

# UNIVERSITY OF BAHRAIN

College of Arts

Department of English  
Language and Literature



## **A Critical Discourse Analysis of Selected English Fairy Tales by the Brothers Grimm: A Study of the Impact of the Use of Power**

A thesis submitted in partial fulfillment of the requirements for the degree  
of Masters in Applied English Language Studies

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# Declaration

I declare that this work, which I submit to the University of Bahrain, contains my own investigation. This research has not been previously accepted for any degree and is not being currently considered for any other degree at any other university.

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Thesis Defense Committee:

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# Abstract

In this research, the use of power in the language used in fairy tales was investigated with the intention of unraveling the impact of it. The main objective of this thesis was to conduct a critical discourse analysis (CDA) on a number of fairy tales to explore some of the ideas that are delivered through these stories using the notion of power and the power of language. Four stories were selected from the distinguished collection of fairy tales by the Grimm Brothers to be analyzed. The tool utilized for performing CDA was the Fairclough's three-dimensional model. The research design was both qualitative and quantitative where the research involved an in-depth critical discourse analysis based on the Fairclough model, segmented into three stages, where each stage investigates the stories distinctly. In addition, the quantitative section of the research contains a numeric calculation of the vocabulary associated with the notion of power. The findings showed that the majority of the stories analyzed shared a number of ideologies that hold a negative message. Ideologies such as affirming detrimental stereotypes namely the evil stepmother, females' beauty is critical in all situations, and powerful women are either wicked or villainized. Additionally, violence was closely related to the concept of power where it pushes the reader to believe that violence leads to attaining power.

**Keywords:** Fairy tales, Critical discourse analysis (CDA)

## **Dedications**

I dedicate this research to my enduring and considerate parents, my supportive siblings, and my compassionate friends.

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# **Chapter One**

## **Introduction**

# **Chapter One**

## **Introduction**

The first chapter in this research began with a brief introduction and then shed light on the problem that was examined in the research. The purpose of the research and the significance of the study were also stated in this chapter. Moreover, the chapter contained the research questions, the limitations of the study and the outline of the study.

In a far, far away land...

If a talking frog tells you to kiss it so that he may transform back into a prince, would you?

If you found out your stepmother wants you dead, what would you do?

If you are forced to spin a wheel of gold because of your father's boasting, you are sheltered from a mere spindle wheel because of an evil witch, or perhaps you are on the run with your sibling for shelter out in the forest only to come across a house of candy, what would become of you?

These are all outlandish questions and scenarios, but they are the essence of storytelling, of the human imagination, of our ancestors' minds. Today, those stories have been taken and woven into more tales, reimagining and refocusing them to better suit the needs of the current times.

Many people are exposed to fairy tales, which are regarded as an indispensable part of literature, and it is safe to assume that most people, particularly children, are familiar with the term. These stories are known to hold ideas that a person would desire or wish for, such as fairies, witches,

magic, princesses, princes, and the hard daily lives of peasants being transformed for the better.

Fairy tales are a fascinating world very different from reality and can be a form of escapism from the hardships and troubles of life, making it unsurprising that they are so widely known. The fairy tales that are discussed are the same ones that were collected and modified by the Brothers Grimm. Díaz (2011) states the view that the Brothers Grimm's collection of stories has travelled across many societies around the world, therefore becoming widely known. She also mentions that the collection has been translated into a large number of languages, totaling up to 160. The shocking news about this is that the investigation that goes into the stories is surprisingly quite limited, despite how well known they are. These stories possess a fair amount of various ideologies that need to be scrutinized as opposed to the more commonly explored ones; for instance, gender and violence are explored a lot more in comparison to power or any other less common ideology. Though this is likely due to the fact that it is what plagues the world currently, there is no doubt that there will be a time in the near future where this topic will come to light and broaden even more. Otherwise, how else will people be able to continue telling their stories?

To draw a clearer picture, power is a scope that encompasses more than one ideology, including the concepts of violence and gender, where it takes the shape of such concepts and derives some of its significance from them. A principle worth noting in the context of ideologies and their prevalence or absence is that there are issues that people care about more than others at any age. Based on these issues, the ideologies directly associated with them would be seen as more common than others.

Furthermore, there exist characteristics of ideology, which will be listed in the literature review, that aid in the categorization of ideologies.

## **1.1. Statement of the Problem**

This study investigates how a fairy tale's corrupted ideologies, which a reader would be exposed to from the text, are secretly woven into their minds through the selected words of the writer's subtle hints and ideas. It sheds light on the language used in those fairy tales in relation to socially constructed concepts, specifically the notion of power in the context of the stories and outside of them. Therefore, the main problem upon which the present study is built, is the exploitation of said power to shape those various ideologies, which can be seen as immoral.

To be more precise, the problem with previous research that employed critical discourse analyses (CDA) on fairy tales is that none of them examined the stories with the concept of power in relation to language and society. Although power is an essential factor in CDA, no extensive research has placed emphasis on it as a central aspect in analysing fairy tales. For example, a study conducted in 2012 by Díaz examined the notion of violence in the story of Cinderella through CDA. Moreover, it sheds some light on how power and violence are related; this is comparable to one part of this research in which power is examined in relation to violence. However, various distinctions can be seen between Díaz's study (2012) and this one, such as the fact that the topic of power is a central point of discussion in this research whereas it is secondary in the first one. This study focuses on how language and power are merged to deliver numerous messages.

Díaz (2011) also tackled the same subject in her thesis, where she also talked about power in a single chapter and only in relation to violence, which was her main focus. Unlike in this research, she examined the entire collection using systemic functional linguistics as opposed to the Fairclough model of CDA. One of the objectives of this thesis is to discuss some of the ideologies that exist in fairy tales, and this point is seen in a study conducted by Shaheen et al. (2019), which focused on the ideology of gender using the same method, CDA. After thorough research, the impact of the notion of power was not found to be the main justification in a study that utilised CDA to examine fairy tales. This is precisely what the current study attempts to investigate, which may not be entirely present in other studies.

## **1.2. Purpose of the Study**

The combination of power and language is one of the most efficacious instruments that enables anyone to use it to serve various purposes. If it is considered a complex task to attempt to separate these two concepts, it is at least a necessity to recognize the product that is brought about by them. Therefore, the main purpose behind this research is to distinguish the result of that process which happens to be present in the fairy tales of the Brothers Grimm. To determine the outcome of the usage of power in language, it is also necessary to identify and understand all the underlying messages that the authors attempt to communicate through the stories.

These messages can also have a constructive side in many aspects too. The consumption of ideologies delivered by language, whether good or bad, has a significant impact on societal norms, children's habits, and the construction and alteration of readers' minds in general. Thus, it is

crucial to fathom the mechanism that is utilized to insert and convey certain persuasions.

### **1.3. Significance of the Study**

The particular significance of this study lies in the exploration of two crucial viewpoints: the first is the valuable insight provided by the collision of power and language in fairy tales, and the second is the exposure of some critical societal allegories and ideologies. The significance also lies in the distinctiveness of the study. A number of researchers have included the topic of fairy tales in their studies (Bacchilega, 1993; Beams, 2019; Blamires, 1992; Bottigheimer, 1982; Cashdan, 1999; Deszcz, 2002; Díaz, 2011; Frances, 2005; Gruner, 2010; King, 2018; Warner, 1995; Marshall, 2004; Michaelis-Jena, 197; Neikirk, 2009; Norlin, 2009) and many more. However, after an abundant amount of research, it is evident that a more in-depth analysis is necessary. In spite of the past scholarly work that was performed on fairy tales, there was still a noticeable shortage in some important areas of research.

To be more specific, most of the studies that were conducted regarding fairy tales used discourse analysis as a tool to investigate them. While discourse analysis is an effective method of investigation, it is critical to conduct a CDA in order to extract as many of the underlying, allegorical findings as possible. The relationship between the text and the societal circumstances summarizes the significance of selecting a CDA. It draws attention to ideologies related to society, its behavior, and power relations, as opposed to discourse analysis, where the interpretation is concerned with the text only. Readers should be able to resonate with the investigation since the expected findings are closely associated with the concepts found in their daily lives.

The gap that is being attempted to be filled by conducting this research is the absence of sufficient research using CDA as a principal or primary instrument, particularly the investigation of power in language. In the few studies found on this topic, there has been little to no research exploring the concept of power despite the vigorous purpose it holds in literature; therefore, findings and conclusions cannot be generalized. The researcher aims for this study to be a contributory addition to the restricted base of research in order for it to serve as a helpful resource for future researchers who wish to explore this subject, as well as encourage readers to dig deeper through the hidden meanings of stories such as fairy tales.

When it comes to power, as mentioned earlier, it can undoubtedly be exploited in more than one way and for more than one reason. From an ethical point of view, there should be an in-depth inspection of the manipulation that happens through the devious, concealed conveyance of immoral or unfair philosophies. It is likely that by doing so, one is then able to unravel these stories' attempts to normalize certain principles that people have come to accept and live with. It also explores how power is portrayed in the stories in addition to how it could be used to interpolate ideologies that might be considered corrupt.

## **1.4. Research Questions**

1. What is the impact of power relation on the structure of the text?
2. How do fairy tales exhibit the use of power?
3. How is ideology reflected in the four fairy tales?

## **1.5. Limitations of the Study**

One of the limitations that are faced by the researcher was the restricted sample size. Additionally, a point that might work as both a limitation and a strength is the lack of previous studies that tackled the notions of power and fairy tales and tied them together with CDA. Despite the fact that this provides the researcher with little support for the research's findings, it can also be viewed as an opportunity to delve deeper into this topic in order to develop new theories and findings.

## **1.6. Thesis Outline**

This research includes five chapters that provide a thorough examination of the impact of the use of power by performing a CDA on selected English fairy tales by the Brothers Grimm.

The first chapter in this thesis is dedicated to describing the problem that is to be explored, in addition to the significance of it, research questions, and the limitations of the study. It also incorporates this section, which is the outline of the thesis. The second chapter is exclusively restricted to the literature review related to the subject of the research. It contains the topics of fairy tales, power, and CDA. The third chapter is an explanation of the methodology that is employed for this research. It involves the corpus selected for this study, the design of the research, as well as the approach used to conduct the CDA. The fourth chapter is essentially the most crucial part of the thesis, considering that it encompasses the analysis of the four selected stories. Each of the analyses consists of three different levels or dimensions carried out according to the methodology mentioned in the preceding chapter. Additionally, the chapter also contains answers to the research questions. The fifth chapter is the final one in the thesis; the

strengths of the study are mentioned, a conclusion sums up the main argument of the thesis, and finally, suggestions along with some recommendations are listed for future research regarding the subject of this research.

## **Chapter Two**

### **Literature Review**

## **Chapter Two**

### **Theoretical Framework**

This chapter includes the literature review associated with the research topic. In it, there is a thorough description of all the concepts that require to be acknowledged and known in order for the readers to comprehend the study entirely. It starts with a definition of the term fairy tales, followed by significant concepts such as power, CDA, and ideology. A number of previous studies were also included in this chapter.

#### **2.1. Fairy Tales**

Norlin (2009) talks about how fantasy during mediaeval times has a great impact on what is now considered more modern or contemporary fiction. From its "chivalric romance" that is "imbued with romance ideas and ideals" before falling out of favor, to the "great fantasy boom" when *The Lord of the Rings* was released and became the "father of modern fantasy." At this point, she states that "realistic fiction" came about and made other fantasies come alive, one of them being fairy tales (p. 4).

Norlin (2009) also mentions that there are two different kinds of fairy tales. The first is "based on the songs men sang around their campfires before going into battle or out hunting, about heroes and monsters, honor, and pride." While the second, which this thesis delves into, used to be known as "old wives' tales," they are often seen as a "gentler" form of fantasy, with princes, princesses, and happily-ever-after. These fairy tales "are successors of the folk," and the important distinction between these two is that "folk tales have in all probability existed for as long as man has had

words to tell them, while fairy tales are written stories, often created or compiled by an author we can put a name on," and the term started going around during the Italian Renaissance, as early as the 14th century (Norlin, 2009, pp. 3-5).

### **2.1.1. Definition of Fairy Tale**

What is a fairy tale? Fairy tale is a label that is often mentioned and heard in more than one domain from a long time ago and until these days. It is used by writers, children, movie creators, literary analysts, and others of the like. This term has become very familiar to nearly all people, to the point where it is undoubtedly classified or described as universal. For a label as widely spread as fairy tales, one would assume that it would have an established and fixed definition. However, until recently, the definition of fairy tales is considered indefinite and hazy. There is a general idea of what the words fairy tale refers to, which usually involves fairies, princes, and princesses, and the concept of "happily ever after," but not a definite one. It shall be explored how multiple academics or researchers defined the term that is used to describe a collection of stories that contain particular characteristics.

Initially, fairy tales are derived from folk tales. A folktale "covers animal tales, ordinary folktales, jokes and anecdotes, formula tales, and unclassified tales" (Blamires, 1992, p. 98). More specifically, he mentions that there is a narrow term for "ordinary folk tales" or fairy tales, which can be "subdivided into tales of magic, religious tales, novellas (romantic tales), and tales of the stupid ogre." (p. 98). An early study that was conducted in the 1990s provides a straightforward definition of fairy tales. Bottigheimer (1996) believes that fairy tales are considered relatively short stories with "simple language that detailed a reversal of fortune with a rags-

to-riches plot that often culminated in a wedding" (p. 152). Bottigheimer's definition is close in meaning to the general concept that most individuals are familiar with, especially the thought of the story leading up to a wedding or the protagonists living happily ever after, as mentioned above. Other academics were found with descriptions that encompassed more components.

For instance, a fairy tale narrative typically involves a character that represents the hero or protagonist and often magical creatures that help them along the way. Ironically, delivering or attempting to deliver a moral message to the audience is an essential element of fairy tales (Díaz, 2011). Furthermore, Beams (2019), who is concerned with the sexual abuse in the fairy tale of *Sleeping Beauty*, describes fairy tales as stories that are rich in "fantasy and whimsy, magic and witches, princes and princesses, adventures and knights and dragons, and treasure," despite their dreadful theme. Thus far, all the definitions or descriptions above agree on multiple aspects of what a fairy tale consists of. However, more research is needed to determine whether the meaning of fairy tales is as universal as it is described.

The definition of fairy tales has been discussed from various perspectives. For instance, parents often use fairy tales to communicate specific first-hand knowledge to their children. This way, parents may use parables strategically to communicate their true intentions in a mutually enjoyable way. Thus, they are considered a type of medium to make certain messages easier to deliver to children. Additionally, when one examines their characteristics, they will find that a fairy tale, in most cases, is a form of storytelling that usually contains mythological creatures along with a distinct moral theme (Rahman, 2017). An excessively noticeable feature in

most fairy tales is related to the manner of how they begin. A lot of stories classified as fairy tales begin with the well-known phrase "once upon a time." Gruner (2010) believes that the existence of this phrase at the start of fairy tales is one of the attributes that contribute to making these stories international. This phrase denotes that there is no particular time frame selected for the events of a story, along with the absence of regional details. And the characteristics which convey what a fairy tales is do not stop there.

The internationality of fairy tales helps provide a sense of what they mean to all audiences. According to the definitions mentioned above, one can derive a conventional portrayal that is applicable to this particular research: a fairy tale is an imaginary narrative made up by regular individuals, or professional content creators such as authors, that usually features a fantastical element and a happy ending. Moreover, these narratives are much more likely to reflect the personal beliefs of their creators or be modified to cohere with the social context in which the story is told as well as the message the author or speaker would like to deliver. For instance, in a European setting, *Cinderella*, along with many other female characters in fairy tales, have golden blonde locks, whereas in other parts of the world, when the story is told, *Cinderella* can be described as having beautiful black long hair. As a result, each of those examples has an effect on the ideology of the beauty standards in that particular society. Therefore, fairy tales can have a strong impact on the beliefs of the readers, watchers, and listeners.

### **2.1.2. Fairy Tales and People**

Even with many views on fairy tales, one statement that is partially agreed upon is what Frances (2005) says about the mechanisms of storytelling and

fairy tales. She emphasizes that we consider stories as a reflection of our own identity, desires, and origins. They keep us from being consumed by the dark and the unseen forces that lurk just outside the light (p. 4). Though the latter can be considered questionable, fairy tales are a factor in why society is what it is today and they give a feeling of unity and hope; hope to keep going on and not succumb to the darkness. Even if it conveys questionable messages, it makes little girls want to become princesses while adding romance to their lives, and it makes little boys want to be heroes and protect those princesses.

Perhaps the idea could have been realized in a more ideal world where females are not so oppressed and men are not so power-hungry, and just that thought keeps many from moving on with their lives. Warner (1995) says that her fairy tales provide a chance for change and improvement, and for many people, this is perhaps where the hope comes from. Despite the fact that the majority of fairy tale settings are rural, forest, old, or historical, Warner (1995) claims that fairy tales use those past settings to shed light on the future and to create affirmations and predictions for the future. Warner (1995) also asserts that fairy tales for the older generation are about finding joy and amusement in the element of childhood simulation that they create and experience through the telling of these stories. This could be the essence of fairy tales; the delight of fantasies and the exploration of wonders.

As mentioned previously, fairy tales reveal many characteristics and possibilities about people. Reading or watching fairy tales can inspire or motivate a person, give them that push they did not know they needed, inspire a new type of passion, and encourage them to act. More so, if the audience can relate to the character, the character's dream may become the

reader's or viewer's dream. With all of this, how can one not realize the power that stories hold?

Being persuasive entails carefully selecting words and structuring sentences in such a way that it almost sounds like music to a reader's ears (or eyes) and gradually drawing the reader in, feeding them, brainwashing them, until these stories become their foundation. These stories are now considered a large part of everyday life and are so immense that constant retellings are given about them. Considering the power that these fairy tales have, it would be a mistake to take them so lightly. Many aspirations, dreams, and emotions come from these fairy tales. Males strive to be strong and saviors, and they are frequently violent but are praised for it. Females are meek and submissive, and if they become violent, they are shut down and labelled as villains.

Locke (1928) mentions that as authors, artists, and receivers of art as well, we have a need to consume it and look at it as more than just art; on the contrary, the famous saying "art for art's sake" should rather be "a deep realization of the fundamental purpose of art and of its function as a tap root of vigorous, flourishing living." (p. 1) Art is one thing that many have tried to put under their feet, thinking it has no effect on the world, when in reality, art is what shapes, what motivates, and what pushes one in certain directions. Art has more power than many people are willing to admit, and many people try to suppress it, just as they do with women when they are the center of society, the emotional side, the up-and-comers of the next generation, the ones who truly control what is to come; just like art; just like fairy tales. The crucial question here is: what is worse than using these for propaganda? When the Brothers Grimm saw that their first editions did not sell well, they revised and edited them to match more of what the

audience wanted. What could be more dangerous than being able to recognize that and prey on it? What would stop a patriarchal society from subtly adding or changing words to shift the society's thinking in a certain direction? The power of an author, the power of a voice, and the power that these fairy tales held then and currently hold now is one that should not be overlooked, especially when so many remakes and retellings come out of them, playing and preying on people's nostalgia and making it more "modernized" with other hidden things that work on people's subconscious minds without them knowing.

One would have to wonder how the pros and cons of reading a fairy tale weigh out. Frances (2005) says:

Certain politicians are dangerous, they manipulate perfectly those basic fears that have haunted humankind since the world began. Their kind of politics works on the primitive human belief in 'goodies' and 'baddies,' in angels and monsters. Add to that the dangerous simplification imposed by the prime-time sound bite and a very dangerous situation develops. We know less and less about more and more and our opinions are easily manipulated. (p.10)

With these studies, it starts to become clearer that manipulation can occur when certain people use the emotions and thoughts of the majority in order to gain control over them and their ways of thinking and acting. Frances (2009) explains in the preceding quote how the people in power are masters at exploiting the art of fairy tales and feeding off the ideologies that were first introduced in those stories. They employ these ideologies in a way that helps them capture the emotions and perspectives of people who have been conditioned to think a certain way.

To further elaborate, Neikirk (2009) concludes in an essay of hers, that also agrees with the previous quote, and says:

Fairy tales plant an influential seed in the minds of children and as children grow, these subtle concepts morph into their perspective of reality. Movies can be viewed as both the by-product of these early fairy tales, inspired impressions of reality, and as another means of perpetuating gender ideals that hyper-masculine men while objectifying and subordinating women. (p.41)

When it comes to shaping the thoughts and planting beliefs and philosophies into the mind of the reader, it can be presumed that the role that fairy tales play in doing so is not minor. As a matter of fact, the effect is quite significant in both the short and long run, whether it is a positive or negative one. Neikirk (2009) also talks about how movie makers use this technique in most of their movies, especially horror movies. The technique entails seizing stereotypical views first suggested to readers through fairy tales and applying them to the creation of films.

### **2.1.3. Literature Review**

A study conducted in 2019 by Shaheen et al. focuses on utilizing CDA, specifically the method of Fairclough, to explore the portrayal of males and females. The findings show that the stories convey a stereotypical image of both genders that has been constructed and implemented in people's minds for many years and urge people to modify that image and change their perception of gender ideology.

Another study, which employed CDA as a tool to extract the desired information, done by Díaz in 2011, sheds light on the savagery in the Brothers Grimm's collection of fairy tales. The researcher concludes that the stories contain a high level of violence, making them unsuitable for children. She believes that the stories should be part of or considered adult literature, as they originally used to be. Díaz (2012) also has another study in which the story of *Cinderella* is examined by using CDA to conclude

that the fairy tales involve “controversial topics” such as the abundant presence of violence.

These studies are some of many that demonstrate the negative concepts that are related to society and social behavior and which exist in the language used in the stories.

## **2.2. Power**

### **2.2.1. Definition of Power**

The definition of power, although it can be exercised differently, generally comes down to the same thing: having control over something, be it people, objects, ideas, or the like. Therefore, it is agreed that the ability to have an impact or influence on someone is the simple and accurate definition of power. Correspondingly, Goicoechea (2005) believes that having power means being able to "affect one's own or another person's development, a capacity which can be used positively or negatively [...]." (p. 22). Taking a look at the origin of the definition of power, it was found that it is constantly associated with politics and defined according to its relation to politics. For instance, one of the early definitions describes the power that was witnessed and practiced back in the day by political figures. In that description, Weber (1978) believes that power is the capability of an individual or more to take certain actions in order to achieve their desires, goals, and intentions without the acknowledgment of any resistance against those actions. He also believes that power is a form of dominance that is heavily based on the will of an individual. Additionally, Goicoechea (2005) confirms that power is the ability to have an effect on the development of a person and that it can be used in both a negative and positive way.

One of the long-established theories of power by Dahl (1961) provides a summary of the rationale of power and how it works within a community. Initially, he describes power as the capability to persuade or compel a person or a group of people to act in a certain way or do things that would not have been done by the choice of these people. For power to exist, there must be both the powerful and the powerless. According to Dahl (1961), power is asserted when the powerful group does what they normally prefer to do and restrains the other group from doing their own desired behaviors in order to force them to follow the powerful group's personal desires. These early definitions of power are still relevant to this day, as they can be witnessed being practiced in many settings. There are different types of power with an explanation for each one of them, but only the most relevant to the discussion of this thesis are mentioned below.

The first and most commonly known type of power would be that of the *'Legitimate Power'*. What is meant by "legitimate power" is the power that is possessed by figures who hold high positions, the people who have the authority that comes with established roles and is derived from the rights of ownership. Secondly, there is a power known as *'Expert Power'*, which is not dependent on formal positions but rather relies on the professionalism and skills of an individual that make them earn the respect of the public. Goncalves (2013) believes that the expertise of an individual gives them the chance to acquire positions where they can have an influence on others' behaviors. The last of the powers that will be mentioned is the *'Information Power'*. There are factors that equip someone with power, and some of the most critical ones are knowledge and information. Goncalves (2013) explains that using accurate content in communication is an effective way of controlling people.

In addition to the types listed above, there exist many laws of power that act as depictions of power as well. For instance, Greene (2000) talks about the 48 laws of power in his book which can each be attributed to certain actions and plans associated with controlling or having an effect on someone or something. Some of these laws are seen later in the discussion of the analysis of the fairy tales. Henceforth, these types and laws of power are closely relevant to language and how it is utilized to practice power.

### **2.2.2. Language and Power**

Gal (1989) proposes that "the strongest form of power may well be the ability to define social reality, to impose visions of the world" (p. 26), and what better way to do this than through language, a tool that is used to express and communicate with others. Language is certainly more than just a method of communication in people's daily lives. Depending on the way that language is handled, it has the potential to be something more. The words that are uttered, written, listened to, and read have a much greater impact than can be imagined. Even without any kind of exaggeration, language holds the power to move armies, change destinies, alter beliefs, and much more. Therefore, many people use or exploit language as a device to attain their objectives by governing the minds of others. Having the capacity to influence someone's state of mind is a good mechanism to reach certain aims, but a dangerous tool as well. This shows how language is considered a predominant source of power. Language and discourse have the ability to create and use power, negatively or positively. When describing the power of language, Díaz (2011) expresses that it has a way of "making us feel smart or ignorant, dominant or victimized, relaxed or nervous, quiet or violent, depending on what we read, listen to, or even what we are told." (p. 96), and that explicitly shows how much of an impact words have on people.

Without knowing it, many people fall into the trap of language and accidentally label or define people through their words. In her article "The Power of Language: Speak and Write Using "Person First," Blaska (1993) says that "the words or phrases people speak and write plus the order in which they are sequenced greatly affect the images that are formed about individuals with disabilities and the negative or positive impressions that result" (p. 25). The example used is of a school setting that talks about a young man and his journey of finding a football jersey and succeeding, only later to be revealed that he was in a wheelchair, giving a positive image of the man. The more negative imagery comes when the researcher gives the example of "handicapped" at the start of her paragraph; this negativity comes from "the reader conjuring up an immediate image, based on his or her past experiences of someone who is 'handicapped'". Generally, people with disabilities are viewed with "sympathy, sometimes as pathetic, and occasionally even with horror" (Blaska, 1993, p. 25), so when the handicapped are revealed last, the reader is able to paint a fresher picture of what the writer wants from them, in this case a more positive one, and mentioning it too early destroys that chance.

Similarly, with the media and how they decide to make their headings, if not written correctly or with specific labelling words, people will look at these things differently. The easiest examples are terrorists and adding a specific religion instead of "man" or "woman." This play wordplay causes unnecessary hatred, drama, and huge misunderstandings, as the perspective that society members have of each other is dependent on language. (Blaska, 1993, p. 25)

Fairclough (1989) discusses different types of power that are complementary to language and communication. He explains that power can be found in encounters in discourse, but it can also be hidden. The power in encounters is clearly the power that exists in face-to-face communication, and it is affected by more than one factor; a given example would be cross-cultural differences, which result in unequal encounters where one side of a conversation is more powerful than the other. These face-to-face encounters are what our days consist of. To give a particular instance, the type of discourse used by an employee differs from that used by the manager of that employee, just as the type of discourse used by a student has to stay within the boundaries that their teacher approves of. Therefore, according to these examples, it can be affirmed that the language that one uses is definitely a source of power.

The other type of power in language is what Fairclough (1989) calls “hidden power”. This type of power exists as the polar opposite of face-to-face interactions. The communication between two parties who are not in the same place and time, meaning that they are not speaking directly with each other where they can respond to each other instantly, is where the hidden power lies. This type of communication, which is usually directed at an audience, normally depends on written language, such as in letters, newspapers, stories, magazines, and so on. Voiced media such as the radio and television are included in the one-sided communication as well. The power practiced in this type of information transmission can be more effective and, occasionally, more dangerous than the encounters between two sides. The reason behind this is that the planning that goes into written language and one-sided transmission is presumably more contemplated and thought through by the people behind the mass media. This is where the name “hidden power” comes from; the power behind the language used

in the media is hidden due to the fact that the power relations that exist here are invisible. The producers of the language are always in power, considering that they are never in the position of the receivers or consumers. Lastly, since the audience is unknown most of the time, the product must always be perfected in order to fit all types of listeners, which gives it even more power.

### **2.2.3. Power and Brothers Grimm**

This section is concerned with the relationship between the work of Brothers Grimm and the notion of power.

Neikrik (2009) published a work in which she intriguingly talks about the modern times of Disney fairy tale retellings versus the fairy tales as known from the Brothers Grimm. What she says is that "fairytales have never been bedtime stories; in this day and age, they have morphed into a very effective means of exercising power over women and maintaining gender inequality" (p. 38). At her mention of "never," it implies that even in the past these stories have never been for children, which one cannot consider all too surprising with how gruesome some of the stories could get, but then she includes that even in modern times, in which they have been greatly edited and retold differently to be more "kid friendly," this is still the case. Many more articles talk about this fact too, though they talk more specifically about gender inequality or power and gender inequality in fairy tales.

The Brothers Grimm got their gathering from spinners, as "the stories predominantly [were] from German women... who were spinners," and this is because "it was an activity that was done communally," and these tales were, despite previously mentioning that they were not bedtime

stories, told during the night to "keep themselves and their company awake as they spun" (Bottingheimer, 1982, p. 2).

This is where a certain aspect of power comes into play. Originally, the Brothers Grimm published the original text without illustrations "and [were] met without much fanfare," and this led them to edit the stories and publish new editions, in which they became popular. "...on every page I see him before me and recognize his mind at work." (Michaelis-Jena, 1971, p. 266). Neikrik (2009) mentions that this statement is very revealing of what changed and the edits that these fairy tales have gone through "into the greater realm of patriarchal Germany" (p. 38). Originally, the stories were of rape or an attempted one, or in whatever way the father of the child could exploit their vulnerability. This version of the stories was obviously not successful, so they changed it. The unfortunate change to a stepmother who abhors the child for her beauty and, in some cases, attempts to murder her, has become popular and has started causing society to believe that stepmothers are jealous of their daughters. (Marshall, 2004). Also, that this child is the result of a good woman who happened to be an innocent victim—a recurring theme in Grimm's fairy tales that plays directly into gender role ideology (Bacchilega, 1993).

Unfortunately, these edits seem to have ingrained themselves into society and continue to be a problem nowadays. While women raise and fight for feminism and begin to change these stories and have retellings of more powerful, less submissive women, one thing remains and that is "female attractiveness intensified" (Neikirk, 2009, p. 39). This means that while all of these powerful women, rights, and being more independent come into play, it appears that they can only achieve these things if they are beautiful or attractive, to the point where "fairy tales are being used as a source and

a vehicle of powerful self-mirroring images affirming the existing value system” (Desczc, 2002, p. 88).

It continues to spiral out of control, as there are few interactions between the male and female, and romance is nowhere to be found, despite the fact that "the female's beauty is enough to ensure that their marriage will be "happily ever after.” Not only that, but the female protagonist’s beauty puts herself and other characters at risk and her weakness also puts men in dangerous situations (Neikirk, 2009, p. 39). This puts a power dynamic into play. Society has now become a place where women strive for beauty and where the beautiful get listened to more than the less beautiful, but beauty has also become a woman's weapon to control men. The more beautiful she is, the more control she has, and in a world where women are still fighting for their rights, it ends up in a more twisted scenario of women trying to become more beautiful to get that control because they still do not have their rights. However, with this, more of our society’s double standard comes into play, and the problem seems to go into a spiraling abyssal descent.

The science fiction writer Le Guin (2014) once said in a speech of hers at the national book awards:

We live in capitalism. Its power seems inescapable. So did the divine right of kings. Any human power can be resisted and changed by human beings. Resistance and change often begin in art, and very often in our art, the art of words.

Power and art share a relationship that has led and still leads many movements in our lives. People can use art to both defy and create concepts with power, as the Brothers Grimm and many other artists and authors have done. Certain dynamics in the work of the Brothers Grimm have been

constructed for specific motives in order to practice power on the receivers. To give an idea of that, in the majority of fairy tales, if not all, they have embedded a near-perfect image of the aristocrats that has roughly no distinguishable defects. This sometimes makes the reader question things, such as when Beams (2019) says that "maybe such a rule of positive descriptions of royals was created by those in power themselves, as a way of propaganda."

However, the unfortunate truth is that already too many children grow up with the belief that those people are impeccable and, in their belief, end up being sheep who follow them blindly. Changing a belief later in life is a lot harder than many people think.

## **2.3. Theoretical Framework**

In this section there is a description of another dominant term in the research which is CDA as well as a brief look into the definition of discourse.

### **2.3.1. Discourse**

Discourse exists in relatively all parts of one's life, from simple conversations, phone calls, and interactions to letters and written documents. Fairy tales were once oral stories that evolved into written stories, allowing them to be recognized as discourse. Since the research at hand is predominantly concentrated on CDA, it is best to take a brief look at the concept of discourse. Both discourse analysis and CDA essentially revolve around discourse in its various forms. Therefore, a list of the definitions of discourse is going to enable one to understand what is being worked with. In spite of discourse being a conflicting concept because of

the various definitions related to it, different scholars and academics have provided coherent and comprehensible descriptions according to multiple theoretical standpoints.

Fairclough (1989), one of the most specialized scholars when it comes to discourse and CDA, referred to discourse as "the whole process of social interaction of which a text is just a part" (p. 24). A common misconception about discourse is that it is merely a piece of text, contrary to what was mentioned in the preceding paragraph, which also goes against what Fairclough believes. From his perspective, Fairclough considers discourse a term that is more inclusive than just text. In fact, text is only one aspect of discourse. Van Dijk (1996) contributes to the same understanding by describing discourse as a text within a context. Although the word "context" is similar in meaning to "environment" or "situation," one uses it because it refers to something that needs examination.

This is why Van Dijk (1996) also labels discourse as material that should undergo a supportable or provable investigation. In his book, Fairclough (1992) asserts that discourse is a way of accentuating the interaction or the relationship between a speaker and a receiver, as well as between an author and the reading audience. The accuracy of this definition can be supported by the meaning of "discourse" in the Cambridge Dictionary, which says that it is "a communication in speech or writing." In this case, communication occurs between the author of the fairy tales that are being looked at and the listeners, watchers, and readers of the productions of these stories. As there is data that should be analyzed, it is, as expected, necessary to examine the process and definition of CDA.

### **2.3.2. Critical Discourse Analysis**

In the field of discourse analysis, CDA is one of the most significant and prominent branches that made an appearance towards the end of the 1970s and started developing during the 1980s. Generally, CDA can be considered a developing research technique that aims to examine discourse in a more profound way compared to discourse analysis and focuses its attention on connecting discourse with relations, power, and social structures. It is known that the study of CDA involves numerous theoretical approaches to analyze different kinds of communication, whether it is written or spoken. This thesis will go into detail about the characteristics and aims of CDA, as well as the approach that will be used to analyze the data from the research.

To be more definitive, Fairclough (2009) explains that CDA is dedicated to the investigation of the societal injustices that all witness and experience; to give an instance of the most dominant wrongs in society, it is important to mention the uneven distribution of power, authorities, and rights. Similarly, Bloor (2007) confirms that CDA focuses on determining whether dominant social behaviors result in social injustice. Moreover, Johnstone (2008) defines CDA as a type of discourse analysis whose main aim is to examine the relations that exist between beliefs, ideologies, and discourse.

A number of scholars and linguists come together to confirm that the notion of power is fundamental when it comes to analyzing discourse from a critical perspective, where they agree that CDA cannot be separated from power (Wrong 1979; Watts 1992; Lukes 1986; Fairclough 1989). In the definition provided by Van Dijk (1985), CDA is described as an analytical type of study in which the focus is mainly on how text and speech in the

social and political environment enact, perpetuate, and oppose the exploitation of power, all kinds of injustice, dominance, and the absence of equality. Additionally, Wang (2010) agrees with all the previously mentioned scholars by saying that the fundamental role of CDA is to closely scrutinize "the relationship among language, ideology, and power" (p. 261), which is the exact same aim that this research is trying to achieve. The power that is talked about here is the social power that is linked to control. Hence, if somebody is capable of having control over the way someone thinks or behaves, then they would consequently have more power over them, and vice versa. This social power can be obtained not only through language but also through context.

In the case of CDA, context is a critical factor. It determines the intention of the text or the speech, which is the particular reason why it needs to be thoroughly examined when performing CDA. Cook (1999), a scholar who studied literature and discourse, believes that the most accurate way to study a text is to be aware of all the factors surrounding it. Thus, knowledge of and consideration of all aspects outside of and surrounding the text are just as important as exploring the text itself. As a result, he dubbed these components "co-text". Brown & Yule (2000) put it very simply and described context as "the physical environment in which a word is used" (p. 128). Whereas, Duranti and Goodwin (1992) talk about context in one of their works as well, and they explain that it is the qualities of a social situation that are related to generating and understanding discourse. These qualities encompass the time and place where the text or speech occurs, the actions and the people involved in the interactions, and the setting as well. Widdowson (1977) also defined "context" as "those aspects of the circumstance of actual language use which are taken as relevant to meaning." He mentioned, "In other words, context is a schematic

construct... the achievement of pragmatic meaning is a matter of matching up the linguistic elements of the code with the schematic elements of the context." (p. 63).

And just like what Fillmore (1977) said:

The task is to determine what we can know about the meaning and context of an utterance given only the knowledge that the utterance has occurred... I find that whenever I notice some sentence in context, I immediately find myself asking what the effect would have been if the context had been slightly different.  
(p. 117).

For someone to have control over one of these properties or all of them, whether it is choosing the setting or the interactors in the communication, they must have control over the context. This will eventually result in having control over parts of a society. Schiffrin, et. al. (2008), also agree, and they affirm that one of the necessities of the process of CDA is to take into consideration the historical context as well as the social one when analyzing text.

An important point by Fairclough (1985) says that the efficiency of CDA, its relevance, and how much it grants for change are exactly what determine its success. He also describes CDA as a combination of several branches, including culture, society, power, social perception, and the relationship among them. When scholars work on the CDA, they look at society as a whole as well as specific parties that face inequality. They also pay close attention to the holders of power in the same scenario as a means to unravel the source of the problem that causes all of the injustice in the lives of many (Fairclough, 1985). Thus, to be able to work on the social aspect and achieve the goal of CDA, there should be a theoretical understanding of the process.

CDA encompasses complex and highly advanced concepts and theories that accommodate its aim. There are theoretical frameworks that scholars apply to their work with the aim of reaching an accurate conclusion. In CDA, more than one framework has been designed by more than one scholar that fits the measurements of CDA. The theoretical framework allows CDA to be employed as a methodological approach to explore the role of discourse in society. It is difficult to designate an individual framework that is unitary for CDA, seeing that there is more than one. Hence, CDA is carried out differently in each work; however, that does not mean that the desired result is influenced or misguided by that. With that being said, there are some things that critical discourse analysts mostly agree upon, and that is that the mechanism of CDA contains three levels. It is known that when executing CDA, one must look at the levels of discourse context, which are macro, meso, and micro.

To begin with, Byrne (2022) explains that at the micro-level, the analyst investigates the text itself or the discourse of the work under consideration. The focus at this level is on what is being said in the text. Specifically, the goal is to examine the linguistic features that were used to convey the text's message. Secondly, the meso-level is concerned with the context of the text and the environment of production. That is, when looking at the meso-level, one is looking at the circumstances and components that contributed to the creation of the text, such as the person who produced the text, the people receiving the text, the place and time (setting) where the text was generated and presented, and so on. Lastly, there is the macrolevel, which is the most important part of CDA. This is where the critical aspect comes into play; at this level, the analysts relate the text and its context to the hierarchy, the ideologies, and the social cognition and structure. There must be an analysis of the relationship between the text and the social issues that

are relevant to it (Byrne, 2022). One of the reasons why CDA must have all three levels is because in each level there can be a revelation of the intention of the producer of the text, which can be conveyed through distinct tools that belong to each level.

### **2.3.3. Fairclough's Model**

In the previous section it is made clear that there is more than one framework to use in order to perform CDA, and one of the those is the Fairclough's Model. And in this section, the framework of Fairclough is construed comprehensively.

The theories of Fairclough have been an essential part of CDA since its inception, and they are still considered one of the main approaches in CDA. It is widely known that Fairclough develops a framework for CDA that many critical discourse analysts use today to derive the most accurate conclusions and results out of their research and studies. In his book *Language and Power*, Fairclough (1989) talks about the aim behind the method he uses for analysis, which is to "contribute to the general raising of consciousness of exploitative social relations through focusing upon language" (p. 4). The approach that is created by him has developed throughout the years; however, it still holds the same objective that it was created to achieve. Fairclough's work in CDA will be explored in this section in order to be able to move on to the framework that will be used in this research.

Fairclough's view about CDA is shown in his works, and to him, CDA "brings social science and linguistics together within a single theoretical and analytical framework, setting up a dialogue between them" (Chouliaraki and Fairclough, 1999, p. 6). Thus, his definition is similar to

or the same as the general definition of CDA. He believes that the analysis of discourse becomes critical when it involves the study of the features of language and how they are used in relation to social science, as he mentioned in his book. It is clear from his description of CDA that examining the use of language in relation to the investigation of social wrongs and injustices works as a single method of research. Fairclough bases his framework on systemic functional linguistics, which he mentioned in his description of CDA as a linguistic theory to be more descriptive. It is considered the foundation for many theoretical approaches to CDA (Hodge & Kress, 1993).

Fairclough (1999) discusses the main issues in his writings on text interpretation, and he also complains about previous works in the field of critical linguistics that do not pay much attention to the "interpretive practices of audiences" (p. 84). Prior to Fairclough's belief, it was assumed that both the audience and the readers interpret a text in the same way that an analyst would. The other issue that Fairclough also proposes, or rather complains about, is that prior to this, linguistics was not given much attention, nor were issues relating to the "intertextual analysis of text" (Sabir et al., 2018, p. 84).

In this respect and according to Fairclough, readers are regarded as members of a certain society; therefore, when they speak or converse, there is a reflection of the values that they express or rather desire to express. Therefore, according to the model that is proposed by Fairclough, there should be a certain correlation and connection between these social values and the production and reception of the language. Eventually, there will be a tendency towards the language that is spoken in a certain society and, at the same time, a type of association when an analysis of the text is carried

out alongside the social theory that is applicable to the language. It should be in certain contexts. Therefore, there seems to be a type of orientation towards the language itself, where there also seems to be a type of association between the analysis of the linguistic text and the social theory of the language within certain contexts and processes, including politics and ideology (Fairclough, 1992).

In this regard, and returning to Fairclough's model, Al-Ghazali (2007) claims that Fairclough proposes that any type of discourse analysis go through three stages. These are the stages of description, interpretation, and explanation that relate to the relationship between the type of interaction that exists and the social context in which it appears. Therefore, Fairclough makes a distinction between three distinct types of value that certain formal characteristics of a certain text should be equipped with.

The first of these is what Fairclough calls the "experiential value," where the speaker, or rather, the producer, of the text would represent his or her own experience of the natural and social worlds. This is done through the shaping of the text, which can be done in a variety of ways based on personal beliefs or knowledge. As for the second type, as has been pointed out, it is called the relational value. In this level, the text makes sense by tying it to the elements of a context. Moving to the third of Fairclough's levels, where the producer of a certain text would assess it as a type of reality or social identity in addition to the social practices affecting the interpretation of it (Al-Ghazali, 2007).

Moreover, Al-Ghazali (2007) also notes that Fairclough points out that there is a type of choice of vocabulary, structures, grammar, etc. used in the text in order to carry out the formal features of a text that can determine

the nature of it through these values. According to Al-Ghazali (2007), Fairclough is not the only writer who asserts the nature of language; some other writers also assert the social nature of the text. However, what makes Fairclough distinct in this field is that his views regarding the fact that discourse tailors social relations while at the same time it is tailored by them are the key ideas in the field of discourse analysis. He makes the argument that languages may be used in order to build certain political positions, which could contain relations of power that are not equal.

Relating to the same issue, and according to Janks (1997), Fairclough's model of the CDA consists of three interrelated processes of analysis that are related and connected to the three interrelated dimensions of discourse. Janks provides these three and states that they are as follows:

1. the object of analysis (including verbal, visual, or verbal and visual texts);
2. the processes by which the object is produced and received (writing, speaking, designing, listening, and viewing) by human subjects.
3. the socio-historical conditions that govern these processes (p. 329).

Furthermore, according to Fairclough's model, each of these three and various dimensions would also require a different set of analysis (Janks, 1997, p. 329)., which can also be summed up as follows:

1. text analysis (description);
2. processing analysis (interpretation);
3. social analysis (explanation)

As mentioned earlier, Fairclough is not the first writer to come up with these ideas, but what makes him distinct and makes his model useful is that it enables those who work in the field, either linguists or analysts, to concentrate on the most important issues that make up any type of text. That is to say, the most important "linguistic selections" are their juxtapositioning, their sequencing, and their layout (Janks, 1997, p. 330). Furthermore, the type of historical determination of the choices to be credited for is required, so that these choices are thoroughly understood and then related to the conditions of possibility. Fairclough's model is vital to the field of CDA as it is also able to address a number of issues with the analytic entry.

#### **2.3.4. Ideology and Corrupt Ideology**

One of the main objectives of this study is to uncover some of the ideologies that exist in fairy tales. To do so, initially, a graspable definition of the word ideology alongside its relation to language should be provided in order to understand how it correlates to the objective of this study. More than one researcher, such as Cassels (2002), have agreed on the fact that the term ideology is not the easiest to define. Since the origination of the word and until this day, "ideology" has multiple descriptions with a lack of one main definition.

The emergence of the term ideology has mainly been in relation to political science, and has gone through changes in definition and usage since then. One of the earlier researchers, Gerring (1997), provides his definition of the term ideology and said that "Ideology, at the very least, refers to a set of idea elements that are bound together" (p. 980), which can be considered one of the most brief and intelligible definitions of the term. Around the twentieth century, the terminology has been practically restricted to the

usage associated with the philosophy of politics (Knight, 2006). This changes with time, and ideology is now used in various fields. Unlike the early usage of the term, in this research, ideology is utilizing the generic term, which is commonly used and understood in our current era.

More people define it throughout time, such as in the 2000s; Knight (2006) herself generally describes ideology as rationalizations that are adopted by groups of people, the general public, and individuals. She notes that the early descriptions of the term ideology, such as 'psychological traits,' have faded and are now replaced by the fundamental definition that it is "a coherent and relatively stable set of beliefs" (p. 625). Platt and Williams (2002) assert that ideology is a collection of thoughts offering perceptions of social situations in the past, present, and future. When ideology is defined that way, it is then intuitively linkable to language and ways of communication since beliefs and perceptions are customarily passed down from one generation to the next, from one person to the other, and even from organizations to the general public by language.

This is when it is possible to affirm that language and ideology are two concepts merged together that cannot be detached from one another. As a result, in order to discover ideology delivered through spoken and written language, some type of language analysis is required. In this particular study, CDA is performed with the aim of deriving and understanding the underlying ideologies and messages that exist in the works of the Grimm brothers. CDA is one of the most adequate methods that can be used to unravel ideology. According to Platt and Williams (2002), in order for language to be effective in delivering ideologies that can be recognized and comprehended by society, it should be examined within a context.

Considering that analyzing language in relation to context is one of the chief steps of CDA, it is then rational to utilize it.

According to Cayuela (2012), they describe the meaning behind wicked or corrupt ideology in the abstract of their article. A bad ideology is when a person adopts a set of beliefs that he or she believes are the best to believe and places a higher value on these beliefs than on human beings. Novella (2015) explains that an ideology is problematic because it is unambiguously associated with conceit and biased reasoning affected by self-righteousness.

The motive behind the need to unravel these ideologies is that many of them are seen as corrupt. It is known to many that when it comes to politics, ideology is inherently negative. However, can the same be said about general ideologies that are adopted by everyone, whether related to politics or not? It is challenging to separate them, and the reason behind that can be detected in the example Agbo (2022) gives about the ideology of racial superiority, which is solely a societal fallacy that many people adopt; in the time of Hitler, it leads to one of the biggest political movements known as Nazism.

There is no doubt that ideologies such as Nazism and racial superiority are seen as corrupt. Regardless of one's subjective viewpoint, when one considers fundamental, universal, and objective morals, as well as historical precedent, the impurity of such beliefs becomes painfully clear. Rummelsburg (2014) elucidates it better when he said that ideologies are a manipulation of facts that may seem coherent and sensible to the receiver or believer, which eventually causes distortions to the perception of the real

world. This process is substantially detrimental in many aspects, such as to the human mind and the welfare of society.

In the case of large groups of people embracing advertised ideologies that are based on assumptions and entitlement, there will exist a hazard that these groups will glorify these ideologies to an extent where acting upon them would actively harm and undermine other groups of people. This is a significant reason why it could be chaotic to adopt some ideologies that can be considered detrimental.

## **2.4. Chapter Conclusion**

This study adopted a number of questions that aim to reach a specific objective. The aim of this research is to determine whether, with the impact of the concept of power, there exists an underlying collection of messages and ideologies in fairy tales that should be unveiled. In order to reach that goal, the method of CDA, specifically Fairclough's three-dimensional model, is applied in this study, and this is for the particular reason that for such an investigation CDA would be the most suitable tool. This method is applied to all four fairy tales. This method has been executed in multiple studies in the past; however, as mentioned in earlier chapters, no research was dedicated to the effect of power in language, which makes this method a little more distinctive than what has been performed in past studies.

The literature review above contained a great deal of definition to the key concepts of this study such as fairy tales, power, and CDA, and it provided information about terms associated with these concepts which are linked to them in many cases, for example power and language, and fairy tales and people. Some previous studies were cited, however, due to the lack of them regarding this topic only few were mentioned. Finally, the theoretical

framework of the research was stated which showed all the steps that were taken from objective of the research questions, to the usage of the Fairclough model as the methodology and what the findings should demonstrate.

## **Chapter 3**

### **Research Methodology**

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### **Research Methodology**

This chapter presents the method used for this research, as well as an overview of the corpus which was selected to be scrutinized, and the design of the research itself.

#### **3.1. Corpus**

The text that is analyzed in this research is the written text of a number of stories selected from the collection of fairy tales by the Brothers Grimm. There are multiple editions of the Grimm's fairy tale collection, starting with the two volumes that were published in the years 1812 and 1819 and ending with the seventh one that was issued in 1857. Translations of any literary work are regularly done on the last version of that work, and accordingly, most of the translations of the Grimm's collection of fairy tales that are published after the death of the Grimm brothers are based on the 7<sup>th</sup> and last edition of their collection.

Therefore, the main source that is utilized in this research is *Grimm's Complete Fairy Tales*, a translation by Margaret Hunt. After skimming through the entire collection, an intuitive selection was made for the corpus that is analyzed, which totals four stories. Since the type of examination that is implemented on the corpus is CDA, which is an analysis that occurs on many levels of the text and on a broader and deeper degree, the four stories are found to be a good quantity to derive the desired results.

Additionally, Zipes (2021) says that it was unknown by the brothers Grimm that their stories would circle across many nations, especially the stories of *Cinderella*, *Rapunzel*, and *Hansel and Gretel*. These three stories, in

addition to *Little Snow White*, are the ones chosen to be explored in this research. Any individual, whether an adult or a child, and from almost any society, would most likely be familiar with all four out of the 201 stories in the collection. From a critical point of view, after reading more into these four stories, there are many hints, some overt and some covert, that are related to power and the impact of it. Therefore, the selection of these stories is based on their universal recognition and popularity and on my intuition regarding the allegory and underlying messages. In the introduction of the translation, Mondschein (2011) says:

fairy tales were universalized and reinterpreted in light of the new science of thought, psychology. Scholars wrote papers and books explaining fairy tales' deep personal truths...today, critics tend to examine the Grimm's stories as products of the times in which they were written (p. xiii).

## **3.2. Overview of The Selected Stories**

Below are the descriptions of the chosen stories in the order that they appear in the chapters of the analysis.

### **3.2.1. Rapunzel**

Starting with *Rapunzel*, a fairy tale about a beautiful young lady imprisoned by an enchantress, When Rapunzel's mother was pregnant, she asked her husband to get her rampions from the enchantress' forbidden garden. The evil witch caught Rapunzel's father and made a deal with him to give her the baby after it was born, or else she would not spare his life. Not fulfilling the promise, the enchantress took the child and locked her up in a tower, where her only connection with the outside world was through her long hair. Her beautiful voice attracted a prince; however, on being caught, the enchantress cut Rapunzel's hair down and threw her out into

the forest the moment she discovered what had happened. At the end, the prince finds Rapunzel in the forest with two babies and ends up marrying her.

### **3.2.2. Little Snow White**

Secondly, the story of *Little Snow White* is where an envious evil queen attempts to murder her stepdaughter Snow White in cold blood multiple times because the latter is prettier than her. She does so after she is told through her magic mirror that Snow White is the most beautiful female in the land. Snow White takes shelter in the cottage, which belongs to seven dwarves, who try to protect her from her stepmother. All attempts by the evil queen fail, and eventually, Snow White gets married to a young prince, and the evil queen is ruthlessly punished at their wedding until she dies.

### **3.2.3. Hansel and Gretel**

The third story to be examined is *Hansel and Gretel*, a tale where good triumphs over evil. The plot is focused on two siblings, Hansel, the elder brother, and Gretel, the younger sister. The siblings were from a poverty-stricken family where they lived with an evil stepmother and their father. The stepmother influenced their father to abandon his kids in the forest, after which they stumbled into a confectionary house, only to find out it belonged to an evil witch. The witch wanted to kill and eat the siblings, but they managed to kill her instead and escape back to their father's house.

### **3.2.4. Cinderella**

The fourth and last story is *Cinderella*, a fairy tale about a young lady whose mother died and whose father married a wicked woman with two jealous daughters. Cinderella was enslaved and always dressed in rags, thanks to her stepmother and stepsisters. When a king's son makes an

invitation to attend a festivity, magical talking animals help Cinderella and convert her dreadful reality into a fantasy come true. The prince chooses Cinderella over all the other girls in the festival, which makes her stepsisters more jealous. Cinderella escapes from the prince in fear that he will discover her reality, and the stepmother and sisters do their best to separate the two. However, eventually, the prince marries Cinderella, and the sisters receive a harsh punishment.

### **3.3. Research Design**

The objective of this study is simply to acquire a profound comprehension of the issue this thesis intends to explore, which is the corrupt ideologies that exist and are transmitted through fairy tales. This particular topic urges one to investigate the complexity and depth of the data rather than its quantity. The thesis focuses on a sample of stories in order to make rich discoveries and findings. The purpose is to scrutinize the questions that are mentioned in the first chapter and delve into the how's and the why's. In order to answer the research questions of this study, the researcher identifies patterns in the data they acquire, and perform a deep clarification on the corpus of stories.

The design that is utilized in this research is both qualitative and quantitative. To be more precise, the overall framework of the research is dependent on the qualitative method; however, the quantitative method is also used for the presentation of the numerical data that encompass the calculation of vocabulary. One of the pros of using a mixed-methods design is that the researcher has the ability to direct the research in certain ways as the study evolves in order to profit as much as possible by deriving numerous detailed conclusions and presumptions. Moreover, employing this method has played a significant role in validating the findings of the

research; each of the two types of data, qualitative and quantitative, works as a supportive outcome for the other.

CDA and the qualitative design of the research can be seen as similar in the way they are applied. In qualitative research, whether the method used is interviews or a simple interpretive analysis of data, the investigation is more descriptive. Similar to CDA, contextual awareness is being utilized in order to perform a detailed interpretation of the material that is present. The nature of CDA and qualitative design as a method of research is very flexible, and this flexibility allows the researcher to draw different kinds of theories, ideologies, and outcomes. Additionally, CDA can be complemented by the quantitative method as well. Hence, a percentage of the investigation relied on the quantitative strategy for the purpose of supporting the findings.

### **3.4. Method**

The methodology of this research is based on the three-dimensional model that is developed by Fairclough to serve as a tool for CDA. Four of the most well-known stories from the Grimm Brothers' Fairy Tales collection are chosen to perform CDA on with the intention of answering the research questions provided in this study.

As explained in the literature review, the Fairclough model consists of three different levels of analysis, and each of the four stories undergoes all stages of analysis. Initially, in the first process, there is an examination of the story text. This level is devoted to scrutinizing the language used in the stories. The goal of this level is to investigate and identify some literary devices in order to comprehend how language usage is an important part of transmitting concepts. In this study, the focal point of the analysis of the

story text is diction. The choice of words is one of the linguistic features that can provide researchers, as well as readers, with a great deal of elucidation when it comes to interpreting the story, in addition to the author's motivation and overall points of the text. More precisely, the vocabulary is listed according to its relation to the concept of power (powerful or powerless). Lastly, power-related vocabulary in all four stories is classified, summed up, and numerically presented.

Secondly, the following process of analysis focuses on the interpretation of the storyline; the text is explored in relation to the context of the story. At this level, aspects of the story are assessed in relation to the concept of power. For instance, it is ambiguous which characters are truly powerful and which are not, and this is easily detected through the interpretation of the storyline and the events of the story. Consequently, both similar and distinct outcomes of the story elaboration of all four-fairy tales surface and help crystallize a better understanding of the ideas that exist in the stories.

Finally, the third and last phase of the CDA is related to the social structure in which these stories are told. One of the objectives of this framework is to extract ideas that may be considered, for lack of a better word, corrupt. Describing the ideologies and messages that are connected to societies and their practices is the target of this third process. In each of the fairy tales, and after performing the first and second dimensions of Fairclough's model, all the significant connotations that could affect the perceptions and habits of society emerged. In this dimension, the researcher analyzes the stories on a deeper level that connects with the audience of these fairy tales.

In summary of this chapter, the selection of corpus was mentioned along with a list of brief summaries of the selected fairy tales followed by a description of the design of the study which included both qualitative and quantitative. The methodology used in the research was also listed which was the three-dimensional model of CDA developed by Fairclough.

## **Chapter 4**

### **Analysis and Results**

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This chapter contains the analysis of the four stories in detail, each one has three different sections of analysis. Additionally, there is a discussion of the research questions and their answers at the end of the chapter.

#### **4.1. Analysis of Corpus**

In this section of the research, there is a demonstration of the CDA that is performed on the four chosen stories in order to derive the findings and answer the questions of the research. According to the methodology mentioned in the previous chapter, each story is subjected to three different dimensions of analysis, which show most of the predominant ideologies and also the detailed concepts that can only be unraveled by a CDA. The first fairy tale that will be explored is *Rapunzel*, followed by *Little Snow White*, *Hansel and Gretel*, and *Cinderella*.

##### **4.1.1. Rapunzel**

###### **Dimension 1: (Text)**

Immediately, the story starts with a man and woman wanting a child, and the second sentence is about the woman hoping for a child from God. “There were once a man and a woman who had long in vain wished for a child. At length the woman hoped that God was about to grant her desire.” (Grimm, 2011, p. 44) From the author’s view, this is one of the diversions from the truth. The author mentions and adds "man" to make it seem like he cares for a child, but the second sentence says otherwise when it is mentioned that only "the woman hoped that God..." (p. 44). The author,

therefore, gives the illusion of the man wanting a child. From the start of the story, it is not apparent that the husband has been given power or is considered the man of the house.

However, the author has given obvious power to two characters: the wife and the enchantress. The wife uses the power of her words and threatening language, whereas the enchantress uses the conjunction of conditions, making deals with the couple to get what she desires. The author chooses threatening language for the wife to use against the husband, such as "if I can't eat some of the rampion, which is in the garden behind our house, I shall die" (p. 44). When it comes to the word choice for the Enchantress, the author uses words that imply that she has power, such as "How can you dare?" and "you shall suffer" (p. 44). Although the Enchantress does have super powers, on the outside, one may think that for women to have power, they need magical abilities or something to supplement their weaknesses; however, the wife has none of that, but she does have her words, and how one plays with the words can give one power.

Another set of words is 'King's son', and it is painfully obvious not to question why the author does not simply say 'Prince.' If broken down and taken word for word, 'King' is in a higher position than Prince, so one theory could be that the author wants to really show the power that the son has. However, by adding a son, the point is completely defeated. The reason for that is because by adding the word 'son', the author has made him seem young and weak, as if he has not yet earned his title, similarly by saying the husband's wife instead of saying her own title or name. Therefore, although the author may have tried to give the prince a high and powerful position, in fact, it reads the complete opposite.

Another diversion added is when the King's son unexpectedly asks Rapunzel to marry him. The line "she saw that he was young and handsome" (P. 46) and the way it was added demonstrates that Rapunzel is just as shallow as the King's son and that the only reason she would marry him is because he is young and handsome, just as she is young and beautiful. Rapunzel mentions that "he will love me more than Dame Gothel" (P. 46) right after; being young and handsome has nothing to do with loving someone more.

The real reason that can easily be overlooked, however, is a couple of sentences before when they both first meet. Rapunzel was terrified, but the King's son managed to calm her down by "talk[ing] to her quite like a friend" (P. 45), which is to say that Rapunzel fell in love with the way he talked to her, unlike how Dame Gothel speaks to her. Although the King's son at the time had different ulterior motives for speaking to her so kindly.

The third diversion is towards the end of the story, when the King's son is devastated over having lost Rapunzel, and the author chose the words "dearest wife" (P. 46), which is practically impossible when the only two that have been up that tower are Dame Gothel and the King's son; it would have been impossible for the two to have gotten married, but the diversion is to soften the ending's blow when the reader's learn that Rapunzel has had twins. Doing this would make it seem valid and hide all the other undertones that a reader may have otherwise inferred from the first visit.

## **Diction**

Throughout the investigation of the language in the text of the story, a number of vocabulary choices are added up for an understanding of the

role they play in the overall message that the author wants to deliver and the effect they have on the readers. The table below shows all of the vocabulary items that are related to power, whether it is the existence of power or its lack or absence.

**Table (1): Power related vocabulary-A**

| Power             | Powerless  |
|-------------------|------------|
| God               | Desire     |
| Great Power       | Steal      |
| Dame Gothel       | Poor       |
| wife              | Died       |
| Dreaded (by all)  | Thief      |
| enchantress       | Fear       |
| mercy             | Terror     |
| justice           | Greed      |
| beautiful         | Afraid     |
| King's son        | Suffer     |
| wicked            | Angry      |
| Charming (beauty) | frightened |
| force             | Grief      |
| venomous          | misery     |
| Young and         | pitiless   |
| handsome          | Pain       |
|                   | despair    |
|                   | Blind      |
|                   | lament     |
|                   | Weep       |

All of these words are associated with power in one way or another, and this choice of vocabulary made by the author can be understood more clearly through the content and how they are linked to certain characters in the story. For example, in the beginning, the wife is shown to be asking "God" for a child, indicating that she has no power when it comes to conceiving children. As a result of this choice of words, the author admits that God is the most powerful, not the husband, the king, or the enchantress. Another careful selection of vocabulary that explains the distribution of power in the story is associating words such as "great power" and "dreaded by all" (p. 44) directly to the "enchantress" and "dame Gothel." This is another apparent and blatant implication that, out of all the characters in the story, the enchantress is vested with the most power. Additionally, the words "mercy" and "justice" are said by the husband about the enchantress, which demonstrates that she is a figure who can enforce justice or have mercy. These attributes are usually related to or connected to a figure of authority that has the power to implement both mercy and torture.

Another way of looking at power is through other different qualities that are not directly and overtly powerful, yet they have an influence or effect on the actions of other people. For instance, the word "charming" is used to describe the voice of Rapunzel, and it affects the King's son so much that "he stood still and listened" (p. 45) and later explains that he is "forced to see her" (p. 45), as if there is an external factor that is affecting his actions. Similarly, Rapunzel thinks of the King's son as "young and handsome" (p. 46), which has an influence on the way she perceives him. This signifies that the author is displaying different kinds of beauty as a means of power. Furthermore, this concept is supported by another point; when Rapunzel grows up, the author describes her as "the most beautiful" (p. 45), and only then is it seen that the enchantress locks her up in the

tower. Essentially, Rapunzel is not imprisoned away from the eyes of people until she grew into a beautiful girl. This is a clear indication that the enchantress believes Rapunzel's beauty could have an effect on anyone who sees her.

Returning to the enchantress, her appearance is described as powerful. When she encounters the King's son, the author chooses words such as "wicked" and "venomous" to describe her looks while encountering the King's son. Other than the indication that these words hold anger and bitterness, venom and wickedness are things that obviously possess a destructive effect as well, which, again, shows how the author is trying to present the Enchantress as powerful.

### **Dimension 2: (Story Context)**

Similar to the start of the first level of analysis, the start of the story talks about the desire to have a child. Although the story starts with a man and woman, clearly it is the woman who wants the child and not the man. After the diversion talked about previously, it becomes all clear when it says "the woman hoped that God was about to grant **her desire**." (P. 44) It doesn't say "their desire," and it is specifically mentioned for the woman. This is proven more when, throughout the story, the father does not seem to be interested in the child. To eliminate any confusion about the analysis of this segment in the two dimensions, in the first level of analysis, the author's choice of altering the text and adding something in order for it to be interpreted differently was mentioned. Looking closer at the context of the story at this level of analysis, the actual stance of the husband figure will be understood.

For starters, his desire to have a child is not as obvious as the woman's. Second, he does not care of the cost of stealing the horse, so he easily agrees to give up the first child that he supposedly "long in vain wished for" (P. 44). For someone who is reported as wishing for a child, this conveys the exact opposite, as he does not even attempt to negotiate with the enchantress or offer her something different.

Third, in that day and age, men were constantly seen and written about as the heroes, warriors, or ones with strength, yet nowhere in the story does it say that he even attempts to rescue his daughter. Another indication that he does not care about children. Although a possible argument could be made for the women, once again, during this time women were not seen to be doing such heroic acts, and it was not expected of them anyway. which brings the direction back to the power inside the story and who it is given to.

The mother and the enchantress are surprisingly the two most powerful characters based solely on the events of the story. The mother on the first page clearly has control over her spouse, and her power leans toward manipulation. In wanting the beautiful rampion outside in the garden, she adds "I shall die" (p. 44) to her sentence if she cannot get it, to which her husband says he will get anything she desires so long as she does not die, despite knowing the dangers of stealing the rampion from an enchantress's garden.

In the same way, the enchantress is given first verbal power and is known as someone who has "great power and was dreaded by all the world." (p. 44), as was mentioned earlier. However, in the context of the story, the first encounter with the enchantress is gentler. The husband uses the same

manipulation his wife used by copying her words, at which the enchantress "allows her anger to be softened" (p. 44). A soft expression is not one that is usually attributed to someone who supposedly incites terror in the hearts of people. This is the type of power the powerless are able to use.

Despite that, the Enchantress keeps her hold over him by making a deal with him regarding their firstborn child. The text continues by saying that the husband, "in his terror," consents to everything (p. 45), which is surprising. The man shows cowardice when usually they are supposed to show bravery, but the Enchantress does nothing threatening and her anger softens, yet he is still terrified. This leads one to believe that the Enchantress is judged because of her power and is rumored to be bad, even though she may not be. If that is to be the case, does it come down to the typical thinking that men do not like when women are stronger than them? And because of this, they give women a bad reputation?

Afterwards, the parents drop out of the picture, and the focus shifts to when Rapunzel is 12 years old. There is one unique kind of power that should be brought up at this point. Although Rapunzel is seen more as a piece of property than a human being throughout the story and therefore weak, she does at one point hold a certain type of power. The power of silence, which, when related to language, can be said to be the power of the absence of language. Sometimes silence speaks louder than words, and sometimes silence and planning get one out of situations that would have otherwise put them in trouble. However, language, just as it can bring power, can destroy it as well. Rapunzel and the King's son planned to escape and would have been very successful if Rapunzel had remained silent, but she gives up that power the moment she mentions the King's son to Dame Gothel, for which she is cast away and lives miserably. Another point that

is necessary to mention is that happily-ever-after only happens on the condition that the beautiful girl gets married to someone in a high position.

A critical point in the analysis of the story and its context is the parallelism. It is seen in the story that all the characters but the father desire Rapunzel. The mother desires the rampion (Rapunzel), who is also the child she desires. The enchantress, who desires the first child of the couple, and the King's son, who desires Rapunzel for his own reasons. On that note, the story can be divided into two parts that closely relate to each other, and it shows the desire that the author shows in the first half but not the second; however, being so similar, it can easily be assumed that they are the same.

The first half starts with the wife desperately wanting a child, and during her pregnancy she has an immense desire for the beautiful princess, who is Rapunzel. Her desire grows every day, and once she finally has a taste of it, her desire increases "three times as much as before." (P. 44). To steal the rampion, the husband climbs "over the wall" (P. 44), and by bad luck, the next time he is caught by the Enchantress, who was "standing before him" (P. 44).

The second half starts with the King's son so desperately wanting to see the owner of the voice, who again is known as Rapunzel and is labelled as beautiful. When he finally is able to see Rapunzel, he is obviously enchanted by her, and although it is not written there, it can be assumed because of the first half and the ending of the story that the two clearly engage in sexual intercourse, and just like the wife, the son's desire increases so much that Rapunzel and he agree to meet every day. Like the husband, the King's son has to climb the tower to meet Rapunzel, and just

like the husband, after one of his climbs the Enchantress was waiting for him after tossing him Rapunzel's cut hair.

The next thing to note is the time of day that both of these happen. The husband goes to steal the rampion "in the twilight of the evening" and "in the gloom of the evening" (P. 44), and the King's son goes to Rapunzel "when it began to grow dark" (P. 45); likewise, their agreement to meet was to be "every evening" (P. 46). And one very obvious and blatant way the author makes the King's son's intention clear is through his words, "If that is the ladder by which one mounts, I will at once try my fortune" (P. 45), when talking about Rapunzel's hair being the way to climb the tower. The author could have chosen any way to word this; however, it was deliberately chosen this way. It demonstrates his intent to simply have sexual intercourse with Rapunzel and that there is no harm in trying his luck.

The husband and the King's son both committed crimes at night; however, it can be understood that the husband had a bigger motive to commit his crime because of the particular reason that his wife manipulated him with words into doing so, therefore, despite the act being bad, the intention behind it is not. This does not give the husband an excuse to steal, but it might lessen the intensity of the way the readers see it. However, when it comes to the King's son, he is portrayed as a good character in the story because it appeared that he was saving Rapunzel when, in fact, it was only an appearance. Since he is the King's son, he has an opportunity, as well as the authority, to save Rapunzel in more than one way; however, he chooses to submit to his desires to have her, and he makes the most of their time together for his own enjoyment.

To further explain, Rapunzel is the one who comes up with a plan in order for the King's son to help her escape; she says: "Bring with you a skein of silk every time that you come, and I will weave a ladder with it, and when that is ready, I will descend, and you will take me on your horse." (p. 46) Realistically, the more ethical route that the King's son should have taken is to use the power he has to save Rapunzel as soon as possible without exploiting her body and taking her virginity, especially because, as a locked-up female, she would not know any better (protecting her virginity). The noble thing to do would be to protect, free, and save Rapunzel without tainting her body or expecting anything in return. Nonetheless, the king's son spends night after night with her until he is not able to anymore, which gives the implication that he was enjoying the pleasure he was receiving from visiting her every night and that he was not in a hurry to save or marry her.

An argument against that point, which lacks a strong basis, would be that he was providing the pieces of silk in order to save Rapunzel; therefore, he is in fact saving her. The counter argument would be that, sensibly, as mentioned above, he has the ability to do that without the risk of submitting to his desires of having her, as well as the authority and power that he possesses as the King's son that would allow him to rescue her immediately.

Additionally, the king's son uses his words as a source of power as well. When he first meets Rapunzel, he has to somehow earn her trust in order for him to have what he initially wants. He does so by reassuring her with nice words. He tells" her that his heart had been so stirred that it had let him have no rest, and he had been forced to see her" (p. 45). This is an unmistakable play of words that the king's son uses to manipulate the

impression Rapunzel would have of him. Surely, she immediately "lost her fear" (p. 46) in spite of the fact that he has taken absolutely no action that demonstrates his trustworthiness; he solely used his words.

### **Dimension 3: (Social Analysis)**

In this level of analysis, what is looked at are all the ideologies that are relevant to the social structure through which one can make presumptions about how these stories are written to affect the mindsets of the audience who is exposed to them. For instance, the first dogma that is plainly pushed down on the readers at the very beginning of the story is regarding offspring. Relating this to the reality of people's lives, it can be concluded that a husband and wife must have children to be happy, and if they do not then they will doubtlessly end up living a miserable life until they have one, further pushing the corrupted ideology. To be realistic when talking about this point, it would be a valid argument that one of the main motives of marriage is to have children; however, in many cases, the couple would not be able to do that, and that should be completely normal.

On the same subject of children, there is another idea that can be extracted from the story by looking at different societies and their ways of thinking. Since it has already been established that these fairy tales are universal, it is expected that all societies can be affected by the concepts of these stories. To give a particular example, in Middle Eastern society, many families, especially mothers, push their daughters to have a child or more children to make the men settle and stay with them. This is not uncommon in Western society either. To relate this back to the story, it was mentioned previously that the wife has power over the husband, and if that is the case, then it can be presumed that there is a possibility that she desired the child to have even more power over her husband by being the mother of his child.

Some argue that the wife's power over the husband resulted in harm. Therefore, religiously, the beginning of the story is similar to that of Adam and Eve, in which popular opinion holds that women are the downfall of men. As is the case in the story, the woman makes the husband steal a plant, for which they get their punishment in terms of their first child being taken away, when Eve tempted Adam into eating an apple from the forbidden tree. According to some religions, this popular opinion is false, and the downfall was not in fact caused by Eve. Whether the idea of Eve being the root of all problems is true or not, the ideology behind this part of the story is not without its corruption and would be harmful if it were to become normalized in the minds of readers. Despite the fact that some people already have that belief, it is not a very bright idea to encourage that type of conviction since it clearly conceives a negative perspective to be set against all women.

Although the wife does ask her husband to steal, the husband is the one who agrees to make a deal with an enchantress to give his child away. a conjunction of conditions, which in the story can be translated to deals. Many people view deals, especially in religious terms, as being of the devil. It is generally viewed as bad, and deals with the devil tend to go downhill and become messy. It should be considered common sense in our lives that bargaining with a person or a side that is known to be corrupt or possess vicious power leads to no good in almost all cases.

The idea of the powerless being involved in a situation where they have absolutely no authority or control over any factor of the deal is exactly what is shown in the story. The result of these kinds of compromises in the societal structure is easy corruption. The more powerful party will increase

in power and gain more of what they already have, which will diminish the rights of the powerless since both parties are not equal to begin with. Therefore, it would not be fair, as the powerful would exploit the circumstances and take advantage of the needs of the powerless.

A tool of the powerless that was talked about in earlier levels of analysis is the power of words. In society, a consequence of acts of corruption like the one mentioned above is the powerless fighting back using their words, similar to how the husband attempts to save his life using his language since it is his only weapon, saying that he "[did] it out of necessity" (p. 44). The way that the husband defends himself is not harmful; however, in society, this can take the form of riots, protests, and so on. Objectively, riots and protests can lead to both negative and positive outcomes, but it is agreed upon that they are the only way for the powerless to fight back against those in authority.

On a different note, in the second level of analysis where the relationship of the King's son's relationship with Rapunzel is mentioned, it is said that he only visits Rapunzel at night, which later results in her pregnancy. Night-time activity is usually attributed to scandalous activities and parties, and it is the best time for criminals to put their plans into action. Similar to the husband and the king's son, who wait for the dark, criminals also wait for the darkness to come before doing their criminal acts. Linking this idea to the actions of the king's son, it can be assumed that he is doing something bad; however, as mentioned in the previous level of analysis, in the overall story he is seen as the good guy.

Accordingly, considering these points, another ideology can be derived concerning the actions of the king's son in the story and how they are seen

as acceptable. To make it clearer, universally at that time and age, the act of premarital sex was very much frowned upon. A study that was done on Americans shows that in 1969, the majority of them (70%) believe that premarital sex is unacceptable (Doan, 2009). This idea is universal and still exists in many societies and cultures since it is believed that it emerged from religion, and most religious people still strongly believe in it.

In the story, both the protagonist and her ‘saviour’ engage in this act. This is an intelligible indication that this action is either already acceptable or that it was presented in a way, where it is performed by the good characters in the story, to normalize an inappropriate behavior. From the study above and the common knowledge of the views of the majority of people regarding this issue, especially in religious communities, it can be inferred that it is definitely the latter.

The suggestion here is to make this idea acceptable, which can be seen as corrupt by many people and many societies. There are many reasons why this could be seen as a corrupt ideology; one of them is a direct result of what happens in the story. Rapunzel ends up with two children and a broken family with no father figure and no support. At the time in which these stories were told and spread, it can safely be said that there is a clear attempt to abolish the belief that premarital sex is immoral. Since these fairy tales are universal, multiple societies that have this belief are still targeted.

The last and most common ideology that is seen in most, if not all, fairy tales is the concept of beauty. The author uses several words associated with good looks and links them to the good characters in the first level of analysis. It was explained earlier how Rapunzel associates the handsome

appearance of the King's son with feelings of love, despite the fact that there is no logical relationship between the two, only lust. In the totality of the story, Rapunzel would not have been locked up by the Enchantress or wanted by the King's son if it were not for her beautiful looks and charming singing voice. The King's son is seen deciding and proposing to marry her without getting to know her or her personality; he solely takes his decision after being mesmerized by her voice, looks, and sexual intercourse.

This is clearly enforcing and embellishing the ideology of prejudice. In most people's lives, judging a book by its cover leads to disaster. The issue when it comes to the concept that exists in this story is that it does not only normalize the prejudging of people based on their appearance, but it actually teaches that it is perfectly typical and acceptable to have a positive impression of someone if their looks are appealing. Aside from the well-known fact that a person's appearance is completely independent of their personality, this concept improves discrimination based on how people look.

#### **4.1.2. Little Snow White**

##### **Dimension 1: (Text)**

The story begins with a number of similes. Beginning with the title of the story, *Little Snow White*, which is used to depict the protagonist of the story. Initially, the author describes the snow that was falling as "feathers from the sky" (p. 187), as a way of demonstrating the beauty of snow. Following that, the queen wishes to have "a child as white as snow" (p. 187), illustrating that she also thinks that snow is beautiful, especially the color of it with the contrast of red and black against it.

After the child is born and is called Snow White, her mother passes away, and the stepmother of Snow White is introduced. The first word to describe the new wife of the king is "beautiful," and the total number of times the words "beautiful," "beauty," and "fair" appear throughout the entire story is thirty-one. This information is a great indicator of one of the central, or the most central, themes in the story. The adjective "fairest" is then used to describe the new queen through her magical mirror.

Another simile that involves beauty is how Snow White is described when she is growing up; the author says that "she was as beautiful as the day" (p. 187), indicating that there is a belief that the day is something that is seen as beautiful from the point of view of the author. The simile that follows this one is used to describe the queen when she finds out that she is not the fairest in the land. The author says that "envy and pride grew higher and higher in her heart like a weed" (p. 188).

## Diction

Below is a table that demonstrates most of the words that are linked to power and the lack of power in the story.

**Table (2): Power related vocabulary-B**

| Power        | Powerless |
|--------------|-----------|
| Great forest | Little    |
| Queen, King  | Poor      |
| Red          | Obeded    |
| Mirror       | Weeping   |
| Beauty       | Innocent  |
| Stepmother   | Young     |
| Poisonous    | Dead      |

|            |         |
|------------|---------|
| Witchcraft | Hungry  |
| Wicked     | Thirsty |
| Kill       | Tired   |
| Devour     | Fear    |
| Cut out    | Rage    |
| Ate        | Alone   |
| Truth      | Old     |
| Alive      | Envy    |
| Sharp      | Hate    |
| Stabbed    |         |

In this story, there are a large number of words that are associated with power that show where the power really lies. Both the protagonist and the antagonist have been given power and have had their moments of weakness as well. For starters, the antagonist is shown in the story in the position of the "queen" and is only called that throughout the entire story, and royalty is usually the most powerful in most situations. Although Snow White is also considered royalty, compared to the queen, she is merely a young princess, which actively demonstrates that she is in a position under the queen; therefore, if she is granted any power due to her belonging to royalty, it cannot be matched to the authority possessed by the queen.

In fact, the author uses the powerful imagery "great forest" in order to make others small and powerless in comparison, such as showing Snow White "all alone in the great forest" (p. 188). This can be considered a demonstration that the protagonist of the story is actually not granted with any means of power thus far in the story, especially compared to her stepmother. On the other hand, the queen has the "mirror," which is magical. This is another way of showing how the queen possesses more

power because she has multiple entities that assist her in staying in a position of power.

Moreover, an important word that is strongly related to power is "witchcraft." This is another factor that is given to the character of the queen to show that she has more than one means to bestow her with power. In addition, despite the fact that she is never considered a mother to Snow White, the author still chose to call her a "stepmother." This term can have various connotations, one of which is authority over stepchildren.

It is noticeable that the majority of the vocabulary choices in the story that represent power are linked to the queen. For instance, multiple terms are shown to be the result of violence, such as "kill," "poisonous," "wicked," "cut out," "stabbed," and "ate." These are all violent concepts that relate back to the queen, her orders, and her actions, in addition to the authority she has over the huntsman that makes him commit such violent acts. In most contexts, violence equals power.

Finally, there is a significant word choice in the story that represents ultimate power and who is presented with it. The word "beauty" in the story is conceivably the most powerful one used to describe a character. It is used to characterize both the queen and Snow White, demonstrating that these two are given the most power. The demonstration of this concept is better shown in the analysis of the context of the story, which can be seen in the next level. Similarly, the phrase "fairest of all" is a solid indicator of how fairness is seen as power. It gives the evident implication that "fairest of all," to most readers, is approximately equal to "the most powerful."

On the same note of appearance depiction, the story contains symbolism of colors, such as red, black, and white to describe the looks of Snow White, and yellow and green to describe the state or feeling of the queen at some point. The color white is also used for the cover of the table in the dwarves' cottage, which is a specific choice. The color "red" is mentioned more than once in the story and is referred to three different objects that connect in some aspects. It refers to blood, Snow White's cheek, and the poisonous cheek of the apple. The color red symbolizes various concepts, though power is one of the most prominent. The author could have chosen to say "rosy cheeks," but he does not. This could be for the particular reason that the color red draws attention like no other color and seems to be irresistible with a somewhat aggressive element, which can provide its holder with confidence and power.

### **Dimension 2: (Story Context)**

In the first instance, a need to provide an explanation of the many similes that were used in the beginning of the story within the context of the story arises. The simile in the title of the story "Snow White" is directly connected to and included inside the first and larger simile mentioned in the story, which was "Snow was falling like feathers from the sky" (p. 187). This is the perspective of the author, and this is how they present the color white as something beautiful. However, when it comes to the perspective of the character in the story, it can be derived from the opinion of Snow White's mother about the white and red colors as well; when she sees the droplets of blood against the white snow, her immediate thought is that the imagery "looked pretty" (p. 187). Directly after that thought, she wishes to have a child with similar features: "white as snow, as red as blood, and as black as the wood of the window-frame." (p. 187).

The queen's wish is granted, and she delivers a daughter who is white with red cheeks and black hair and who is called Snow White. The mother passes away after the child is born, which leaves the child motherless and weak. In spite of the presence of the father, losing a mother automatically indicates losing the support in one's life that once gave them power. Hence, this is the first position where Snow White lacks power, especially now that her father got married a year after the death of her mother.

Afterwards, the stepmother is introduced, and the first adjective that is used to describe her was "beautiful," which can be inferred that beauty is an important idea in the sequence of the story. She believes that she is the fairest in the land and does not "bear that anyone else could surpass her in beauty" (p. 187). The way beauty is portrayed in this scene gives the implication that it is linked to simply being the best or being the most powerful. Despite the stepmother gaining the title of queen and all the authority that comes with it, she still wants to have the title of "the most beautiful," as if there was a chance of her losing some of her power if she were not the most beautiful.

The claim that beauty is power is evidently supported throughout the progression of the events of the story. For instance, the queen is granted all types of power: she has the authority of a queen, she has a magical mirror, she possesses the power of witchcraft, and, of course, she has the power of beauty. In spite of her carrying all of these elements of power, she is still seen as weak when the huntsman ultimately does not submit to her authority but submits to Snow White's beauty, and the fact that she is not able to acquire any of her desires added to her major downfall afterwards.

Although many aspects of power are possessed by the queen, there are positions where she is displayed as weak. It is mentioned in the first dimension how the colors yellow and green are used to describe the queen. When she discovers that Snow White is more beautiful than she is, she "turns yellow and green with envy." (p. 188). These colors are directly associated with envy in the story, and generally, they can be a symbol of jealousy, cowardice, greed, betrayal, and faithlessness. Envy, jealousy, and greed are all emotions that can weaken or diminish the power of people if they choose to act upon them. All the actions and intentions of the queen are based on these feelings; therefore, the end result for her is destructive. Unlike Snow White, whose intentions are shown to be anything but evil.

Throughout the entire story, Snow White is stripped of most types and means of power except one, and that is beauty. Initially, the shock and envy that the queen experiences upon knowing that Snow White is more beautiful than her means that she then considers Snow White a threat, despite the fact that she has no power. This is the first time there is a hint or a suggestion that Snow White has something that can be acknowledged or recognized as power. Shortly after that, Snow White is taken to the forest by the huntsman, again with no means of power but her beauty, in order to be killed as the queen orders. Snow White begins sobbing and begging the huntsman to spare her life; however, the main reason that led the huntsman to not kill her was that "she was so beautiful the huntsman had pity on her" (p. 188).

Typically, if any person would take pity on someone, they would feel sorry for the state of that person, whether they were crying, begging, or asking for help. However, in the story, regardless of what Snow White feels or says to the huntsman, he is most affected by her beauty, which is the reason

why he lets her go. In this particular situation, Snow White, who is clearly powerless without any medium to protect or help herself, is aided solely by her beautiful looks. This scene can be considered proof that beauty can have a major impact on the feelings and actions of people, and going back to the definition of power, it is closely related to what happened with Snow White and the huntsman. She is able to affect the actions of the huntsman, whether she intended to or not.

Similarly, the next scene displays the same idea. Snow White is described as "the poor child" and that she is "all alone in the great forest" (p. 188), which, one more time, shows how helpless she is. She then hurts herself by stepping on stones and thorns; however, when wild beasts run past her, for some odd reason, they do not harm her. Seeing that in this situation Snow White would be a very accessible and easy target for wild animals, it would be strange for her not to be attacked, especially since the huntsman also predicts that a wild animal would attack and devour her. From the way the scene is written and how there is no other reason mentioned as to why the wild animal does not harm Snow White, it can be presumed that the reason is also because of her beautiful looks.

In the scene where Snow White is inside the cottage, the author gives a specific description of some objects inside. Particularly, there are two items that are described as white; however, there is a specific word choice for the counterpanes on the seven little beds, which are snow-white, whereas the cover of the table is described as only white. This could symbolize more than one thing. The bed covers having the exact same description as Snow White's name could represent the purity of the beds, similar to the purity and innocence of Snow White. Another view is that beds generally are the place where both sexual and physical needs are met, and that could be an

indication of what Snow White would obtain from these beds. Finally, it could be a foreshadowing of the events of Snow White's death later in the story.

Snow White selects the seventh bed from among all the beds to sleep in. The number seven is also mentioned twenty-seven times in the story. This can also be a symbol, since the number seven has multiple meanings, particularly in many different religions. The most likely reason for why she chose the seventh bed and why it is mentioned so many times could be that it is referring to the religious belief that number seven is the ideal or perfect number, which originally comes from Christianity, particularly out of the belief of the seven attributes of God, indicating that Snow White might have ideal characteristics.

Moving on with the story, when the queen decides to put together a plan that would allow her to get rid of Snow White, she uses the power she has to execute it. She employs the power of appearance, the power of words, and the power of witchcraft. A reminder that all of her actions are motivated by negative or evil emotions. Without any force, in her first attempt to kill Snow White, she manipulates her with words in order for her to trust her and let her in. In her second attempt, she employs witchcraft and poison, which also fail.

When the queen discovers that Snow White is still alive, she cries, "Snow-white shall die," even if it means losing her life. (p. 191). The jealousy of the queen was slowly leading her to a self-destructive end. This is a very clear sign that no matter how much power she possesses, something as trivial as the emotion of jealousy can turn her into someone weak. Lastly, she makes her final attempt, which was a success for a short period of time.

Again, the queen manipulates Snow White with lies about her apples. The apple that is presented to Snow White by the queen is described as "pretty, white, with a red cheek, so that everyone who saw it longed for it" (p. 192). The apple imagery here is attractive and similar to how people view Snow White. Similar lines of desire are used for both. They long for the apple, and Snow White longs for the apple. As mentioned before about the color red and how it can be irresistible, "[Snow White] could resist no longer and stretched out her hand and took the poisonous half" (p. 192), which is the red half of the apple.

When Snow White falls down dead, the queen says a very strong statement about her. She uses the same line that Snow White's mother uses to describe the child she wishes for: "white as snow, red as blood, and black as ebony wood" (p. 187), which is something peculiar. How can that be? There are three possible explanations for this. The first one would be that the beauty standards of black hair, red cheeks, and white skin are very popular that most people are familiar with this description; however, this explanation is very unlikely to be true because it only crossed the mother's mind specifically when she saw her own red blood on the white snow next to the black wood. Therefore, excluding that explanation is a logical step.

The second explanation could be that Snow White's mother used to describe her with those words when talking to her father, and at some point, the father mentioned the same exact words to the stepmother. However, one cannot infer this from anywhere in the story since there is no mention or indication of it, and it can merely be an assumption. The third and final explanation, which can seem far-fetched to some readers but is actually the most logical, is that the stepmother is actually Snow White's biological mother. Using the deconstruction theory on the story for the interpretation,

one can say that the mother had not died in the first place, but after seeing how beautiful her new-born turned out to be, she rejects her out of jealousy, and that emotion of jealousy grew every day as Snow White grew to be even more beautiful.

In fact, there is a strong claim that supports this interpretation, which is that in the first edition of the Brothers Grimm stories as well as other variant versions of the story, the evil queen is actually Snow White's biological mother (Windling, 2000). However, it is altered in their subsequent editions to be the evil stepmother. The reason behind this change goes back to the beliefs of the Brothers Grimm about the sacralization of motherhood. Cashdan (1999) says that one of the main rules of fairy tales is that "heroes and heroines are allowed to kill witches, sorceresses, even stepmothers, but never their own mothers" (p. 11).

Towards the end of the story, when Snow White is dead, she is saved by none other than her own beauty. "Then they were going to bury her, but she still looked as if she were living and still had her pretty red cheeks" (p. 192). This is what the dwarves think when they are supposed to bury Snow White, and indeed, for this reason, they preserve her dead body inside of a glass box in order for them to be able to admire her beauty. Hence, Snow White's beauty strikes again and saves her from being buried underground, just as it once saved her from the huntsman and the wild beast. Throughout the story, her beauty inspires protection from the male characters, and the strange concept is that her beauty grants her special treatment even after her death, where it is stated that "one of [the dwarves] always stayed by it and watched it" (p. 193). Therefore, her body is being protected even though they know she was dead, and the only motive behind this is her beauty.

This is the same rationale that the Prince has when he asks to have Snow White's dead body for his own. Seeing that there is nothing he could be able to do with or to her since she is dead, the only explanation is that he believes that she is too beautiful not to have. This is the last occasion where Snow White is again saved by her beauty, because if it were not for her pretty looks, she would not have been woken up from her sleep death.

After all of these events, it can be seen that the most predominant theme in the story is "beauty is power." This theme can be seen on many occasions in the story, and it works wonders for Snow White. As a matter of fact, her beauty is what causes her to get into this mess in the first place; however, although she is put in problematic circumstances, her beauty influences the actions of everyone she meets to help her in one way or another, including animals. This also shows the degree to which beauty can impact a situation. After all, despite all of the powerful methods and authority that the queen has, the power is ultimately given to Snow White, and the queen eventually receives a severe punishment.

In the closing scene, the author describes the brutal punishment that leads the evil queen to her death. "But iron slippers had already been put on the fire, and they were brought in with tongs and set before her. She was then forced to put on the red-hot shoes and dance until she died." (p. 194). These two sentences are a depiction of the fate that the queen has to endure. A very noticeable linguistic feature that is used particularly in this scene is that it is written in a passive tone; it is the first one of its kind in this story. There is an apparent message that the authors want to convey here, or, to be more unambiguous, there was something that the authors attempted to conceal.

It is the Brothers Grimm who decide to alter the consequence of the queen from being punished by the king in the original story to being executed at the wedding of Snow White. They explicitly use the passive voice to write such a violent scene without directly relating the cruel act in it to either Snow White or the prince. This is a distinct manipulation of words that is done in order to disassociate the good people of the story, specifically Snow White, from the concept of violence.

### **Dimension 3: (Social Analysis)**

After analyzing the context of the story and unravelling most of its themes, the role that these themes play in the social context of society can be interpreted. One of the very first and most dominant ideas in the story is beauty and its controversial standards. The entire story is based on the beautiful features of Snow White: skin as white as snow, cheeks as red as blood, and hair as black as ebony wood. These characteristics of appearance are so precise that one cannot help but detect an attempt to instill the idea of a certain beauty standard. The adjectives used to describe Snow White may appear unrealistic to all females. Therefore, there is a noticeable encouragement of the concept of makeup or alteration of one's features to look a certain way. For example, in some societies, foundation cream is used to have whiter skin, blush is used to have red cheeks and lips, and mascara is used to have black eyelashes, but the readers are told that these are the natural traits of a beautiful woman. This can affect the minds of females more negatively than positively, along with the many other corrupt ideologies that involve the concept of beauty.

Another one of these ideologies that is strongly advocated for in this story is the great influence that is given to the appearance of a person. The story

says in bold letters that beautiful people get away with things solely because of their looks. The power that Snow White is provided with in the story because of her looks is something that should not be overlooked. If it were not for the pretty looks of the protagonist, she would not have been saved by the huntsman or protected by the dwarves, and she would have been buried underground like any other deceased human being. However, she is treated with courtesy and delicacy and receives special care. If society were encouraged to act upon the influence that people's appearances have on them, they would end up with a very unjust societal system where people are privileged because of the way they look, and discrimination would eventually prevail. They would be putting beauty over all other important aspects, such as substantial effort, which should be what earns people their privileges or any special treatment.

That is precisely what Snow White's mother is thinking about before conceiving her. The first characteristics that she wishes for are all about the way the child looks; none of them are related to its personality, intellect, morals, or anything else. In reality, a parent's rational attitude toward their unborn child is that they want one with perfect health, not perfect looks. Though the fact of wishing to have a beautiful child is not sinister or bad, the existence of the idea in the story is another contributor to the ideology of the importance and privilege of beauty.

In the structure of society, this ideology gives power to a group of people over others when it comes to "their looks." For instance, the definition of beauty in the Oxford dictionary is described as "a combination of qualities, such as shape, color, or form, that pleases the aesthetic senses, especially the sight." What can be inferred from this is that beauty does not have a specific way of looking; rather, it is really subjective to the individual. Like

the common phrase that says, 'Beauty is in the eye of the beholder,' the observer is the one who creates the beauty if what they are experiencing appeals to them, which also indicates that beauty is never objective.

Nonetheless, the story advocates for the exact opposite. For the entirety of the story, there is a battle going on between two females over the title of most beautiful. The evil queen asks her magic looking glass, "Who in this land is the fairest of all?" (p. 187), when actually there should not be a fixed standard that makes anyone (especially a magic mirror) decide that a person who reaches those standards is the most beautiful. However, the magical mirror responds, saying that "Snow White is still more beautiful, as I ween." (p. 187). which clearly demonstrates that there is a set of qualities that Snow White must possess in order to be the most beautiful.

Unluckily, this idea is commonly present in most societies, and it has been pushed forward constantly by many parties in society since a very long time ago. The measurements and requirements may differ along the way, except the ideology remains to this day, and it continues to discriminate against people who do not possess these certain qualities. It gives privilege to a group of people over everyone else in society despite the fact that they do not have any qualifications that make them more advantageous than others. Ultimately, these people are given some power compared to others because of this corrupt ideology.

A concept that is similar to that ideology is how in more than one story in the collection of fairy tales, including *Little Snow White*, there is an idea that beautiful physical features usually belong to characters that are considered royalty in the story. This image is subtle; however, it is clear that it is present in most stories that involve royalty. There is a lack of

inclusive representation when it comes to fairness, beauty, and good looks in general, and the motive behind this is somewhat ambiguous. Whether the message of this concept is deliberate or not, it still communicates a negative idea to the readers: that natural beauty is restricted and exclusive to a distinct class in society.

This raises a critical point that exists in the story and is common in daily lives, which is the objectification of women and the way they look. In this story, the entire conflict revolves around the way the protagonist and antagonist, who are both women, look. It is explained in the analysis of the story in the previous dimension that the prince's relationship with Snow White is one in which he thinks her dead body looks beautiful. Snow White's appearance is the only thing that attracts the prince. Logically, if Snow White had not woken up from her deadly sleep, their relationship would have been considered an extreme objectification of Snow White's body.

This particular concept in the story can have a great impact, added to the already existing ideology of women's objectification, on the principles and minds of people. Most of the occurrences that happen to the protagonist in the story lead to one major underlying hint, which is directly related to the idea of objectification. On the surface level of the story, this ideology may be overlooked; however, looking deeper, there is an unhealthy focus on the bodies of females and the male's exploitation of them. The objectification of women's bodies has never resulted in a positive outcome, and to have such an ideology embedded inside and between the lines of a fairy tale is definitely an advance that has a possible corrupt motive. Thus far, many of the concealed messages in this story are unpleasant and somewhat detrimental.

Another message that can be considered detrimental to the structure of society and particularly to the concept of a healthy potential family is the notion of the evil stepmother. One of the analyses of the context of the story demonstrates that there is a possibility that the evil queen in the story is actually Snow White's biological mother. However, the Grimm brothers think of the concept of the mother as something sacred; therefore, they made this alteration in order for the image of the mother not to be tainted. By doing so, they automatically shift this evil representation to the stepmother. One of the reasons this judgement is inferred is the fact that the Grimm brothers display the character of the stepmother as immoral in more than one story in their collection. For such an idea to be spread and stuck in the unconscious minds of people, especially children, might lead to creating an unhealthy atmosphere in families.

This negative belief is added to the unfavorable situation of the stepmother in society and how she is seen as the reason for broken families and stolen husbands and fathers, when in reality that is not the case. This may cause stepmothers to work harder than they need to in order to escape the label that is created because of a stereotypical idea that is unnecessarily planted in people's heads. Therefore, these fairy tales are really raising the standards for stepmothers higher than they should be. If the comparison between mothers and stepmothers is assessed without bias, unlike how the Grimm Brothers do it, it would be considered a toxic judgement to decide that one is more or less moral than the other based on their title.

While continuing with the stereotypical ideas that are attached to females and their image in society, there is an old cliché that has been hooked to women for a long time, which is what is now called "gender roles." When

Snow White reaches the cottage of the dwarves, she is expected to cook and clean in order to be able to stay there. These actions are considered what she can offer in return for the dwarves' letting her stay at their place. This is an indisputable implication that cooking, and cleaning are the most suitable jobs for a lady. Even though Snow White is a member of royalty, which indicates that as a princess she would not be accustomed to such chores, she is still expected to do these things regardless.

From the perspective of the story, one can argue whether this concept is controversial or even sexist to some. On one hand, there can be an objection as to why the female is assigned to the house chores and not something else. This makes sense given that Snow White is not used to doing things like cooking and cleaning. However, on the other hand, there is some logic to the idea, and that is, what does a teenage girl have to offer in return for the favor? She is more useful inside the house, especially since she first cleaned the cottage for the dwarves before they ask her to. This implies that she herself believes that that is the only thing she could give in return. Additionally, she must stay inside the cottage for protection purposes; she cannot go outside because that would defeat the whole purpose. Therefore, in spite of the controversy surrounding this notion, there can also be a logical defense against it.

Just as importantly, the same scene where the dwarves ask Snow White for her services is a very similar situation to a give-and-take practice, which usually involves a mutual understanding between two parties where both of them give something in order to receive something in return. The problem with this premise is that the two parties are not asking for things that are equal in value despite their agreement. To further explain, Snow White was going through a life-threatening situation, and any person

whose life is on the line would do anything to save their own life. Therefore, as a frightened, lonely girl in a big forest who might be captured and murdered at any time, Snow White would have agreed to any measures in order to receive the protection she desperately needed.

According to that detail, some people would say that the dwarves may have taken advantage of Snow White's situation when they could have simply presented her with an act of kindness. Others might say that it is a fair exchange, looking at the poor status of the dwarves. However, there are two other interactions where one party gives something without receiving anything in return. The huntsman spares Snow White's life without asking her for any service, as he is simply refraining from committing a cold-blooded murder and only for the motive of her beauty, which has already been explained in the second level of analysis. The other interaction is when the king's son requests to have the sleeping body of Snow White, whom everyone thinks is deceased, and the dwarves agree without asking for anything in return.

The body of Snow White technically still belonged to the dwarves because the body of a dead person usually belongs to the closest relatives. In this case, the closest of Snow White's relatives or family are not a part of her life anymore, and the dwarves are the closest people she knows; therefore, it is only logical that the dead body of Snow White belongs to them. In spite of their love for Snow White, or their love for her beauty, they consent to give Snow White to the king's son in exchange for nothing whatsoever, after they had said that they "will not part with it for all the gold in the world" (p. 193).

The premise here is that one of the parties is much higher in status than the other. In fact, the King's son has one of the highest statuses in the land, whereas the dwarves are very common people who can be considered to have a low status in the society they live in. When the dwarves are dealing with someone who has less power than them (Snow White), they refuse to give anything for free without some sort of compensation. However, when they are dealing with someone in a position of power, they let go of their possessions for the king's son to have without any exchange or demand for something in return.

Although there might be a number of reasons as to why this happened, there is still a strong covert implication that is embedded here. The possible message that is being conveyed is that, unlike low-status people, people who possess power and are in a higher position are entitled to things that do not even belong to them legally. On the other hand, the people who have neither control nor power over anyone are required to work to earn anything. This ideology supplies the powerful with more power and keeps the gap between the powerful and the powerless existing. Its benefits are only for the higher classes of society who already have the power, and it damages the idea that all people are equal.

#### **4.1.3. Hansel and Gretel**

##### **Dimension 1: (Text)**

The most notable aspect of this fairy tale is its title, which contains the names of the story's two main characters, or protagonists. The first evident word arrangement is how the name of the male character came before the name of the female character. There could be several reasons for this arrangement, one of which could be a mimicry or imitation of the well-known religious reference to Adam and Eve. According to some religions,

Adam was created before Eve, and their names were mentioned and are now recognized among all people in that order. Another motive behind this word arrangement could be a way to carry out a number of messages to the readers. One of the main messages of this book could be to present the male character in a slightly more powerful position than the female character. A simpler analysis would be that it could be a hint or an indication of Hansel's character being older.

In Hansel and Gretel, there are many language features used by the author for different purposes. To start off, there is symbolism in more than one part of the story, and the first would be the mention of bread as a representation of life. Throughout the history of human beings and for many centuries, bread has been one of the essentials of human survival. In this narrative, it is shown that the scarcity of bread is directly related to death. It definitely has more meaning than any other food in most circumstances and conditions, which automatically makes it one of the most valuable things. This implies, then, that bread can be a powerful way of controlling the individuals who survive on it.

## Diction

**Table (3): Power related vocabulary-C**

| Power          | Powerless |
|----------------|-----------|
| Great forest   | Poor      |
| Great scarcity | Little    |
| Wild           | Hungry    |
| God            | Wept      |
| witch          | Cry       |
| Peace          | Tears     |

|               |            |
|---------------|------------|
| Great fire    | Lament     |
| Axe           | Pain       |
| Killed        | Tired      |
| Entice        | Fatigue    |
| Wife          | Yield      |
| Power         | Shrivelled |
| Ate           | Dainty     |
| Beats         | Impatience |
| Seize         | old        |
| Bake          | Sleep      |
| Force         |            |
| Burnt         |            |
| Death         |            |
| Break         |            |
| Great body    |            |
| Ordered       |            |
| Eat /devoured |            |
| Die           |            |

Each of these words can be viewed as having an association with the concept of power, whether it is a direct representation of power or the lack or absence of it. Starting with a description that was used in the previous story of *Little Snow White*, which is the great forest. The phrase is employed in this story as well to serve the same purpose, which is to show the lack of power of whoever is inside this forest in relation to its greatness. This narrative shows the powerlessness of the two children in this particular setting. Similar to the way the forest was described, the author chose to describe the scarcity that the family went through in the story as great; this does not only show the power of the scarcity itself, but

simultaneously it shows the helplessness of the parents trying to fight against it. It is one of the words that usually holds power on its own as a concept, along with words such as wild, God, and great fire, which were all used in the story.

In this fairy tale, there is a somewhat high level of violence, and violence is conventionally coupled up with the notion of power. For instance, words such as axe, kill, beat, die, seize, break, burn, and death are all words that are associated with violence in the story, and the author employs these words in relation to the characters that carry all or most of the power throughout the narrative. One of those characters is the witch, who can clearly be seen as a criminal for doing such a thing as cannibalism; therefore, all words that are linked to her crimes like bake, eat, and devour demonstrate just how much power she possesses. The word entice is also one of the vocabularies that reveals some of the power the witch has because it clearly represents a type of manipulation that she uses as a witch to lure in the children.

While talking about manipulation, it was noticed that it was not only used by the witch but by the wife as well. This is noticeable when the author uses the phrase "she left him no peace until..." (Grimm, 2011, p. 54), which demonstrates how the word peace can be a powerful thing. The author is saying that the wife is exploiting the peace and using it as a tool to gain control over the husband and fulfil her own desires.

In the same table above, there are also many words that are an illustration of all the incidents and depictions of the absence of power. To start with some apparent ones, in most scenarios, words that are associated with crying are seen as a sign of weakness. Weeping, crying, tears, and

lamenting are all mentioned when talking about the little sister, Gretel, in the story. This precisely shows that the author is describing Gretel as one of the weaker characters who lacks strength and power. Additionally, the word poor, which is mentioned seven times in the story, is also used to describe her. Other than that, it is used to label both of the children and once for their father as well. It can already be assumed that the children, being children, would have less power than any other adult in the story; however, their father, being the only male adult in the story, does not seem to have any kind of power, contrary to popular belief. At the start of the story, he is classified as poor, and acknowledging the two meanings of the word poor, it can be concluded that he is shown to be inferior in some way by being described as poor. The only two characters that are not associated with the word poor in any of its meanings are the witch and the wife, which can be an indication that the two have more power than the rest of the characters.

Another word that should be taken as a strong indicator of the classification of characters when it comes to power is the word yield. The word's very nature is to surrender to someone or something, which also means to give away the power to someone else. This word is seen being used for the husband, which further validates the point above where it is explained that the husband is one of the characters with the least amount of power or control, along with his two children.

There are also a number of words selected by the author to depict the state of the children in different parts of the story. The words are ones such as tired, fatigued, dainty, in pain, shriveled, and the like. These kinds of words are known to give off the impression that the person or people being described by them are in a state of weakness; therefore, it is apparent to us

that, again, the author is portraying the children as characters who possess little to no power in the majority of the story.

One of the words that is used multiple times in the story to describe more than one character is the word old. It is used in distinctive ways to describe both the witch and the parents, and in each of the two usages of the word, the author tried to deliver a different impression. He uses it initially as an adjective for the parents to illustrate the authority they have over their children, since usually authority and power are given to people who are older. Here the author is merely showing the helpless condition of the parents when they are simply sleeping by saying "And when the old folks had fallen asleep..." (p. 54), hinting that when they fall asleep, they will not have any power or authority over the children to stop them from doing anything. This is also why the word sleep can be classified under powerlessness. This case is very similar to the famous idiom that says "when the cat's away, the mice will play," meaning that when the individual with authority is not present, the person under their authority will take advantage of their absence and enjoy their own freedom. Secondly, the word old is mentioned to portray the witch, who, based on the vocabulary in the story, is not seen as lacking power. obvious state of being that is usually associated with being old, and compared to someone who is younger, they are relatively weaker. Hence, the only trait in which the witch appears to be weak or lacking power is being old and therefore physically weaker. An important note to mention here is that when introducing the witch in the story, the author chooses the words old woman. The reason behind this is to manipulate both the protagonists in the story as well as the reader. Since, by the judgement of most people, an old lady can be nothing but a harmless human, when the reader imagines an old woman, they immediately assume the furthest thing from evil. This is a

prime example of how the author uses his words to manipulate the minds of the audience to deliver a message.

### **Dimension 2: (Story Context)**

From the start, four characters are introduced in the first sentence; the parents and their two children. Without delay, the readers are presented with the dilemma of the narrative within the first few sentences, and the way it is presented is an immediate indicator of where the power lies. The "poor woodcutter" (p. 54) is seen seeking help from his wife in their first interaction, and although the known stereotype when it comes to husband and wife is that the male is usually the more resourceful person in a family, he is shown to be the one with less planning competence compared to his wife. Additionally, for the first time, readers see a father's anxiety clearly as he worries about his children more than anything.

The concept of being responsible for a child, let alone two, can weigh anyone down, and being anxious over one's loved ones is something that can be used against anyone in many situations. This is one of the reasons why the husband appears to be weak, because in this narrative he is being tested with his children, whom he deeply cares about. Unlike the father, the stepmother does not show any signs of being troubled or concerned when it comes to taking care of or feeding the children. Therefore, she shows no signs of weakness since she cannot be blackmailed by any circumstance to care about children that are not her own.

In fact, she is quick to suggest what seem to be a preplanned solution, a barbarous one, as soon as her husband asked for aid. One of the laws of power is to "discover each man's thumbscrew". This is what the wife

employs against her husband in order to have control and power over him.

The law says:

Everyone has a weakness, a gap in the castle wall. That weakness is usually an insecurity, an uncontrollable emotion or need; it can also be a small secret pleasure. Either way, once found, it is a thumbscrew you can turn to your advantage. (Greene, 2000, p. 271)

The wife finds the thumbscrew in her husband and exploits it. Following the father's refusal to leave his children alone in the forest, the wife tells her husband, "O' you fool," she says, "then we must all four die of hunger; you may as well plant the planks for our coffins." (p. 54). She uses his thumbscrew of fear of death and the need/instinct for survival against him, "and she left him no peace until he consented." (p. 54). This is why the word peace becomes one of the powerful words in the previous level of analysis, because the wife uses it as a tool in order for her to have control over her husband. An important point to mention about this scene is that the wife uses no physical force to affect the actions of her husband; however, she is capable of influencing him using her words alone. In the previous paragraph, what she says to the husband can be considered hyperbole with the intention to manipulate him. This is an adequate demonstration of how language can equip someone with all the power they need to achieve their goals.

Following that, the story shifts to the children and their helpless state as a result of their stepmother's plan. Gretel immediately gives up and starts crying, saying that "now all is over with [them]" (p. 54), as if she is aware that she is being portrayed as the character with the least amount of power or the weakest in the story. Then she is comforted by her brother, who assures her that everything will turn out well for them. When Hansel talks to his sister, he says, "Dear little sister, sleep in peace; God will not forsake

us." (p. 54). As mentioned in the text analysis, the word God is a self-evident word in which power is plainly represented. This quote introduces a new portrayal of power that clearly stands above all others. Therefore, it can be inferred that the two characters are associated with, logically and conventionally, the most powerful concept or entity. This could be seen as a foreshadowing of the eventual triumph of Hansel and Gretel, considering that the readers are aware of the superiority of this type of power.

Later on, there is an interaction between the stepmother and the two children where she uses words such as sluggards, and throughout the story, words such as fool. This type of language usually belongs to what is known as bullying. The reason for bullying could be a "hierarchy system (superior power of the bully)" or "seniority of the bully" (p. 6), as Karabulut (2016) says in his research about bullying. In this case, the author could be attempting to depict the stepmother as a person who is thirsty for power and tries to acquire it by using such language as most bullies do. Again, the wife is exploiting language in order to raise herself in the hierarchy of power. In the hierarchy that is displayed in the story, the wife seems to be presented as the one on top. Another sign that confirms this is that it is common that the higher a person is in a position of power, the better they are at lying and the more they lie. A study conducted in 2017 by Carney et al., mentions that powerful people are more skilled when lying than those who are not. She also mentioned a crucial note, claiming that "it just doesn't hurt them as much to do it." (p. 1).

Taking this information and applying it to the context analysis, the husband and the wife decide to carry out the wife's plan, and she is the one who ends up lying to the children. The father tells his children to collect some wood so that he lights them a fire, and no part of what he said was a lie.

However, the wife is the one who executes the deception when she tells the children to rest while she and her husband go into the forest to cut wood, "When we are done, we will come back and fetch you away." (p. 55). She says this with the intention of abandoning the children in the forest and never retrieving them.

Additionally, she uses a touch of manipulation towards the children in order for them to believe her, such as when she tells them to lay down and rest by the fire. This clearly shows how unfazed she really is by deceiving the children when the husband himself does not have the heart to lie to them to save himself and his wife from the scarcity. This is another indication of the dynamics of both the wife and the husband in the system of power and control. At this point in the story, it is clear that the adult male figure has completely surrendered after agreeing to the roundabout murder of his own children and thus failing to protect them from his wife's heinous intentions and actions. At this point, this might lead the readers to wonder: if he agreed to such a malicious arrangement, what else would he be willing to succumb to?

When it comes to the protagonists of the story, Hansel and Gretel, despite both their names being included in the title of the story, there is a slight imbalance in their roles. In the earlier and largest part of the tale, the older brother Hansel is given a more active role, whereas his younger sister Gretel is shown to be more passive until towards the end of the story. This could signal more than one thing; however, the more obvious two possible implications are that either the older sibling is presented as more resourceful than the younger one in terms of age or that the boy is more resourceful than the girl in terms of gender.

On a different note, there is a noticeable element of repetition in the story. There is more than one occasion where certain incidents occurred more than once, for instance, their trip to the forest, the children looking back to say goodbye, and the father yielding to his wife. This is another portrayal of language power. The author embeds repetition into the context of the story to affect the reader's perception in a certain way or, more importantly, to draw their attention to what needs to be focused on. To provide better clarification, the motive behind the rerun of the situation that takes place between the husband and the wife is to be inferred. She is successful in convincing him to abandon his own flesh and blood, resulting in their second demise. A reader might assume that such a thing might happen once and that she is able to manipulate him the first time, but for him to give up on his children again after what he and they go through is a shame. At that point, any reader would conclude that the father is meant to be represented as a character whose role is very weak. Surely if this was what the author intended, then he succeeded by employing this technique.

Moving on, the last character that appears in the story is introduced: the witch. A witch, like other characters, has powerful and not-so-powerful moments. The witch uses the same approach that is used by the wife, the thumbscrew. She knows the current weakness of the children, and she uses it wisely against them in order to lure them in. She makes sure to provide everything the children need at the moment, such as food, shelter, protection, and comfort. That is more than enough to win over the poor, misguided children.

The witch is depicted as old and physically impeded, making the readers assume that she is in no shape to have any physical power. Accordingly, as she is aware of that, she also uses the power of her language to reach her

goals. Although Hansel and Gretel were frightened by her appearance, they soon fell into the trap of her sweet words. This is a great example of how words alone have the ability to alter perceptions, feelings, and more, especially when it comes to gullible minds such as the two kids. After she has the children in her grip, she starts using a different kind of power. The witch is able to control Hansel and Gretel using mainly one concept, fear. She exploits their fear and uses it as their motivator, making them surrender to her and her commands. A person can be controlled by fear for the particular reason that they would like to run away from the state their minds and bodies experience when scared. Therefore, the minds of Hansel and Gretel tell them to do whatever they need to do in order to escape the outcome that they might face if they do not succumb to the witch. This gives the witch major control as long as she keeps them in that state of fear.

Additionally, the witch uses other ways to maintain her dominance over the children. Despite her old physique and deficient sight, she uses physical violence when dealing with them. Similar to how the children's stepmother used to talk to them, the witch also abuses and bullies them, both psychologically and orally. These are the types of powers she applies that are successful against Hansel and Gretel up to a certain point.

After Gretel reaches a helpless and hopeless state with her brother locked up and about to be murdered and eaten by the witch, she asks for help from God. She says, "Dear God, do help us" (p. 58) when she sees no other way to escape her and her brother's close fate. The author chooses to include the concept of God in the story one more time, a repetition. The reader is reminded here of the hidden, most effective power that is known to overrule all other powers. Indeed, soon enough, Gretel is able to overtake

the witch by herself and save her brother when the audience is made to believe that a couple of children could never defeat a powerful witch.

In spite of the active role that was given to Hansel throughout the majority of the story, Gretel earned the title of the heroine in the story by ultimately saving the day. This calls for a look at the method she implemented in order to overthrow the witch. The 48 Laws of Power by Robert Greene (2000) say that the 21st law is a replica of the situation that happens between Gretel and the witch. The 21st law of power is called "Play a sucker to catch a sucker—seem dumber than your mark." And it says:

No one likes feeling stupider than the next person. The trick, then, is to make your victim feel smart—and not just smart, but smarter than you are. Once convinced of this, they will never suspect that you may have ulterior motives. (Greene, 2000, p. 156)

The witch intends to push Gretel inside the oven when she asks her to go check if it is properly heated. However, Gretel is smart enough to not only detect the witch's sinister intention but to also "play a sucker" and pretend to seem oblivious to the witch in order to conceal her own scheme. "I'm not sure how I'm going to do it. "How do I get in?" (Grimm, 2011, p. 59) says Gretel to the witch, which then makes the inattentive witch demonstrate to Gretel how she should get into the oven. The witch lets her guard down around Gretel because she fell into the trap of believing that a little girl can never outsmart a powerful witch like herself, which is the exact reason that leads to her downfall.

After that, Gretel takes her chance, pushes the old witch into the oven, and locks it, saving both herself and her brother. An eye-catching phrase that was said by Gretel can be recognized as an addition to one of the previous points that are mentioned above. When she miraculously saves her brother

and is reunited with him, she cries and says, “Hansel, we are saved.” (p. 59). Regardless of the fact that Gretel is the main reason they are saved, she never says the words “I saved us.” She uses the passive voice in her proclamation as though the subject or doer of the saving in the sentence is an anonymous figure. This puts a lot of weight on the possibility that Gretel meant that they were saved with the help of God. To further confirm this point, the following scene in the story tells of Hansel and Gretel struggling to cross a stretch of water in order to go back home. This serves as another reminder to the readers that these two children are just as helpless as they were at the start of the story, and that their salvation has the appearance of a miracle.

### **Dimension 3: (Social Analysis)**

A number of various overt and covert messages are detected throughout the analysis of this story, and many of them are relatable both in the past and in the present. Starting with one of the more evident ones, which can be said to be noticeable by almost all readers, the notion of the male figure in family life and their acknowledged role. The narrative presents the opposite image of what the conventional stereotype of a husband usually is. Throughout many generations and to this day, the male gender role has been that of the protective father and the alpha male in the relationship. Some may believe that depicting a man in such a state is a devious act, and that it is an attempt to emasculate men in their relationships with their wives. Whether the popular stereotype of men having the upper hand in a relationship is positive or negative, there is still an apparent pursuit in the way of changing the portrait of the strong, protective father and husband. However, the same stereotype is later reinforced when it comes to the characters of Hansel and Gretel.

Out of the two siblings, Hansel, the older brother, is shown to be the one who makes all the plans and does all the comforting for the larger part of the story, and that Gretel only takes action when her brother is not there anymore to do so. This can be absorbed by the reader in two different ways. Possibly, one side of the audience would consider this an encouragement for males, especially young boys, to take on the role of protector when paired with someone who is physically weaker than them, younger than them, and, in the case of Gretel, also mentally more delicate. Instilling such an idea in boys' minds can contribute to the shaping of men that are the opposite of Hansel and Gretel's father.

On the other hand, the second part of the audience would read this message as a harmful ideology towards little girls and women. Despite the empowerment of males in the narrative, with the exception of the scene where Gretel takes action, girls are being stripped of many positive aspects that are only shown to be attributed to boys. Gretel is shown to be a fragile creature who cannot take the responsibility to think for herself with a male figure beside her. She is shown as a not very resourceful little girl who sought comfort from her older brother.

This is an ideology that is being brutally fought against in today's society, especially with the inflation of feminism and its views. Advocators that work to implant the views of this movement would find this message unjust to the image of strong, capable women, and radical ones might even find it offensive. Nevertheless, logically, Gretel does get her shining moment when she kills the witch and saves her brother, balancing out the lack of action on her part. In a way, the author makes up for it at the end, as though he wants to present the gender roles stereotype and break it all at once, and if that is the case, then it is a success.

Moving on to a different notion that can be found in a number of the Grimm Brothers' fairy tales, that is the concept of mothers and stepmothers. In the previous story, *Little Snow White*, the possibility of Snow White's stepmother being her actual biological mother is examined. The reason for this is the brothers' belief in the sacredness of motherhood, which leads to the claim that all the characters of stepmothers in Grimm fairy tales are in fact the real mothers. This signifies that the stepmother of Hansel and Gretel could be their biological mother in an older version of the story. Making a significant change like this one has the potential to have a large impact on the audience's reactions and perceptions. For example, it conveys an unspoken and unfavorable message about stepmothers. Not only that, but the repetition of the same idea and depiction in multiple stories makes detrimental generalizations about stepmothers. Seeing how widespread these fairy tales are and how much they have been repeated over and over again through various one-way communication instruments, they have had a great impact on the way society views stepmothers. It is acknowledged by almost everyone now that a stepmother is evil.

Talking about the character of the stepmother brings up one of the less overt ideas in this narrative, and though this idea is not something new—in fact, it existed from the beginning of time—it can be detected here. This idea is survival of the fittest. The wife's plan in the story is to get rid of the children, who are obviously the weaker party, in order for her and her husband to survive the scarcity. This has always occurred among enemies, strangers, or even friends. However, it is very rare for this idea to be introduced and happen among family, especially since it is quite literal in the story. This phrase is very much related to power nowadays. Despite the wife's attempts to remove the children from the picture in order for her to

survive, she eventually ends up dead, which shows that she is not the fittest or the most powerful after all. Additionally, this ideology is promoted through this story in spite of the fact that it is extremely toxic when it comes to family. The father, who is seen as one of the good guys, is against this idea, but he surrenders to it; this really pushes him towards the spectrum of morally grey characters.

Furthermore, this ideology is really a matter of ethics and morality, meaning that when it comes to right and wrong, especially in the tangible world and not in fiction, power should not be exploited that way. This phrase is something that belongs in a jungle and is used by animals who have zero ability to differentiate wrong from right. It is unimaginative to even think that members of a family would use their status to put down less fortunate members. This demonstrates how far people in power will go to maintain their position.

The story is a great example of an adequate illustration of the unfortunate state of the people who are under others' control and have no power. There are multiple situations in the narrative that show the impact of control and status on some of the characters and how that relates to real life. For instance, when Hansel and Gretel were being led to the forest, despite their awareness of what is going to happen to them, they show no signs of fighting back or resisting their father and stepmother. They act obedient and quiet, with no objections whatsoever to the passive abuse. Thus, perhaps the reason behind their submissive attitude is their recognition of their rank when it came to the power pyramid.

This condition has been very common in all societies throughout history. People from the lower classes who are subject to another's authority tend

to obey the commands of that authority. The strange thing about this is that these people are aware of the damage that comes with their compliance and that it might do more harm than good to them. Many people respond to injustice and oppression with more compliance, which unfortunately leads to more oppression. This is further explained in an experiment that was conducted a long time ago.

In the early 1960s, a psychologist named Stanley Milgram conducted an experiment that examines people's reactions to power abuse. Milgram tells the participants that the experiment is about the impact that punishment has on a student's ability to learn. He has them believe that they are delivering electric shocks to the students in quantities that risk death. According to his findings, more than half of the subjects who submit to the commands know that they could seriously harm or even kill actual people. He also infers that the motive behind the subjects' compliance is that they do not want to seem uncooperative, and second, they comply out of fear. It is clear that these things are more effective in their actions than their own logical thinking, desires, and judgement of the situation (Encina, 2004). It is alarming how the subjects do not question the person in control, in this case the researcher, about the obvious abuse of power, similar to how Hansel and Gretel never question their father and stepmother about their sinful plan.

Another ideology linked to power abuse is the destruction of peace in order to gain personal gain and more control and power. In the fairy tale, this is done by the wife. As mentioned in the first level of analysis about the word peace and how it relates to power gain, the wife takes the peace from her husband so that he gives her what she desires. This is a great simulation of many of the people who have the upper hand around the world. To

elaborate, on the macro level, picture the same scenario but with great politicians and country leaders in the real world in the shoes of the wife in the narrative. They sabotage peace in many places. They start the ugliest wars, all for the sake of establishing power, taking control, and acquiring whatever it is that they desire. It has become one of the many tactics that these people use against the people—to disturb their peace to gain power. This is also similar to how the author starts the story with anxiety in order to gain the attention of the readers and ends it with peace.

Away from power, there was a message detected when introduced to the character of the witch that could be considered corrupt. The first impression that Hansel and Gretel had of the witch was of “a woman as old as the hills, who supported herself on crutches...” (p. 57), and although they do not know of her evil nature at that time, they are still scared of her. Therefore, it can safely be assumed they are afraid solely of the way she looks, especially since they had not had an interaction with her yet. The message here ought to be clear to the audience. Old looks and physical impediments make one look terrifying and unapproachable. There are numerous times people prejudice others because of their looks, and this kind of message certainly does not help with this issue. The repercussions of such an ideology impact society more than many people think. Just like the old saying goes, “Do not judge a book by its cover,” it is sorrowful to know that this saying has existed for so long, but the opposite of it has been maliciously rooted in many societies.

The last ideology, and it is one that may be obvious to many readers, is the representation of the lower class in the story. There appears to be an attempt to depict the lower-class family as people who do not have control over their own lives, similar to how the father does not have control in his own

house. The author could have been trying to deliver a message to the audience and convince them that poor people cannot survive on their own, hinting that there might be larger figures at hand that are controlling the income of bread and who should or should not be able to attain it. This could be considered one of the corrupt underlying messages that people in positions of power always strive to spread around the lower and even middle classes. It, again, brings to mind one of the most famous quotes in literature that can be found in “Animal Farm,” when the more powerful animals convince the animals lower than them that they are all equal, but not as equal as each other. Unfortunately, this is seen in many societies; there are many poor people who do not have many options, despite the fact that it is their right as humans, because they are from the lower class.

#### **4.1.4. Cinderella**

##### **Dimension 1: (Text)**

There is general support for the notion that the relationship between naming and power is immediate and critical. King (2018) says that “Names and naming therefore play a key role in the eponymous character’s status and identity, and the Fairy Godmother’s quotation highlights the prominence given to these themes in this filmic adaptation.” (p. 111). In this quote, she is talking about a quote from the film adaptation of Cinderella that says “names have power.” However, this is not less important in the written text of the story. As an extremely popular story with a popular title as well, people ought to wonder about the meaning behind that name and the reason for choosing it.

It is clear from the storyline that Cinderella is not an actual girl’s name, but a nickname that the stepmother and stepsisters use to call the protagonist of the story. King (2018) also asserts that despite the originality of the

name, its arbitrariness, or the fact that it is made up, it has the power to either dignify a human being and raise their status or degrade and even humiliate them, as the case with Cinderella. Since the meaning of Cinderella is the girl of ashes, it is easy to infer that the author presented her with that name in order to illustrate her rank in the narrative.

The author also chooses not to give names to the rest of the characters as well. The characters are only presented with their titles, such as ‘stepsisters’ and ‘stepmother’. The reason behind this could be to not bestow them with more value as characters than the chief character. Although Cinderella is given a random name that is not hers, she is still the only one who actually has a name in the story. This is one of the author’s methods for casting a spotlight on a certain character in a narrative in order to direct the audience’s attention towards that character. This, as well as utilizing other devices with the aim of conveying a variety of connotations. For instance, a simile is harnessed to capture Cinderella at one point in the story. The author says, “She clambered so nimbly between the branches like a squirrel” (Grimm, 2011, p. 84), a comprehensible comparison between Cinderella and a squirrel to depict her condition. A squirrel being small, weak, easily scared, and fast to hide, which was the exact shape Cinderella is in in that specific situation as well as in the entire story. Consistently, the same process of employing similes to deliver messages can be achieved by taking advantage of vocabulary, as can be seen in the table below.

## Diction

**Table (4): Power related vocabulary-D**

| Power | Powerless   |
|-------|-------------|
| God   | End (death) |

|            |            |
|------------|------------|
| Rich       | Sick       |
| Sun        | Wept       |
| Forced     | Poor       |
| King       | Dirty      |
| Palace     | Obeded     |
| Prince     | Begged     |
| Princess   | Cinderella |
| Queen      | Escape     |
| Axe        | Ashes      |
| Cut        | Grave      |
| Insisted   | Pain       |
| Appointed  | Small      |
| Wickedness | Dainty     |
| Punish     | Little     |
| Pecked out | Blindness  |
|            | Stunted    |
|            | Terrified  |
|            | Bow        |
|            | Pale       |
|            | Rage       |
|            | Horrified  |

Many words in the story that have been attributed to Cinderella are words that correspond to disadvantage and vulnerability. To give an instance, the words wept and poor, which are used in the beginning of the story, are both efficient in demonstrating the weak psychological state of Cinderella. Words such as dirty and ashes exhibit her disadvantage in the sense that she is forced to be in that unfortunate state, which no powerful person would be in unless by choice. Additionally, she is also described by words

linked to size, including small, dainty, and little. This is done to highlight Cinderella's physical vulnerability in comparison to other characters.

For good measure, there are a few other words in the powerless column that are also associated with the main character. The words obeyed and begged are both an indication that there is a figure above Cinderella because the actions of begging and obeying only occur when the interaction happens between two people who are in different ranks, one higher than the other. Thus, the author is illustrating that Cinderella is at a lower level than some of the characters. Similarly, the word escape indicates that she is running away from something bigger than her. This is also recognized when the word princess is used by the stepsisters to refer to Cinderella.

In previous stories, it has already been established that titles linked to royalty, such as king, queen, prince, and princess, all represent power or a person with power because royalty is conventionally the highest authority in a society. Having said that, Cinderella is referred to as a princess by her stepsisters twice in the story. The first time as a sarcastic insult; this implies that the author wants to demonstrate Cinderella's position in the hierarchy of power, which is the exact opposite of that of a princess. The second time she is referred to as a princess is due to the way she looks; this gesture is explored in the social analysis of the story.

This is the representation of the chief character for the larger portion of the story; nevertheless, it does shift towards the end of it, where the vocabulary used to describe the stepmother and stepsisters also changes. Counteractive feelings and descriptions are used for the stepmother and stepsisters; for instance, the words horrified, pale, and rage all signify their helpless state. Some irony can be detected in how the author uses the words "they were

punished with blindness all their days” (p. 86). After the stepmother was the one punishing Cinderella, her daughters are now the ones being punished, which also establishes the change of positions in the hierarchy.

Surprisingly, and unlike the case in the previous story, a small number of words exist in the story that show the father bestowing some power as well. For instance, in the first sentence of the story, the father is described as a rich man. And later on, the father “had an axe brought and cut the tree down” (p. 84), which is a bizarre and aggressive way of attempting to find his daughter, whom he thought was hiding in a tree. The author portrays the father as fairly hostile, specifically towards Cinderella: “A little stunted kitchen-wench” (p. 86) is what the father calls his own daughter. The abuse of authority is evident; he does, in fact, have power, although it is over only one person.

Lastly, yet importantly, the writer incorporates God into the narrative as well. The word is mentioned only once throughout the entire story, and that is at the very beginning of it. Before dying, Cinderella’s mother says: “Be good and pious, and then the good God will always protect you” (p. 81). Anyone who believes in God will acknowledge that he is the most powerful deity. There is a reason for the author mentioning God in more than one of the fairy tales, which is examined in both the context and social analysis below.

### **Dimension 2: (Story Context)**

The narrative is initiated with the death of the biological mother of Cinderella; this is known from when the mother says dear child to Cinderella. Moreover, the only time Cinderella is called a daughter is when her mother is alive, as opposed to the rest of the story, where she is never

called a daughter again. This brings up the theory that Cinderella is not the father's actual biological daughter, and there are multiple justifications that would make the audience believe this. There are gestures made by the father that symbolize anything but the notion of fatherhood. Starting with the fact that he starts calling her Cinderella instead of her real name, along with his new abusive family. In fact, he disturbingly allowed all the abuse and bullying from his new wife and stepsisters to happen to, supposedly, his own daughter. To further support this theory, it is never delivered explicitly to the audience in the narrative that Cinderella is the father's daughter. The only indication is that he is introduced with the title of the father.

Over and above that, in the scene where the prince is searching for Cinderella, he asks the father, "Have you no other daughter?" To which the father replies, "No, there is still a little stunted kitchen wench that my late wife left behind, but she cannot possibly be the bride" (p. 86). Not only does the father deny that Cinderella is his daughter, but he also degrades her for no apparent reason. An explanation within the bounds of possibility would be that Cinderella is the result of an unfaithful affair committed by the father's first wife or that she is the child of a previous husband of her mother.

Either way, both explanations give an answer to a bewildering question: why is the father ruthless when dealing with his only daughter? Another perplexing incident mentioned previously is when he believes Cinderella is hiding from the prince in a tree. The method he uses to try and find her is somewhat barbaric. He attempts to cut down the tree, which might have injured his daughter badly, and this can only be justified with bad intention. There could be a kind of resentment towards her if her mother was in fact

unfaithful to him, and his treatment of her could be a type of revenge. If she is the daughter of a previous husband, he could have simply stopped caring for her after the demise of her mother. In both possible scenarios, it grants him no right to abuse the power he has over the poor girl.

Although it seems as though the father has all the power, that is not precisely the case. The role of the father for the majority of the story is somewhat passive; most of the actions come from the stepmother and stepsisters. Only towards the end of the story does the father become active in a negative manner. He only exercises his power over one person, and that is his daughter. The type of power that he has here is merely the authority of a parent, whereas the stepmother created a scenario to gain her own authority and control.

As soon as the stepmother and her daughters step into the father's house, they create an enemy out of Cinderella and establish their power over everything, including her as a person. In spite of the fact that Cinderella has as much of a right to her father's house and money as her stepmother and stepsisters, they deprive her of most of her wants and needs. As a matter of fact, they take it away from her instead of giving it to her. Without delay, the stepmother wastes no time in creating social classes inside the house to segregate between her, her daughters, and Cinderella. She begins to regard her and treat her as if she were of the working class.

Cinderella is excluded from the family; the stepmother and her daughters make sure to regard her as a maid with no rights whatsoever. There is a possible rationale behind the derogatory behavior of the stepmother and her daughter. From marrying a rich man to wanting her daughters to marry a prince, it is understood that social class is something that is extremely

significant to the stepmother. Consequently, her focus on money, the method of elevating her class, is also crucial to her. To outcast Cinderella and shun her out of the family is to have her share of everything she owns, which would earn the stepmother more money, therefore elevating her status.

On the same note, when the time of the festival arrives, Cinderella wishes to attend the ball with her stepfamily, but the stepmother has different plans. "You go, Cinderella," she says, "covered in dust and dirt as you are, and you will go to the festival." "You have no clothes and shoes, and yet you would dance." (p. 82). The stepmother is actively trying to show Cinderella that she does not have what it takes to be presentable enough for a royal festival. She makes sure to allude to Cinderella being at a lower level than them, and for that, she does not deserve to go to the festival.

More than one character in the story actually excessively cares about status and class, and this includes the prince, who is portrayed as the savior of Cinderella. Arriving at the ball, "[Cinderella] looked so beautiful in the golden dress" that her stepsisters "thought she must be a foreign princess" (p. 83). The prince instantly selects her out of a large number of young women, and that is based solely on her appearance. It can be inferred from these lines that characters in the story believe that looking like a princess equals looking good, and vice versa. Looking expensive, for lack of a better word, could be a big part of the reason behind the prince's choice of Cinderella. Cinderella's chances of being chosen by the prince would be lower if she did not look like a princess. Cinderella wears "a gold and silver dress... and slippers embroidered with silk and silver" (p. 83). All of the things that are used to describe her are associated with money, seeing that her physical looks are not mentioned, but her silk dress and expensive-

looking slippers are what made people admire her. It is a known fact that money and status go hand in hand. This entails that when choosing a lady, the prince takes her status and class into consideration.

On the three days of the festival, Cinderella asks the tree on her mother's grave to help her and give her proper attire for the ball. Surprisingly, a passive organism with no soul gives her exactly what she asks for. Likewise, the animals help Cinderella whenever she asks them too. This raises the anticipated question, how? One of the first possible answers that might come to any reader's mind is magic. Just like almost any other fairy tale, there exists a touch of magic, whether portrayed as good or bad, and in this narrative, it is directly associated with Cinderella. Is Cinderella a witch? And if so, is that the reason she is mistreated?

When the father goes away on a trip, he asks his daughters what they want him to bring back for them. "Beautiful dresses," said one; "pearls and jewels," said the second (p. 81). This is what the stepdaughters ask their stepfather to bring them, and it is a common thing for young girls to ask for. On the other hand, Cinderella asks her father to "break off for [her] the first branch which knocks against [his] hat on [his] way home." (p. 81), which is an oddly specific request. One of the things that witches are known for is asking for peculiar objects with the intention of using them later on. Indeed, when Cinderella receives the branch, she plants it in her mother's grave. She not only watered it with her tears, but it also "grew and became a handsome tree." (p. 82). A precise detail is mentioned: Cinderella weeps on the grave three times a day, which is also oddly specific and consistent. The author here uses a personification for the tree by calling it handsome, which can hold a certain significance when it comes to this theory.

After the tree is all grown, Cinderella is able to obtain whatever she asks for when she makes a wish upon the tree; this has no rational explanation other than magic or witchcraft. It should also be mentioned that Cinderella does not have the ability to talk to animals before she plants the branch on her mother's grave. Additionally, when Cinderella wishes for anything, she uses a poem-like way of talking, such as saying, "Shiver and quiver, little tree, silver and gold throw down over me." (p. 83), which is something that is similar to how witches or sorcerers cast their spells based on popular belief. Furthermore, as the prince is leaving with the mistaken girl, only when he passes the grave of Cinderella's mother, where the tree lies, do the pigeons on the tree talk in the same poetic manner. This is proof that that specific area is enchanted, and the animals helping Cinderella seem like the payoff for her crying three times every day on the grave. If this theory is accurate, then it can be presumed that Cinderella possesses a type of power that no other character has and is portrayed as weak because she only uses her magical abilities for good and not to harm others.

Towards the end of the narrative, the desperation of the stepmother to rise to a higher class intensifies when the prince arrives at her house to look for a young girl to take. The state of despair causes the mother to prompt her daughter to "cut [her] toe off" and urge the other to "cut a bit off [her] heel" (p. 85) for the purpose of accompanying the prince in order to get married and eventually receive the title of the queen and become royalty. Both of the daughters listen to their mother and endure the pain to fit their feet inside the shoe that is meant to fit Cinderella's foot. The mother utters words that she repeats twice to convince the daughter to commit self-harm to reach their unrealistic goal. She says, "When you are queen, you will have no more need to go on foot" (p. 85). She signals that as long as one is

of high status, nothing else matters, including your own wellbeing. This shows that she prioritizes status over something as precious as health. This might make the readers ponder: to what extent should one go to seek out status, power, class, and so on? And is it worth it for one to go through violence in order to get there?

A few popular unanswered questions about the process of the prince finding Cinderella can be answered with a deeper analysis. One of the questions that most readers have had is, "Why does the shoe only fit Cinderella out of all the maidens in the city?" Are there no other girls who have the same shoe size? The closest answer, according to the theory that was mentioned earlier, is that Cinderella's slippers are enchanted in a way that makes them only suitable for her since the slippers are brought to her from an unknown magical place especially for her. The other unanswered question is concerning the prince.

How come the prince had to use the shoe size to identify the girl with whom he had spent three nights dancing? A reasonable interpretation would be that young ladies' normal everyday appearance differs significantly from how they would appear if they are dressed up for something as important as a royal festival. From the hair, the exaggerated makeup, and the fancy clothes, many girls would be unrecognizable or at least difficult to identify. This could be one way to look at the situation. However, it might not explain why the idea of making every girl try on one shoe size seems as though it would not accidentally fit another girl's foot.

Cinderella escapes from the prince three nights in a row with no explanation. The first two nights, the prince attempts to follow her and find her, but to no avail. This makes the prince acknowledge the fact that she

would also escape the third night, which she does. He also must have thought that she would either hide herself from him or be hidden by someone. The shoe strategy could have been merely a justification to enable him to meet every single girl in the city, including those who are hidden away and least likely to be the right one; hence Cinderella. To confirm this, the story goes on to say that the prince does recognize Cinderella when he looks at her after she rises from trying the slipper.

"The two false sisters came and wanted to get into favor with Cinderella and share her good fortune." (p. 86). After everything they put Cinderella through, her stepsisters still attempt to get on her good side with the intention of sharing some of what she now has. If they would go so far as to cut off parts of their own feet to get to where Cinderella is now, they would obviously be devastated and try again. When they do, they are met with a punishment delivered to them by the same birds that grant all of Cinderella's wishes. The birds, which always help Cinderella, peck out the eyes of her stepsisters as a punishment for what they did. Does Cinderella finally use her magic ability to harm someone? And if so, does she have the right to punish her stepsisters for their "wickedness and falsehood" (p. 86)? Pecking someone's eye out appears to be a highly aggressive act directed at anyone. Another explanation for the actions of the birds towards the stepsister is that they are sent by God, just as they are sent to bestow Cinderella with all her wishes.

The only proof that could support the claim that Cinderella is helped by God all along is the last words of her mother. "Dear child, be good and pious, and then the good God will always protect you" (p. 81). These words could be seen as a foreshadowing of the grander plan of God in Cinderella's life and an explanation that everything that happens in favor of Cinderella

is because she is good and pious. However, if this is not the case, does that indicate that Cinderella exploits the power she has by hurting her stepsister as revenge? Of course, this is done passively by Cinderella so that the reader does not directly associate the violence with her, similar to *Little Snow White's* ending.

### **Dimension 3: (Social Analysis)**

The story, like any other narrative, has multiple connections at the societal level, with several dogmas that are applicable in everyday life. One of the prominent themes of this fairy tale is social class, money, and status; therefore, most of the messages within the story are associated with these notions. In a way, the story sums up the striving of some people and the lengths they go to obtain a better social status. It represents the gap between the classes and some of the pros and cons that come with them.

A concept that discreetly exists in all communities and societies is portrayed perfectly in the narrative, and that is classification. The first thing that the stepmother of Cinderella does when she enters the house is create a great gap between her, her daughters, and Cinderella. Despite the fact that all of them live under one roof, are supplied by the same man, and should share the same amount of money, the stepmother manages to establish two different classes. Since the distinction among different classes depends on the factors of wealth, occupation, income, and education, these factors have to be controlled. In order to assert dominance and assign different classes, the stepmother manages these factors; she withholds all of Cinderella's rights, such as her wealth, and controls what she does too. She makes sure to make Cinderella work as a maid, which is considered an occupation for people from the lower class. Dominating the elements that affect people's prestige and power is a process conducted by individuals who, arguably,

would like to be at the top of the pyramid of classes and power. The education, income, wealth, and occupation of the majority of society are supervised and governed by a group of people in order to maintain the hierarchy.

The conflict between classes over the appropriation of economic production—in this story, the takeover of the husband's wealth—is relevant to the actions of the stepmother. On the other hand, modern theories of social class show the decline of conflict due to the lack of distinction in class determiners; this concept is also linked to the way Cinderella's state was illustrated in the narrative. Nevertheless, the sudden change that happens to Cinderella's class is in no way similar to the gradual adjustment to stratification that occurred over centuries. Cinderella is outnumbered and, thus, forced into that powerless status regardless of class elements.

Is being weak equal to being good? Is Cinderella good, or is she too weak to stand up for herself? Being good should not stop anyone from standing up for themselves. The definition of being a good human being is not necessarily related to the notion of submission. In the chain of power that exists in the house, Cinderella's defense of herself and her rights might be interpreted as rebelling, which could earn her even worse treatment. Many readers might fathom the advice of Cinderella's mother, who asks her to be good, as to yield, submit, give up your rights, and wait for a miracle. This ideology might be concealed or not as obvious as some of the other messages, but regardless, it carries an impact that is targeted particularly at the lower class. 'Do not rebel' is not necessarily a good message for all people at all times and under all conditions. In conclusive situations, it may benefit society to maintain law and order, though in some cases, such as

Cinderella's, rebelling may be the best course of action. This can be interpreted as a negative impression of the lower class and its association with hard work.

It is widely accepted that hard work is always associated with poor communities in any society. When the stepmother of Cinderella decides to have all control, she forces her stepdaughter to work as much as possible, whereas she and her daughters sit around with no work. As mentioned above, to elevate her status, the stepmother stripes Cinderella of her rights; however, that does not seem like enough. Even though Cinderella does not have the need to work to earn anything, she is put into the frame of a hard worker to make it seem as though she is poor when she really is not. Hard work is what helps people rank up nowadays, but the author links the lower status (Cinderella) to the concept of hard work.

Moving on to a different note, in the analysis of the context of the story, it is referred to the way the author describes the beauty of Cinderella in the festival and how it is mainly associated with her expensive appearance. This makes one wonder: does one have to have wealthy-looking attire in order to look beautiful or to impress others? Unfortunately, the narrative reinforces the stereotypical idea that only royalty or wealthy people can be nice-looking, as Cinderella looks beautiful, therefore "she must be a foreign princess" (p. 83). This is similar to the obsession with high-end brands in this day and age.

There is a widely held belief in many parts of the world that the more someone wears expensive brands, the more valuable they look. Luxury brands have been tied to the denotative meanings of high class and prestige. Although this ideology has no basis and is essentially inaccurate, it has

circulated for a long time, which works in favor of the people who own the companies producing named brands. Many luxury brand business teams who are in charge of marketing have revealed that they do not target the richer class, but they do in fact target their marketing to draw in the middle class. The reason behind this is that the middle and lower classes aspire to be from the higher classes in society, and one of the only ways to do so is to drive people to believe they are willing to spend large amounts of money on branded items.

The stepmother and her daughters' hatred for Cinderella is clear in the narrative; this hatred is unjustified or explained in the story. The notion that is heavily implied, though, is envy and greed, because despite their bad nature, it would still be strange to be this hostile towards an innocent human. Their actions are motivated by jealousy of her status; Cinderella is the daughter of a wealthy man, implying that she is born with a silver spoon in her mouth, unlike them. This conclusion about their motive is based on their actions and excessive desire to be wealthy and prestigious. This scenario is awfully common in various communities.

The author here brings up a phenomenon that affects a great deal of people around the world, and that is the change in behavior that comes with wealth. One of the notions that are influenced by luxury and money is ethics. In a piece of research conducted in 2012 there was an investigation of the manner in which the ethics of multiple individuals are impacted by money. The findings of the research demonstrate that the morals of upper-class individuals are poorer than those of the lower classes from more than one perspective.

The author insinuated most of the negative attitudes and demeanors displayed by well-off people through the depiction of the stepmother and her daughters, which will be displayed in close comparison with the research findings. For instance, one study shows that "upper-class individuals were more likely to exhibit unethical decision-making tendencies," which readers can evidently witness in the oppression and mistreatment of the stepfamily towards Cinderella. Secondly, another study in the same research unraveled that rich individuals have more of a tendency to steal valuables from others; the stepmother did exactly that by seizing Cinderella's belongings and leaving her with nothing (Piff et al. 2012). Thirdly, "lie in negotiation" is another unethical act that was discovered in upper-class people; this happens when Cinderella asks her stepmother if she can attend the festival, and the stepmother lies, telling her that she could if she finished the work she gave her. Lastly, rich people would be willing to cheat in order to acquire a prize or win something. This is similar to the way the author describes the efforts of the stepsisters to earn the prize of being chosen by the queen. Piff et al. (2012) assert that greed is something that works as the drive behind the immorality of the members of upper class.

Moving right along, aside from social class, this story, much like almost every other fairy tale, has a side that underlines many beauty concepts. Most of the people who have read or watched the story of Cinderella have the same comment when it comes to how the prince chose Cinderella, which is based on her looks. The prince spends three nights with Cinderella dancing in the royal festival in the original story examined in this study. Is three days a reasonable amount of time to get to know someone before choosing them for marriage? The majority of people would say that it is

not, and therefore, the prince's choice was dependent mostly on Cinderella's appearance.

There is no doubt that your future life partner's physical appearance is important; however, it should never be the first criterion for selection. If a person nominates people based on their exterior looks, then they are in fact objectifying them. In the narrative, the prince is simply objectifying Cinderella, and this is not a very positive message to send to the readers. Having said that, the act of objectification is committed by a character that is seen as one of the good figures in the story; this could be one of the author's tactics in delivering a message that otherwise would not be accepted. For a long time, this social issue has been prevailing, and sadly, that is still the case to this day.

The second ideology that is linked to beauty and the corruption that comes with it is its unrealistic, impossible standards. There is an underlying message that can be strongly connected to some of society's outlooks, both in the past and nowadays. The scene of the stepsisters cutting parts of their feet with the aim of fitting a certain frame This is a close representation of what women go through in order to meet society's unrealistic beauty standards. Who benefits from these types of messages?

Unquestionably, the beauty industries and businesses are the biggest beneficiaries of this situation. In olden times, women used to tamper with their bodies in order to achieve beauty. For instance, there was a time when all ladies were required to modify their waists by wearing extremely tight corsets, which later on were discovered to affect the internal organs of women and their wellbeing. Around the same period of time and in another part of the world, from a very young age, girls are obliged to wear foot

molds that are smaller than the size of their feet, aiming to shape the girls' feet to fit the beauty standard at the time. In both cases, the businesses of corsets and foot molds would never abolish this kind of corrupted ideology because they benefit from it.

In current times, it has gotten progressively worse; ladies are undergoing hazardous operations, such as surgery, to meet the unrealistic standards. They buy overpriced products in order to achieve a state that will never be satisfactory because society's definition of beauty is constantly changing and the beauty industry is thriving. Although young ladies should educate themselves when it comes to these ambushes to be able to avoid them, the media, which is the first and strongest contributor, has a large role in manipulating the psychologies of the masses, such as the fairy tales that are watched and read. This narrative imposes one of these beauty standards as well.

As the beauty qualifications keep altering over time, some have always been the same, from the olden days till this day. Both of the stepsisters, who are perceived as two of the antagonists in the story, are shown to have larger feet than the protagonist; they had to cut them so that they could fit a smaller shoe. The author could have written that one of them had a foot too small to fit in the slipper, but he describes both of them as having larger feet than Cinderella. The reason this detail is left out is because there are more details that support the same claim. More than once, Cinderella has been associated with adjectives such as small and dainty; this is in addition to the authors describing most of the female protagonists in a number of the fairy tales as such, hinting that their small size is a sign of their beauty and attractiveness. Women and girls might not notice such details when reading these fairy tales, but nonetheless, they would be planted in their

subconscious for them to face later on. Undoubtedly, these kinds of connotations are definitely demoralizing and corrupt.

The corrupt ideologies do not stop there whatsoever; they are deposited in various parts of this fairy tale and other fairy tales. In this thesis, only four stories out of the collection of fairy tales are explored, and in all of these stories that involve a young lady in the age of marriage as the protagonist, the happy ending is achieved by nothing other than marriage. Despite the fact that marriage is not a negative concept in and of itself, it is one of the traditional fundamentals that keeps life going.

The issue is not about mentioning marriage in fairy tales at all; in essence, the issue is tying its concept to the idea of a happy ending as well as the idea of being rescued. As a result, it is no surprise that many women are enamored with the idea of marriage, especially when they are in poor circumstances from which they wish to escape. A study conducted in 2013 in the United States, the country with the highest rate of marriage, about love and marriage demonstrates that most Americans have the life goal of getting married. The complication of representing marriage in these stories translates to portraying unmarried women as miserable.

The message regarding this topic is powerful; it is targeted towards unmarried women. In the book of *The 48 Laws of Power*, which has been previously mentioned, the 32nd law, called "Play to People's Fantasies," says:

The truth is often avoided because it is ugly and unpleasant. Never appeal to truth and reality unless you are prepared for the anger that comes from disenchantment. Life is so harsh and distressing that people who can manufacture romance or conjure up fantasy are like oases in the desert: Everyone flocks to them. There is great power in tapping into the fantasies of the masses. (Greene, 2000, p. 263)

The author does exactly what is described in this law: play on the masses' fantasies in order to deliver a message. What the author does is overvalue and romanticize a concept to the point where people either anticipate marriage for the majority of their lives, believing that they cannot have true happiness without it, or get married in the hope of having their happy ending, only to be disappointed by the underwhelming effect of realistic marriage on their minds.

The same law of power was utilized on more than one occasion in this fairy tale. The theory of Cinderella using magic is demonstrated, and some supporting evidence is presented at the context level of analysis. In real life, the dispute still stands about whether witchcraft is legitimate or not. The time period between the infamous witch trials and the Grimm Brothers' fairy tales is less than 200 years; therefore, it is safe to assume that after that period, the concept of witchcraft is still disapproved of and frowned upon. The reason to assume this is that, even in current times, the notion of real magic is still frowned upon and avoided.

Some people might relate it to religion because it shares the concepts of spiritual and supernatural beings; however, many religions, such as Christianity and Islam, condemn magic and consider it a demonic ritual. Despite people's perspective on magic, many literary works, especially fairy tales, and the media have represented magic as something positive. The author does the same thing in *Cinderella*; he fantasizes about the idea of magic and links it to the disadvantaged protagonist in the story. People who believe magic is evil would rather accept magic as a good fantastical thing than accept the harsh reality of Cinderella's life's injustice.

How does the writer succeed in delivering the idea of magic in a positive framework without portraying the protagonist as a witch? It is difficult to fool people with fantasy on its own. There must be a negative scenario that requires a solution, which is where the fantasy comes into play. The author makes sure to depict Cinderella in an oppressive reality with an ugly life in order to play on the fantasy of the readers. Following that, he disguises covert ideologies to appeal to the readers, such as the concept of happy marriage and witchcraft. Furthermore, the author uses another technique to make the negative appear positive. When something is related to other things that are good-natured, it appears to be good as well; for example, when Cinderella uses magic, she is doing so for a good reason. Second, the magical birds that aid Cinderella are white, which is the color of purity and innocence; this gives the audience the impression that Cinderella has pure intentions. The birds are also shown to be righteous when they expose the sisters' lies to the prince, giving us yet another reason to believe they are good. This also relates to the previously mentioned power of language, in which good things are mentioned first so that the reader develops a positive attitude toward the thing.

Moreover, at the end of the story, the magical birds commit a violent act towards the two sisters. In real life, anyone would think that this is a gruesome act that no one deserves. However, in the narrative, it is enwrapped with the idea of justice and fairness. Who gets to decide if such a cruel punishment is suitable for the stepsisters? And if Cinderella is the one who instructed her magical birds to do such a thing, does that not make her the wicked one? It is as though she uses her stepsisters' wrongdoing as a justification in order to revenge herself. This is a method that is also used excessively in our day-to-day lives. A very widespread example is what are

called honor crimes, which happen in many parts of the world. The killer uses the justification of committing fornication, which is considered a sin in many religions, to get away with the murder of whoever they killed. In fact, some courts give these criminals lesser punishments or convict them of manslaughter after considering their original motive. This concept is corrupt for the particular reason that linking an action to a good intention or good justification does not entail that the action is good or acceptable. Linking witchcraft to good character should not be considered normal or justifiable.

Just as importantly, the windup of the stepmother in the story should be talked about. Out of all the characters, the stepmother must be the most malicious of them all, for she is indeed the villain of the fairy tale. Looking at the behavior of the stepsisters, it is easy to infer that their mother is the one behind their sinister attitudes; therefore, if anyone deserves being punished in the first place, it is the stepmother. She not only abuses her stepdaughter; she also violates her own daughters by making them slash their own feet. She was a menace to everyone. Surprisingly, and unlike the fate of her daughters, the stepmother receives no punishment whatsoever. The mistreatment, the cruelty, and the oppression—she was clear of all these charges in the story. How does the root of evil, or the big fish in the narrative, escape all punishment? In many social narratives in their own lives, readers may find themselves asking this question. The message here speaks for itself, which is the exact opposite of the famous saying, "If you do the crime, you do the time." It has been transformed into "If you can get away with it, do the crime."

Looking at it on a larger scale, the lack of strict punishment is one of the causes of corruption in societies. Therefore, if this is the case, is it really a

good idea to insert such an ideology into a fairy tale that is meant to be read by all levels of society? The answer is no. This can lead to massive exploitation and misuse of power by people who believe that they might escape punishment or have their henchmen receive it instead. There is no denying that this phenomenon already exists in most communities, and the proper way of doing so should be through spreading awareness about it and refraining from looking at it as an ordinary occurrence.

## **4.2. Discussion of Research Questions and Analysis**

After executing an analysis for the four stories, it is time to look at the similarities in order to be able to form the most accurate generalizations as well as conclusions, and this is done by discussing and answering research questions. In the first level of the analysis of each story, the researcher listed all the vocabulary words that are associated with the concept of power in addition to those that are related to the absence or lack of power. This section includes a summation of the words used in all four stories with the goal of demonstrating the portrayal of power or lack thereof through the use of diction. Two tables are provided, which consist of multiple categories that can represent power and the lack of it. The first table incorporates class, appearance, divinity, violence, strong character, and superpowers as characteristics of people who possess power. On the other hand, the second table includes physical weakness, appearance, and weak character.

A number of words can be seen under more than one category, and that is for the reason that each word was classified according to how it is used in the context of the story. For instance, the word "old" is mentioned multiple times in more than one story, and it is classified as both under appearance and physical weakness because of the fact that it holds both meanings in

the stories. Below is Table 5, which represents the categories associated with power.

**Table (5): Classifications of Power**

| Classification/<br>S t o r y | Class             | appearance                                                                         | Divinity | violence                                                                   | S t r o n g<br>character                                      | Super<br>power         |
|------------------------------|-------------------|------------------------------------------------------------------------------------|----------|----------------------------------------------------------------------------|---------------------------------------------------------------|------------------------|
| Rapunzel                     | King's son        | Beautiful<br>/ wicked /<br>charming<br>/<br>venomous<br>/ young<br>and<br>handsome | —        | Force                                                                      | Great<br>power /<br>dreaded<br>by all /<br>mercy /<br>justice | Enchant<br>ress        |
| Snow<br>White                | Queen /<br>king / | Great<br>forest /<br>red /<br>beauty /<br>wicked /<br>alive                        | —        | Poisonous / kill /<br>devour /<br>cut out /<br>ate /<br>sharp /<br>stabbed | Truth                                                         | Mirror /<br>witchcraft |
| Hansel &<br>Gretel           | —                 | Great<br>forest /<br>great<br>scarcity /<br>wild /                                 | God      | Axe /<br>killed /<br>ate /<br>beats /<br>seize /                           | Peace /<br>entice /<br>power /<br>ordered                     | Witch                  |

|            |                                                                        |                               |     |                                                                       |                        |   |
|------------|------------------------------------------------------------------------|-------------------------------|-----|-----------------------------------------------------------------------|------------------------|---|
|            |                                                                        | great fire<br>/ great<br>body |     | bake /<br>force /<br>burnt /<br>death /<br>break /<br>devour /<br>die |                        |   |
| Cinderella | Rich/<br>king/<br>palace<br>/<br>prince<br>/<br>prince<br>ss/<br>queen |                               | God | Forced /<br>axe/cut/<br>wickedn<br>ess/<br>punish/p<br>eck out        | insisted/<br>appointed |   |
| Total      | 9                                                                      | 16                            | 2   | 26                                                                    | 11                     | 4 |

As shown in the table above, based on the accumulation of diction in all of the stories, it is clear that the category of violence holds the greatest number of words used. This indicates that power is portrayed more through violence than any other category. This also demonstrates that characters who commit the most violence in the story appear to be more powerful than others.

Subsequently, the following table is a representation of diction related to powerless characters, or ones who simply have less power.

**Table (6): Classifications of Powerless**

| Classification /story | Physical weakness                             | Appearance                                                                    | Weak character                                                                                                                     |
|-----------------------|-----------------------------------------------|-------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------|
| Rapunzel              | Died / suffer / pain / blind                  | Poor                                                                          | Desire / steal / thief / fear / terror / greed / afraid / angry / frightened / grief / misery / pitiless / despair / lament / weep |
| Snow White            | Hungry / dead / thirsty / tired / alone       | Little / poor / young / dead / old                                            | Obeded / weeping / innocent / fear / rage / envy / hate                                                                            |
| Hansel & Gretel       | Hungry / pain / tired / fatigue / old / sleep | Poor / little / shriveled / dainty / old                                      | Wept / cry / tears / lament / yield / impatience / anxiety                                                                         |
| Cinderella            | End (death) / sick / pain / blindness         | Dirty / Cinderella / ashes / grave / small / dainty / little / stunted / pale | Wept / poor / obeyed / begged / escape/ terrified / bow / rage / horrified                                                         |
| Total                 | 19                                            | 20                                                                            | 38                                                                                                                                 |

The category with the most words used in all of the stories, according to the table above, is weak characteristics. Vocabulary that shows a character's weak personality and mindset, such as crying and fear, is more prevalent than appearance and physical weakness. The author shows the least powerful characters by describing their weak personalities.

In addition to the numeric data for one of the linguistic features, an intelligible demonstration of most of the linguistic devices is provided, along with examples for each device. Many of them are used in the writing of these fairy tales. During the analysis, ten different common literary devices are discovered throughout the four stories. The author employs them in order to have the audience connect to the narrative and relate, as well as receive the themes and ideas he attempts to convey. Identifying these literary devices in the text help with the comprehension of the author's motivation behind his style of writing. The following are the most common linguistic devices used in fairy tales: diction, anthropomorphism, foreshadowing, imagery, irony (verbal, situational, and dramatical), metaphor/simile, mood, personification, repetition, symbolism, and dialogue. The table below should demonstrate some of the instances in the stories for each device.

**Table (7): Literary Devices**

| Literary device  | Definition                                               | Example                                                                           |
|------------------|----------------------------------------------------------|-----------------------------------------------------------------------------------|
| anthropomorphism | the attribution of human characteristics or behaviour to | “two little pigeons sat on it and cried: turn and peep, turn and peep...” (p. 85) |

|                 |                                                                                                                               |                                                                                                                                                                                                                                                                                                    |
|-----------------|-------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|                 | a god, animal, or object.                                                                                                     |                                                                                                                                                                                                                                                                                                    |
| foreshadowing   | be a warning or indication of a future event.                                                                                 | “dear little sister, and sleep in peace, God will not forsake us...” (p. 54) foreshadowing that God will help them survive                                                                                                                                                                         |
| imagery         | visually descriptive or figurative language                                                                                   | “a splendid garden could be seen, which was full of the most beautiful flowers and herbs. It was, however, surrounded by a high wall...” (p. 44)                                                                                                                                                   |
| irony           | the full significance of a character's words or actions is clear to the audience or reader although unknown to the character. | Verbal: “Just look at the proud princess, how decked out she is...” (p. 81)<br><br>Situational: “Gretel gave [the witch] a push that drove her far into [the oven]” (p. 59)<br><br>Dramatic: in Snow White, the audience is aware of the true identity of the old lady, whereas Snow White is not. |
| metaphor/simile | the comparison of one thing with another thing of a different kind                                                            | “white as snow” (p. 187)<br>“Beautiful as the day” (p. 187)<br>“Cut him to the heart” (p. 55)                                                                                                                                                                                                      |

|                 |                                                                                      |                                                                                                                                                                                                                                                                                                                                                                                      |
|-----------------|--------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|                 |                                                                                      |                                                                                                                                                                                                                                                                                                                                                                                      |
| mood            | The state of feeling, mine, or atmosphere                                            | <p>“Everything in the cottage was small, but neater and cleaner than can be told. There was a table on which was a white cover, and seven little plates, and on each plate a little spoon, moreover, there were seven little knives and forks, and seven little mugs. Against the wall stood seven little beds side by side, and covered with snow-white counterpanes.” (p. 188)</p> |
| personification | the attribution of a personal nature or human characteristics to something non-human | <p>“And it grew and became a handsome tree.” (p. 82)</p>                                                                                                                                                                                                                                                                                                                             |
| repetition      | the recurrence of an action or event.                                                | The color white in more than one story                                                                                                                                                                                                                                                                                                                                               |
| symbolism       | the use of symbols to                                                                | “Bread” as a representation of life                                                                                                                                                                                                                                                                                                                                                  |

|          |                                           |                                                                                                                                                                                                                                                                                    |
|----------|-------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|          | represent ideas or qualities              |                                                                                                                                                                                                                                                                                    |
| Dialogue | a conversation between two or more people | Rapunzel: “tell me, dame gothel, how<br>it happens that you are so much heavier for me to draw up than the young king's son?” enchantress: “Ah. You wicked child. What do I hear you say? I thought I had separated you from all the world, and yet you have deceived me.” (p. 46) |

A number of research questions are generated to explore some of the concepts that are associated with power in four popular fairy tales chosen from the Brothers Grimm collection of fairy tales. After a thorough exploration of the stories, which is conducted by applying CDA, the answers to the research questions emerge throughout the analysis. In this section, there is a brief discussion that seeks to fulfil the objectives of these questions. Some of the questions have a more straightforward answer, while others do not. In order to be able to tie all ideas, presumptions, and conclusions derived from the analysis of the four stories together, there must be a discussion and documentation of the answers to each research question. The answers ultimately provide a clear generalization of outcomes that includes the collective findings of the analysis.

### **What is the impact of power in and out of the text?**

The first research question is concerned with the text used by the authors in the story as well as the context. The following part of the answer is more concerned with the impact of power inside the text. Previously, Table 7 exhibited all the literary devices and an example for each one. Each one of these devices plays a role in delivering certain themes, ideas, and the overall impression of each story. In addition to the devices listed in the table above, there is one significant one that contributes greatly to the delivery of several conceptualizations and ideas, and that is diction. Diction, or the choice of words, is one of the more critical methods of molding any text and generating the desired messages through words. In the textual level of analysis of the four stories, diction is the center of focus, which is the reason it is not listed in the table of literary devices.

The analysis consists of identifying and listing all words that are associated with the concept of power, in addition to all the words associated with the lack of power as well. The investigation into vocabulary choices results in a large number of assumptions. This analysis also aids in answering some of the other research questions as well, such as, how do fairy tales exhibit the use of power? Answering this question eventually leads to knowledge of where power lies in society as well.

The second part of the answer to the first question is what helps distinguish the deliberate tactics applied by the author with the intention of intertwining the notion of real-life scenarios or ideologies with a storyline. In the narrative, the author has total control over the context, in which he can represent any character with anything. They are bound to include them in some way, whether intentionally or unintentionally, based on the author's opinions, beliefs, and political views. For instance, an author could either

take an existing stereotype from society and reinforce it in their literary work or break that stereotype.

An example of that in the fairy tales is the stereotypical standards of beauty in the time these stories were told and written, such as the features of Snow White; the author reinforces that in the story. A great example would be the personal opinion of the Brothers Grimm on the concept of motherhood, which was previously mentioned. They hold it in high regard, which makes them represent all mothers as good and associate all wrongdoing and the impression of evil with stepmothers. The linguistic devices that are listed above also play a role in relating the text to reality.

One of the many goals of literary devices is to make the reader connect with the text while also making the narrative appear realistic. Implying things would help the reader visualize the story as something that would occur in real life. The same concept can be said about symbolism and imagery. Create mesmerizing scenes in order to have power over the receiver by utilizing the weapon of language. This profoundly shows the impact of power outside of the text. The concepts in the stories could have no significance or relation to reality; however, with the power of language, the society in which these stories are told can be greatly affected. Considering the ideology of the evil stepmother, almost anyone who has read these fairy tales would use them as a reference to any stepmother who appears as a bad person in their life.

William (2006) says that the unconscious mind of a human being can process up to 400 billion pieces of information, unlike the conscious mind. Knowing this information, one can fathom the authors' attempt at subtle details to present a covert ideology that can only be noticed by the

unconscious minds of the audience. This audience will automatically and unknowingly act upon these ideologies in their environment, which is the society they live in.

### **How do fairy tales exhibit the use of power?**

Throughout the analysis of the stories, the answer to this question is understandable and coherent. Most characters possess power at some point in the stories, regardless, but some characters have more power than the others, and through these characters, the exhibition of power is clear. Initially, in a comparison between males and females in all the fairy tales, the bigger portion of power is attributed to the female gender, which is a surprising fact considering the time in which these stories were written. Although the stereotypical image says that males hold more power than females, both in the past and to this day, the stories say otherwise. This demonstrates that power is exhibited by gender.

In *Rapunzel*, the husband appears as though he is the least powerful character in the narrative. In *Little Snow White*, the most powerful figure in the story is the evil stepmother. In *Hansel and Gretel*, the wife overpowers the husband twice, and he submits both times, which is the same case in the last story, *Cinderella*, as well. This is a prime example of how the author breaks the widely believed fixed image that men are more powerful than women, and they might be pushing for women to strive for power more.

Another parallel that could be drawn between the stories is the image of good and evil. In spite of the fact that the endings of these fairy tales always present the good side as the victor, throughout the majority of the narratives, authority and control always seem to be held by the 'bad guys'.

This could be for the simple reason that a protagonist needs obstacles and struggles to have a good story, which is why in many good stories, the antagonists are more powerful than the protagonists, which then leads to either the hero learning and winning or losing realistically and heroically. Here, power is displayed in the image of evil or tyranny.

Another reason for this could be that antagonists are usually the ones who strive and work for power due to their bizarre beliefs that make them desire to control everything and make people submit to them. This is what is seen in *Little Snow White*, where the evil queen uses her powers solely to own and maintain the title of the most beautiful woman in the land. Because protagonists typically do not have strong motivating peculiar desires to control everything and everyone around them, they would not work as hard to gain power as a villain would.

The third aspect in which power is represented in three of the analyzed stories is royalty and high status. There is no doubt that the royal family in most communities has the ultimate power, and they are shown as such in these fairy tales. The titles of royalty have power within them: king, queen, prince, and princess. Additionally, the higher class in general has more power than the lower class in all cases. For instance, the family of Hansel and Gretel has no power whatsoever over anything, including their own lives and fates, whereas rich people such as the prince in *Little Snow White* has the ability to claim the dead body of Snow White, which does not belong to him, simply because he is royalty.

Another determiner of power in the stories is the concept of beauty. In three of the four fairy tales, it is distinguishable that people who are described as having good-looking features hold a certain type of power that none of the

other characters have. The idea presented in the stories shows that good-looking people have the ability to influence the decisions and actions of the people around them. Examples of this include when Rapunzel bases her judgement regarding the prince on the fact that she believes he looks young and handsome. Similarly, most of the things that help Snow White throughout the story are connected to her overwhelming beauty, from the hunter sparing her life to the dwarves doing everything in their power to protect her.

Lastly, there is a category that exists in most of the fairy tales, if not all of them, and that is supernatural power, which in the majority of the stories is represented as magic or witchcraft. According to the analysis of the four stories, there is a mention of magic and witchcraft in each of them. Each character who is associated with magic in each story, is shown to have power generated by magic. The author intends to give the witches, who are always represented as women, a large amount of power that enables them to control and affect the circumstances around them to be in their favor. Although most of the witches who are considered the antagonists end up failing and are defeated by the concept of virtue, it can be presumed from the events of the stories that they are still presented with the highest form of power.

### **How is ideology utilized in the stories?**

One of the main objectives of CDA after linking language to social practice is to unravel the social problems that are typically transmitted through different approaches to communication, such as written text. This research aims to do the same by analyzing these four fairy tales, and the result is demonstrated by the answer to this question. It is discovered that each of the stories contained a number of ideologies, both covert and overt. The

findings of the analysis show that there are premises that all, or at least most, of the stories share, which is an indication that these messages are meant to be delivered and instilled in the minds of the readers as well as normalized in the social practices of communities.

Three out of the four narratives that are examined involve the character of a stepmother, and in all three stories, the stepmothers are depicted as sinister. An explanation for why the Brothers Grimm do this to protect the image of mothers is previously provided. However, in doing so, they are actively damaging the reputation of all stepmothers by creating a generalization about them in most stories. Looking at it from a realistic perspective, the stepmothers in real life do not appear as sinful as they are portrayed in these fairy tales. This can be considered an indirect attack on one category in society. The reason this idea is seen as an ideology is that a large number of people in this day and age do hold this belief about stepmothers, which instigates unjustified prejudice.

Similarly, another obscure offence is committed against women concerning power. In the answer to the previous question, it is discussed that power is attributed to the female characters more than the males. Normally, the issue with this would be that the distribution of power should be equal between males and females; however, women are still at a disadvantage in this situation. All female characters who are presented as powerful are also represented as either evil or witches. It is as though the author wants to deliver the message that if a woman is intelligent or powerful, then they must be a bad apple with bad intentions. This makes it safe to assume that the stories attempt to say that it is only acceptable to have power if one is a male and not a female.

Unfortunately, the stereotypes that affect women are found to be more prevalent than those affecting men in these narratives. This idea has been mentioned in the analysis of the fourth story, *Cinderella*, and that is the happy ending, which can only be achieved through marriage. This ending occurred in most of the stories in which a female character is the protagonist. In addition to that, the concept of housework is always incorporated into these stories as well, such as by showing Cinderella always working as a housemaid and Snow White cleaning the dwarves' cottage. However, this may not be a corrupt ideology as much as it is a habitual part of the society where and when these stories were written. Alternatively, it could also be seen as a stereotype that is being underlined to remind society of that view.

Furthermore, another stereotype is heavily emphasized in many fairy tales, including three of the four examined in this thesis. The exterior beauty and appearance of females are abundant in these stories, and in all of the conflicts, somehow the resolutions of the story are always linked to the beauty of the protagonist. All of the females are chosen based on their appearance. This conveys a radical message to the female audience, advocating that the most crucial attribute that every female should have is their physical looks. There is no denying that young girls in many societies who grow up listening to and watching these stories are greatly affected and distressed by this corrupt ideology; this idea, in addition to the three previous ones, is all part of the gender ideology.

On a different note, going back to how power is portrayed, violence is found to be closely related to power in the stories. Characters with the highest authority and most power seemed to be more violent than others, and this helps to comprehend the meaning of exploitation of power. These

people are shown to use their power in a destructive manner rather than a constructive one. This premise is a concrete issue occurring in many societies that needs light shed on it. Violence and power go hand in hand, unless power is handled ethically. Unfortunately, even the "good and pious" protagonist seem to have resorted to violence against her stepsisters when she gets a hold of power. Similarly, the evil queen in *Little Snow White* receives an extremely violent and torturous punishment that lasts until her horrible death instead of just capital punishment.

The idea here is that power and violence are presented as inseparable when, in most cases, they should be. The corrupt portion of this issue is tying the concept of violence to the definition of power and authority. It is dysfunctional to have the belief that, in order to maintain power, one must exercise violence, especially on those beneath them in the hierarchy of power. For instance, authority is abused on more than one occasion when children are involved in the picture. In all four stories, the injustice is perpetrated on young people: Rapunzel, Snow White, Hansel, Gretel, and Cinderella.

In this chapter, a thorough CDA was performed on the stories; it showed how each level provided distinct information from the others. each story was analyzed according the three-dimensional model of CDA. The first level of analysis shed light on the text and the language used in it and the concentration was on the feature of diction, whereas the second level focused more on the context of the fairy tale itself. The third level was associated with the messages and the ideologies that are linked to society. After that analysis, the researcher was able to provide answers for each of the research questions. Each answered was discussed with regards the content of analysis it was derived from. After discussing the research

questions and their answers, it was then time to sum up everything in the conclusion, which is done in the following last chapter.

## **Chapter 5**

### **Conclusion**

## **Chapter 5**

### **Conclusion**

In this chapter, the results of the research, the strengths of this thesis, and a summary of the study are reported in the conclusion of the study. Attention is also called to the recommendations that should be taken into consideration when exploring problems and topics associated with power, language, and CDA.

For centuries and until this day, fairy tales have had a great impact on numerous societies. It is a rare occasion where an individual is not familiar with the phrase ‘once upon a time.’ They have either read some of the fairy tales from a book, heard them told as bedtime stories, or seen movie adaptations on television. Beyond any doubt, the long existence of fairy tales in all their variations has helped shape many of society’s standards, expectations, beliefs, and ideologies. For the longest time and until this day, everyone who has been exposed to these fairy tales has had the idea or the impression that these stories are loaded with moral and virtuous messages.

It is only rational for anyone who reads these fairy tales to think of them that way due to the fact that any literary work would exhibit itself with a positive image. To further elaborate, ideologies that would be considered negative or corrupt cannot be evident and undisguised. If an author plans on conveying a bad message, they have to conceal it such that it is only accessible to either the subconscious of the readers or a profound critical analysis that can uncover the underlying ideologies. Only by looking at it from that perspective will all types of ideologies, good or bad, be unraveled.

After the critical analysis conducted in this thesis, some conclusions are drawn from the discourse of the fairy tales. There was an aim to discover that the fairy tales examined in this thesis contain a large number of ideologies related to the concept of power delivered through the use of language and that a greater number of them are more deceptive than others. In the three levels of the Fairclough model of analysis, the third level, which is associated with the societal perspective, discloses most of these ideologies.

The CDA was successful in determining the negative underlying ideas. The results demonstrate that the expected ideologies implanted by the employment of power do in fact exist in these fairy tales. Moreover, the first and second levels of analysis, which focus on the language used in the stories in addition to the interpretations of the contexts, have played a significant role in dictating the answers to questions related to the power of language and the portrayal of power as well.

## **5.1. Conclusions**

The primary objective of this study is to examine how power has an impact when delivering a literary work to an audience, and it is done by executing a CDA. After analyzing a selection of four stories chosen from the Brothers Grimm fairy tale collection, several theories and inferences are made based on the language used in these stories. It goes without saying that all authors possess a persuasive power that can be exercised through their writing and depending on how influential the language of their work is, the by-product can be seen in the audience that was exposed to their writing.

In order to utilize language as an instrument to communicate a variety of messages is a conventional function that has been carried out since the beginning of time. Writers practice this in multiple different domains with varying goals and intentions. In all literary works, there is a degree of subjectivity that goes to different extents, and that subjectivity is either compatible with the fundamental ethical basis that is agreed upon by the public or not. This raises a question that must be pondered: Is it acceptable to exploit the power that comes with writing in order to publicize and reinforce messages that could violate morals for their own benefit? And beyond the research involved in unravelling these messages, should these practices be monitored? Or would that be considered a constraint on free speech?

Conducting a CDA helps show how much these fairy tales are linked to the concerns and disputes of society. Numerous ideologies can be found in these fairy tales, both at the time they were written and today. These ideologies are the outcome of a combination of language, the authors' beliefs and intentions, and the concept of power both in society and in language. The identifiable findings are: 1. the method by which the author controlled the text to steer the audience's impression; 2. who the power is given to in the context of these stories and consequently in society; and 3. the ideologies the author attempts to subtly communicate, specifically ones that can be considered unrighteous.

The first dimension of the stories, the text, is directed and managed successfully by the authors. Many literary devices and writing techniques are applied that allow the authors to not only make the readers connect with the text but also deliver a profound denotation that reaches outside of the context of the story and to the readers' image of life. By doing so, the author

has the ability to implant ideas inside the context of the story to make the audience unconsciously absorb them as part of the narrative. These ideas slowly unraveled throughout the analysis to reveal the original meaning behind them and what they represent, indicating the possible motive of the author. Additionally, the authors capitalize on people's desire for happy endings, a magical world, and a place where good always triumphs regardless of logic. To this day, cult-like supporters of the idea of fairy tales can be seen because, since the day they appeared, they have provided them with a false positive sense of reality that disregards rationality. This is what pushes researchers and scholars to dig deeper to find the power-driven motives behind these types of works.

The language in the stories seems to be in favor of some toxic stereotypes that exist in the societal environment, as well as negative messages in general. A popular presumption is that the Brothers Grimm, who edited these fairy tales, have a great masculine impact on them; therefore, this may be the reason why most of these unfavorable ideologies are against the female gender rather than the male. The most evident ones involve objectifying women and hyper-fixating on their beauty and appearance; negative portrayals of females as villainous witches; the incorporation of housekeeping as a gender role; as well as associating their existence and happy ending with marriage. By default, these messages pave the way for social power to be given to the male gender to keep enforcing these ideologies in society.

Besides the messages that are associated with women, there are ones that are associated with other notions. All of the stories involve the premises of both class and violence, as well as physical appearance. Additionally, the conclusion regarding these topics is that the higher one's status, the more

violent one is, and the better looking someone is, the more social power and control they can possess. Accordingly, the lower the class, the less violent, and the worse looking someone is, the less control and influence they have, as well as the more unfortunate they are.

This research then proposes a question for the readers and researchers: how can one hinder the impact of the exploitation of the power of language that is being taken advantage of in order to achieve personal, and possibly detrimental, objectives? Since one of the purposes of language is to work as an asset to help the speaker or writer reach their goal, there is nothing that can be done to prevent that, even if the intention behind it is ill. However, there is an implication that could help uncover the motives behind ways of communicating, and that is constant, in-depth, and critical analysis. In order not to be influenced by any concealed messages, one has to learn to examine and explore with their conscious mind instead of absorbing with their unconscious mind.

## **5.2. Recommendations**

Plenty of research has been carried out in the field of CDA, specifically, in the CDA of fairy tales. However, there has been little to no research into the issue of power in fairy tales, both in language and in society. It is suggested that more research be conducted on a larger scale with a larger corpus in order to produce more absolute findings. For instance, performing CDA on the entire collection of the Brothers Grimm fairy tales in order to generalize the outcome.

Another suggestion would be to include audience opinions, such as through an interview or a valid questionnaire, in order to learn what people think about the messages delivered by these stories. Moreover, this subject

should be explored in relation to children today. The collection of fairy tales was not originally intended for children; however, most fairy tale adaptations now target a younger audience. Thus, research into the impact of these fairy tales on the minds of children should be a priority.

Lastly, a good measure to consider for qualitative segments of future research is to display findings on peers in order for them to be examined, with the intention of eliminating any uncalculated subjectivity and bias from the researcher.

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## ملخص

في هذا البحث تمت دراسة توظيف القوة في اللغة المستخدمة في القصص الخيالية بغرض الكشف عن التأثير الناجم عن ذلك. الهدف الرئيسي من هذا البحث كان تنفيذ تحليل الخطاب النقدي على عدد من القصص ليتم إبراز بعض الأفكار التي يتم توصيلها عبر هذه القصص عن طريق استخدام مفهوم القوة وقوة اللغة. تم اختيار وتحليل أربع قصص من ضمن مجموعة الحكايات الخيالية التي كتبها الأخوان جريم (Grimm Brothers). تم استخدام نموذج فيركلوف الثلاثي كأداة في هذا البحث. تصميم هذا البحث تضمن التحليل النوعي والكمي معاً، حيث أنه تضمن تحليل نقدي عميق مقسم إلى ثلاث مراحل، وكل من هذه المراحل تحققت من القصص بشكل مختلف. نتيجة البحث تبين أن أغلب القصص تضمنت عدة أفكار التي تحمل طابعاً سلبياً. أفكار مثل التأكيد على صور نمطية ضارة كصورة زوجة الأب الشريرة، وأن جمال المرأة هو الأهم في جميع المواقف، وتصوير المرأة القوية كشخصية سيئة أو شريرة. بالإضافة إلى فكرة أن العنف وجد أنه مرتبط بمفهوم القوة، حيث أن الفكرة تحرض القارئ على الاعتقاد أن العنف يؤدي إلى اكتساب القوة.

جامعة البحرين

قسم اللغة الإنجليزية وآدابها

كلية الآداب



## تحليل الخطاب النقدي لمجموعة مختارة من الحكايات الخيالية للأخوين جريم: دراسة تأثير توظيف القوة

أطروحة مقدمة كجزء من متطلبات الحصول على درجة الماجستير  
في الدراسات التطبيقية للغة الإنجليزية

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