would come to rescue them from the bad moments they had lived. But with the passage of time, and with the same evolution of society, Disney was developing more powerful princesses, heroines, who do not need anyone or anything to achieve their purposes; an example that now any generation of women would like to reproduce.

As a recommendation it would be necessary to delve deeper into different approaches for this type of study. The feminist approach provides a broad field of study on the behavior of men and women in society, however if this type of literature could be analyzed at the same time with an additional focus such as the psychoanalytic the results could become deeper.

Similarly another recommendation would be that the study subjects had a wider generation gap; in this way, it could be observed the evolution of the influence of fairy tales in different people depending on how young or adult they are.

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The following two tabs change content below.

The wife of a rich man fell ill. When she realized that the end was near, she called her only daughter to her bedside and said: "Dear child, if you are good and say your prayers, our dear Lord will always be with you, and I shall look down on you from heaven and always be with you." Then she shut her eyes and passed away.

Every day the girl went to the grave of her mother and wept. She was always good and said her prayers. When winter came, the snow covered the grave with a white blanket, and when the sun had taken it off again in the spring, the rich man remarried.

His new wife brought with her two daughters, whose features were beautiful and white, but whose hearts were foul and black. This meant the beginning of a hard time for the poor stepchild. "Why should this silly goose be allowed to sit in the parlor with us?" the girls said. "If you want to eat bread, you'll have to earn it. Out with the kitchen maid!"

They took away her beautiful clothes, dressed her in an old grey smock, and gave her some wooden shoes. "Just look at the proud princess in her finery " they shouted and laughed, taking her out to the kitchen. From morning until night she had to work hard. Every day, she got up before daybreak to carry water, start the fire, cook, and wash. On top of that the two sisters did everything imaginable to make her miserable. They ridiculed her and threw peas and lentils into the ashes so that she would have to sit down in the ashes and pick them out. In the evening, when she was completely exhausted from work, she didn't have a bed but had to lie down next to the hearth in ashes. She always looked so dusty and dirty that people started to call her Cinderella.

One day, the father was going to the fair and he asked his two step- daughters what he could bring back for them. "Beautiful dresses," said one.

"Pearls and jewels," said the other.

"But you, Cinderella," he asked, "What do you want?"

"Father," she said, "break off the first branch that brushes against your hat on the way home and bring it to me."

And so he bought beautiful dresses, pearls, and jewels for the two stepsisters. On the way home, when he was riding through a thicket of green bushes, a hazel branch brushed against him and knocked his hat off. When he arrived home, he gave his stepdaughters what they had asked for, and to Cinderella he gave the branch from the hazel bush.

Cinderella thanked him, went to her mother's grave, and planted a hazel sprig on it. She wept so hard that her tears fell to the ground and watered it. It grew and became a beautiful tree. Three times a day Cinderella went and sat under it, and wept and prayed. Each time a little white bird would also fly to the tree, and if she made a wish, the little bird would toss down what she had wished for.

It happened that one day the king announced a festival that was to last for three days and to which all the beautiful young ladies of the land were invited from whom his son might choose a bride. When the two stepsisters heard that they too had been asked to attend, they were in fine spirits. They called Cinderella and said: "Comb our hair, brush our shoes, and fasten our buckles. We're going to the wedding at the king's palace."

Cinderella did as she was told, but she wept, for she too would have liked to go to the ball, and she begged her stepmother to let her go.

"Cinderella," she said, "How can you go to a wedding when you're covered with dust and dirt? How can you want to go to a ball when you have neither a dress nor shoes?"

Cinderella kept pleading with her, and so she finally said: "Here, I've dumped a bowlful of lentils into the ashes. If you can pick out the lentils in the next two hours, then you may go."

The girl went out the back door into the garden and called out: "O tame little doves, little turtledoves, and all you little birds in the sky, come and help me put the good ones into the little pot, the bad ones into your little crop."

Two little white doves came flying in through the kitchen window, followed by little turtle doves. And finally all the birds in the sky came swooping and fluttering and settled down in the ashes. The little doves nodded their heads and began to peck, peck, peck, peck, and then the others began to peck, peck, peck, peck and put all the good lentils into the bowl. Barely an hour had passed when they were finished and flew back out the window.

The girl brought the bowl to her stepmother and was overjoyed because she was sure that she would now be able to go to the wedding. But the stepmother said: "No, Cinderella, you have nothing to wear, and you don't know how to dance. Everybody would just laugh at

you."

When Cinderella began to cry, the stepmother said: "If you can pick out two bowlfuls of lentils from the ashes in the next hour, then you can go."

But she thought to herself: "She'll never be able to do it."

After she had dumped the two bowlfuls of lentils into the ashes, the girl went out the back door into the garden and called out: "O tame little doves, little turtledoves, and all you little birds in the sky, come and help me put
the good ones into the little pot,
the bad ones into your little crop."

Two little white doves came flying in through the kitchen window, followed by little turtle doves. And finally all the birds in the sky came swooping and fluttering and settled down in the ashes. The little doves nodded their heads and began to peck, peck, peck, peck, and then the others began to peck, peck, peck, peck and put all the good lentils into the bowl. Barely a half hour had passed when they were finished and flew back out the window.

The girl brought the bowls back to her stepmother and was overjoyed because she was sure that she would now be able to go to the wedding.

But her stepmother said: "It's no use. You can't come along since you have nothing to wear and don't know how to dance. We would be so embarrassed." Turning her back on Cinderella, she hurried off with her two proud daughters.

Now that no one was at home any longer, Cinderella went to her mother's grave under the hazel tree and called:

"Shake your branches, little tree,
Toss gold and silver down on me."

The bird tossed down a dress of gold and silver, with slippers embroidered with silk and silver. She slipped the dress on hastily and left for the wedding. Her sister and her stepmother had no idea who she was. She looked so beautiful in the dress of gold that they thought she must be the daughter of a foreign king. They never imagined it could be Cinderella for they were sure that she was at home, sitting in the dirt and picking lentils out of the ashes.

The prince approached Cinderella, took her by the hand, and danced with her. He didn't intend to dance with anyone else and never let go of her hand. Whenever anyone else asked her to dance, he would say: "She is my partner."

Cinderella danced until it was night, then she wanted to go home. The prince said: "I will go with you and be your escort," for he wanted to find out about the beautiful girl's family. But she managed to slip away from him and bounded into a dovecote. The prince waited until Cinderella's father arrived and told him that the strange girl had bounded into the dovecote. The old man thought: "Could it be Cinderella?" He sent for an ax and pick and broke into the dovecote, but no one was inside it. And when they went back to the house, there was Cinderella, lying in the ashes in her filthy clothes with a dim little oil lamp burning on the mantel. Cinderella had jumped down from the back of the dovecote and had run over to the little hazel tree, where she slipped out of her beautiful dress and put it on the grave. The bird took the dress back, and Cinderella had slipped into her grey smock and settled back into the ashes in the kitchen.

The next day, when the festivities started up again and the parents had left with the stepsisters, Cinderella went to the hazel tree and said:

"Shake your branches, little tree,
Toss gold and silver down on me."

The bird tossed down a dress that was even more splendid than the previous one. And when she appeared at the wedding in this dress, everyone was dazzled by her beauty. The Prince, who had been waiting for her to arrive, took her by the hand and danced with her alone.

Whenever anyone came and asked her to dance, he would say: "She is my partner."

At night she wanted to leave, and the prince followed her, hoping to see which house she would enter. But she bounded away and disappeared into the garden behind the house, where there was a beautiful, tall tree from whose branches hung magnificent pears. She climbed up through the branches as nimbly as a squirrel, and the prince had no idea where she was. He waited until her father got there and said to him: "The strange girl has escaped, but I believe that she climbed up into the pear tree."

The father thought: "Could it be Cinderella?" and he sent for an ax and chopped down the tree. But no one was in it. When they went into the kitchen, Cinderella was, as usual, lying in the ashes, for she had jumped down on the other side of the tree, taken the beautiful dress to the bird on the hazel tree, and slipped on her little grey smock again.

On the third day, when the parents and sisters had left, Cinderella went to her mother's grave and said to the little tree:

"Shake your branches, little tree,
Toss gold and silver down on me."

The bird tossed down a dress which was more splendid and radiant than anything she had ever had, and the slippers were covered in gold. When she got to the wedding in that dress, everyone was speechless with amazement. The prince danced with her alone, and if someone asked her to dance, he would say: "She is my partner."

At night, Cinderella wanted to leave, and the prince wanted to escort her, but she slipped away so quickly that he was unable to follow her.

The prince had planned a trick. The entire staircase had been coated with pitch, and as the girl went running down the stairs, her left slipper got stuck. The prince lifted it up: it was a dainty little shoe covered with gold.

The next morning he went with it to the father and said to him: "Noone else will be my bride but the woman whose foot fits this golden shoe." The two sisters were overjoyed, for they both had beautiful feet. The elder went with her mother into a room to try it on. But the shoe was too small for her, for she couldn't get her big toe into it. Her mother handed her a knife and said: "Cut the toe off. Once you're queen, you won't need to go on foot any more."

The girl sliced off her toe, forced her foot into the shoe, gritted her teeth, and went out to meet the prince. He lifted her up on his horse as his bride, and rode away with her. But they had to pass by the grave, where two little doves were perched in the little hazel tree, calling out:

"Roo coo coo, roo coo coo,
blood's in the shoe:
the shoe's too tight, the real bride's waiting another night."

When he looked down at her foot, he saw blood spurting from it and turned his horse around. He brought the false bride back home, and said that since she was not the true bride, her sister should try the shoe on. The sister went into her room and succeeded in getting her toes into the shoe, but her heel was too big. Her mother handed her a knife and said: "Cut off part of your heel. Once you're queen, you won't need to go on foot any more."

The girl sliced off a piece of her heel, forced her foot into the shoe, gritted her teeth, and went out to meet the prince. He lifted her up on his horse as his bride, and rode away with her. When they passed by the little hazel tree, two little doves were perched there, calling out:

"Roo coo coo, roo coo coo,
blood's in the shoe:
the shoe's too tight,
the real bride's waiting another night."

When he looked down at her foot, he saw blood spurting from it and staining her white stockings completely red. Then he turned his horse around and brought the false bride back home. "She's not the true bride either," he said. "Don't you have another daughter?"

"No," said the man, "there's only puny little Cinderella, my dead wife's daughter, but she

can't possibly be the bride."

The prince asked that she be sent for, but the mother said: "Oh no, she's much too dirty to be seen."

The prince insisted, and Cinderella was summoned. First she washed her hands and face completely clean, then she went and curtsied before the prince, who handed her the golden shoe. She sat down on a stool, took her foot out of the heavy wooden shoe, and put it into the slipper. It fit perfectly. And when she stood up and the prince looked her straight in the face, he recognized the beautiful girl with whom he had danced and exclaimed: "She is the true bride." The stepmother and the two sisters were horrified and turned pale with rage.

But the prince
lifted Cinderella up on his horse and rode away with her. When they passed by the little
hazel tree, the two little white doves called out:

"Roo coo coo, roo coo coo,
no blood in the shoe:
the shoe's not tight,
the real bride's here tonight."

After they had called out these words, the doves both came flying down and perched on
Cinderella's shoulders, one on the right, the other on the left, and there they stayed.

On the day of the wedding to the prince, the two false sisters came and tried to ingratiate
themselves and share in Cinderella's good fortune. When the couple went to church, the
elder sister was on the right, the younger on the left side: the doves pecked one eye from
each

one. Later, when they left the church, the elder sister was on the left, the younger on the
right. The doves pecked the other eye from each
one. And so they were punished for their wickedness and malice with blindness for the rest
of their lives.

Once upon a time in midwinter, when the snowflakes were falling like feathers from heaven, a queen sat sewing at her window, which had a frame of black ebony wood. As she sewed she looked up at the snow and pricked her finger with her needle. Three drops of blood fell into the snow. The red on the white looked so beautiful that she thought to herself, "If only I had a child as white as snow, as red as blood, and as black as the wood in this frame."

Soon afterward she had a little daughter who was as white as snow, as red as blood, and as black as ebony wood, and therefore they called her Little Snow-White. And as soon as the child was born, the queen died.

A year later the king took himself another wife. She was a beautiful woman, but she was proud and arrogant, and she could not stand it if anyone might surpass her in beauty. She had a magic mirror. Every morning she stood before it, looked at herself, and said:

Mirror, mirror, on the wall,
Who in this land is fairest of all?

To this the mirror answered:

You, my queen, are fairest of all.

Then she was satisfied, for she knew that the mirror spoke the truth.

Snow-White grew up and became ever more beautiful. When she was seven years old she was as beautiful as the light of day, even more beautiful than the queen herself.

One day when the queen asked her mirror:

Mirror, mirror, on the wall,
Who in this land is fairest of all?

It answered:

You, my queen, are fair; it is true.
But Snow-White is a thousand times fairer than you.

The queen took fright and turned yellow and green with envy. From that hour on whenever she looked at Snow-White her heart turned over inside her body, so great was her hatred for the girl. The envy and pride grew ever greater, like a weed in her heart, until she had no peace day and night.

Then she summoned a huntsman and said to him, "Take Snow-White out into the woods. I never want to see her again. Kill her, and as proof that she is dead bring her lungs and her liver back to me."

The huntsman obeyed and took Snow-White into the woods. He took out his hunting knife and was about to stab it into her innocent heart when she began to cry, saying, "Oh, dear huntsman, let me live. I will run into the wild woods and never come back."

Because she was so beautiful the huntsman took pity on her, and he said, "Run away, you poor child."

He thought, "The wild animals will soon devour you anyway," but still it was as if a stone had fallen from his heart, for he would not have to kill her.

Just then a young boar came running by. He killed it, cut out its lungs and liver, and took them back to the queen as proof of Snow-White's death. The cook had to boil them with salt, and the wicked woman ate them, supposing that she had eaten Snow-White's lungs and liver.

The poor child was now all alone in the great forest, and she was so afraid that she just looked at all the leaves on the trees and did not know what to do. Then she began to run. She ran over sharp stones and through thorns, and wild animals jumped at her, but they did her no harm. She ran as far as her feet could carry her, and just as evening was about to fall she saw a little house and went inside in order to rest.

Inside the house everything was small, but so neat and clean that no one could say otherwise. There was a little table with a white tablecloth and seven little plates, and each plate had a spoon, and there were seven knives and forks and seven mugs as well. Against the wall there were seven little beds, all standing in a row and covered with snow-white sheets.

Because she was so hungry and thirsty Snow-White ate a few vegetables and a little bread from each little plate, and from each mug she drank a drop of wine. Afterward, because she was so tired, she lay down on a bed, but none of them felt right -- one was too long, the other too short -- until finally the seventh one was just right. She remained lying in it, entrusted herself to God, and fell asleep.

After dark the masters of the house returned home. They were the seven dwarfs who picked and dug for ore in the mountains. They lit their seven candles, and as soon as it was light in their house they saw that someone had been there, for not everything was in the same order as they had left it.

The first one said, "Who has been sitting in my chair?"

The second one, "Who has been eating from my plate?"

The third one, "Who has been eating my bread?"

The fourth one, "Who has been eating my vegetables?"

The fifth one, "Who has been sticking with my fork?"

The sixth one, "Who has been cutting with my knife?"

The seventh one, "Who has been drinking from my mug?"

Then the first one saw a that there was a little imprint in his bed, and said, "Who stepped on my bed?"

The others came running up and shouted, "Someone has been lying in mine as well."

But the seventh one, looking at his bed, found Snow-White lying there asleep. The seven dwarfs all came running up, and they cried out with amazement. They fetched their seven candles and shone the light on Snow-White. "Oh good heaven! Oh good heaven!" they cried. "This child is so beautiful!"

They were so happy, that they did not wake her up, but let her continue to sleep there in the bed. The seventh dwarf had to sleep with his companions, one hour with each one, and then the night was done.

The next morning Snow-White woke up, and when she saw the seven dwarfs she was frightened. But they were friendly and asked, "What is your name?"

"My name is Snow-White," she answered.

"How did you find your way to our house?" the dwarfs asked further.

Then she told them that her stepmother had tried to kill her, that the huntsman had spared her life, and that she had run the entire day, finally coming to their house.

The dwarfs said, "If you will keep house for us, and cook, make beds, wash, sew, and knit, and keep everything clean and orderly, then you can stay with us, and you shall have everything that you want."

"Yes," said Snow-White, "with all my heart."

So she kept house for them. Every morning they went into the mountains looking for ore and gold, and in the evening when they came back home their meal had to be ready. During the day the girl was alone.

The good dwarfs warned her, saying, "Be careful about your stepmother. She will soon know that you are here. Do not let anyone in."

Now the queen, believing that she had eaten Snow-White's lungs and liver, could only think that she was again the first and the most beautiful woman of all. She stepped before her mirror and said:

Mirror, mirror, on the wall,
Who in this land is fairest of all?

It answered:

You, my queen, are fair; it is true.
But Snow-White, beyond the mountains
With the seven dwarfs,
Is still a thousand times fairer than you.

This startled the queen, for she knew that the mirror did not lie, and she realized that the huntsman had deceived her, and that Snow-White was still alive. Then she thought, and thought again, how she could kill Snow-White, for as long as long as she was not the most beautiful woman in the entire land her envy would give her no rest.

At last she thought of something. Coloring her face, she disguised herself as an old peddler woman, so that no one would recognize her. In this disguise she went to the house of the seven dwarfs. Knocking on the door she called out, "Beautiful wares for sale, for sale!"

Snow-White peered out the window and said, "Good day, dear woman, what do you have for sale?"

"Good wares, beautiful wares," she answered. "Bodice laces in all colors." And she took out one that was braided from colorful silk. "Would you like this one?"

"I can let that honest woman in," thought Snow-White, then unbolted the door and bought the pretty bodice lace.

"Child," said the old woman, "how you look! Come, let me lace you up properly."

The unsuspecting Snow-White stood before her and let her do up the new lace, but the old woman pulled so quickly and so hard that Snow-White could not breathe.

"You used to be the most beautiful one," said the old woman, and hurried away.

Not long afterward, in the evening time, the seven dwarfs came home. How terrified they were when they saw their dear Snow-White lying on the ground, not moving at all, as though she were dead. They lifted her up, and, seeing that she was too tightly laced, they cut the lace in two. Then she began to breathe a little, and little by little she came back to life.

When the dwarfs heard what had happened they said, "The old peddler woman was no one else but the godless queen. Take care and let no one in when we are not with you."

When the wicked woman returned home she went to her mirror and asked:

Mirror, mirror, on the wall,
Who in this land is fairest of all?

The mirror answered once again:

You, my queen, are fair; it is true.
But Snow-White, beyond the mountains
With the seven dwarfs,
Is still a thousand times fairer than you.

When she heard that, all her blood ran to her heart because she knew that Snow-White had come back to life.

"This time," she said, "I shall think of something that will destroy you."

Then with the art of witchcraft, which she understood, she made a poisoned comb. Then she disguised herself, taking the form of a different old woman. Thus she went across the seven mountains to the seven dwarfs, knocked on the door, and called out, "Good wares for sale, for sale!"

Snow-White looked out and said, "Go on your way. I am not allowed to let anyone in."

"You surely may take a look," said the old woman, pulling out the poisoned comb and holding it up. The child liked it so much that she let herself be deceived, and she opened the door.

After they had agreed on the purchase, the old woman said, "Now let me comb your hair properly."

She had barely stuck the comb into Snow-White's hair when the poison took effect, and the girl fell down unconscious.

"You specimen of beauty," said the wicked woman, "now you are finished." And she walked away.

Fortunately it was almost evening, and the seven dwarfs came home. When they saw Snow-White lying on the ground as if she were dead, they immediately suspected her stepmother. They examined her and found the poisoned comb. They had scarcely pulled it out when Snow-White came to herself again and told them what had happened. Once again they warned her to be on guard and not to open the door for anyone.

Back at home the queen stepped before her mirror and said:

Mirror, mirror, on the wall,
Who in this land is fairest of all?

The mirror answered:

You, my queen, are fair; it is true.
But Snow-White, beyond the mountains
With the seven dwarfs,
Is still a thousand times fairer than you.

When the queen heard the mirror saying this, she shook and trembled with anger, "Snow-White shall die," she shouted, "if it costs me my life!"

Then she went into her most secret room -- no one else was allowed inside -- and she made a poisoned, poisoned apple. From the outside it was beautiful, white with red cheeks, and anyone who saw it would want it. But anyone who might eat a little piece of it would die. Then, coloring her face, she disguised herself as a peasant woman, and thus went across the seven mountains to the seven dwarfs. She knocked on the door.

Snow-White stuck her head out the window and said, "I am not allowed to let anyone in. The dwarfs have forbidden me to do so."

"That is all right with me," answered the peasant woman. "I'll easily get rid of my apples. Here, I'll give you one of them."

"No," said Snow-White, "I cannot accept anything."

"Are you afraid of poison?" asked the old woman. "Look, I'll cut the apple in two. You eat the red half, and I shall eat the white half."

Now the apple had been so artfully made that only the red half was poisoned. Snow-White longed for the beautiful apple, and when she saw that the peasant woman was eating part of it she could no longer resist, and she stuck her hand out and took the poisoned half. She barely had a bite in her mouth when she fell to the ground dead.

The queen looked at her with a gruesome stare, laughed loudly, and said, "White as snow, red as blood, black as ebony wood! This time the dwarfs cannot awaken you."

Back at home she asked her mirror:

Mirror, mirror, on the wall,
Who in this land is fairest of all?

It finally answered:

You, my queen, are fairest of all.

Then her envious heart was at rest, as well as an envious heart can be at rest.

When the dwarfs came home that evening they found Snow-White lying on the ground. She was not breathing at all. She was dead. They lifted her up and looked for something poisonous. They undid her laces. They combed her hair. They washed her with water and wine. But nothing helped. The dear child was dead, and she remained dead. They laid her on a bier, and all seven sat next to her and mourned for her and cried for three days. They were going to bury her, but she still looked as fresh as a living person, and still had her beautiful red cheeks.

They said, "We cannot bury her in the black earth," and they had a transparent glass coffin made, so she could be seen from all sides. They laid her inside, and with golden letters wrote on it her name, and that she was a princess. Then they put the coffin outside on a mountain, and one of them always stayed with it and watched over her. The animals too came and mourned for Snow-white, first an owl, then a raven, and finally a dove.

Snow-White lay there in the coffin a long, long time, and she did not decay, but looked like she was asleep, for she was still as white as snow and as red as blood, and as black-haired as ebony wood.

Now it came to pass that a prince entered these woods and happened onto the dwarfs' house, where he sought shelter for the night. He saw the coffin on the mountain with beautiful Snow-White in it, and he read what was written on it with golden letters.

Then he said to the dwarfs, "Let me have the coffin. I will give you anything you want for it."

But the dwarfs answered, "We will not sell it for all the gold in the world."

Then he said, "Then give it to me, for I cannot live without being able to see Snow-White. I will honor her and respect her as my most cherished one."

As he thus spoke, the good dwarfs felt pity for him and gave him the coffin. The prince had his servants carry it away on their shoulders. But then it happened that one of them stumbled on some brush, and this dislodged from Snow-White's throat the piece of poisoned apple that she had bitten off. Not long afterward she opened her eyes, lifted the lid from her coffin, sat up, and was alive again.

"Good heavens, where am I?" she cried out.

The prince said joyfully, "You are with me." He told her what had happened, and then said, "I love you more than anything else in the world. Come with me to my father's castle. You

shall become my wife." Snow-White loved him, and she went with him. Their wedding was planned with great splendor and majesty.

Snow-White's godless stepmother was also invited to the feast. After putting on her beautiful clothes she stepped before her mirror and said:

Mirror, mirror, on the wall,
Who in this land is fairest of all?

The mirror answered:

You, my queen, are fair; it is true.
But the young queen is a thousand times fairer than you.

The wicked woman uttered a curse, and she became so frightened, so frightened, that she did not know what to do. At first she did not want to go to the wedding, but she found no peace. She had to go and see the young queen. When she arrived she recognized Snow-White, and terrorized, she could only stand there without moving.

Then they put a pair of iron shoes into burning coals. They were brought forth with tongs and placed before her. She was forced to step into the red-hot shoes and dance until she fell down dead.

In past times there were a king and a queen, who said every day, "Oh, if only we had a child!" but they never received one.

Then it happened one day while the queen was sitting in her bath, that a frog crept out of the water onto the ground and said to her, "Your wish shall be fulfilled, and before a year passes you will bring a daughter into the world."

What the frog said did happen, and the queen gave birth to a girl who was so beautiful that the king could not contain himself for joy, and he ordered a great celebration. He invited not only his relatives, friends, and acquaintances, but also the wise women so that they would be kindly disposed toward the child. There were thirteen of them in his kingdom, but because he had only twelve golden plates from which they were to eat, one of them had to remain at home.

The feast was celebrated with great splendor, and at its conclusion the wise women presented the child with their magic gifts. The one gave her virtue, the second one beauty, the third one wealth, and so on with everything that one could wish for on earth.

The eleventh one had just pronounced her blessing when the thirteenth one suddenly walked in. She wanted to avenge herself for not having been invited, and without greeting anyone or even looking at them she cried out with a loud voice, "In the princess's fifteenth year she shall prick herself with a spindle and fall over dead." And without saying another word she turned around and left the hall.

Everyone was horrified, and the twelfth wise woman, who had not yet offered her wish, stepped forward. Because she was unable to undo the wicked wish, but only to soften it, she said, "It shall not be her death. The princess will only fall into a hundred-year deep sleep."

The king, wanting to rescue his dear child, issued an order that all spindles in the entire kingdom should be burned. The wise women's gifts were all fulfilled on the girl, for she was so beautiful, well behaved, friendly, and intelligent that everyone who saw her had to love her.

Now it happened that on the day when she turned fifteen years of age the king and the queen were not at home, and the girl was all alone in the castle. She walked around from one place to the next, looking into rooms and chambers as her heart desired. Finally she came to an old tower. She climbed up the narrow, winding stairs and arrived at a small door. In the lock there was a rusty key, and when she turned it the door sprang open. There in a small room sat an old woman with a spindle busily spinning her flax.

"Good day, old woman," said the princess. "What are you doing there?"

"I am spinning," said the old woman, nodding her head.

"What is that thing that is so merrily bouncing about?" asked the girl, taking hold of the spindle, for she too wanted to spin.

She had no sooner touched the spindle when the magic curse was fulfilled, and she pricked herself in the finger. The instant that she felt the prick she fell onto a bed that was standing there, and she lay there in a deep sleep. And this sleep spread throughout the entire castle.

The king and queen, who had just returned home, walked into the hall and began falling asleep, and all of their attendants as well. The horses fell asleep in their stalls, the dogs in the courtyard, the pigeons on the roof, the flies on the walls, and even the fire on the hearth flickered, stopped moving, and fell asleep. The roast stopped sizzling. The cook, who was about to pull kitchen boy's hair for having done something wrong, let him loose and fell asleep. The wind stopped blowing, and outside the castle not a leaf was stirring in the trees.

Round about the castle a thorn hedge began to grow, and every year it became higher, until it finally surrounded and covered the entire castle. Finally nothing at all could be seen of it, not even the flag on the roof.

A legend circulated throughout the land about the beautiful sleeping Little Brier-Rose, for so the princess was called. Legends also told that from time to time princes came, wanting to force their way through the hedge into the castle. However, they did not succeed, for the thorns held firmly together, as though they had hands, and the young men became stuck in them, could not free themselves, and died miserably.

Many long, long years later, once again a prince came to the country. He heard an old man telling about the thorn hedge. It was said that there was a castle behind it, in which a beautiful princess named Little Brier-Rose had been asleep for a hundred years, and with her the king and the queen and all the royal attendants were sleeping. He also knew from his grandfather that many princes had come and tried to penetrate the thorn hedge, but they had become stuck in it and died a sorrowful death.

Then the young man said, "I am not afraid. I will go there and see the beautiful Little Brier-Rose."

However much the good old man tried to dissuade him, the prince would not listen to his words.

The hundred years had just passed, and the day had come when Little Brier-Rose was to awaken. When the prince approached the thorn hedge, it was nothing but large, beautiful flowers that separated by themselves, allowing him to pass through without harm, but then behind him closed back into a hedge.

In the courtyard he saw the horses and spotted hunting dogs lying there asleep, and on the roof the pigeons, perched with their little heads tucked under their wings. When he walked inside the flies were asleep on the wall, the cook in the kitchen was still holding up his hand

as if he wanted to grab the boy, and the maid was sitting in front of the black chicken that was supposed to be plucked. He walked further and saw all the attendants lying asleep in the hall, and above them near the throne the king and the queen were lying. He walked on still further, and it was so quiet that he could hear his own breath. Finally he came to the tower and opened the door to the little room where Little Brier-Rose was sleeping.

There she lay and was so beautiful that he could not take his eyes off her. He bent over and gave her a kiss. When he touched her with the kiss Little Brier-Rose opened her eyes, awoke, and looked at him kindly.

They went downstairs together, and the king awoke, and the queen, and all the royal attendants, and they looked at one another in amazement. The horses in the courtyard stood up and shook themselves. The hunting dogs jumped and wagged their tails. The pigeons on the roof pulled their little heads out from beneath their wings, looked around, and flew into the field. The flies on the walls crept about again. The fire in the kitchen rose up, broke into flames, and cooked the food. The roast began to sizzle once again. The cook boxed the boy's ears, causing him to cry, and the maid finished plucking the chicken.

And then the prince's marriage to Little Brier-Rose was celebrated with great splendor, and they lived happily until they died.