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## **The Role of Fairy Tales in Forming Child's Gender Stereotypes**

### **Abstract**

The fairy tale has always been and still remains to be one of the most important sociolinguistic phenomena, which dates back to thousands of years. The main themes of the fairy tales included the problems that troubled the society the most. Therefore, we can envisage the fairy tale as a tool that shares experience and knowledge of certain social contexts. The importance of fairy tales in the cognitive development of a child is paramount. Through fairy tales young readers have access to the social information will that be stereotypes, gender roles or the cultural values of their country (Bettelheim, 1962).

This paper highlights the growing importance of the gender issues as reflected in fairy tales in the 21st century. Specifically, it follows two fairy tales- *Cinderella* and *Sleeping Beauty* and their different versions throughout history and different cultures. The data are collected with the help of qualitative and quantitative analysis. Moreover, the theoretical framework includes "Text and Corpus Analysis" by Stubbs (1996), Halliday's "Systemic Functional Grammar" (1985) and Van Leeuwen's "Representation of Social Actors" (1995). The aforementioned fairy tales are analysed from the linguistic angle, more precisely, the paper studies which lexical units surface the most in the texts and which adjectives the authors use in order to describe the main characters. As well as this, the text also examines the verbs employed in the texts and whether they show the tendency of passive verbs being used more with females and active verbs with male characters.

The study has revealed that the fairy tales indeed employ gendered discourse, more precisely, the unequal treatment of women and men and stereotypical attitude towards women is especially evident. The chosen fairy tales obviously associate women with household chores, they pinpoint their passivity and the importance of physical beauty,

## The Role of Fairy Tales in Forming Child's Gender Stereotypes

which was and still remains to be crucial in today's society. Moreover, the lives of the female characters of the chosen fairy tales are extremely dull, very inactive and sometimes even unbearable, until a prince charming comes along and saves his damsel in distress.

**Key words:** *Gender, Fairy Tales, Sociolinguistics.*

### Introduction

The role of the fairy tale in a person's cognitive formation has been examined by researchers from various angles. In addition to its educational, cultural, or historical-traditional values, the tale is also discussed in terms of establishing negative stereotypes among readers. According to Tomasello's studies, children learn social contexts and the concepts of others through imitation, instruction, and collaboration. They belong to a particular culture from birth, so they are primarily familiar with their cultural heritage through language (1999). Children's tales also play an important role in understanding the world better, which richly informs small readers of social information, be it stereotypes, gender roles or their own cultural values and characteristics (Bethelheim, 1962).

Not only folklorists and linguists but also psychologists, who use the tales for therapeutic and healing purposes, agree on the significance of the tales. The main issues for a child are emotional contact, exploring life, having fun and developing cognitive mental skills. Tales have the capacity of all of these. First of all, children's literature provides children with a chance to fill in the gap of their lack of experience - fairy tales generally have a happy ending that keeps children optimistic and happy. At the same time, through the tales, a child learns how to handle and accept their personal, psychological, and physical differences. Furthermore, the tales are able to combine cognitive and educational functions and improve children's logical and analytical thinking (Kuciapiński, 2014). In addition to these functions, the tales also reveal gender roles in society, which also contribute greatly to a child's mental and social development.

It goes without saying that children's literature does indeed embody a gendered discourse that is directly conveyed to the child and shares the societal values and prejudice practiced in society. In fairy tales, especially in the tales of earlier times, the role of the leader is usually given to strong male characters, while women are characterized only by playing male-dominated roles. All this is delivered to the child exactly at the age when roles and beliefs are

formed and developed (Paterson, 2014). According to Baker-Sperry (2007), children rely on normative structures adopted at an early age to later understand the structure of the world and society. Consequently, they perceive gender expectations and stereotypes as truth.

According to Haddock (2004), Disney is still one of the main creators of the children's media and fairy tales, which has also contributed to the development of children's beliefs and gender roles. Collier-Meek (2011) argues that in a cartoon, the prince must be endowed with distinctly masculine traits, whereas the princess should bear feminine characteristics to appeal to children. In addition, princesses should be rescued only by male characters and not vice versa. Moreover, according to *Cinderella* and *Snow White*, the roles of women were more related to the family, which naturally reflected the stereotypes of females being more associated with the household chores in the child's mind. It is also noteworthy that female characters were definitely outwardly attractive. However, their attractiveness was related not only to the physical appearance of the character but also to her moral values. Attractive features mostly included a beautiful, slim body, youth, good personal qualities. The morality of fairy tales leaves children with the feeling that both physical beauty and personal attractiveness are far more important than intelligence (Baker-Sperry, 2007; Grauerholtz, 2003).

Since the 1970s, many studies have been conducted on children's literature, with particular attention to gender issues. These studies have shown the great impact - direct or indirect - of this type of literature on children. For instance, the eighteenth- and nineteenth-century tales taught girls how to confine themselves to the house and to spend most of their time in the kitchen, to take care of family affairs and look attractive to their husbands. Naturally, girls then passed these values on to their children (Zipes 1988a, 2006; Clark, Lennon, & Morris, 1993; Weitzman, 1972).

Baker-Sperry and Grauerholtz conducted a study in 2003 to explore the role that children's literature and, in particular, the Brothers Grimm's tales played in shaping children's gender roles. In this study, their main interest was the influence of the tale on the perception of feminine beauty stereotypes in children. Studies revealed that in fairy tales, both men and women are described physically, though, of course, the number of women's physical portraits is much greater than that of men's (the description of a man's appearance in one fairy tale is 0-35 on average compared to 0-114 of a woman). Also interesting are the results of these studies regarding beauty and age. In fairy tales, beauty plays a greater role for women at a young age, and it is most directly related to her character - beautiful female characters are mostly kind, whereas the ugly ones are usually evil. The analysis of the Brothers Grimm fairy tales has also

## The Role of Fairy Tales in Forming Child's Gender Stereotypes

shown that beauty can be associated with danger. For example, the feud between Snow White and her stepmother often harms the former (2003).

However, the emphasis on beauty alone did not lead to the immortality and popularity of the tales from the previous century. Their discourse is important in other respects as well, namely, regarding the fact that these tales address issues relevant to humanity, such as the political, social or economic problems of the individual or a society (Zipes, 2006).

Baker-Sperry's 2007 sociolinguistic study examines the impact of Cinderella and her theme on school-age children. As the author points out, Cinderella is one of the most gendered tales, even though it does not have many male characters and the main target group is girls. The lack of female characters in the main role is particularly important and relevant in the study of gender roles, as gender is based on social perceptions and stereotypes. In cases where children do not have both gender roles at hand, they are often given negative stereotypes or limited gender roles. Consequently, for Baker-Sperry, Cinderella is one of the important tales through which we can learn about traditional feminine stereotypes and examine its effects on the gender development of modern children. Accordingly, this study involves children who were read an adapted version of Cinderella by Disney. According to the results, although both girls and boys knew the fairy tale well, the boys expressed negative attitudes towards their gender representatives, who showed an interest in the "girls' tale." Consequently, the boys' lack of response was not because of their dislike of Cinderella, but to the fear of how other members of the group would react to their liking the tale. Consequently, these groups can be imagined as societies where members are constantly subjected to stereotypes whether intentionally or unintentionally.

### 1. The Socio-Linguistic and Cultural Features of the Old and Modern European Fairy Tale

Alessandra Levorato (2003), attempts to examine how gender works in a textual narrative and how it affects the reader. On the other hand, the author claims that to properly decode the text not only the writer's linguistic and stylistic choices are important, but also the reader's ability to understand the text. As Alessandra Levorato points out, the first version of the Red Riding Hood dates back to the fifteenth - sixteenth centuries, and its roots are to be found in France or Italy. The tale describes the situation relevant to contemporary society, in particular, the fact that peasants in the village were often attacked by wolves and robbers, and children were often kidnapped. The moral of the fairy tale was that one shouldn't speak to strangers. Later, the same idea was borrowed by Charles Perrault, who added another kind of element

that seemed to be problematic and relevant to his time - sex is a sin for girls. On the other hand, The Brothers Grimm version, in which, unlike other versions, the girl survives and is rescued by a man also illustrates a German public setting of that time when little girls could not survive without a man.

Based on Levorato's research, this paper studies the English versions of the two tales "Cinderella" and "Sleeping Beauty". The material is collected through qualitative and quantitative analysis (the framework of the analysis is Stubbs' *Text and Corpus Analysis*, 1996). First, we will determine which lexical units are most commonly found in the text and what adjectives are used to describe the main characters. This will help us analyze what words the authors choose to express their views and whether there is any tendency in their choice of words towards gender. Next, the 'direct' and 'indirect' (or transitive and intransitive) verbs are analyzed (Halliday, 1985). More precisely, the analysis shows the agents and the recipients of the action. The obtained material determines whether the authors reinforce the stereotype that women are passive characters who do not have any active say in the actions concerning them (for example, they are saved), or vice versa - they are the initiators of specific actions.

The analysis of the verbs used in the text is based on Halliday's *Functional Grammar* (1985), where the author discusses transitive and intransitive verbs. He then further divides the verbs into the material (doing something), mental (thinking, perception, knowledge, understanding, etc.), relational, behavioral (laughter, breathing ...), verbal (saying, finding out ...) and existential (something non-existent). According to Levorato (2003), depending on which verbs the author chooses to depict the actions of a particular character, can say much about the author's sexist consciousness - for example, verbs that denote more passive actions are often associated with females and active verbs with males.

### 1.1. Cinderella

Although Charles Perrault wrote the first version of Cinderella in the seventeenth century, it is said that the first version of this fairy tale appeared in Egypt. "Rhodophis", written in the first century BC, refers to a real person. According to Rhodopis' story, a Greek girl was kidnapped and sold into slavery in Egypt. Later, she ends up with the Pharaoh and with the help of gods, marries him. Since that time, Cinderella has become a popular story, the most common version of which is Charles Perrault's "Cendrillon". In addition to fairy tales and cartoons, Cinderella's story has been used in many Hollywood films, once again highlighting the fascination and popularity of the tales.

## The Role of Fairy Tales in Forming Child's Gender Stereotypes

This paper analyses three versions of this tale, namely:

1. The Cinder Maid - Europe, Joseph Jacobs
2. Cinderella; or, The Little Glass Slipper - France, Charles Perrault
3. Cinderella- Germany (Jacob and Wilhelm Grimm)

In all three versions of the tale, the basic contextual elements are similar, though minor differences are still noted. Cinderella is born into a distinguished and wealthy family, but after the death of her mother, she has to face many problems. The father marries a second wife who has two daughters. In all versions of the tale, Cinderella is a beautiful girl who is treated badly by her stepmother and sisters. Because of the fact, the girl is turned into a maid and does all household chores all day long and is always covered in cinder, she is nicknamed as a Cinder Maid.

The analysis of the characters in the tale shows interesting socio-linguistic characteristics. The character of the father is especially interesting, as his role slowly disappears in the fairy tale versions, and in the Brothers Grimm's version, he is only seen at the beginning. Despite the social roles of the man in society and the family at the time, after getting married for the second time, the father completely obeys his wife, is influenced by her, and no longer protects his biological daughter. Moreover, in Perrault's tale, the author mentions that he is ruled by his wife: "The poor girl bore it all, and did not tell her father, who would have scolded her; for his wife governed him entirely". Therefore, in the tale, the stepmother has more masculine characteristics than her husband. Probably because of this, the figure of Cinderella's father is lost in both, Perrault and the Brothers Grimm's versions, as the authors tried intensively to depict the gender roles that were acceptable in their contemporary societies.

The sisters treat Cinderella cruelly, all her clothes are taken away from her and she is treated like a maid. Although they are very beautiful (for example, in the Brothers Grimm version) they are still envious of Cinderella's beauty because: "Cinderella, notwithstanding her coarse apparel, was a hundred times more beautiful than her sisters". This, however, unfolds almost identically in every fairy tale and highlights the beauty standards of the time- thin, slender, beautiful face, blond hair, beautiful clothes, and less attention to personal qualities. Naturally, such stereotypes, which are firmly rooted in society, are still alive, causing psychological and eating disorders in teenagers who have always felt that they do not fit into society's accepted standards of beauty. In the end of the tales, the sisters' desperate attempt to get their feet in the golden shoe for which they cut their heels and fingers pushes little girls to

take radical measures to conform to the norms offered by society. It should also be noted that it is unconventional to portray the evil characters as beautiful since mostly fairy tales are guided by the motto - "Ugly soul in an ugly body." However, this tradition is broken in Cinderella, where her stepmother and sisters are physically beautiful.

Cinderella is the main character in the tale. The girl's age and the name are unknown, presumably designed to give dreamer girls a greater sense of belonging. The girl walks around in her rags and does all the housework from morning to night. Although the fairy tale mentions little about Cinderella's physical appearance, she is obviously beautiful, good-natured, and, despite being treated poorly, never refuses to help: "Anyone but Cinderella would have fixed their hair awry, but she was very good and dressed them perfectly well": They also consulted Cinderella in all these matters, for she had excellent ideas, and her advice was always good. Indeed, she even offered her services to fix their hair, which they very willingly accepted..". Cinderella's good and kind character is also shown in the story of Perrault, where the girl finally forgives everything and even lets her step-sisters live with her in the palace. Interestingly, the moral of the fairy tale is that the author tends to think that smartness, bravery and good fortune are essential to a woman.

The most frequently used lexical units found in all three versions of Cinderella (Joseph Jacobs, Charles Perrault, and the Brothers Grimm), show that Cinderella and Cinder Maid are the most commonly used names in the fairy tale. Most of the other words (nouns, adjectives) are related to the girl's world - shoe, prince, golden, slipper, little, ball, fine, bride, dance - which is a dreamy girl's ideal world saturated with dances, parties, beautiful clothes and the ideal prince, which will save her from suffering. The fact that Cinderella needs a prince/man to get rid of the evil stepmother and sisters and her life is related to either cleaning the house or meeting the prince, further reinforces the societal stereotype that reflects that women cannot do anything themselves and need men to save them. Furthermore, this sets unrealistic social expectations not only for girls but also for boys.

The linguistic analysis of all three texts has shown that the authors use very simple language, rarely employ stylistic devices such as metaphor and comparison, and the reader is left with the impression that the target group of these tales is children. It is noteworthy that Joseph Jacobs uses fewer character descriptions, and in his tale, we only see Cinderella's features, but the outward appearance of other characters is not generally described. In addition, Cinderella's characterization shows only its beauty and noble and wealthy background. The same adjectives appear in Perrault's and the Brothers Grimm's fairy tales, in which Cinderella is described only as a beautiful creature, a creature, a princess or a deer, compared to a rose and

## The Role of Fairy Tales in Forming Child's Gender Stereotypes

sunshine. In fairy tales, we come across only two types of description of Cinderella - either dressed in dirty clothes (Cinderwench; poor girl) or she is utterly beautiful (dressed even more magnificently than before; glistened like the sun at midday; as beautiful as a rose washed with feathers;). One and the same people in the first tale make fun of her, and in the other case-adore her. All of this, again, stresses the importance of appearance and dressing-culture in nineteenth-century society. While describing sisters and mothers, we find adjectives of envy and pride that are heavily focused on Cinderella - even when she is covered in cinder (the proudest and most haughty woman ever seen; began to show herself in true colors, beautiful to look at but in their hearts they were proud; arrogant and evil; pale with envy).

The analysis of adjectives and main characters provides interesting elements for the linguistic and socio-linguistic analysis of the text, which, again, emphasizes the fact that women in fairy tales and, unfortunately, today, still suffer under the prejudice that they must always be beautiful. However, in Perrault's version, along with beauty, the importance of positive character has been raised, which should likely benefit the patriarchal society.

The verbs used by the characters in Cinderella also provide interesting information about gender. Most of the verbs used in relation to Cinderella are modal verbs and modal constructions when the girl has to do something internally: was set to do, had naught to sleep, had to spend the whole day sorting out the lentils, had to sleep in no bed, had to lie down next to the hearth in the ashes. This indicates less freedom and independence of the girl. The fact that she is doing nothing to protect herself and she is afraid of speaking up because her father will punish her also speaks to the distribution of male and female roles, and her only protest is crying at her mother's grave. It is noteworthy that in Joseph Jacobs' version, a girl at her sisters who go to the Ball goes to the hazel tree and asks for help. In later versions, however, Cinderella is more passive, doing nothing to fulfill her desire, and her godmother and pigeon come to help her. Analysis of other verbs depicts the same situation, in the Jacobs version Cinderella is more free and mature concerning fulfilling her desires (for example, she is marked with the full aspect verbs - shook the tree, drove away, entered, remembered, fled, leaped, got away, danced. Later, in Perrault's and the Brothers Grimm's version, she's more like an obedient girl who only uses the opportunity when the help is given to her- dared not, offered her service, accepted, followed them with her eyes, I wish I could, sobbing, must I go?. As well as this, other verbs include the actions of the command semantics-told her, commanded her, bring me..., led her. Cognitive/mental verbs only appear in the texts several times - "she had forgotten to leave until the clock started to strike", "she had suddenly forgotten what the pigeons had warned her", "Cinder Maid remembered what the little bird had told her and slipped away to her



carriage". The afore-mentioned mental verbs do not describe so strong cognitive abilities of the girl, even more, they mostly denote her forgetfulness as she remembers things at the last moment. However, it is noteworthy that compared to male characters, female characters, be it stepmothers or sisters, are referred to stereotypically more masculine verbs that they employ when expressing themselves and directly attack the converser, while the father retreats and does not try to convey his opinion, which is stereotypically more feminine in the conversation: the father **suggested**, father **held his peace**, etc.

It is noteworthy that the masculine verbs are not ascribed to the prince either. The prince only appears in a small part of the tale, and mainly plays the role of a follower rather than a leader, which is also less typical of masculine stereotypes.

Based on the linguistic analysis of the verbs used by the writers in all three fairy tales, it can be said that the authors in Cinderella are less expressive of gender inequality, moreover, in some cases, the roles are reversed and women appear stronger than men; Despite this, the tales still depict stereotypes, as women, mainly, are associated with the household chores ( "You (Cinderella) belong in the kitchen!") or external beauty. Female characters in the fairy tale use less cognitive verbs, and their use only shows their mental weakness (forgot, did not remember), which indicates that a woman's mind is less important when / if she is endowed with beauty by God.

## 1.2. "Sleeping Beauty"

The tale "Sleeping Beauty is also interesting from a gender perspective. There are several versions of this tale, Italian, French, and German. In particular, we will discuss:

1. Giambattista Basile- Sun, Moon, and Talia (Italy)
2. Charles Perrault- The Sleeping Beauty in the Wood (France)
3. Jacob and Wilhelm Grimm- Little Briar-Rose (Germany)

Giambattista's fairy tale is the first and arguably the most appalling version of "Sleeping Beauty". Born in a wealthy nobleman's family, Talia is predicted to be hurt herself and will die when she turns eighteen. Since no one can escape fate, Talia's prophecy comes true and she falls asleep forever. The unhappy father, who turns a blind eye to the truth, lays her in bed and leaves the palace for good. After some time, the king, who was hunting in the area comes across an abandoned palace. Inside, he sees beautiful Talia, who, as he thinks, is enchanted. The king

## The Role of Fairy Tales in Forming Child's Gender Stereotypes

rapes the girl, then returns to his palace to do urgent work, and forgets all about Talia. Nine months later, fairies help Talia give birth to a beautiful girl (the sun) and a boy (the moon). The children suck on their mother's finger from which the splinter falls and Talia comes to life. Charles Perrault and the Brothers Grimm's "Sleeping Beauty" are closer to the Disney cartoon that every kid knows. In both versions, Sleeping Beauty (named Brier-Rose in Brothers Grimm version) is a coveted princess whose fairies baptize and give her various qualities. The angered evil fairy that has not been invited to the ceremony, curses the princess and foretells that as she grows up, she will hurt herself and die. However, one of the godmother fairies tried to better the situation and changed the curse - instead of dying, the girl would be given to eternal sleep, from which the kiss of true love would awaken her.

Selected versions of the tales certainly reflect traditional patriarchal values and traditions established in society - for example, arranged marriage, which has played a significant role in the European society in the last centuries, especially in royal families where it had a political bearing. Consequently, this tale applies not only to girls but to boys as well, as it reflects both the stereotypical role of women in society as well as men who seek virgin girls to serve and respect their husbands. Interestingly, marriage is not only a matter of prince and Talia, but in Perrault's version, the prince's mother is an Ogre woman. Surprisingly, as it is noted, the king would not marry her had she not have great possessions. That is, besides beauty, there is also a mercantile aspect to the arranged marriages, which is also a stereotype of society.

The analysis of the most frequently used words in fairy tales is utterly interesting as, like Cinderella, Sleeping Beauty also contains the words associated with the domain of the house - house, wife, cook, husband, palace, children. The most commonly used lexical units collected from Grimm fairy tales, however, do not depict the sleeping Brier-Rose and words associated with her. This is due to the fact that, although the tales are about the girl and it is obvious that she is the main character, Talia, Bree-Rosé, or just a beautiful princess, have no contribution to the development of the fairy tale - she is enchanted and is sleeping, or is locked up in the palace by the evil queen or her Ogre mother-in-law. This, of course, represents the stereotype of a desirable wife that a woman must obey her husband and her family without any resistance.

Together with the traditional descriptions of the fairy tale (valiant, young prince; little angel; beautiful wife, etc.), the adjectives used to describe the the character of the queen created by Giambattista Basile is particularly noteworthy: the queen with a heart of Medea; renegade bitch, tyrant-faced; a weaver of this wicked plot. Interestingly, in the Italian version of the tale, the allusion to Medea is highlighted. The comparison is conditioned by the fact that the Queen plans to kill the children and eat them. Moreover, the coin has two sides, the beauty of Talia for

the king is the image of a traitor to the queen, and the girl is adorned with the following epithets: ill weed; lump of filth; cruel bitch.

In describing the prince, unlike the fairy tales discussed above, these fairy tales focus on the prince's personal qualities, more precisely, a man's bravery when he is in love – “a young and amorous prince is always valiant”, though the same values are not emphasized in describing female characters, which only points to the social advantage of men.

The same tendency was outlined in the linguistic analysis of the characters, their vocabulary, and the narrative. In particular, the fact that evil women are far more powerful and masculine than good female characters. The women in the tale play the role of passive agents, for example, in the Italian version, the Sleeping Beauty only speaks at the end when the queen is burned. What's more, she looks pretty clever and manages to outwit the queen: “The lady, perceiving that matters had taken a bad turn, knelt before the queen, and begged her to allow her at least to take off the garments she wore”. However, the girl's mental abilities were suppressed and neglected, as was generally the prototype of a woman in society at that time. In the Brothers Grimm version, the role of the princess is limited to her sleep, whereas in other versions of the fairy tale that a girl is very inquisitive, so she is punished and put to a century-old sleep - conveying the idea that women are expected to be less inquisitive.

The character of the Queen, the King's Wife and the Mother of the Prince is maligned and their linguistic features include more masculine vocabulary - the King's wife always gets what she wants, is direct and business-oriented - she wants to get rid of her husband's lover and have a revenge: "I will have it so," replied the queen (and this she spoke in the tone of an Ogress who had a strong desire to eat fresh meat), "and will eat her with a sauce Robert." ... "I will sup on a little Day." ... "I will eat the queen with the same sauce I had with her children."

The tales also show the allusion (compared to Queen Medea, which is also a metaphor as a child-killing woman), as well as some examples of the metaphor: “the first fruits of love”; “ill weed”; “knitted with tighter bonds”. Needless to say, they are used to enrich the simple language used in the tales, that should be easy for the child to grasp.

All three versions of the tale analyzed above perfectly reflect the characteristics of German, French and Italian society and culture of that time and the classical gender approach to the passive role of women. It is noteworthy that the fairy tale deals with such topics as rape and arranged marriage, which directly indicates attitude towards women who are seen as mere subjects in the men's world. From the morality of fairy tales, it is clear that the main purpose of a woman is to have a baby, to take care of her family and to obey her husband.

## The Role of Fairy Tales in Forming Child's Gender Stereotypes

### Conclusions

This paper discusses two fairy tales (and their three different European versions). Based on the research we can conclude these tales reflected the problems that societies of different European cultures faced in the period of time. The issues revealed gender inequality between men and women as well as stereotypical attitudes towards women. More specifically, the fairy tales clearly show the association between the woman's home affairs, her passivity, and the need to emphasize the outward beauty that could be considered ideal in a society of that time, and not only. Moreover, a woman's life is uninteresting, extremely passive, and often unbearable until a man, in most cases, the prince finds and rescues the heroine from a terrible life. It teaches little girls an unhealthy approach to life, manifested in waiting for men to achieve something in life. In addition, linguistic analysis has raised the problem of the use of more passive verbs while referring to the female characters. The verb groups employed by females in the tales are not characteristic of the active cognitive/mental process and often the female voice is lost in the tales. On the other hand, when a woman is an evil character, she is characterized by more masculine traits (self-centered, business-oriented, less empathetic and ruthless). It is interesting to note that even female evil characters fall within the stereotypical roles of women when their main aspiration for life is merely a desire for beauty rather than, for example, the power to which male characters usually aspire. From a linguistic point of view, the language of the writer is also important, which in the case of fairy tales, is mostly simple. However, in the above tales, we find quite interesting linguistic techniques, such as allusions, metaphors, comparisons, or irony, which further develop cognitive and analytical skills in children.

Fairy tales reflect the social and cultural values of society. In addition, they are essential for the mental development of the child, although the issues raised in them threaten the development of a healthy way of thinking, in particular with regard to gender. Consequently, it has become necessary to popularize modern, politically correct fairy tales, in which the roles of men and women are more closely aligned with modern society. However, this does not mean that we should forget all about the old tales, as they are one of the most important parts of our development that reflects the whole history. It is possible to retell the old fairy tales to children so that they in their part can conclude, by contrasting analysis, that a woman's role is not limited to motherhood, homemaking, and beauty and that she can offer much more to society.

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## The Role of Fairy Tales in Forming Child's Gender Stereotypes

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