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1. Introduction

People have been reading fairy tales for years, some argue that they create a dream world full of wonder and excitement, others condemn them as inappropriate for children due to the amount of cruelty presented. Despite these different positions, it is undisputed that fairy tales, like all kinds of literature, pass on certain values. Feminist criticism feels that dominant values transported by traditional fairy tales are passivity and subordination of woman. A number of writers use this as sexist perceived portrayal as an opportunity to produce more feminist fairy tales, also implicated in the genre of picturebooks. We can see that the world has changed in terms such as women having gained the right to vote and equal education possibilities at least in the Western society and fairness in terms of income is hoped to come in the near future. The question arises to what extent this development towards a more emancipated world is reflected in fairy tales, a genre which has been used to spread patriarchal ideas and describes female characters mostly as submissive and dependent on men. The aim of this thesis is to answer the question in which ways the more modern fairy tale picturebooks differ from traditional fairy tales, especially in connection with the depiction of gender. In order to meet the aim this thesis analyses fairy tales from a feminist point of view, scrutinising the presented values in the texts and pictures.

To reach the goal, research in different academic fields is discussed in the theory part of this thesis and some of the most important scholars are considered, such as Jack Zipes for the study of the genre of fairy tale and Maria Nikolajeva for the study of picturebooks.

This thesis is divided into six parts, each dealing with one aspect related to the research question. The first section introduces the genre of fairy tales, defining it, referring to difficulties in terminology and mentioning a possible division into oral and literary fairy tales. Subsequently, the characteristics of fairy tales are defined in terms of typical topics, characters, audience and stylistic features. At the end, a short overview of the development of the genre is provided, in order to understand the background of the fairy tales at hand. This section is crucial for the selection process of the primary texts, which all adhere to the given definitions and criteria of fairy tales.

The second section of this paper centres on gender and feminism, elaborating on the origin of feminist claims for the need to change something in the world and also in literature. To begin with, the concept of gender is defined because the dominance of its social implications is obvious in fairy tales. Subsequently, the movement of feminism is outlined, which is closely connected to the pursuit of gender equality in literature. The changes in the past and feminists' success are obvious in some areas, and now the question arises whether this emancipation process has been successful in the context of fairy tale literature as well. The historical background of the evolution of fairy tales is presented in this chapter, as well as contemporary social conditions which influence the production of modern fairy tale picturebooks.

The third part of the thesis deals with the genre of picturebook and covers different aspects in connection with it, such as relevant definitions, the function of pictures and possible aims of this literary genre. What is most important, however, is the introduction to the interpretation of picturebooks, which serves as a foundation for the analysis of the selected texts in this thesis.

The last chapter of the theory part gives an overview of the current state of research, presenting the most influential scholars and books and finding a research gap for this thesis.

The theory part is then followed by the analysis of a selection of texts. In order to compare traditional fairy tales with more modern fairy tale picturebooks, suitable and representative texts are presented. All the texts adhere to the typical characterisations or structures of fairy tales are described in the first section of this thesis. Furthermore, one selection criterion was a female protagonist, in order to have a comparable initial position. I decided to use four well-known tales by the Brothers Grimm, which are *Little Red-Cap*, *Cinderella*, *Little Briar-rose* and *Little Snow-White*, due to the fact that these are amongst the best known fairy tales in general and that they represent patriarchal values and show differences in the portrayal of the two genders. The fairy tale picturebooks discussed comprise Robert Munsch's *The Paper Bag Princess*, Heinz Janisch's *Her mit den Prinzen!* and Babette Cole's *Princess Smartypants* series and are chosen due to the fact that they reverse gender ideals to a certain extent in featuring strong female characters. Moreover, they were chosen as suitable for this thesis due to the facts that they additionally include a great amount of fairy tale characteristics. Since the brothers' Grimm fairy tales are translations from German, I have included this

intercultural aspect in the picturebooks as well, selecting both Anglophone and Germanophone literature. In order to have a stable framework for the comparison, all the mentioned texts are analysed under the same criteria, which is the depiction of the characters, the social relation and power-relation between them, their activity and passivity and impact on the story and lastly, the overall message of the fairy tale.

The comparison of the two variations of fairy tales, the seventh section of this thesis concludes the most significant observations in the fairy tales. It centres on the decreasing gullibility and increasing independence of the female characters, which are replaced by independent and self-sufficient characters in the picturebooks. Furthermore, the protagonists' obedience to authority is elaborated on, followed by the role of men in the stories. In addition to these aspects, common aspects such as beauty and the importance of marriage are scrutinised.

In the end of this paper, the conclusion answers the research question about the degree of change between the traditional fairy tales and the more modern picturebooks and foregrounds the importance of further research.

2. Fairy tales

2.1. Definition

At the beginning of this thesis on fairy tales, a definition of the genre is provided. Jack Zipes a “prominent contemporary theoris[t]” (Teverson 110), argues in the introduction to *The Oxford Companion to Fairy Tales* (xv) that fairy tales are difficult to define, if not impossible, due the fact that a great number of texts belong to this genre. Many agree, such as Philip (39), stating that “[t]he definition of the fairy tale, as opposed to any other kind of narrative, is fraught with problems,” or Bottigheimer (*Ultimate* 58), arguing that the genre of the fairy tale “has a problematic terminological history.” Furthermore, it might be possible that a closer analysis of this genre and finding clear characteristics to describe it is rejected because of fear of a loss of the magic, which is a central criterion for fairy tales (Zipes, *Oxford Companion* xv). Despite these positions, a possible definition of fairy tales will be presented as a guideline for this diploma thesis in the following. In order to do so, the name of the genre, its connection to folk literature and the distinction between oral and literary fairy tales will be discussed and elaborated on. Furthermore, characteristics of typical fairy tales will be defined which will add to a working definition of the genre.

2.2. Terminology

As we can see, a definition of fairy tales is not as straightforward as might be expected. The difficulty about the determination starts with the appellation of the genre, since not even the term ‘fairy tale’ is undisputed (Davidson and Chaudhri 11; Zipes, *Magic Spell* 28). Initially, the English term ‘fairy tale’ originates from the French word ‘contes des fées’ (Zipes, *Magic Spell* 27; Harries 6), of which it is a literal translation (Teverson 30). The French term was “first used by the French author of fairy tales, Marie-Catherine Le Jumel de Barneville, Comtesse d'Aulnoy, in the title of two volumes published in 1697 and 1698” (Teverson 30). At the beginning, the French term was mainly employed as a classification for stories by Madame d'Aulnoy (Teverson 30), which were addressed at a “primarily urban and most sophisticated audience” (Lamb 49) and her close surroundings. In the course of time, however, the term ‘fairy tale’ was continuously applied to other tales, having no connection to d'Aulnoy's tales, which comprise the tales of the Brothers Grimm as well (Teverson 30).

The Oxford English Dictionary (677) confirms the French origin and states that the English term 'fairy tale' has been used from the second half of the 18th century.

Another difficulty in this study field arises due to the discrepancy between the English term 'fairy tale' and the German word 'Märchen'. These two labels are mostly directly translated and used in an exchangeable way while they do not necessarily refer to the same stories (Lüthi, *Märchen* 2). The German word 'Märchen' originates from the Old High German term 'Mär' (Lüthi, *Märchen* 1; Zipes, *Magic Spell* 27; Teverson 31), "meaning 'news' or 'tidings'" (Teverson 31). Therefore, 'Märchen' as a diminutive, translates to 'short story' or 'short report' (Lüthi, *Märchen* 1; Zipes, *Magic Spell* 27; Teverson 31). Due to the exclusion of fairies in the term 'Märchen', the German denomination could be seen as more appropriate for the variation within the genre since it is less restricting than the English translation (Teverson 31; Lüthi, *Märchen* 2).

This restriction of the English term is object to some criticism, for instance by Tolkien, who argues that the term 'fairy tale' "is far too narrow to properly describe the genre it purports to identify" (Teverson 31). The denomination is applied to a great number of different stories and should therefore be appropriate for the variation within the genre, and "fairy-stories are not in normal English usage stories *about* fairies or elves, but stories about Fairy, [...] the realm or state in which fairies have their being" (Tolkien 14). Against the impression of the name, fairy tales do not necessarily need to include fairies as characters (Tolkien 14; Sunderland 89; Teverson 25; Harries 6), and another possible replacement for the term 'fairy tale' might be 'wonder tale', which is less restrictive (Buchan 978f.). All in all, the expression 'fairy tale' is used as an umbrella term for tales about fairies as well as other stories without them (Bottigheimer, *Ultimate* 57).

In order to find a more precise description, divergent differentiations are made in connection to fairy tale stories. For instance Ruth Bottigheimer distinguishes between fairy tales and tales about fairyland. The latter "tread fairyland and its fairy inhabitants (e.g. elves, kobolds, gnomes, leprechauns, fairies) as well as the complex relationships that develop between fairies and human beings." (*Ultimate* 57). Following her, fairy tales "typically include lengthening episodes such as entering a meta-human kingdom through a familiar and apparently ordinary aperture (well, cave, tree, or door in wall)" (Bottigheimer, *Ultimate* 57). In contrast to this, fairy tales "may or may not include fairies, unfold along predictable lines,

with magically gifted characters attaining their goals with thrice-repeated magical motifs. They integrate fairy-tale motifs familiar throughout the western world, such as specific magical objects (rings, wands) and magical transformations” (Bottigheimer, *Ultimate* 57). In addition, Bottigheimer distinguishes in terms of structure since she describes tales about fairyland to be “[n]arratively elaborate and lexically rich” (*Ultimate* 57) whilst fairy tales are “narratively and lexically simple” (*Ultimate* 57). Despite the possible difference between fairy tales and tales of the fairy land, the latter are sometimes included in fairy tale collections (Teverson 26).

2.3. Connection to folk tales

Despite the fact that fairy tales as such are difficult to define, it might be possible to define their relationship to other genres, such as the folk tale, which is closely connected to the analysed genre. “From the viewpoint of cultural history, there exist three kinds of literature: the literatures of high culture, of popular culture, and of folk culture” (Buchan 976). “Originally the folk tale was (and still is) an oral narrative form cultivated by non-literate and literate people to express the manner in which they perceived and perceive nature and their social order and their wish to satisfy their needs and wants” (Zipes, *Magic Spell* 7). The fairy tale “is generally classified as a sub-genre of folk narrative” (Teverson 10). Depending on the author, the relationship between the genre of fairy tale and the genre of folk tale can be defined in various ways. Following Davison and Chaudhri (4), “[t]he fairy tale belongs to the larger group of folktales, traditional tales of various kinds, including animal tales, cautionary tales, religious and facial tales, memorates and legends. There are also cumulative tales, related to fairy tales in their animation of objects and emphasis on the power of the spoken word.” A different approach is taken by Teverson, defining three subcategories of folk narratives, which are myth, legend and folk tale. Folk tales can further be divided into animal tales, jokes and anecdotes, formula tales and ordinary folk tales, the category to which, amongst others, fairy tales and tales of magic belong (Teverson 15-22). Despite the usefulness of such classification, the boundaries between the different kinds of stories tend to blur (Philip 39f.; Teverson 15) and “distinctions cannot be imposed inflexibly on what is, in reality, a rich and metamorphic body of popular materials; nevertheless, as a convenient rule of thumb, it is possible to make some useful basic distinctions” (Teverson 15). The same

practicality is applied in this diploma thesis, which does not necessarily focus on the terminology in context of fairy tales, but on the analysis of selected aspects in this genre.

A central element which is shared by fairy tales and folk tales is the means of transmitting the tales. Folk culture, and as a subcategory also the genre of fairy tale, is “maintained and transmitted primarily by word of mouth, that is, by verbal means rather than by manuscript or print” (Buchan 976). It has “survived for significant periods of time in popular tradition by being passed on, from storyteller to storyteller, both spatially across cultures and communities, and temporally from generation to generation” (Teverson 12). Despite the originally oral way of transmitting these stories, they belong to the same literary category when being written down (Buchan 976). In connection to the term ‘folk tale’, it is crucial to define ‘the folk’ sharing the stories. Joseph Jacobs argues that it is not people belonging to one social group or one geographical area, but people in general (Teverson 12; Jacobs 237). Focusing on this similarity to fairy tales, the latter belongs to the genre of folk tales, and sometimes a distinction between folk tale and fairy tale is ignored, such as in Steveson (186), enumerating “‘Sleeping Beauty’, ‘Red Riding Hood’, ‘Bluebeard’” and other as ‘folk tales’.

2.4. Oral and literary fairy tales

Another starting point to a definition of the fairy tale is a focus on the medium of transmission and therefore differentiating between oral and literary fairy tales, as described in the continuation.

The oral fairy tale was passed on orally by storytellers, which led to a constant change in the stories (Philip 49ff.; Lüthi, *Märchen* 5). It might be possible that folk tales were based on an interaction between the storyteller and the audience, where the posing of questions led to altering the stories to the listeners' likings (Zipes, *Magic Spell* 7). Furthermore, the oral fairy tale shares many of the characteristics ascribed to the genre of folk tale.

In comparison with the oral fairy tales, the literary fairy tales shows a number of differences. To begin with, in terms of age, it can be said that the literary fairy tale is generally younger than the oral fairy tale (Zipes, *Oxford Companion* xx; Anderson 86), depending on the definition of the fairy tale genre (Anderson 85). Furthermore, a central element of literary fairy tales is that they are created by identifiable authors and are written down initially instead of being transmitted orally (Lüthi, *Märchen* 5). Concerning their origin, they do not

only adapt oral tales, but have other influences as well (Zipes, *Oxford Companion* xx). In general, the introduction of literary fairy tales was an important and necessary step for the genre of fairy tale, as Zipes states:

During its long evolution, the literary fairy tale distinguished itself as a genre by 'appropriating' many motifs, signs, and drawings from folklore, embellishing them and combining them with elements from other literary genres, for it became gradually necessary in the modern world to adapt a certain kind of oral storytelling called the wonder tale to standards of literacy and make it acceptable for diffusion in the public sphere. (*Oxford Companion* xvi)

One reason for this appropriation of text and creating their own conventions was the different audience at which literary fairy tales were aimed, since they “address[ed] a reading public formed by the aristocracy, clergy, and middle classes” (Zipes, *Oxford Companion* xvi). Despite this exclusion of peasants from the creation of literary fairy tales, their views and surroundings were still included in these stories (Zipes, *Oxford Companion* xvi). Another one of the main transformations from the oral to the written fairy tales is “a kind of class and perhaps even gender appropriation” (Zipes, *Oxford Companion* xx). This process could have “served the hegemonic interests of males within the upper classes of particular communities and societies” (Zipes, *Oxford Companion* xx), since for instance the Brothers Grimm followed a patriarchal editing practice (Shippey 270).

In spite of this number of differences between the literary and the oral fairy tale, the distinction between the two is not clear-cut (Zipes, *Oxford Companion* xv; Davison and Chaudhri 1; Harries 6), they “constantly overlap” (Davison and Chaudhri 1) and “are closely connected to each other” (Philip 40). Teverson even calls the distinction between oral and literary fairy tales an “unsupportable assumption” (36), and argues that it might be better “to think instead, more simply, of two dominant traditions of fairy-tale writing, existing alongside each other, intertwining and separating at different points of their history” (37).

A third category next to the oral and the literary tale is the book fairy tale, of which the brothers' Grimm fairy tales might be seen as a suitable example. The central element for this category is that certain authors wrote down folk tales, but did not invent them like literary fairy tales (Zipes, *Magic Spell* 36), which is therefore a genre in the middle between oral and literary tales (Bottigheimer, *Folk narrative* 349). In this context, the printed fairy tales can be

called an “outgrowth of oral culture” (Stevenson 186), which foregrounds its origin in oral folk tale.

For this diploma thesis, the term fairy tale is applied to stories featuring fairies as well as ones without, in accordance with the common use of the denomination. The selection of texts which is analysed was chosen in accordance with the features mentioned above, regarding the brothers’ Grimm book fairy tale or the literary ones in context of the picturebooks. In order to define fairy tales, especially in terms of content, Teverson (33) gives a useful definition when stating that a “fairy tale is a short fiction, that it is in prose rather than verse, that it is [...] collectively owned and that it is [...] a fiction in which magical beings and magical events are normative” (33). Furthermore, the genre can also be defined as “stories with an element of fantasy or magic, located in the world of 'once upon a time'” (Philip 39). Most of these characteristics are fulfilled by the selection of primary sources, which will be analysed in the second part of this thesis. Therefore, these central elements, such as the style, structural aspects, the importance of fantasy and magic, as well as a certain timelessness comprise a working definition.

2.5. Characteristics of fairy tales

Topics

As Vladimir Propp found out in his analysis of the Russian writer Aleksandr Afanasyey, fairy tales consist of a selection of standard motifs, which make fairy tale stories structurally similar (Zipes, *Oxford Companion* xvi; Shippey 261; Teverson 99; Lüthi, *Märchen* 124). Attempts to define standard topics for fairy tales, different authors find different answers. Lüthi (*Märchen* 29, 33; *Europäische Volksmärchen* 65), for instance, mentions fights, difficulties, advice, rescue, tasks, marriage and help as crucial elements in fairy tales. Bottigheimer finds similar motifs, referring to “quests, tasks, trials, enchantments, [and] curses” (*Ultimate* 57). Another list of possible topics and actions is presented by Zipes (*Oxford Companion* xvii), referring to similar ideas as the authors mentioned above.

At the centre of these tales, one common feature is a miraculous or magical transformation (Zipes, *Oxford Companion* xvii; Tatar, *Matter* 60; Gose 38, qtd. in Philip 42). This is frequently in connection to social status, which reflects the desire of peasants to gain a higher position in social hierarchy (Zipes, *Oxford Companion* xvii). This higher position in the

society could be achieved through “a rise from poverty to wealth, [or] a marriage above one's class” (Bottigheimer, *Ultimate* 57). The self-transformation, which can also consist of a series of transformations, leads the protagonists to the discovery of their real identities (Philip 41). One example for this motif is the story “The Frog-King”.

In connection to the typical fairy tale topics, the importance of supernatural powers in fairy tales is foregrounded, and fairy tales can be defined as “stories with an element of fantasy or magic, located in the world of 'once upon a time'” (Philip 39). For Teverson, magic is a central element in the characterisation of fairy tales, since “the presence of magic [...] makes them into fairy tales” (28). Fairy tales do not necessarily have to take place in magical surroundings (Teverson 29), but often feature supernatural content in terms of “metamorphic transformations, loquacious animals, enchanting spells and improbable feats” (Teverson 29). According to Teverson, this occurrence of magic “is a necessary and ubiquitous precondition” (29) for fairy tales. The occurrence of magical elements or unrealistic events is treated as a matter of fact and without much amazement by the characters (Lüthi, *Märchen* 8; Lüthi, *Europäische Volksmärchen* 11, 56). Connected to these supernatural elements, fairy tales are defined as fiction (Teverson 25) and have no claim for truth (Lüthi, *Märchen* 9), which does not hinder meaningful interpretations.

Not mentioned in the characteristics of fairy tales above, but present in different fairy tales, is the importance of religion for these stories. For instance the Brothers Grimm added Christian elements to their fairy tales in their adaptation process (Teverson 23; Zipes, *Magic Spell* 29), in order to fulfil the standards of literature in the 19th century and to prevent censorship for their tales (Zipes, *Magic Spell* 29). Therefore, the religious background is, for example, featured in the fairy tale “Cinderella” in the description of the protagonist.

In addition to comprising the same elements, fairy tale stories develop in a similar way (Lüthi, *Märchen* 124; Teverson 100f.). They typically centre on young protagonists of any gender who leave their homes at the beginning of the tale, in order to fulfil a number of tasks (Buchan 979; Teverson 32f.; Tatar, *Rags* 31; Jones 16). The starting point of the main characters is often their nuclear families, with which they cannot stay any longer due to financial issues, their parents' negative feelings (Tatar, *Rags* 31; Jones 16), envy or anger of mostly female family members (Jones 16), such as the stock character of the wicked stepmother (Williams 255), or “the death of a parent, or the loss of a magical object”

(Teverson 32f.). The subsequent adventures and tasks take place in the world of magic (Buchan 979), in which “dangerous opponent[s], such as a witch, an ogre, a wolf, a tyrant king, or a malignant stepmother” (Teverson 33) endanger the success of the protagonists’ journey (Davison and Chaudhri 3). Nevertheless, often the heroes meet a variation of characters, either human or non-human, who support them in fulfilling their quests (Davidson 100; Teverson 23; Davison and Chaudhri 3; Tatar, *Rags* 31).

A central characteristic of fairy tales is a seemingly obligatory happy ending (Zipes, *Oxford Companion* xvii; Bottigheimer, *Framed*, 3; Teverson 25; Davison and Chaudhri 3). In most tale ending of this genre, the protagonists succeed in fulfilling their tasks and in increasing their social status or liberating themselves from restricting forces (Davison and Chaudhri 3; Teverson 33). This happy ending is characterised through “a triumph of good over evil, or of apparent weakness over overwhelming strength” (Bottigheimer, *Ultimate* 57) and through newly owned property or a higher social status through marriage (Buchan 979). In general, the characters’ lives at the end of the story could be called “more comfortable” (Teverson 33) than the ones they had before. These happy endings often seem utopian because they did not seem achievable at the beginning of the plot (Teverson 33; Zipes, *Oxford Companion* xix). Additionally, the obligatory happy ending leads to a predictability in fairy tales, in which “expectations are almost always fulfilled” (Dundes 138).

Characters

In connection to the typical themes and plots in fairy tales, a standard set of characters can be defined. Generally, the focus in the genre of fairy tale is mainly set on the action, and not on the characters (Lüthi, *Märchen* 8) and the characters in the stories are often not described in detail. As Lüthi (*Europäische Volksmärchen* 68) states, the characters in fairy tales tend not to be “*Typen*, sondern reine *Figuren*. Der Typus ist noch stark realitätsbezogen. Die Figur ist reiner Handlungsträger”. In accordance with this, the characters are not unique individuals, but rather general figures, which is also reflected in their common names, such as ‘Iwan’ or ‘Hans’ (Lüthi, *Märchen* 31). Additionally, their feelings are seldom described, only in case of a possible influence on the plot (Lüthi, *Europäische Volksmärchen* 14ff.), and sometimes, the personages’ feelings are transferred on the surroundings and outlined only indirectly (Tatar, *Rags* 32). In addition to a lack of emotions, the characters in fairy tales are often characterised through isolation in different ways. They tend to lack close relationships to

their families and have no close friends and no social or professional environment, such as jobs and employment (Lüthi, *Europäische Volksmärchen* 18f., 37).

Concerning the selection of characters, it becomes obvious that there is a stable set of characters from which a variation appears in each fairy tale (Tatar, *Rags* 31). Propp defines seven different character functions (Tatar, *Rags* 31), which comprise a hero, an opponent, a donor of goods of any kind, helpers, a person giving the task, searched persons such as a princess, and people who cannot be the hero despite their wishes (Lüthi, *Märchen* 30; Lüthi, *Europäische Volksmärchen* 120). These are the most frequent roles in fairy tales, however it is not imperative that all of them occur in each story or that one role can only be represented by one person (Lüthi, *Europäische Volksmärchen* 120). The roles are easy to differentiate, as for instance the distinction between good and bad characters or royal and peasant ones is clear-cut (Lüthi, *Märchen*, 31; Tatar, *Rags* 31). However, especially the social status does not have to persist throughout the whole story, since the protagonist can marry into a higher social rank, as mentioned above.

In terms of their social background, it has to be noted that the first fairy tales featured only royal characters with an aristocratic background. Only from the 18th century onwards, members of lower classes and peasants were included additionally (Bottigheimer, *Framed* 4). The heroes of the tales do not necessarily have to be superior in moral values as well, since they only happen to solve all problems with magic help (Lüthi, *Europäische Volksmärchen* 54). One aspect in which the protagonists can actively influence their destiny is making the most of their chances and being opportunistic (Zipes, *Oxford Companion* xviii, xxvi).

One crucial aspect of fairy tales is the promotion of unrealistic ideas and stereotypes of gender, which has been criticised by various authors (Shippey 256; Baker-Sperry and Grauerholz 714) and will be approached in this diploma thesis as well. In general, female characters tend to be portrayed as being rather passive (Moser-Rath 110, 115; Toomeos-Orglaan 50f.; Lundell 151; Baker-Sperry and Grauerholz 711; Trousdale and McMillan 3), whereas male characters tend to actively influence the stories (Moser-Rath 115). These stereotypes are often transferred to reality as well and are interpreted as a guideline for both genders on how they should behave (Toomeos-Orglaan 50f.; Rowe 239).

Audience

Due to the fact that the audience of fairy tales changed over the course of time, it is crucial to

analyse the target audience. Initially, the first fairy tales were not aimed at children as a possible audience (Zipes, *Oxford Companion* xxi f.; Canepa 15), but addressed only adults (Davison and Chaudhri 5). Fairy tales were found to be unsuitable for children, who should rather be exposed to historical stories or classical Latin or Greek stories (Lamb 51-61) since fairy tales presented bad moral values, for example opposing against patriarchy (Zipes, *Magic Spell* 15). However, it was already at the end of the 17th century that authors addressed some of their fairy tales to children, with the aim of passing on moral values in a more understandable way (Zipes, *Oxford Companion* xxii). Charlotte Bühler argues that the fairy tale is an appropriate genre for this purpose since these stories are meeting children's needs in their way of story portrayal and fantastic content, encouraging the children's imagination (Lüthi, *Märchen* 109). Furthermore, the combination of new content and repetition is another suitable factor for children (Lüthi, *Märchen* 109). In this way, the fairy tales fulfil a didactic purpose (Lüthi, *Märchen* 4; Zipes, *Oxford Companion* xxi), in addition to their purpose of entertainment (Teverson 19; Lüthi, *Märchen* 96; Lüthi, *Europäische Volksmärchen* 84). The fairy tales of the Brothers Grimm were amongst the first to be addressed at both, adults and children (Zipes, *Oxford Companion* xxvi).

This change in audience is a characteristic feature for fairy tales. “Such a crossover [literature addressed at adults first, but then read by children] can even happen to an entire kind of narrative, as it has with folklore, once the domain of adults, now more commonly associated with children” (Stevenson 181). This change was so dominant in the field of fairy tales that the whole genre is now perceived as children's literature (Stevenson 181).

Another change in connection to the readers of fairy tales is the literacy of them. Next to including children as an intended audience, the educational level of the potential audience increased. Literary fairy tales are “based to a large extent on those developed in the oral tradition but altered to address a reading public formed by the aristocracy, clergy, and middle classes” (Zipes, *Oxford Companion* xvi). Due to the fact that the tales were not exclusively passed on orally, the audience needed to be able to read in order to consume the tales.

Interpretation

A central element to fairy tales is the opportunity for interpretation (Davison and Chaudhri 10; Philip 42; Teverson 5), which is as crucial the structural analysis of fairy tales (Dundes 138). Due to the different layers of possible meaning (Philip 42), “[t]he same story can be

understood in many ways, and this flexibility of interpretation is one of its central qualities” (Philip 42). In order to understand the content of these tales, different methods of interpretation are developed. The most important ones for Hearne are the psychological, the historical and the cultural interpretation (213). Additionally, the psychoanalytical interpretation of fairy tales is widespread (Bottigheimer, *Folk narrative* 347; Teverson 109; Trousdale and McMillan 2). The most famous scholar of this approach is Bruno Bettelheim (Teverson 118), focusing on symbolic meaning of characters and objects (Shippey 257f.), discovering the persons' inner emotions (Bottigheimer, *New History* 107; Teverson 35), which can also be used for therapeutic purposes (Tatar, *Matter* 59). Additionally, another possible interpretation of fairy tales is the socio-historical approach (Teverson 109) and a literary and a folkloristic interpretation of fairy tales can be defined (Trousdale and McMillan 2). Furthermore, a feminist or a marxist perspective foregrounded (Bottigheimer, *Folk narrative* 347; Teverson 6). As can be seen, a variety of perspectives can be assumed for the interpretation of fairy tales.

In general, the genre of fairy tale encourages interpretation because their content is often symbolic and form part of our collective consciousness (Teverson 5; Tartar 81, Davison and Chaudhri 10). Furthermore, “folkloristic texts must be considered in context of audience, event, and setting, and a study of the text would necessarily involve anthropological observation as well as literary knowledge” (Hearne 210). The social context of the time the fairy tales are produced in is crucial for a meaningful interpretation of the stories (Teverson 95), and with appropriate interpretation, the fairy tale “seems to be a narrative that speaks meaningfully to the present” (Teverson 95) despite the time between their creation and the present.

On top of this, the cultural context is of importance for a suitable approach of a fairy tale (Hearne 210), since fairy tale collections have to be reflected critically upon their representativeness of the culture of the time of their creation (Bottigheimer, *Folk narrative* 349). All of these aspects add up to a historic approach to this genre (Teverson 124). Possible interpretation of fairy tales are crucial due to the fact that this genre is a successful way to introduce cultural values (Baker-Sperry and Grauerholz 713), which might be used for manipulation of the audience in a positive or negative sense (Lüthi, *Märchen* 96f.).

Stylistic features

Another crucial aspect for the genre of fairy tale is its stylistic features, and in this context, it can be said that folk literature has the reputation of being simple and earthy (Buchan 976; Neemann 297), and stylistic features might be one aspect contributing towards this presumption. In terms of their way of telling, fairy tales have a clear structure and lack detailed descriptions (Lüthi, *Märchen* 32f.; Lüthi, *Europäische Volksmärchen* 25, 38; Teverson 33), especially in connection to the descriptions of the characters and their emotions (Lüthi, *Europäische Volksmärchen* 13; Teverson 33). As a consequence, this method of telling stories can be perceived as abstract (Lüthi, *Europäische Volksmärchen* 25, 38), and the time and the place in which the story takes place are not defined more closely either (Shippey 266). Following Lüthi, it can be said that the “the fairy tale is a narrative form in which plot developments, characters and settings are presented in a formulaic and one-dimensional manner, rather than in a realistic or rounded manner” (Teverson 33). This creates a one-dimensionality of the different components, such as characters, actions or objects (Lüthi, *Europäische Volksmärchen* 23). A consequence of this lack of detail is the creation of universal meaning (Lüthi, *Märchen* 32), offering potential to be interpreted in different ways, as elaborated on above.

Not only the little amount of details is a major characteristic for fairy tales, also the method of depicting and describing the plot is of importance. Fairy tales do not develop a complex way of storytelling, but concentrate on individual events (Lüthi, *Märchen* 14) which drive forward the action of the fairy tale (Lüthi, *Europäische Volksmärchen* 16). Through referring to one event after another, without much connection to each other in an isolated way (Lüthi, *Märchen* 34), fairy tales resemble dreams, offering no rational explanation for the situation (Philip 42). This isolation of impressions leads to the fact that the events and characters are remembered in a clear way (Lüthi, *Märchen* 123). Possible reasons for this structure in fairy tales are the oral transmission of fairy tales and the degree of forgetting details in oral storytelling (Lüthi, *Märchen* 34; Teverson 35) and the constant changes within a defined structure of these stories (Teverson 35).

In addition to a lack of detail and the depiction of isolated events, fairy tales can be characterised through a number of typical phrases and motifs. At the beginning and the end of the story, familiar phrases such as 'once upon a time' and 'happily ever after' are used

exclusively in the genre of fairy tales (Teverson 24; Lüthi, *Europäische Volksmärchen* 34; Tatar, *Rags* 31). Furthermore, repetition is typical for this genre (Lüthi, *Märchen* 34; Teverson 24), especially in terms of story structure and use of phrases as a means of orientation for the teller and the audience (Lüthi, *Europäische Volksmärchen* 45-48). In connection with repetition, the number three has a crucial role in fairy tales, as a number of for instance siblings or the repetition of events (Lüthi, *Europäische Volksmärchen* 33f.; Lüthi, *Märchen* 29, 33, 35; Teverson 24).

Another stylistic feature of fairy tales is the dominance of binary oppositions, such as “good and evil, weak and strong, humble and royal, young and old, familiar and alien” (Tatar, *Rags* 31). This is combined with extreme contrasts, especially in terms of beauty, wealth, morality or diligence (Lüthi, *Europäische Volksmärchen* 34). These characteristics are often applied on the characters and reinforce their stereotypical and simple depiction.

2.6. Historical development of fairy tales

In order to understand fairy tales better and have sufficient knowledge for appropriate interpretations, their origin and their history have to be considered because fairy tales are always a reflection of the time and culture they were produced in. In this way, they often include historical events, such as economic or political situations (Teverson 7; Zipes, *Magic Spell* 33; Canepa 19). Due to the fact that fairy tales are not “innocent” or timeless (Bottigheimer, *Folk narrative* 354; Teverson 7; Zipes, *Magic Spell* 33), the history of fairy tales are presented in brief in the following section to offer crucial insights in the development of the genre and the historical context of the texts which will be analysed in this diploma thesis.

In general, the origin of fairy tales is closely connected to the definition of the genre and therefore, fairy tales have a “long, complex and untraceable history” (Teverson 10), which is not straightforward to analyse (Davidson and Chaudhri 7; Bottigheimer, *Ultimate* 69). There is no definite overview of the distribution of the tales and no reliable explanation of the similarities between tales occurring in different parts of the world (Bottigheimer, *Ultimate* 69; Teverson 4, 90-95).

The first stories which could be classified as fairy tales are oral wonder tales written in Egypt and India from 1250 B.C. onwards (Zipes, *Oxford Companion* xx; Lüthi, *Märchen* 43;

Teverson 34), followed by ancient texts such as “Cupid and Psyche” (Anderson 86). One of the first countries in Europe to develop the genre of the fairy tale was Italy with Giovan Francesco Straparola's fairy tale collection 'Pleasant Nights' (Bottigheimer, *Ultimate* 57; Teverson 45; Bottigheimer, *Framed* 25; Lüthi, *Märchen* 50f.). Yet the claim that Straparola might be the inventor of the fairy tale is not undisputed (Vaz da Silva 398-425). Straparola was then followed by Giambattista Basile with his collection 'Lo cunto de li cunti’, translating to “the tales of tales” (Teverson 45; Lüthi, *Märchen* 50f.). These two collections feature a number of still well-known fairy tales (Lüthi, *Märchen* 50f.), however enjoyed only little prestige as a genre in their time of production. Nevertheless, this was not linked to the stories as such, the fact that they were written in dialects due to the lack of an Italian standard language hindered their distribution (Teverson 49; Bottigheimer, *Framed* 27, 37).

More prestigious were the fairy tales in France, which developed after the Italian model (Bottigheimer, *Framed* 26). One milestone in the development of fairy tales was the translation of *The Thousand and One Nights* at the beginning of the 18th century by the French author Antoine Galland (Zipes, *Oxford Companion* xxii; Lüthi, *Märchen* 53; Teverson 58). An important name in connection to the institutionalisation of the genre of fairy tales is Charles Perrault, who published his own fairy tale collections (Lüthi, *Märchen* 52) and helped the fairy tale become an individual and respected genre (Lüthi, *Europäisches Volksmärchen* 5; Davidson and Chaudhri 10). Next to Perrault, female writers, such as Madame D'Aulnoy, were of equal importance (Lüthi, *Märchen* 53; Zipes, *Oxford Companion* xxii, 29).

A similar development took place in Germany, where the well-known Brothers Grimm are said to have collected folk tales from peasants and the working-class, inspired by the French tradition, and at the same time to have used ancient books as their sources (Zipes, *Magic Spell* 36; Lüthi, *Märchen* 57f.). The difference between Perrault and the Brothers Grimm is that the latter included the typical folk tales from peasants and middle class consciously in their fairy tales, whereas this connection is less certain with Perrault (Stevenson 186). One aim of their fairy tale collections was the possible preservation of the 'authentic' German culture through these stories (Teverson 62). In general, it could be argued that fairy tales “are the products of a middle-class appropriation of [...] working-class culture, and they are borne out of an attitude to that source culture that seeks to romanticise it, but simultaneously to

hold it at arm's length” (Teverson 42), in that the difference between peasants and upper class people is still dominant. The Brothers Grimm published a great collection, featuring 210 fairy tales, and a small collection comprising fifty fairy tale stories (Lüthi, *Märchen* 56; Zipes, *Oxford Companion* xxvi), each published in numerous editions (Bottigheimer, *Folk narrative* 355; Teverson 67). The collection of *Children's and Household Tales* was a crucial step for the institutionalisation of the fairy tale as a genre (Teverson 71; Shippey 254), and the two siblings triggered the collection of national and regional folk tales in different parts of Europe and other parts of world (Lüthi, *Märchen* 61f.; Teverson 72; Shippey 254). Similar to Straparolas 'Piaccevola Notti', the brothers' Grimm *The Children and Household Tales* contains some of the most well-known stories, such as “Cinderella, 'Snow White', 'Sleeping Beauty', Little Red Riding Hood', and 'The Frog King” (Zipes, *Oxford Companion* xxvi). The brothers are said to have had the aim of collecting the fairy tales without altering them too much, but still changed the stories to a certain extent (Lüthi, *Märchen* 56f.; Teverson 36; Joosen, *Ölenberg* 100) and combined similar tales from different regions in order to create the original form of the myth (Lüthi, *Märchen* 56f.) or a version to their preferences (Lüthi, *Europäische Volksmärchen* 100). They also made alterations in order to adapt their stories to children as a new audience (Trousdale and McMillan 2; Joosen, *Ölenberg* 100f.; Zipes, *The Brothers Grimm* 112). Therefore, it is “problematic to read the Grimm stories as the authentic rendition of an oral tradition” (Joosen, *Ölenberg* 101) and they cannot be regarded as direct evidence for historical conditions (Bottigheimer, *Folk narrative* 346). However, “[f]airy tales are social documents, as Jack Zipes has argued in numerous studies on the genre” (Crowley and Pennington 299).

The spreading of the fairy tales is connected to a number of developments within society. Amongst the most important ones are the implementation of one standard language for each country, the newly existing printing press, the increasing literacy and better road networks for the transportation of books (Zipes, *Oxford Companion* xx; Stevenson 181; Bottigheimer, *Ultimate* 58ff.). With writing down the folk tales, they gained prestige, and the written versions continuously replaced the oral tradition of storytelling (Lüthi, *Märchen* 55f.).

From the nineteenth century onwards, fairy tales “had become fully institutionalized in Europe and North America” (Zipes, *Oxford Companion* xxviii), also due to the adaptation for children (Smith 425). The genre of fairy tales was thought to offer great potential for

pedagogic purposes, the socialisation of children and the presentation of moral values (Zipes, *Oxford Companion* xxiii; Teverson 59). Amongst the first ones to address fairy tales for children were Perrault (Stevenson 187) as well as the French collectors Fénelon and Mme Leprince de Beaumont, both inspired by their working contexts as nurses (Zipes, *Oxford Companion* xxiii). Before the 1820s, this genre was not viewed as appropriate for children's minds and it had to be adapted to the needs of young readers and cleared from erotic and other inappropriate content (Zipes, *Oxford Companion* xxv). In the 19th century, “[f]olk tales were rewritten and made into didactic fairy tales for children so that they would not be harmed by the violence, crudity and fantastic exaggeration of the originals” (Zipes, *Magic Spell* 18). An example for these procedures are the Brothers Grimm, who adapted their fairy tales to a new audience (Trousdale and McMillan 2; Zipes, *Oxford Companion* xxvi; Lüthi, *Märchen* 59) in order to pass on moral values to children (Zipes, *Oxford Companion* xxvi). This aim of addressing both, adults and children, was followed by Hans Christian Andersen, writing for instance “‘The Ugly Duckling’, ‘The Little Mermaid’, and ‘The Princess and the Pea’” (Zipes, *Oxford Companion* xxvii). Perrault, the Brothers Grimm as well as Mme de Beaumont continuously transformed their stories to make them suitable for a younger audience. In more recent times, some of these were turned into Disney movies, classically addressing a young audience, such as “‘Bluebeard’, ‘Snow White’, ‘Cinderella’, ‘Little Red Riding Hood’, ‘Sleeping Beauty’, and ‘Rapunzel’ [, as well as] ‘The Frog Prince’” (Shippey 261).

The adaptation process of fairy tales clearly shows that these stories can be used as “instruments of social acculturation” (Joosen, *Pedagogy* 129) that help children “learn behavioral and associational patterns, value systems, and how to predict the consequences of specific acts or circumstances” (Lieberman 384). Ideal gender behaviour is also passed on, prescribing women to be passive and submissive mothers and housewives (Rowe 239). The values presented in the fairy tales are then applied to real life (Rowe 239). Generally, it can be said that fairy tales are a successful way to pass on moral values and ideology (Zipes, *Magic Spell* 3f.).

After focusing on pedagogical *aspects* of the fairy tales, an emphasis was put on “philosophical and practical concerns of the emerging middle classes” (Zipes, *Oxford Companion* xxiii) and the stories were then used to discuss “social and political issues within

the bourgeois public sphere” (Zipes, *Oxford Companion* xxiii), for instance the prohibition of marriage between noble and non-noble people (Bottigheimer, *Ultimate* 63). Social issues and conditions, such as feudalism (Zipes, *Magic Spell* 37-40), were foregrounded in fairy tales (Zipes, *Oxford Companion* xxv) and up until the present, fairy tales offer a possibility to comment on society (Shippey 254) and serve as “a reflection of social and cultural values” (Ben-Amos 374). In addition to focusing on the social context in which they developed, fairy tales additionally might include historical events such as the French revolution or Napoleonic Wars (Zipes, *Oxford Companion* xxvi; Zipes, *Magic Spell* 37f.).

A crucial development for the genre was the adaptation of a number of fairy tales into movies by Walt Disney, featuring the message that hard-working peoples are rewarded in the end, however including sexist and racist ideology (Zipes, *Oxford Companion* xxx), as can be seen in *Snow White* or *Cinderella*. These film adaptations overshadow the fairy tale texts, restrict the addressee's imagination and have a limited audience (Davidson and Chaudhri 12), but could be called “highly successful [...] [and] ground-breaking” (Shippey 257). As central tales Perrault's stories were used for these movie adaptations (Stevenson 187; Hearne 212).

With feminism from the 1970s onwards, fairy tales became transparent in that their subliminal values were made obvious (Shippey 256). Female writers tried to change the sexist gender roles through feminist tales, which can be called as another big step in the development of fairy tales (Zipes, *Oxford Companion* xxxi; Davidson and Chaudhri 10).

As can be seen in the history of the genre of fairy tales, these stories were and are adapted continuously in order to fulfil the standards of the different time periods (Philip 40; Hearne 210; Shippey 269; Crowley and Pennington 299). It can be said that “fairy tales have been endlessly transforming themselves throughout history and [...] endlessly staying the same” (Philip 40), as “survival *requires* adaptation, keeping what's valuable and changing what's not, balancing the past and present, the old and new” (Hearne 214). “Each generation and nation has reshaped and retold these tales to reinforce the dominant beliefs of their time and place” (Smith 425) and fairy tales are adapted for different purposes in the present as well (Tartar, *Matter* 58).

In accordance with the diverse history of the genre of fairy tales, different names are mentioned when referring to the most influential collectors. Some of them are listed more frequently, such as Charles Perrault (Zipes, *Magic Spell* 1), the Brothers Grimm (Zipes,

Magic Spell 1) or Hans Christian Andersen (Zipes, *Magic Spell 1*; Philip 51). In connection to the fairy tale collections, the brothers' Grimm *Children's and Household Tales* could be called “the best-known collection of fairy tales worldwide” (Joosen, *Ölenberg* 100). There is a number of well-known fairy tales, which are recurring in collections by the three authors mentioned above and “have been translated into practically every language in the world, and together they ARE with the Bible as the most widely read literature in the world” (Zipes, *Oxford Companion* xxvix).

2.7. Classification systems

In order to analyse the spreading of the different fairy tales in the world and to enable a comparison of those, the Finnish researcher Antti Aarne invented a classification system, pairing numbers with short descriptions of the fairy tales (Uther 109) and focusing on the central elements in each tale (Lüthi, *Märchen* 21). He started with Finnish, Danish and German tales (Lüthi, *Märchen* 18). His collection was then revised by Stith Thompson (Buchan 978), who added a great amount of new material in subsequent versions of this work (Uther 109f.). This reference system could be called “Aa-Th-System” (Uther 110) or abbreviated with “AaTh, Ath, AT, [or] Mt (=Märchentypus)” (Lüthi, *Märchen* 18). Despite the usefulness of this classification system, one problem it reveals is that the male perspective of the author leads to gender bias (Ragan 227).

Due to the fact that Aarne and Thompson ordered the fairy tales according to their content, a great number of tales could be classified to more than one category. As a reaction to this, Vladimir Propp decided to invent different classification system focusing on structural elements in the tales (Teverson 99) and he discovered that some fairy tales have a similar structure despite differences in content (Lüthi, *Europäische Volksmärchen* 115). Propp analysed the Russian writer Aleksandr Afanasyev to identify “31 basic functions that constitute the formation of a paradigmatic wonder tale[,] mean[ing] the fundamental and constant components of a tale that are the acts of a character and necessary for driving the action forward” (Zipes, *Oxford Companion* xvi). With his analysis, Propp claimed that there is a standard set of elements (Zipes, *Oxford Companion* xvi; Lüthi, *Märchen* 124), which often even occur in the same order (Teverson 100f.), and that fairy tales are all structurally similar (Shippey 261; Teverson 99). Even though Propp analysed only one author of fairy

tales, the same characteristics can be found in other wonder tales from Russia and other countries as well (Zipes, *Oxford Companion* xvi), such as Germany or France. Some might even argue that this structure applies to all fairy tales (Philip 40). According to this classification, one common feature of all wonder tales is “miraculous transformation” (Zipes, *Oxford Companion* xvii; Tatar, *Matter* 60), especially in terms of social status, reflecting the desire of peasants to move the social ladder (Zipes, *Oxford Companion* xvii). Despite the usefulness of this collection of characteristics, one has to be aware of the fact that there are still deviations in different tales from around the world, and Propp's selection of merely a hundred Russian tales does not seem to be sufficient to make general claims about all fairy tales from different times and parts of the world (Teverson 103f.).

3. Gender and Feminism

Since this diploma thesis approaches literature from a feminist point of view, an introduction to the history and the goals and different aspects of feminism seems necessary. This section will first give a definition of gender due to the fact that this term is the central concept in the analysis of the texts in the second half of this thesis. Subsequently, a history of feminism will be presented, with reference to the different periods of the movement. These aspects are intended to further explain the background of the feminist critique of fairy tales and to provide deeper insight into the concept to analyse the implications of gender.

3.1. Defining Gender

The term 'gender' is a rather recent “invention” (Udry 561), that was first defined merely fifty or sixty years ago (Udry 561; Erhardt 223). Before its expansion of meaning, it used to be a grammatical category (Udry 561), but in the middle of the twentieth century, the concept of gender was used as a contrast to the concept of sex, which is still an applied dichotomy. Amongst the first persons to differentiate between gender and sex was John Money (Muehlenhard and Peterson 791), distinguishing between a biological and a sociological category (Udry 561). He and his colleagues “used the term *sex* to refer to individuals' physical characteristics and the term *gender* to refer to individuals' psychological characteristics and behavior” (Muehlenhard and Peterson 791f.) Whereas the distinction between sex and gender is still common, for example in the context of psychology (Muehlenhard and Peterson 791), their meanings differ from Money's original suggestion (Udry 561).

Despite the widespread differentiation between the two concepts sex and gender, there are a great variety of definitions for each of them (Muehlenhard and Peterson 796-799) and they are not differentiated consistently in academic and societal discourse (Muehlenhard and Peterson 791). 'Gender' is often used instead of 'sex' to emphasise the sociological construction of it (Udry 561; Muehlenhard and Peterson 795). While sex can only be influenced by factors, such as chromosomes or hormones (Muehlenhard and Peterson 793), the term gender allows the considerations of other than biological factors as well (Erhardt 223).

Rhoda Unger picks up this differentiation between 'sex' and 'gender' and connects the idea of sex to biological differences, which lead to inevitable differences between men and women. In contrast to this, gender refers to cultural perspectives on expected behaviour from men and women and social implications of sex (Muehlenhard and Peterson 791; Basow 152). It is also Unger who promotes this differentiation in academia and helps to establish these two terms as contrasts (Basow 152).

Rubin distinguishes between sex and gender as well, defining the first one as the “biological body into which one is born” (Muehlenhard and Peterson 793) and gender as a “social role division that is imposed on the sexes” (Muehlenhard and Peterson 793). The American Psychological Association adopts this differentiation as well and draws the same border between biological factors and social implications (*Publication Manual APA* 71; *APA Dictionary* 150; Muehlenhard and Peterson 800), which conforms to a general distinction in the field of psychology (Wirtz 653).

In general, the connections between gender and culture and those between sex and biology are included in most definitions of gender (Muehlenhard and Peterson 791). This contrast could help to highlight the social impact of gender expectations and free them from a biological foundation (Butler 278; MacKinnon 307), which is desirable in a society of equality and freedom in the expression of gender. Areas which are dominated by the concept 'gender' are for instance hobbies or conversation topics and sexuality (Money 302, qtd. in Muehlenhard and Peterson 792). Therefore, as Money also states, people can behave consciously according to or against these expectations in order to manifest their status as male or female (Muehlenhard and Peterson 792). A person's behaviour has consequences, especially negative ones, as Udry (563) states. “A gender role is a range of acceptable behavior that differs by sex in a particular behavioral domain (say, parenting) and is supported by gendered norms. The boundaries of acceptable behavior differ by sex; violating these boundaries is accompanied by punishment and is made difficult by structured opportunities.” Even though one has the possibility to behave according to one's personal ideas, society does not accept a violation of norms, as can be seen in the public's perception of divergent behaviour.

In general, the differentiation of gender and sex is well established, however, some argue that it might be of less importance than other issues in connection to the topic of equality

(Muehlenhard and Peterson 791; Yoder 17, qtd. in Muehlenhard and Peterson 801). Even though gender might be “a socially imposed division of the sexes” (Rubin 179, qtd. in Muehlenhard and Peterson 793), this distinction also has a number of advantages, such as gender specific research in medicine or gender-specification in psychology, which is why it should be kept (Alcoff 270).

Based on sexual identity, a number of stereotypes exist in society as “particular characteristics and modes of behaviour [are ascribed] to individuals on the basis of their sex” (Powell 12). These ascriptions are “based upon normative standards” (Powell 12). As the Bem Sex Role Inventory reveals, typically female qualities are emotionality, sensitivity and gentility, whereas men are said to be determined, active and confident (Prentice and Carranza 269f.). Even though these characteristics were tested in the 1970s, studies (for instance by Harris, Holt and Ellis, Auster and Ohm and Prentice and Carranza) suggest that they mostly persist up to today. These characteristics are not only a description of how women and men apparently are, but have a prescriptive side. Men and women need to behave according to these stereotypes in order to fulfil the norms of society (Prentice and Carranza 269). A possible consequence of violations of these norms is punishment by society in various forms, as stated by Fiske et al. or Rudman and Glick. In this way, “[g]ender hierarchy [...] [can] hurt boys and men just as it hurt[s] girls and women” (Paris 531). The objective behind this could be a preservation of the hierarchy within society, as researchers such as Hoffman and Hurst, Jost and Banaji and Sidanius and Pratto have speculated (Prentice and Carranza 269). There are different explanations of stereotypes, some of them are centred on biology. Some differences in behaviour could be attributed to hormones, mainly testosterone, which for instance changes the foetal brain of boys (Udry 568; Goy 1970). Due to biological differences in the body, differences in behaviour are explained and justified. In this context, Udry conducted a study to establish the importance of hormones for the gendered behaviour (Udry 568-571). Despite the importance of biology for gendered behaviour, sociology has to be considered as an additional strong influence on gendered behaviour expectations (Udry 571). There is a number of arguments for not adopting the biological categories to social science, such as that this could prevent possibilities to change gender expectations (Udry 563). Therefore, another explanation for gendered behaviour focuses on society and its prescriptions on behaviour. The apparent norms of how to act as a man or a woman could be

based on the observable behaviour (Udry 563) and “gendered norms may be the consequences, not causes, of sex differences” (Udry 572). In other words, traditional views of gender might be a reason for gender stereotypes, as argued by Eagly.

3.2. Feminism

Closely connected to the topic of gender and stereotypes is the movement of feminism, which is “an organized movement for women's rights and interests” (LeGates 7f). It is feminists who raise awareness of gender related issues in our society and search for solutions (Alcoff 269). Society is now examined from women's perspectives and focuses on their position and observations (Scholz ch.1).

Although this movement has existed for much longer as the first feminist writer lived in the fifteenth century, the term 'feminism' originated in the late nineteenth century (LeGates 7f.). Before that, one can refer to “prefeminism, profeminism or primitive feminism” (LeGates 7) or “women's liberation” (Osborne 7). Even after the emergence of this term, its use was in a derogative manner and it might still have that connotation up until the present (Walters 3). For this reason, many women or feminist groups did initially not use the term 'feminists' to describe themselves (Walters 3; Dicker 61).

In the present, a great number of feminist positions can be identified according to their aims and theories, such as 'liberal feminism', 'radical feminism', 'marxist feminism' or 'socialist feminism' (Powell 9ff.; Osborne 29f.; Scholz ch.1; LeGates 2-5). Le Gates enumerates twenty different kinds of feminism (5), which shows that this movement is quite diverse and that “feminism is and ought to be understood as plural, multiple, and varied” (Scholz ch.1). Scholz even suggests “to refer to 'feminisms' in the plural” (Scholz ch.1).

The overall critique of feminism concerns the perceived dominance of men in society, which is reflected in so-called patriarchal structures (LeGates 11-23). Women were mainly discriminated against in four different areas, which are “exclusion from political authority; exclusion from cultural authority, including formal education; economic exploitation; and vulnerability to sexual exploitation” (LeGates 13). Therefore, amongst the most important topics for feminists were suffrage, professional prospects, education and marriage, reproduction and divorce (Dicker 137; Walters 88; Osborne 23f.; Walters 91-94). Some of their goals were achieved due to a change in the understanding of women's position in

society, which is not restricted to the household any more (Dicker 137). Nevertheless, other issues are still unresolved, of which beauty, pregnancy, domestic violence or housekeeping are dominant (Scholz ch.7). In the fight for these objectives, feminist movements usually divided themselves into more and less radical groups (Dicker 40f.; 84; Walters 82f.).

Feminism developed as a reaction to a number of deficiencies, one of them being little educational possibilities for women. Education for girls was very limited (Dicker 21), since women were only supposed to follow the four values of “piety, purity, domesticity, and submissiveness” (Dicker 21f.) and scholastic education is not required for either of them. Therefore, attaining higher education for women was an important aim of feminist movements (Osborne 16f.). Amongst other limitations women faced in the past was the lack of working opportunities. In the 19th century, for instance, the only possible positions for women were in teaching, housekeeping or sewing, all of which were underpaid and not well-regarded (Dicker 22). Generally speaking, women were restricted to domestic activities and could not take positions in the public sphere (Osborne 10), which was controlled by men, and women had little influence on policy (Powell 4). Similar discrimination took place when it came to marriages, since wives had few rights and unmarried women enjoyed little prestige (Dicker 22; Osborne 11; Walters 44, 47ff.). Therefore both “the legal position of married women and [...] the possibility of economic independence for single women” (LeGates 202) should be improved. In general, women were mostly dominated by other forces, and “[t]here was little choice for women in how they led their lives” (Osborne 10). Therefore, the first topics addressed by feminism were education, the lack of working opportunities in the public sphere and legal rights in marriage and suffrage (Walters 41; Powell 7f.) in order to improve women's situation in society.

In connection to their goals, topics and strategies, different parts of the feminist movement can be distinguished. One approach divides feminism into different times and mentions a first, a second and a third wave of feminism. Each of them has their own focus, as summarised by the following quote:

[T]he first wave of feminism focuses on efforts to obtain rights and formal equality. Second wave feminism expands on these accomplishments by offering a wider analysis of oppression and exploring how oppression affects identity and agency. The third wave turns to the structures of consciousness and language to see how oppression is reproduced there and how it might be fought. (Scholz ch.1)

In the present, a great amount of issues still need to be improved, since girls and women are discriminated against in different areas: Girls and women are more likely to suffer from poverty, bad health care systems and illiteracy (Powell 10), housework and child-rearing does not enjoy much prestige (Powell 13f.) and the difference between men's and women's income is a major visible discrimination (Walby 174, qtd. in Powell 22). Furthermore, gender stereotypes are represented in children's literature (Paris 525), which should change in the future in order to enhance gender equality. Patriarchal structures can be found in a number of areas in society, such as “the patriarchal mode of production; patriarchal relations in paid work; patriarchal relations in the state; male violence; patriarchal relations in sexuality; and patriarchal relations in cultural institutions including religions, media, education.” Therefore, the ultimate goal should be to change the whole system, and not solely parts of it (Walby 177, qtd. in Powell 23; Powell 21f.).

Despite this persisting discrimination in certain areas, feminism has achieved a great amount of its goals and objectives and could be called a successful movement (Scott 12). Additionally, feminism developed into an academic discipline (Scott 13) and its existence is acknowledged on broader terms since the term is widely used and referred to for instance in historical books (Hammonds 36; Scott 21). It can be said that women play a greater role in the society than they used to (Dicker 118). Due to the fact that some areas still need to be improved, feminism continues to exist in the present, but it is not easy to define (Budgeon 1). Some might refer to even a fourth wave of feminism (Dicker 138f.; Scholz ch.1), which “focuses on women's physical accomplishments and possibilities” (Scholz ch.1). Independent of the terminology, contemporary feminism has different shapes and is present in different spheres of society (Scott 13). Referring to a possible ending of feminism in the future, Scholz (ch.1) states that “feminism will never be obsolete so long as oppression still exists” . In analogy to this, Osborne refers to a practical example and considers the option that “[m]aybe when half of the world's leaders are women we can say that feminism's work is over” (7). Feminism can end when women's independence is secured not only in principle, but also in practice (Scott 21). In connection to this, this diploma thesis will analyse whether the representation of gender in modern texts has potential of improvement.

4. Picturebooks

“Picturebooks are highly sophisticated aesthetic objects, worthy of study and research by readers and viewers of all ages” (Sipe 4).

The following section presents an overview of the theory on picturebooks and serves as a guideline for the second part of this diploma thesis, the analysis. Due to the fact that picturebooks are of growing interest in academia (Sipe 4; Schwenke Wyile and Rosenberg 82), picturebooks are now focused on in research (Schwenke Wyile and Rosenberg 82). This section is divided into nine parts, referring to the production and the goal of picturebooks and the function of pictures, with reference to the connection between words and pictures. Furthermore, a guideline of the interpretation of picturebooks will be presented, including information on stylistic devices and perspective, setting, time and characterisation in picturebooks.

4.1. Production and purpose of picturebooks

As a precondition of understanding picture books, their production has to be considered. It can be said that “[a] picture book evolves from the combined effort of author, illustrator, publisher, and printer” (Brown 85), comprising a number of decisions to be made in different contexts (Brown 89f.). They can “change the narrative completely” (Stevenson 94), for instance through tense, perspective, page structure or amount of text (Stevenson 94f). At the same time, physical elements of the picturebook, such as the type of paper used (Nodelman 47) or the size of the picturebook and in connection to this, also the size of the images (Nodelman 45), have an impact on our perception and understanding of the picturebook (Nodelman 45).

This plethora of necessary decisions leads to a number of different kinds of picturebooks, based on aspects such as the amount of text or the difference between narrative or non-narrative (Nikolajeva and Scott 8). Gregersen differentiates between “picture dictionary (no narrative) [,] the picture narrative: wordless or very few words [,] [...] the picturebook, or picture storybook: text and picture equally important [,] [...] [and] the illustrated book: the text can exist independently” (Gregersen in Nikolajeva and Scott 6). Nevertheless, even common terms like illustrated book or picturebook can be defined in different ways;

Goodman (296) defines the former as books in which the pictures have a mainly decorative function and the latter as “fully formed visual narrative” (296), where text and pictures enjoy the same importance. Nikolajeva and Scott (16) take a different approach by stating that the way of producing the book, namely having the text first and then finding an illustrator to draw pictures, can define them as illustrated books.

In general, picturebooks often are a combination of text and pictures, both being of importance (Stevenson 93), generating a unity. Since in most cases, the text is created before the pictures (Nodelman 40, 79; Stevenson 101) and possibly by two or more separate people, the entirety of the pictures and the text is a difficult topic (Brown 86).

Apart from entertaining literature, picturebooks can be seen as “objects for art history” (Nikolajeva and Scott 3) or “educational vehicles, including aspects such as socialization and language acquisition” (Nikolajeva and Scott 2). Despite the common conception and education as a possible focus, some picturebooks are aimed at a dual audience. It can be said that “[m]any picturebooks are clearly designed for both small children and sophisticated adults, communicating to the dual audience at a variety of levels” (Nikolajeva and Scott 21). Therefore, they are complex in containing meaning on two different levels (Nodelman 21).

4.2. Functions of pictures

A crucial element to analyse are pictures, since “[a] picturebook can, after all, be a picturebook without a text; it can't be one without pictures” (Stevenson 93). Pictures are crucial to understand the meaning of a picturebook (Goodman 296) and one of their main goals is clarification, since pictures contain vital information in addition to the text (Nodelman 3). In this context, it could be said that pictures should enhance the reader's understanding and not foreground the artist's ability to draw (Moebius 316).

Furthermore, pictures can be featured in children's literature for different reasons. One possible function could be decoration, offering “sensual pleasure in and for themselves” (Nodelman 3), while another could be attraction, since both of them are likely to raise a child's interest in books (Nodelman 4). In historical books, for instance, pictures could have an educational purpose as well, presenting details of a certain time (Nikolajeva and Scott 63). Generally, pictures in picturebooks can follow the purpose of passing on values and ideas, such as the concept of female beauty (Nodelman 112).

In order to be meaningful, “images have a complex repertoire of techniques including color, design and placement to shape responses” (Nikolajeva and Scott 83). Most of these functions can be fulfilled due to the fact that “pictures communicate more universally and more readily than do words” (Nodelman 5). In this context, it has to be mentioned that the interpretation of pictures is influenced by culture (Nodelman 7-12) and it is crucial to keep in mind that every image “require[s] some interpretation, simply because no picture contains as much visual information as the objects it depicts might actually convey” (Nodelman 11). Therefore, understanding the correct meaning of an image, especially the connection between words and images, requires experience and technique (Nodelman 20).

There are a number of aspects influencing the reader's interpretation of pictures, some of which have been mentioned above. Next to colour and size of images (Nodelman 45), the amount of details also has an influence on our response to the picture (Nodelman 205). Additionally, frames have an impact on our perception of the images since they make them “seem tidier, less energetic” (Nodelman 50) and less emotional (Nodelman 51). Moreover, frames create a distance towards the depictions, which results in a sense of objectivity (Nodelman 50).

4.3. Connection between pictures and words

The genre of picturebooks is extraordinary due to the fact that it combines “two levels of communication, the visual and the verbal” (Nikolajeva and Scott 1) or “two kinds of literacy” (Schwenke Wyile and Rosenberg 82). Picturebooks can therefore be called a “synthesis of art and words” (Stevenson 92), and these two levels are interacting with one another in order to create a wholeness (Sipe 4; Nodelman 126), which is essential for this genre (Sipe 5). This interconnection between words and pictures and especially the dependency of pictures on words is captured in the following quote: “Unlike the framed settings of a Biblical text of a Raphael or Rembrandt, the pictures in a picturebook cannot hang by themselves” (Moebius 311). This stresses the difference between “'illustration-as-communication' and 'illustration-as-art'” (Moebius 312).

There are different relations between words and pictures in picturebooks, which will be elaborated on further in the following paragraphs.

The number of relations between words and images depend on the scholar. Schwarcz

specifies his categories in great details and lists nine different ones, namely “(a) congruency, (b) elaboration, (c) specification, (d) amplification, (e) extension, (f) complementation, (g) alternation, (h) deviation, (g), counterpoint” (Nikolajeva and Scott 6f.). Kümmerling-Meibauer describes four categories as he states that the pictures could present information which is lacking in the text, the pictures and text could contradict each other in style, a different view might be presented or they could repeat each other (Sipe 9f.). Stevenson sees only three main interactions, which are “contradicting one another, expanding one another, or even limiting one another” (100). Nikolajeva and Scott state that there are always gaps in the depiction of meaning between words and pictures, and that as a result, the gaps in the text and the words can be complementary, meaning that they fill each other out, and the readers stay rather passive in their lack of necessity for interpreting the content (Nikolajeva and Scott 17). Furthermore, redundant and symmetrical relationships describe the fact that there are the same gaps in the texts and in the pictures (Nikolajeva and Scott 14; 17; 67). In this case, the “words could almost stand on their own, while the pictures have more of a decorative function” (Nikolajeva and Scott 65f), and the pictures “do not justify their own existence” (Nodelman 274). Following Sendak, images should not carry exactly the same message as the text in order to have some suspense in the picturebook (Stevenson 99), and Whalley adds that pictures should “enhance or add depth to the text” (300).

Sipe (13) elaborates on the concept of congruency, mentioning amplification, reduction, extension or complementation as possible applications. Nodelman definitely agrees with the potential of text and pictures limiting one another (Sipe 10), especially in terms of interpreting the text or the pictures while the other one offers a sense of direction (Nodelman 20, 40, 211) and draws attention to the most important details (Nodelman 103f.). Iser shares their perspective on gaps in text and pictures and underlines the readers' importance to complete them (Sipe 11). This might concord to the issue of closure, which describes the process of completing the fragmented information to a whole (McCloud 116). O'Sullivan states that it is exactly this relation between words and images which is interesting in picturebooks. Therefore, when writing picturebooks, authors should mind that there have to be “gaps that make the interplay possible and exciting” (117), which should also be kept in mind when translating picturebooks (O'Sullivan 117).

One special relationship between pictures and words is contradiction (Sipe 16ff.; Nikolajeva

and Scott 24ff.; Nodelman 223), for instance in address, style, genre, juxtaposition, perspective, characterisation, or space and time (Nikolajeva and Scott 24ff.). If this contradiction does not occur due to problems in translations (O'Sullivan 117f.) or because of “a mismatch between author and illustrator” (Nikolajeva and Scott 62), the main function can be irony (Nikolajeva and Scott 62; Sipe 9; Nodelman 223). It is relevant to know that irony depends on the connection between words and pictures, since “pictures in themselves cannot convey irony” (Nikolajeva and Scott 119). In case of contradiction between words and pictures, the pictures tend to be perceived as the truth (Stevenson 100), and the narrator “either as naïve or a deliberate liar” (Nikolajeva and Scott 119).

In connection to each other, words and pictures fulfil different functions in the depiction of meaning. In general, words tend to have limitations due to the readers' lack of knowledge (Nodelman 206), whereas pictures are perceived as “international, capable of transcending linguistic and cultural boundaries” (O'Sullivan 117). In the description of for instance characters and environments for instance, pictures tend to be more suitable than text (Nodelman 205f., 201) since verbal descriptions are always subjective (Nodelman 201f.). Therefore, the importance of pictures for picturebooks should be recognised (Moebius 312), in connection to the necessary skills required to interpret images in a reasonable way (Nodelman 22-35; Stevenson 96).

4.4. The interpretation of picturebooks

Picturebooks, like most other objects, are not informative by meaningful, but have to be interpreted in an appropriate way in order to convey a message (Nodelman 11, 75, 188). This interpretation depends on certain factors, such as the reader's cultural background (Nodelman 7-12). Therefore, the meaning of picturebooks is created through a combination of the depicted objects in the pictures, the text, and how readers relate this information to their cognitive and emotional background and experience in the real world (Nodelman 101, 125).

Next to the pictures and the text, several features have an impact on how readers perceive the picturebook, for example the format, kinaesthetic features (Stevenson 97ff.; Nikolajeva and Scott 241), as well as the cover (Nodelman 49; Schwenke Wyile and Rosenberg 83; Nikolajeva and Scott 241) and title page and end page (Schwenke Wyile and Rosenberg 83). Therefore, it can be said that a great number of aspects influence the perception of

picturebooks, creating freedom for interpretation. Even though the understanding of pictures is not unambiguous, some interpretations are more likely than others (Moebius 316). The following section will serve as a guideline for interpreting picturebooks.

Different aspects about the consumption of picturebooks are learned by readers in order to process the information in a reasonable way. Strategies about how to engage with the words and pictures in the correct order are of great importance. In general, the left hand page of a page is called verso, whereas the right hand page is recto (Nikolajeva and Scott 150). It has to be noted that the ordinary sequence that is primarily used in picturebooks is from left to right (Nikolajeva and Scott 153), based on the way words are read (Nodelman 135). The left hand side is often seen as the 'home page', establishing the situation, representing safety, and the right hand side as the 'adventure page', presenting results of the previously described actions (Nikolajeva and Scott 151; Schwenke Wyile and Rosenberg 82f.). Similar attributions concern the vertical line, stating that downwards movements from either direction symbolise harmony, in contrast to upwards movements (Nikolajeva and Scott 155). With regards to the general structure of the page, it can be said that symmetry can be perceived as relaxing (Nodelman 140f.) and that the middle of a doublespread only displays less crucial details and no text to overcome the risk of not being visible (Nodelman 139). In general, pictures allow a legitimate interpretation when combining the right amount of order and there has to be enough commonality between pictures to create a meaning. However, a certain amount of differences between the pictures is crucial, otherwise the narrative potential is missing (Nodelman 74; Schwenke Wyile and Rosenberg 83).

A central aspect for the analysis and interpretation of a picture is the size of the objects and characters and their position on the page (Moebius 316; Nodelman 129; Schwenke Wyile and Rosenberg 82f.). Moebius states, “[i]t often matters whether the main character is depicted high or low on the page, in the centre or on the fringe, on the lefthand side or the right” (316) and “figures might be strengthened or weakened depending on whether the character is centred or in the margin, large ('close-up') or small ('distanced')” (Moebius 317). The height of the character in relation to the page might be a sign of its importance, positive emotions, a great amount of power or a high position in social hierarchy (Moebius 316f.; Schwenke Wyile and Rosenberg 83). This might be linked to the readers' knowledge of gravity. “Since gravity pulls objects down in pictures as in life, the top halves of pictures tend to be less

occupied than the bottom halves; and as a result, objects that do appear in the top half are surprising enough that they tend to attract us more” (Nodelman 134), and “we seem to assume that an object of the same size has more weight in the top half of a picture than in the bottom half” (Nodelman 135). A position low on the page can indicate a character's unhappiness or negligible importance in society (Moebius 317). In connection to the horizontal position, it can be stated that “[a] character shown on the left page is *likely* to be in a more secure, albeit potentially confined space than one shown on the right, who is likely to be moving into a situation of risk or adventure” (Moebius 317). Additionally, “we tend to empathize with a character on the left, the move of a previously established protagonist to the right can suggest that the protagonist is in some sort of difficulty” (Nodelman 136), unless the position on the right hand side is a place of recovery after previous adventures (Nodelman 136).

Next to the position of the characters, their size is equally crucial for interpretations (Moebius 317), since “[t]he size of objects in relation to their background may imply relationships between characters and environment” (Nodelman 129). Surprisingly, it might be smaller characters, seemingly being in the distance, which are given great importance (Nodelman 146f.). Therefore, size is not always an indication of how much attention an object is given, but sometimes it might be an indicator for the importance of a character (Nodelman 128).

Another aspect to consider would be the background of the picture and the surrounding environment. “Generally speaking, figures seen from below and against less patterned backgrounds stand out and seem isolated from their environment and in control of it; figures seen from above become part of an environment, either secure in it or constrained by it” (Nodelman 150). The forms of the encircling objects can be interpreted as well, implying that round objects indicate safety and comfort, whereas rectangular frames represent problems or negative aspects of civilized life (Moebius 318). When there are no other objects, an isolation is created in which the readers can focus on the characters themselves without distraction (Nodelman 132). Nevertheless this lack of other characters might also indicate a sense of loneliness (Schwenke Wyile and Rosenberg 83) and a sudden lack of background, for instance a horizon, might express upcoming conflicts (Moebius 317). In this context, it has to be noted that not the depicted objects are meaningful as such, but the “visual *weight*”

(Nodelman 101) they are given by the attention being paid to them (Nodelman 101). Often, this focus is set on human beings in pictures (Nodelman 101f.).

Next to the size and position of depicted objects, the occurrence of symbols enhances possible interpretations in picturebooks (Nodelman 107). On a general level, light colours in objects and characters can convey information about a character in terms of ethical nature, since “[d]ark tends to represent evil, [and] light goodness” (Nodelman 111) or positive and negative emotions because “sad protagonists [are often presented] in the dark and happy ones in the light” (Nodelman 111). Similarly, the beauty of characters indicates their malice or good nature as well, as “there are rarely ugly heroes or handsome villains” (Nodelman 112). Another aspect of pictures which can be symbolic is “the shapes of visual objects as they relate to their background and to other objects” (Nodelman 126). On a less abstract level, literature offers concrete suggestions of symbols within picturebooks as well, for instance doors and windows as a sign for mystery (Moebius 314) or staircases symbolising an increase or decrease in social status or more or less sympathy towards a character (Moebius 314f.). The occurrence of these and other symbols might not be unambiguous and differ, but they can still contribute valuable information to possible interpretations (Moebius 316).

Other possibilities to express meaning comprise the style of the pictures. One central element in this context is the shaping of the lines, in terms of “thickness or thinness [...], [...] their smoothness or jaggedness, [...] their sheer number or profusion or [...] their sparseness, and [...] whether they run parallel to each other or at sharp angles” (Moebius 318). Similarly, Nodelman refers to the thickness of lines as a means of conveying meaning such as “movement and feeling” (Nodelman 98). He emphasises that style comprises a number of aspects, not only lines, and therefore needs to be observed as a whole (Nodelman 77).

In addition, colours are a crucial aspect which contributes to the overall meaning of a picture. (Nodelman 59f.; Becker 56; Schwenke Wyile and Rosenberg 82f.; Sipe 5). Certain colour tones can have specific meaning in terms of conveying emotions and atmosphere (Sipe 5; Becker 56; Nodelman 60-70). For instance, warm and light colours, such as red or yellow, are mostly associated with happiness and warmth, and they are used to portray action and positive developments in the story (Moebius 319; Schwenke Wyile and Rosenberg 83; Nodelman 60, 144). In contrast to this, dark or cool colours, such as grey or blue, can create the feeling of sadness, disappointment, or peace (Moebius 319; Schwenke Wyile and

Rosenberg 83; Nodelman 60, 144). Colours are not only vital in the depiction of single objects, but have a great impact on the interpretation in terms of the “colour scheme of a picture as a whole” (Nodelman 141). Due to their colour, objects in red or another light colour are perceived as more dominant and of greater importance (Nodelman 144) since colour focuses our attention on certain objects more than on others (Nodelman 142). Moreover, “[c]olor can also create important relationships between different parts of a picture” (Nodelman 143) as “linkage among different objects” (Moebius 319). Nevertheless, colour is only one component of many and is meaningful mostly in combination with others such as the overall message of a book (Brown 87).

4.5. Stylistic devices

In picturebooks, there are a number of stylistic devices, supporting the overall message of the book and pictures. One of these devices is intertextuality, i.e. “links between two or more texts: irony, parody, literary and extraliterary allusions, direct quotations or indirect references to previous texts, fracturing of well-known patterns, and so on” (Nikolajeva and Scott 227f.), which is customary in the genre of picturebooks (Moebius 316). Due to the characteristics of picturebooks, these intertextual references can occur on both media of communication, in text and pictures (Nikolajeva and Scott 227f.). Intertextuality requires the readers to be active in his interpretations and presupposes their knowledge of the “hypotext (the text alluded to)” (Nikolajeva and Scott 228). Next to intertextuality, other narrative techniques include *mise-en-abyme*, “a text – visual or verbal – embedded within another text as its miniature replica” (Nikolajeva and Scott 226f.), framing, which describes having pictures within the picture (Nikolajeva and Scott 224-227) or metafiction, underlining the “literary construction” (Nikolajeva and Scott 211) of a text.

4.6. Perspective

Another interesting aspect is the notion of perspective since readers “behold the picture from a certain fixed point of view imposed on us by the artist” (Nikolajeva and Scott 117). There are different options of portraying the situation, such as the distance towards the characters and objects (Nodelman 182; Nikolajeva and Scott 62) or different angles (Nodelman 110). There are “panoramic views (especially on the so-called establishing pages), long shots,

middle-distance shots, close-ups or multiple scenes (that is, two or more different settings on the same spread or page)” (Nikolajeva and Scott 62). These variation of techniques can be applied differently on every page (Nikolajeva and Scott 62). Through these means, the picture can also implement the concept of focalisation up to a certain degree, in combination with “facial expression, position in the page, tone, color, and other graphic means” (Nikolajeva and Scott 118). It has to be noted that in the genre of picturebooks, the narrators have less means to be intrusive (Nikolajeva and Scott 119) and there is a limitation in the pictures of portraying a certain focalisation (Nikolajeva and Scott 118).

4.7. Setting

The setting in which a story takes place is very influential. This regards “time and place for the action depicted, [...] [and] genre expectations” (Nikolajeva and Scott 61). Furthermore, characterisations can be supported by the described settings (Nikolajeva and Scott 61, 105) and it can create a certain atmosphere for the story (Nikolajeva and Scott 67). A shift in the setting can contribute to the plot (Nikolajeva and Scott 61), which is most common as a contrast between nature, symbolising juvenile purity, and rural areas, indicating a shift towards restriction (Nikolajeva and Scott 71).

As already mentioned, picturebooks have two levels of communication to comment on settings which comprise the text and the images, whereas the pictures tend to have the greater meaning (Nikolajeva and Scott 61). In this context, it can be said that “diegesis (telling) [...] [is less efficient than] mimesis (showing)” (Nikolajeva and Scott 61), and pictures are less biased due to the lack of a narrator interpreting the setting for the reader (Nikolajeva and Scott 61f.). The relationship between words and pictures can be described as follows: “In the simplest, most redundant case, pictures and words replicate each other, but [...] [m]ore frequently the pictures will expand on what the text describes” (Nikolajeva and Scott 62). A special incident is the occurrence of white background instead of setting, which is “empty areas around characters and objects” (Nikolajeva and Scott 62). This negative space can indicate “a character's sense of being restricted” (Nodelman 53) or focus the readers' attention on the characters (Nodelmann 132). The white space can also be seen as a frame, which “normally create[s] a sense of detachment between the picture and the reader, while the absence of frames (that is, a picture that covers the whole area of a page or a

doublespread) invites the reader into the picture” (Nikolajeva and Scott 62).

A crucial distinction in the category of setting exists between integral and backdrop setting. “Integral setting is an indispensable component of the narrative; the story cannot take place anywhere else” (Nikolajeva and Scott 69). This concept is especially relevant for historical books, in which the environment contributes a great amount of information to the meaning of the story. “Backdrop settings, on the other hand, are not essential for the plot, although they may have some of the other above-mentioned purposes in the narrative” (Nikolajeva and Scott 70).

4.8. Time

Central in the development of a plot are causal relations and the passing of time (Nodelman 199), both of which need words to be developed since pictures are not sufficient (Nikolajeva and Scott 139) as “visual sign systems can indicate time only by inference” (Nikolajeva and Scott 139). The best possibility of pictures to portray the passing of time is “through a *sequence* of pictures” (Nikolajeva and Scott 139, 146; Nodelman 199), even though temporal relations are equally possible within one single picture (Nodelman 199). A sequence of events depicted visually is often supported by the text in order to make the temporality explicit (Nikolajeva and Scott 139). Generally speaking, the interpretation of a sequence of pictures as the passing of time has to be learned (Stevenson 96). Even then, the time which passes in pictures is hard to determine (Nikolajeva and Scott 159f.), however, “it is usually a matter of minutes or hours” (Nodelman 196).

In connection to the indicated passing of time, readers can often defer a possible causal relationship between the pictures at the same time (Nodelman 171). This is essential for story telling (Nodelman 199) because “not only does picture A precede picture B, but something we see in picture A (or assume about the events we imagine to have occurred between picture A and picture B) led to something we see in picture B” (Nodelman 176). However, readers have to be aware that the order of pictures is not clear and unambiguous (Nikolajeva and Scott 150), which could pose a challenge for the interpretation.

One of the “unique [...] opportunity in their [picturebooks] treatment of [...] temporality” (Nikolajeva and Scott 139) is “*simultaneous succession* [...] [, which is] a sequence of images, most often of a figure, depicting moments that are disjunctive in time but perceived

as belonging together, in an unequivocal order. The change occurring in each subsequent image is supposed to indicate the flow of time between it and the preceding one” (Nikolajeva and Scott 140).

Similar to exclusively verbal kinds of literature, there can be different relations between story time and discourse time (Nikolajeva and Scott 157). In general, if both are identical, the relation is called isochronal (Nikolajeva and Scott 157). When “the story time is longer than the discourse time we are dealing with a *summary*. The extreme form of a summary is an *ellipsis*: discourse time is zero” (Nikolajeva and Scott 157). The opposite is achieved for instance through “description, deviations and comments” (Nikolajeva and Scott 157), and when time does not pass in the story at all, it is called “*pause*” (Nikolajeva and Scott 157). Most common are “verbal summary (story time longer than discourse time) and visual pause (story time zero, discourse time indefinitely long)” (Nikolajeva and Scott 160). In this context, the different function of words and pictures is remarkable, as “the words encourage the reader to go on, the images demand that we stop and devote a considerable time to reading the picture” (Nikolajeva and Scott 160)

In picturebooks, as well as in other kinds of literature, it is possible to construct stories within the stories. They are classified according to the time in which they are taking place. One of these categories is called 'analepsis', which is “a secondary narrative that precedes the primary one. This idea of the past is sometimes reflected in the style of the pictures, especially in the use colours such as sepia” (Nikolajeva and Scott 165). The opposite of category is 'prolepsis', an excursion taking place in the future compared to the primary narrative (Nikolajeva and Scott 167). A third category is the notion of 'anachrony', in which the new plot cannot be located in terms of temporal relation to the main story line. 'Syllepsis' belongs to the category of anachrony, but in this case the stories are connected in some way, for example through the place or content (Nikolajeva and Scott 167). Similar to syllepsis is the idea of 'paralepsis', which can be described as “a secondary narrative the time of which is independent of the time in the primary story” (Nikolajeva and Scott 167).

4.9. Characterisation

The characters and the way in which they are portrayed are essential for a story. In general, it can be argued that “picturebooks tend to be plot-oriented rather than character-oriented”

(Nikolajeva and Scott 82). Due to the common simplicity of plots, characters are often “static rather than dynamic, and flat rather than round” (Nikolajeva and Scott 82). The notion of characterisation holds a number of special possibilities in the genre of picturebooks, but has to meet a few challenges as well (Nikolajeva and Scott 82). Similar to other genres of literature, picturebooks can rely on verbal descriptions to portray their characters, “involving both external, visual detail (what do the characters look like, how do they move, what are they wearing) and emotional, psychological, and philosophical characteristics” (Nikolajeva and Scott 81). In contrast to most literary genres, picturebooks have the potential to use images to depict their personages, which can be used for external and internal characterisation (Nikolajeva and Scott 82). Pictures are an especially expressive way to depict physical appearance (Nikolajeva and Scott 83; Nodelman 201) and in comparison to this, verbal descriptions are subjective (Nodelman 201f.) as words such as 'pretty', 'tall' and 'lovely' prove (Nodelman 201f.).

A Character's position and dimensions in pictures can indicate “their attitude toward other characters, a permanent psychological quality or a temporary mood” (Nikolajeva and Scott 83). Readers “assume that a character depicted as large has more significance (and maybe more power) than the character who is small and crammed in the corner of a page. The central position in a page emphasizes the character's central role in the story” (Nikolajeva and Scott 83), as mentioned before. Moreover, the “mutual spatial relationship of two or more characters, which often reveals their psychological relationship and relative status” (Nikolajeva and Scott 83) can be depicted. In contrast to this, some qualities can be presented better through words than pictures (Nikolajeva and Scott 82f.). As a common for the genre of picturebooks, verbal and visual characterisation can confirm or contradict each other (Nikolajeva and Scott 82). The readers then have to decide how to interpret the outlined characters.

In addition, personages are characterised indirectly through the way they are acting in certain situations, as well as mono- or dialogues (Nikolajeva and Scott 81) and sometimes, the characters' names give away information about their qualities and characteristics (Nikolajeva and Scott 82), as can be seen in the *Princess Smartypants* series. In addition to this, “the character's room can give us clues about the kind of person” (Nikolajeva and Scott 105), if it is portrayed. Most importantly, readers have to keep in mind that “[m]ost of these features

are based on conventions and are therefore not absolute rules” (Nikolajeva and Scott 83).

A crucial topic when discussing characterisation is the approach to gender (Nikolajeva and Scott 107). Most protagonists in children's literature are male, as stated by Hamilton et al. or Gooden, however, this is apparently of no great importance for young readers (Nikolajeva and Scott 107f.). Nikolajeva and Scott argue that protagonists in picturebooks do not represent any gender, but they are “merely children, genderless and often ageless” (Nikolajeva and Scott 108). Stereotypes are said to occur only in terms of “external features, such as clothes, [rather] than by psychological traits” (Nikolajeva and Scott 108), and solely the appearance of characters “depend[s] to an astonishing extent on clichés” (Nodelman 112). Sometimes, gender ideas are often used to create a certain impression of a character, for example evilness is often represented through male characteristics of appearance (Nodelman 113). Due to these facts, some picturebooks are explicitly based on the idea of reversing gender ideals and stereotypes, especially in the context of modern fairy tales, “such as Robert Munsch and Michael Martchenko's *The Paper Bag Princess* (1980), or Babette Cole's *Princess Smartypants* (1968)” (Nikolajeva and Scott 108), which will be analysed in the following part of this thesis.

5. State of Research

The thesis is based on theoretical research from different fields. The most relevant areas are the analysis of fairy tales from a feminist perspective and studies on gender in the genre of picturebooks. In both areas, a great number of publications can be found, serving as a theoretical background for this work.

In terms of an analysis of fairy tales, a number of researchers prove to be influential. Amongst the first to classify fairy tales are Antti Aarne and Vladimir Propp. Aarne was a leading figure in comparative folklorist studies, inventing a systematic system to order the stories, portrayed in his book *Übersicht der mit dem Verzeichnis der Märchentypen in den Sammlungen Grimms, Grundtvigs, Afanasjews, Gonzenbachs und Hahns übereinstimmenden Märchen*, published in the year 1912. This was followed by *Morphologie des Märchens* by Vladimir Propp, who altered the methods of classification of fairy tales. Next to these two folklorists devoting their research to classification methods, other scholars gained importance due to their unique interpretations of fairy tales. One of the key figures in this context is Bruno Bettelheim, especially with reference to his book *The Use of Enchantment: the Meaning and Importance of Fairy Tales*, which presents a psychoanalytical approach to the genre of fairy tale. An influential scholar in the present is Ruth Bottigheimer, who has been publishing a number of books on fairy tales, some of which are used in this thesis. In addition to these scholars, Jack Zipes can be considered as one of the most renowned ones, publishing a variety of books on the topic of fairy tales, some of which will be referred to in this thesis. Enjoying less importance on a global level, but being highly relevant for this thesis, is Vanessa Joosen, who analyses fairy tales from a feminist perspective. A number of her publications on folklore are used in this paper, since they represent the research that has previously been done in this field, and this thesis can develop some ideas further and apply similar theories to fairy tale picturebooks.

In addition to fairy tales, children's literature and the study of picturebooks is the second research area. A central figure for the domain of children's literature might be Peter Hunt, who is the editor of a number of anthologies on different areas in children's literature. Amongst his major works are *An introduction to Children's Literature* and *Children's Literature: an Illustrated History*. Furthermore, there was a collaboration between Zipes,

Hunt and others, who wrote the book *The Norton Anthology of Children's Literature* in 2005. Another influential author in the field of children's literature is Maria Nikolajeva, an expert in the area of picturebooks. Her book *How picturebooks work*, published in collaboration with Carole Scott, is taken as a guideline for the analysis of the picturebooks on modern fairy tales.

In order to determine an academic void, the previous research concerning gender in fairy tales has to be considered. In terms of traditional fairy tales, it can be said that they are rather well-analysed, as mentioned above. In a similar manner, there are a number of publications about gender in children's literature and picturebooks. Scholars, such as Roper and Clifton, Marshall and Davis, amongst a great number of others, deal with the issue on a general level, and studies comparing different aspects were conducted by Crisp and Hiller, Kortenhaus and Demarest or Dea-ryun Chung, just to name a few of the many scholars conducting research in this field. Despite the amount of publications, there are still topics which need to be further investigated. One of these is a gender analysis for fairy tale picturebooks, which is conducted in this thesis.

6. Analysis of fairy tales

6.1. Traditional fairy tales

In the following section, a selection of fairy tales will be analysed for their depiction of their characters, especially in connection with gender, the relationships and hierarchy between the personages and the overall message of the stories. To begin with, *Little Red-Cap*, *Cinderella*, *Little Briar-Rose* and *Little Snow-White* are discussed as representative examples for traditional fairy tales by the Brothers Grimm. Subsequently, three fairy tale picture books are examined, which are *The Paper Bag Princess*, *Her mit den Prinzen!* and the *Princess Smartypants* series. The next session will then present the for this thesis most relevant pieces of information in a comparison of the two genres of traditional written fairy tales and more modern fairy tale picture books.

Concerning the characterisation, it can be said that the characters themselves, other characters or the narrator contribute to their perception.. Hence, the characterisation is authorial and figurative (Pfister Nünning 97).

Little Red-Cap

Suitability of text

The text *Little Red-Cap* is the first example of traditional fairy tales, taken from the publication of *Fairy tales* by Brothers Grimm. The formulaic “Once upon a time” (LRC 97) identifies the story immediately as a fairy tale (Philip 39), as well as the talking wolf and a number of unrealistic events, which are taken as “normative”, for instance the cutting open the stomach of the wolf and saving the two undigested human beings (Teverson 33). Other occurring stylistic devices indicating the genre of fairy tale are a lack of detailed descriptions (Lüthi, *Märchen* 32f.; Lüthi, *Europäische Volksmärchen* 25, 38; Teverson 33) and the missing of a clear definition of time and space of the tale (Shippey 266). Typical elements for fairy tales featured in *Little Red-Cap* is the transformation at the end of the tale (Philip 41) and elements such as a task, advice, problems and rescue (Lüthi, *Märchen* 29, 33; Lüthi, *Europäische Volksmärchen* 65; Bottigheimer, *Ultimate* 57). *Little Red-Cap* is a prime example of a fairy tale in focusing on a young protagonist leaving her or his house to complete a task (Buchan 979; Teverson 32f.; Tatar, *Rags* 31; Jones 16). The characters themselves can be ordered in common categories, such as an anti-hero or a person giving a

task (Lüthi, *Märchen* 30; Lüthi, *Europäische Volksmärchen* 120). As an additional factor, the happy ending distinguishes this story as a fairy tale (Zipes, *Oxford Companion* xvii; Bottigheimer, *Framed* 3; Teverson 25; Davison and Chaudhri 3), in which good forces win over vicious characters (Bottigheimer, *Ultimate* 57).

Characters

In accordance with the brevity of this text, the number of occurring characters is limited. Next to the protagonist Little Red-Cap, only four other personages appear in the text. In order to conceive the characters better, each of them will be analysed in greater detail in the following.

Little Red-Cap

Little Red-Cap is the protagonist of the story, which is named after her, and she appears in almost every scene, with the only exception of the scene in which the wolf eats her grandmother. In the text, Little-Red Cap is characterised in various ways, in indirect as well as in direct ones. In terms of direct characterisation, a number of attributes are used to refer to Little Red-Cap. The most dominant one is “little”, featured even in the protagonist's name. This adjective could point towards the fact that Little Red-Cap is still a child or small of size, but also belittles the character in terms of hierarchy. Other direct descriptions of the girl includes words such as “dear” (LRC 97), “loved by everyone” (LRC 97) or “frightened” (LRC 99), adding to the perception of the character. Furthermore, her name gives away certain information about the girl, that is her usual outfit. This shows that the character is described by rather superficial attributes, and her replaceability is foregrounded. Through indirect means, such as actions or dialogues, Little Red-Cap appears as either very young and unknowing or imbecile, for instance due to the fact that she “did not know what a wicked creature he [the wolf] was” (LRC 97).

All of these descriptions evoke the image of a dear girl, neither independent nor able to protect herself. Unusual for a fairy tale is the fact that the character develops in the course of the story, since towards the end, she has a good idea how to deal with the wolf after cutting his stomach open, as she “quickly fetched great stones with which they filled the wolf's body” (LRC 99). Additionally, Little Red-Cap does not make the same mistake of trusting a wolf again (LRC 98). For this reason, Little Red-Cap gains maturity and independence in the end, which creates a more positive image of her character.

Mother and grandmother

The mother appears only once in the story which is at beginning when she sets the task for Little Red-Cap (LRC 97). This command is her only function in the story and she appears as personified prudence, aware of the dangers in the woods and her daughter's possible impoliteness. In contrast to the other stories analysed in this diploma thesis, the mother is the only representative of parents in *Little Red-Cap*, and a father is not even mentioned.

The grandmother is referred to more often than the mother, mostly through attributes such as “ill” (LRC 97), “weak” (LRC 97, 98) or “old” (LRC 98). Despite her age and condition, the grandmother is ascribed positive qualities as well, for instance a certain creativeness about how to deal with the wolf waiting near her house (LRC 99) and intuition, as stated in the phrase “the grandmother saw what was in his [the wolf's] thoughts” (LRC 99). Furthermore, the elderly woman managed to recover after being eaten by the wolf (LRC 99).

It is remarkable, that all family members mentioned are female, and male figures represent danger or salvation from outside the family. Without the male personages, the plot would have been straightforward and simple, without difficulties or excitement.

Wolf

In *Little Red-Cap*, the wolf fulfils the role of the opponent, representing evilness and danger for the other characters. The animal is referred to as “he”, which gives him the same status as the human characters, and is mostly described though the adjective “wicked” (LRC 97, 99). In the story, he seems cold and calculating and has a good intuition of the other characters' behaviour, which he uses in intelligent ways. Through this, the wolf manages to manipulate for instance Little Red-Cap when tricking her into telling him his grandmother's living place (LRC 97) or fooling her into running off into the wood and picking flowers (LRC 98). His actions point towards cleverness and creativity, when he for instance surprisingly decides to disguise himself as the grandmother (LRC 98).

Huntsman

The huntsman appears as the saviour for Little Red-Cap and her grandmother towards the end of the story. He appears as a caring character, for instance when he thinks “I must just see if she [the grandmother] wants anything” (LRC 98). In general, he seems to be in control of all situations and not distracted by emotions, which can be observed when he realises that the

grandmother must have been eaten by the wolf, quickly evaluates the situation and feels that it is his responsibility to save her (LRC 99).

(Power-)Relations between the characters

Assuming that the power of a character is connected with the length of utterances, Little Red-Cap's mother enjoys a high position in the hierarchy. She formulates the task at the beginning in a consecutive direct speech of seven lines, which makes it the longest one in the whole fairy tale. The mother is given a high position at the end of the “core story”, when Little Red-Cap swears to herself, “I will never by myself leave the path [...] when my mother has forbidden me to do so” (LRC 99). This situation clearly shows that the girl cannot differentiate between reasonable and dangerous behaviour and needs a more mature person, a role that her mother embodies, to help her choose the right way. The woman is given the power to decide over her child, which puts her in a mighty position. Despite the fact that the mother seems to enjoy a high social status, it has to be remarked that she does not interact with any male characters, which might devalue her power otherwise.

In contrast to her mother, Little Red-Cap does not have great power in the story. She is subordinate to her mother, trying to fulfil her tasks, and even carries out ideas posed by the wolf, such as picking some flowers (LRC 97f.). In addition, she is also dependent on the act of salvation by the huntsman, which gives him the power of a life or death decision.

Similar to Little Red-Cap, the grandmother does not enjoy a great amount of power. In the core story, she depends on many characters' helpfulness, for instance Little Red-Cap, her mother and the huntsman. Only in the second plot at the end of the story, in which Little Red-Cap meets another wolf, the grandmother decides on further actions to be taken and gives her granddaughter orders. But apart from this moment, the grandmother acts subordinate.

In contrast to the female characters, the male characters are not subordinate to anyone and enjoy a dominant role in their relations. As stated before, the huntsman has the power of saving Little Red-Cap and her grandmother, which puts them in an inferior position. He himself acts independently throughout the whole tale and enjoys a great amount of power, even over the life of the wolf.

The wolf has a similar status, without the need of accepting a subordinate role in relation to the other characters. He is influential enough on Little Red-Cap to trick her instead of “force her” to tell him where her grandmother lives and to walk into the woods to pick flowers

(LRC 97f.). Furthermore, he even accomplishes to lure the grandmother into allowing him to open the door (LRC 98). The only moment when having little power is when the wolf is sleeping (LRC 98f.), however it has to be remarked that this moment of inferiority costs him his life.

In contrast to this, the second wolf enjoys a less powerful position, since he does not manage to keep Little Red-Cap off her way and has to wait until the girl comes out of her grandmother's house. This creates an equal relationship between the wolf as a male character and Little Red-Cap and her grandmother as female characters, which is a better situation for the women than the inferior position they usually took up.

Activity and passivity of characters

In terms of activity and passivity, the characters show different tendencies in the story. Since it all starts with the task, the mother influences the story initially, but does not occur again and therefore has no impact on the outcome. Little Red-Cap is a more active role than her mother, for example it is her decision to walk off the path (LRC 97f.), which triggers the well-known series of events. It is also her idea of putting stones in the body of the wolf (LRC 99), which leads to the death of the evil character. However, not all ideas are hers, and she carries out commands and fulfils tasks as well, which puts her in a more passive role.

In contrast, the wolf seldom carries out requests and influences the story as an active character consciously. It is this character, who is mainly responsible for the creation of the tale as without him, there would be no difficulties and consequently no story to tell. Moreover, the wolf interacts with most characters, which makes him a dominant part in the fairy tale as well. However, the wolf has a passive moment when sleeping after eating.

Another active character in the story is the huntsman, who influences the story significantly when saving the grandmother and her granddaughter. He makes all decisions by himself, which have a great impact on the plot.

In contrast to these active characters, the grandmother is mostly passive in the first plot of the tale. Being weak, she is mostly an object acted on and does not influence the storyline. Nevertheless, this changes in the second short sequel at the very end of the story, in which the grandmother's plans determine the action (LRC 99).

As a conclusion, it can be said that the female characters tend to be rather passive, whereas the male ones actively influence the story.

Message of the fairy tale

The fairy tale *Little Red-Cap* seems to have two main messages for its audience. On the one hand, it teaches the readers not to trust everybody and to be careful with certain characters. On the other hand, the main character learns to listen to her mother unconditionally and that life is less dangerous when she carries out all commands unquestioned. The very last sentence, she “never did anything to harm any one” (LRC 99) points towards the fact that it is desirable for girls to be good and on their best behaviour all the time. This idea coincides with the ideology in the time of the creation of this fairy tale and seems outdated in the present.

Cinderella

Suitability of story

Featured in the *Children's and Household Tales* collection by the brothers' Grimm, *Cinderella* is a representative example of a “traditional” fairy tale. It comprises a number of typical elements for fairy tales, such as a malevolent stepmother and stepsisters, magical elements such as speaking birds, and the obligatory happy ending. Furthermore, the story centres on the search of an appropriate bride for a prince, which in the end of the tale leads to a marriage, which is a common characteristic of fairy tales as well. Additionally, the tale contains a great number of repetitions, which can be found in many fairy tales.

Characters

Cinderella

Cinderella is the protagonist of the story and is named after her dirty appearance. Throughout the story, she is presented in two, more or less contrasting, ways. On the one hand, the semi-orphan is a sad and religious girl, as described in the following quote: “Thrice a day Cinderella went and sat beneath it [the tree on her mother's grave] and wept and prayed” (C 81). As demanded by her mother in her moment of dying, Cinderella “remained pious and good” (C 81), and she carries out all the work assigned to her by her stepmother and stepsisters, such as running the household (C81) or preparing her stepsisters for the ball (C 82). Moreover, she is a modest girl, asking only for a twig as her father's present from a fair (C81). She appears as a quiet, young woman who is rather plain, living an unremarkable life and being polite, for instance when she “bowed down before the King's son” (C85). Furthermore, she seems to be gullible and naïve when she believes twice that her stepmother

would allow her to attend the ball after having sorted the lentils out of a plate of ashes (C 82f.).

On the other hand, contrastive to the first impression of Cinderella, the protagonist proves to be smarter and more courageous than described in the beginning of the tale. After being denied the permission to attend the ball, she dares to leave the house inconspicuously and leaves regardless of the prohibition (C 83). After being gullible at first, the maiden has learned that her stepmother would never allow her to join them. Therefore she tries to leave the house unobserved the other days as well, succeeding all three times (C83f.). Due to the dresses given to her by the birds at her mother's grave, Cinderella manages to stay anonymous all three nights of the festival, “for she looked so beautiful in the golden dress” (C 83). Moreover, the protagonist is quick and sporty enough to escape the prince, who tried to accompany her home to find out her identity (C83f.). She finds creative, possible and spontaneous ideas on how to escape the prince, and succeeds (C 83f.). The fact that she still dares to attend the ball a second time despite the risky situation on the first evening shows self-confidence and courage. Through her intelligent and ingenious behaviour, she can fulfil her wishes in the end.

Stepmother

The stepmother appears as the opponent in this tale, which is a common theme in fairy tales. Along with her daughters, she humiliates Cinderella several times, for instance through giving her tasks such as dividing lentils from ash (C 82) and creating work for Cinderella in order to demonstrate her power. The woman is cold-hearted and cruel, regardless of the consequences, as she lies to Cinderella several times when pretending to take her to the ball if she fulfils the task to find the lentils (C 82) or when she demands of her daughters to cut off their toes or heels in order to fit into the prince's shoe (C 85).

Stepsisters

The stepsisters are described similarly to their mother, being “beautiful and fair of face, but vile and black of heart” (C 81). They are mean to Cinderella, and “did her every imaginable injury – they mocked her” (C 81) and command her pointlessly. Additionally, they are greedy, for instance when wishing for “[b]eautiful dresses [...] [and] [p]earls and jewels” (C 81) from their stepfather, as well as hysterical when they “cried, and laughed” (C 81) when mistreating their stepsister. Despite their bad relationship to their stepsister, the two girls try

to benefit from Cinderella's newly gained status as a princess and behave opportunistically since “the two false sisters came [to the wedding] and wanted to get into favour with Cinderella and share her good fortune” (C 86). Nevertheless, their misbehaviour has consequences as “for their wickedness and falsehood, they were punished with blindness as long as they lived” (C 86). In connection to this quote, it is noticeable that the term wickedness is applied to the two women, when it is also used to describe the wolf who embodies the evil in *Little Red-Cap*. On a positive note, the two young women are characterised as being tough as well, for instance when they cut off parts of their feet and “swallowed the pain” (C 85) without complaining in order to achieve their aim.

Father

In accordance with other fairy tales, the father is acting in a nice way, but mostly passive or absent role. He has a number of positive aspects, such as taking home presents from a fair (C 81), even though the present for Cinderella is considerably small in comparison to her stepsisters' ones. Despite the fact that he thinks immediately of Cinderella when hearing about a beautiful girl hiding in the pigeon house (C 83) and on the pear tree (C84), he does not see any chance of Cinderella being the prince's dance partner in the end as he states that “she cannot possibly be the bride” (C 85). Beyond this, he denies Cinderella as his daughter in the same utterance, when referring to her as “a little stunted kitchen-wench which [his] [...] late wife left behind her” (C 85), which is a pretty harsh statement about one's own child. It is also remarkable that the man does not protect his child from his new wife and her daughter or object to the mistreatment in any moment (C 81).

Prince

Similarly to the other characters, the prince is described very typically for a fairy tale. He seems to be a polite gentleman, dancing with Cinderella the whole night (C 83). This might be seen as egoistic behaviour, since he does not allow anyone else to have a dance with neither himself nor Cinderella. The reasons for his interest in Cinderella are not explained directly, but he might adore her beauty, which would be evidence of a superficial character. In this context, it is remarkable that he does not recognise the woman he has danced with when encountering Cinderella, and only does realize that it is her after she has put on the shoe (C 85). Furthermore, him taking the wrong bride without knowing it adds up to his character seeming superficial and not bright (C 85). Nevertheless, the prince behaves in a

loyal and patient way, waiting for Cinderella on the second and presumably the third evening (C 84) and for Cinderella's father after losing the girl on her way home (C 83f.). Moreover, the prince is creative as well when trying to find out more about Cinderella's identity, as he has several ideas how to trace her. At first, he insists of accompanying her home, what seems like a polite offer but is based on egoistic motives (C 83). On the second evening, “the King's son followed her” (C 84), which could in today’s times be interpreted as stalking, but it is nevertheless a creative approach of gaining information about his future bride. On the last evening, the prince demonstrates his ingenuity as he has “used a stratagem, and ha[s] caused the whole staircase to be smeared with pitch” (C 84), which allows him to keep one of her slippers. This was a foresighted idea, since he seemed to anticipate that the beautiful woman will manage to escape once more. In general, the prince seems to be strong-minded since he “absolutely insist[s] on [seeing Cinderella]” (C 85) and Cinderella has no other option than fulfilling his wishes, even though there is no remark about her emotions in context of dancing the whole night with him (C 83f.) or marrying him (C 84).

(Power-) Relations between the characters

To a great extent, the power-relations are included in the description of the characters. Similar to *Little Red-Cap*, *Cinderella* features a number of commands to display hierarchy.

It is obvious that the stepmother and stepsisters are more powerful than Cinderella, since the latter carries out all tasks she is given, even the nonsensical ones (C81ff.). The stepmother has not only might over Cinderella, but similarly over her other two daughters, which becomes obvious when she demands them to cut off parts of their feet and they obey without objection (C 85).

Next to the stepmother, the prince is more powerful than Cinderella, for she presumably cannot reject to dance with him and does not manage to refuse his company on the way home (C 83f.). To a certain extent, the prince treats Cinderella like his possession, for instance when referring to her as “[t]his is my partner” (C 83) and later on, in a more human way, “[S]he is my partner” (C 84) twice. He is focused on his desires and does not try to interpret Cinderella's behaviour in a different way. It might have been possible that Cinderella would not want to spend more time with him or reveal her identity, still he follows her to her house (C83f.). The marriage proposal is not explicitly accepted either, as the prince “took Cinderella on his horse and rode away with her” (C 86), which could equal an abduction

when looked at from a different perspective. The phrase, “the wedding with the King's son had to be celebrated” (C 86) does mention the woman's consent either, and the only sign that Cinderella agrees with the events is the fact that she attends the festival several days.

In these relations, Cinderella seems to be less powerful than the other persons of the tale. The only subjects over which Cinderella has power are the birds which fulfil her wishes (C 81), help her to find the lentils in a dish of ashes (C 82) and give her beautiful dresses (C 83f.). Apart from this, the female protagonist in this fairy tale is in a powerless position.

Activity and passivity of characters

Cinderella is characterised by an active protagonist, who triggers the main situations to happen. This can be deferred from the fact that Cinderella wishes for beautiful clothes and attends the festival despite the prohibition, simply to attain a chance of meeting the prince in order for him to fall in love with her. However, Cinderella needs the support of the birds in order to achieve her influence on the story.

Next to Cinderella, the prince has an influence on the plot, since it is his effort to find Cinderella, which leads to the encounter with Cinderella's father and the wedding in the end. The prince is active in his ideas and behaviour as well, for instance when achieving in gaining one of Cinderella's shoes which he will use to find his future bride (C 84). Influential for the story, but rather passive themselves are the stepmother and the stepdaughters, commanding most of the time. However, the mean women's behaviour leads to complication in the plot and suspense in the plot of the fairy tale.

Message of the fairy tale

The main message of the fairy tale can be interpreted in several ways, and it might mostly be interpreted positively when focusing on the fact that Cinderella fulfilled her dreams of attending the festival regardless of restrictions and difficulties. On this positive note, Cinderella as a role model encourages the readers to behave according to their beliefs and not to give up at obstacles, as there might be unexpected ways to achieve one's aims. In contrast to this positive interpretation, Cinderella's behaviour might be an invitation for the audience to behave against the wishes of their parents.

Another message of this fairy tale might be that beauty is crucial in life, in connection to a decent character. It was Cinderella, who was more beautiful than the other girls at the festival, which lead to the prince taking notice and interest in her and later even to a marriage

with him. This idea is foregrounded by the dominant use of the words “beauty”, “beautiful” or “pretty” in the story.

Briar-Rose

Suitability of story

Similar to the other chosen tales, *Little Briar-Rose* comprises a number of fairy tale characteristics such as the formulaic beginning “[a] long time ago” (BR 176) and end phrase “they lived contented to the end of their days” (BR 178) indicating a happy ending. Further typical characteristics which can be found in this tale are the occurrence of supernatural beings such as the Wise Women and of typical characters such as a king, a queen, a princess and some princes, and the supernatural event of a sleep lasting one hundred years. In terms of suitability for the topic of analysing gender, the fairy tale at hand emerges as a parade-example of male dominance and female passivity.

Characters

Briar-rose

Due to the gifts of the Wise Women, Briar-rose has a number of positive qualities, such as being “beautiful, modest, good-natured, and wise” (BR 176) and she is liked by everyone (BR 176). Whereas these characteristics and her simple and obvious name are shared with most female fairy tale protagonists, Briar-rose has another, more unique character trait. The fact that she wanders “round into all sorts of places, look[s] into rooms and bed-chambers just as she like[s]” (BR 176) points towards the fact that she might be a curious young lady. Nevertheless, it is her beauty which is foregrounded in the story, since it is referred to seven times throughout the tale (BR 176ff.). Especially when she was sleeping for a hundred years, her beauty is the only feature mentioned (BR 177f.). Therefore, the female protagonist is rather reduced to her appealing outer appearance.

In context with the name, it is interesting that Briar-rose is not given a name in the story until her fifteenth birthday, which seems quite late. However, this is similar with Cinderella, who only gains her name after her father took a new wife, and Little Red-Cap, who is named after a piece of clothing given to her at some point in her life.

Father

In comparison to Briar-rose's mother, her father, the king, is given a greater role in the fairy tale. The queen only influences the story by having a baby, but it is only his great happiness

which is described with the phrase “the King could not contain himself for joy” (BR 176). Celebrating a feast was the king's idea, and it was him who invited relatives and friends, and only twelve Wise Women. Therefore, it can be deduced that Briar-rose's father is a powerful and emotional man. Nevertheless, he does not seem to be very rational, since not having enough plates is an odd reason for excluding a guest, especially when this has disastrous consequences such as the near death of his child. Furthermore, the father wants to protect his child and recognizes in the danger of spindles for his daughter, however ignores the fact that they are only dangerous when Briar-rose is fifteen years old.

Wise Women

The Wise Women are a group of thirteen ladies having supernatural powers, which most of them use to enhance the baby's life and character. However, the uninvited one wants to avenge herself for not being invited and behaves in an immature way in an over-reaction. She appears as an impolite and impulsive character, since “without greeting, or even looking at any one” she curses the child. The death sentence for an innocent girl seems disproportionate for the fact that she simply was not invited to a party. This might lead to the assumption that this woman is driven by her emotions, which she cannot control.

On the other hand, the twelfth of the Wise Women is clever enough to change the curse, since she “[can]not undo the evil sentence” (BR 176). Nevertheless, it is wondrous why she decides to let Briar-rose sleep for a hundred years, and did not choose a shorter period of time. Therefore, with the present information, this wise woman seems to be good-hearted but irrational as well.

Prince

The prince who finally manages to “save” Briar-rose, who would probably have awoken on this day anyway, shares a number of characteristics with the other princes mentioned in the tale who try to reach the sleeping woman. They are all courageous and fearless, for they try to overcome the hedge, even though they know that it is dangerous and that other contestants have died (BR 177). The border between courage and foolishness is thin, and not listening to the advice and the warning is rather unreasonable (BR 177).

Furthermore, the prince has a number of surprising attributes as well, for instance a certain self-centredness and carelessness when he kisses the sleeping young woman. Impressed by her beauty, he does not think about the consequences of this kiss, or about possible

disagreement by Briar-rose. This is a selfish behaviour and might be interpreted as sexual harassment and kissing a nearly dead person shows tendency of necrophilia, as Dworkin remarks (Joosen, *Feminist Criticism* 6f.).

(Power-) Relations between characters

One of the most powerful characters in the tale is the king, deciding to have a feast, inviting certain people and forcing his subjects to burn their spindles (BR 177f.). He seems to care most about Briar-rose, who is “his dear child” (BR 176). Concerning their relationship, it has to be remarked that he possibly has not told Briar-rose about the curse and the danger emanating from spindles because otherwise the girl would have known to keep away from the unfamiliar object when meeting the old women in the tower on her fifteenth birthday (BR 176f.). Therefore, the father's decisions to spare Briar-rose from the truth in a patronising way has led to her lack of caution and the long-lasting sleep. The king might be dominant over the queen as well, since he is the one making decisions and being referred to on his own, unlike his wife (BR 176ff.).

Another powerful character is the thirteenth wise woman who has a tense relationship to the king in the story. It is her curse which influences the plot significantly, and without it, the plot as such would not exist.

Another noteworthy relationship is the one between Briar-rose and the prince. He seems to think about her as an object, and he kissed the maiden without her being conscious and therefore without her agreement. However, the prince is lucky because Briar-rose reacts in a surprised, but favourable way to his kiss. Instead of being scared or confused, the girl “opened her eyes and awoke, and looked at him quite sweetly” (BR 178). This seems to be a peculiar reaction and would have been objected by common sense. Moreover, it is probably him deciding that a sudden marriage is a great idea, even though the marriage between the prince and Briar-rose seems overhasty, since the two do not know each other at all and Briar-rose did not have any time after awakening to get to know other possible candidates for a marriage.

Activity and passivity of characters

Since this fairy tale is limited in length and complexity, not a lot of characters have the possibility to have an influence on the story.

Whenever he occurred, Briar-rose's father is an active character, being independent and

following his own ideas. In contrast to this, his wife is passive, and barely being mentioned, and not once on her own.

The wise women are similarly passive, except maybe the twelfth and the thirteenth, which definitely have an impact on the plot and therefore act as very active roles in this tale.

Despite being protagonist, Briar-rose is a model passive role, sleeping for half of the story. Even when she acts, wandering around and hurting herself with the spindle, she only fulfils the prophecy of the curse and does not decide independently about future events (BR 176).

Interestingly enough, the prince who finally reaches Briar-rose is an active role, trying his luck in finding the princess, but does not influence the story to a great extent since the princess would have awoken anyway. One area in which he does have influence in is the marriage at the end, for which his role is crucial.

Message of fairy tale

It is hard to find a reasonable message for the audience in this tale. One possible advice might be to be as passive as possible and to wait for the prince to come and appear as a saviour, which is not compatible to any emancipatory ideas. Another interpretation could be that one has to be pretty to be fought for by many princes, which is not a reasonable moral for young readers either.

In contrast to these rather inappropriate interpretation, there might also be two positive meanings in *Little Briar-Rose*. On the one hand, sometimes it is helpful to endure hard times such as a hundred years of sleeping because things might improve at a certain time and turn to good account. And on the other hand, the readers can learn that it pays off to fight for one's aims from the prince's endurance and that effort might pay off and difficulties might be overcome more easily than expected.

Little Snow-White

Suitability of story

There are a number of features making *Little Snow-White* a traditional fairy tale, and therefore suitable for the analysis in the context of this diploma thesis. To begin with, the story has the common start phrase “[o]nce upon a time” and contains the feature of repetition, which is typical for this genre. Furthermore, the number three occurs several times, indicating the genre of fairy tale. The characters fulfil the customary roles, featuring a king, a queen, a wicked stepmother, a beautiful princess and a prince as saviour. Lastly, the ending

might be interpreted as positive, concluding the marriage between the prince and Snow-white.

Characterisation

Snow-white

When being born, Snow-white is described in a neutral way, being “white as snow, and red as blood, and her hair [...] [is] black as ebony” (SW 185). From this point onwards, her beauty is foregrounded, especially due to the fact that it has such a great influence on the plot. Due to her beauty, Snow-white enjoys a number of advantages, especially help from other characters such as the hunter (SW 186) or the seven dwarfs (SW 187). The protagonist depends on the benevolence of the other characters due to her little independence and her lack of self-sufficiency. Snow-white does not interpret situations correctly and does not seem to have a great insight into human nature, since the girl trusts her disguised stepmother three times and falls for her poisoned artefacts (SW 188ff.) with being only slightly more cautious the second and third time (189f.). It is even mentioned that the main character “had no suspicion”, which shows a lack of intelligence and inadequate trust. In addition to her beauty, Snow-white benefits from lucky coincidences as well, which can be deferred from the phrase “it happened that they stumbled over a tree-stump” (SW 191). All in all, it can be said that Snow-white does not have a great influence on the actions in her life, especially not the positive ones, but she is spared from death despite her naivety and stupidity.

Snow-white is described as being dominated by emotions, of which she shows a great range in the tale. When she succeeds in running away, the young woman is described to be “so terrified that she looked at every leaf of every tree”, which shows her mental overload and insecurity (SW 186). Her actions are dominated by untamed emotions, for instance when she “longed for the fine apple [...] [that] she could resist no longer” (SW 190). However, the descriptions of Snow-white's emotions make her more natural than for instance Briar-rose, which can be compared in the very similar situation of waking up after being seemingly-dead for a long time. Whereas Briar-rose smiles at the prince, who she has never seen before (BR 178), Snow-white cried “Oh, heavens, where am I?” (SW 191). The latter reaction is more likely to occur in reality than the first one.

Apart from the mentioned ones, Snow-white has a number of positive characteristics as well. To begin with, she is an equitable person, for instance when she breaks into the seven dwarfs'

house and is “so hungry that she [...] [eats] some vegetables and bread from each plate and drank a drop of wine out of each mug” (SW 186). Furthermore, the girl is honest, for example when she tells the dwarfs the whole story why she fled from home, and she is also rewarded for this (or her beauty) by their invitation to stay with them. These positive qualities might be a reason for her being liked by the dwarfs and birds so much, which can be observed in their sadness after her apparent death, since the dwarfs “[weep] for her, and [...] weep three days long” (SW 190) and the birds look after her body in the coffin (SW 190).

Stepmother

Snow-white's stepmother is the embodied evil in the fairy tale, as without her there would be no danger to the girl. The woman is characterised by enormous jealousy and superficiality, since her whole life is occupied by the desire to be “the fairest of all” (SW 185, 187-190) and it is mentioned that “for long as she was not the fairest in the whole land, envy let her have no rest” (SW 188). She is said to be “a beautiful woman, but proud and haughty” (SW 185). The antagonist cannot accept that somebody surpasses her in beauty, and she turns “yellow and green with envy” (SW 185) and begins to hate her step-daughter (SW 185). The protagonist's stepmother is dominated by emotions, as can be inferred from the fact that she “tremble[s] and [...] [shakes] with rage” (SW 189) when hearing negative news and swearing that “Snow-white shall die [...] even if it costs [...] [her own] life!” (SW 189). Similar to the wolf in *Little Red-Cap*, the stepmother is described to be wicked (SW 186), and acts in an insane way, for instance when she asks the huntsman to kill her stepdaughter and desires to eat her heart (SW 186).

In contrast to these negative qualities, the stepmother has a number of positive aspects as well. It can be said that she is a very diligent person, who works hard to reach the goal of being the most beautiful woman in the whole land. She is determined and creative in finding ways how to kill Snow-white, starting from the order for the huntsman to kill her over the attempts to give the girl poisonous objects. When talking to her step-daughter, the wicked woman shows a great amount of eloquence for manipulating Snow-white to use or eat the poisonous objects. In the search for new ideas, the stepmother displays creativity, thinking of various ways how to meet Snow-white's wishes and needs. In addition, the stepmother is a strong woman, not hesitating to implement her plans with no regards to consequences. Furthermore, it can be said that she is solution-oriented, for instance when she finds out that

Snow-white is still alive for the third time, she is shocked, but then she says that “[she] will think of something that shall put an end to [Snow-white]” (SW 189). In this case, she does not allow herself to be overruled by emotions, but invents strategies on how to solve her problem.

Seven dwarfs

The dwarfs are characterised by their work when being introduced with the words “they were seven dwarfs who dug and delved in the mountains for ore” (SW 186). Due to their profession, the dwarfs are absent for the great part of the day, however, they return in the right moment to save Snow-white from death two times (SW 188f.). Apart from their absence, the dwarfs take care of Snow-white, in a patronising way, since they tell her, “[b]eware of your step-mother, she will soon know that you are here; be sure to let no one come in” (SW 187). The seven men are protective of Snow-white's dead body as well, since “one of them always stay[s] by it and watch[es] it” (SW 190). In contrast to the protagonist, they have a good evaluation of situations, since they recognise the sources of danger immediately, for example when the laces around the girl's neck are too tight (SW 188) or the comb is poisoned (SW 189). They do not only know the objects endangering Snow-white's life, but the initiator of the danger and they “at once suspect[...] the step-mother” (SW 189). They seem to have a better impression of other people than the protagonist.

The seven dwarfs are generous enough to allow Snow-white to stay at their house, however not for altruistic reasons, but in exchange for taking care of the household. The dwarfs are certain to express the household deeds as explicit as possible, and tell Snow-white to “take care of [...] [their] house, cook, make the beds, wash, sew, and knit” (SW 187). This puts the girl in an inferior position, depending on the dwarfs' benevolence.

Prince

Similarly to most other princes in fairy tales, the male hero of this story occurs only in the last part of the tale (SW 191). In analogy to the princes in *Cinderella*, and especially *Little Briar-Rose*, the prince in *Little Snow-White* also comes to the unexpected conclusion of marrying the protagonist without knowing her for a long time. He decides surprisingly that “[he] cannot live without seeing Snow-white” (SW 191), and states that Snow-white is going to be his “dearest possession”, which characterises the prince as a collector of strange and beautiful “objects” (SW 191) and shows his egoistic mindset of a woman belonging to him as

object. His declaration of love comes as a surprise as well, as he stated that “[he] love[s] [...] [her] more than everything in the world [...]” (SW 191) and asks her to marry him (SW 191). His reaction to Snow-white's awakening is equally unexpected, since he is “full of joy” (SW 191), and not of surprised or shocked when the presumably dead woman wakes up and speaks.

(Power-) Relations between characters

The weakest character in the story is Snow-white. The girl is forced to leave her home by her stepmother and then depends on the benevolence of seven dwarfs to offer her a place to stay. Snow-white has to fulfil the list of household tasks in order to be allowed to live with the seven men, which puts her into an inferior position.

Another position superior to Snow-white is her stepmother, who invents different ways to kill the girl due to her beauty. The woman succeeds in being invited into the house several times or at least in offering poisonous object to Snow-white (SW 188ff.). Only in the end, the stepmother loses her power, when revenge has been prepared for her. It is interesting that the initiator of this revenge stays anonymous and all phrases are formulated as passive constructions, “had been put upon the fire, [...] they were brought in [...], [...] she was forced to put on the red-hot shoes” (SW 191). For this reason, the stepmother loses her superiority, but it is not stated to whom.

In addition to the stepmother, the prince is another powerful character in the story. His wishes fulfil, such as receiving Snow-white's coffin and marrying her, without any disagreement by Snow-white or the dwarfs. It might be him as well, deciding to punish Snow-white's stepmother for her evil deeds.

Activity and passivity of characters

The most active character, influencing the action to a great extent, is the stepmother. It is her jealousy, which causes Snow-white's flight into the woods, her attempt to kill the girl which creates suspense and danger to Snow-white and without her, there would have been no tale to tell. In addition, the dwarfs influence the plot as well, saving Snow-white several times and preventing the wicked woman's plans. Snow-white herself is rather passive, foolishly trusting her disguised stepmother and being continuously saved by other characters.

Message of the fairy tale

A possible message of the fairy tale is to have a healthy distrust in evil characters, especially if somebody has an interest in killing one. With this quality, Snow-white would have suffered less and would be able to live an independent life. In addition to this, another focus is put on the question whom to trust. It is crucial to be supported by a number of trustworthy people and the differentiation between them and other characters is crucial. Another possible message of this fairy might be to be optimistic because there is always a solution. Despite the fact that Snow-white is endangered throughout the whole story, she manages to survive, and even the unlikely events of her being saved from death three times can occur.

6.2. Picturebooks

After the analysis of crucial factors of fairy tales in a selection of tales by the Brothers Grimm, two picture books, *The Paper Bag Princess* and *Her mit den Prinzen*, and a picturebook series, the *Princess Smartypants* series, will be analysed. The analysed aspects will be the same as with the traditional fairy tales, in order to have a well-founded basis for a comparison of the two types of fairy tales in the next section.

The Paper Bag Princess

Suitability of the story

The picturebook *The Paper Bag Princess*, written by Robert Munsch, is suitable for the analysis since it features the typical characters of fairy tales, a princess, a prince and a dragon, and it is centred on a quest. In contrast to the expectations, it is the princess who has to save her prince from the dragon. Due to this unusual turn of events, it can be said that the story subverts gender ideals. It is also referred to as an example of a “fractured fairy tale[...], subverting gender stereotypes” by Nikolajeva and Scott (108). Interestingly enough, the illustrations differ greatly between different versions of the book, depending on the illustrator. Whereas the book analysed in this thesis, the anglophone original illustrated by Michael Martchenko, pictures a rather wild protagonist, the German version by Sabine Büchner shows a very sweet protagonist, having blond curly hair and a red ribbon at all times of the story. A mixture between the two of them would be the illustration by Helge Nyncke, in which Elizabeth has long ginger hair and a wild and adventurous, but not especially masculine or scary appearance.

Characterisation

Princess

The princess is the protagonist of the story, which is named after her. In contrast to the Brothers' Grimm fairy tales, the princess has a name, presumably given by birth and not deferred from any quality which she gained in the story – Elizabeth. Elizabeth is characterised by her beauty in the very first sentence (doublespread 1), and her clothes as “expensive princess clothes” (PBP doublespread 1). At the beginning of the story, she wears a pink full-length dress with a veil and fulfils some criteria for being an ideal princess, having blond hair and a crown (PBP doublespread 1). Nevertheless, the character changes at the second doublespread, losing all her clothes and belongings, except her crown, and the expected princess-like behaviour. She then shows diverse emotions, such as anger (PBP doublespread 3) or gloating when outwitting the dragon (PBP doublespread 7ff.). Fearless and with the help of creative ideas, Elizabeth decides to save prince Ronald, her future husband. There is no moment of doubt in her journey, and due to her cleverness, she succeeds in defeating the dragon without actually fighting him physically.

Throughout the books, Elizabeth shows both typically male and female characteristics. On the first doublespread of *The Paper Bag Princess*, Elizabeth behaves stereotypically female, admiring a handsome man. On the seventh doublespread, the princess's pose is shy and diffidently happy, similar to the eight doublespread, on which Elizabeth waves in way somehow ascribed to bimbos. On the following page (PBP doublespread 9), the princess's pose is reluctant again and she smiles sheepishly at the exhausted dragon. In contrast to this, Elizabeth shows male characteristics on page 3, looking angry, with clenched teeth and tensed up arm muscles. In a similar way, the provocative pose from page 5 might be associated with male gangsters, and not a princess.

Dragon

The dragon is referred to as “he”, even though he has no male or female features, and occurs as the evil in the story. He is of giant size, especially in comparison to small human beings, his skin is green and he has a line of prongs in red. As a character, the dragon seems arrogant and conceited, for instance in the pose on doublespread 5 (PBP). This vanity is the reason for which Elizabeth can challenge the dragon to irrational activities, such as burning a great number of forests and flying around the world (PBP doublespread 6ff.). The dragon seems to

have the urge to demonstrate his strength and power to Elizabeth in order to gain her respect. A lack of intelligence and a lack of knowledge about human nature can be deferred from these actions. Due to these tasks, and the attack of the castle at the beginning of the story, the dragon is exhausted, which can be seen on several pictures (PBP doublespread 4, 7, 9f.). Despite the fact that the dragon embodies evilness in the story, he does not seem especially vicious, but as if he attacks the castle out of necessity or boredom (PBP doublespread 2). He is rather impolite, for instance when not inviting the princess into his cave or listening to her concern (PBP doublespread 4), however Elizabeth did not ask for her prince (PBP doublespread 5).

Prince

In contrast to the traditional fairy tales, the prince in *The Paper Bag Princess* is known from the first page, where he is already introduced as Elizabeth's future husband and portrayed on the picture. However, he does not seem especially interested in Elizabeth, and does not appear to be in love with her. In almost every picture, Ronald is depicted with a racket, probably for playing tennis or badminton (PBP doublespread 1f., 11) and whereas Elizabeth does not even manage to keep her clothes, Ronald succeeds in staying dressed and keeping his racket after the attack of the dragon. This might indicate the great importance of the clothes and sports, and the social status connected to it, for the prince. He also keeps his oversized necklace, presumably symbolising social status and wealth. Concerning the depiction in the pictures, Ronald is portrayed as a colourful character, wearing turquoise pants, huge red shoes, a matching white shirt with a blue and red collar and the gold necklace with a red gemstone. Due to this, the prince contrasts with the rather dark background and focuses the readers' attention on him. This coincides with the self-centred attitude Ronald seems to have.

Throughout the story, the prince does not seem to be happy at any time. At the beginning, he seems unapproachable and ignorant to his fiancée (PBP doublespread 1) and he is rather surprised when he is kidnapped by the dragon (PBP doublespread 2). Despite the fact that he waves desperately from inside the cave in order to attract Elizabeth's attention, Ronald does not thank her happily when she saved him (PBP doublespread 11). Instead of being grateful, he looks grumpy and accusatory and condemns the princess of not appearing as a princess and says "Elizabeth, you are a mess! You smell like ashes, your hair is all tangled and you are

wearing a dirty old paper bag. Come back when you are dressed like a real princess” (PBP doublespread 11). With these words, he communicates to Elizabeth that she is not good enough for him, due to her outer appearance, and he does not appreciate that she has risked her life to save him from the dragon. In addition, he points with the index finger at her, which is an inappropriate gesture, making him seem impolite additional to ungrateful.

(Power-) Relationship between characters

The picture on the first doublespread depicts the relationship between Elizabeth and Ronald quite well. Whereas Elizabeth turns in direction of her prince and is surrounded by hearts, adoring her future husband, Ronald turns in the other direction. He has his eyes closed and does not look at the princess, his facial expression appearing arrogant and uninterested in the relationship. This impression is reinforced at the end, when Ronald does not show gratitude at his salvation, but criticises Elizabeth for her appearance (PBP doublespread 11). He does not seem happy to see his fiancée again, but angry and imperious. The relation between these two characters is interesting, since Ronald depends on the rescue by the princess but does not behave according to his adverse position since he does not appear inferior to Elizabeth in any part of the story. In the end, he even seems more powerful than the girl since he commands her to leave. Nevertheless, the princess shares his opinion of him, stating that “[his] clothes are really pretty and [...] [his] hair is very neat. [...] [He] look[s] like a real prince, but [...] [he is] a bum” (PBP doublespread 12). As a conclusion, “[t]hey didn't get married after all”, which has to be at least partly, if not fully, Elizabeth's idea. For this reason, the protagonist does not stay inferior to the prince throughout the whole story.

The relation between Elizabeth and the dragon is of equal complexity. The dragon has, due to his nature, in terms of strength and size, an obvious superiority to Elizabeth, which he shows when he destroys her castle and kidnaps her fiancé. Nevertheless, the princess manages to manipulate the dragon and provokes him to fulfil a number of tasks set by her, which is part of her plan to exhaust the dragon. Therefore, the relationship could be described as even, where a physical superiority is depreciated with the princess's mental superiority.

Activity and passivity of characters

An active character in the story is the dragon, triggering the events and creating the necessity to save the prince. Apart from this, he carries out Elizabeth's implicit commands, not changing the plot actively but simply delaying Ronald's salvation. Nevertheless, the dragon

has an influence in the world they live in since he kills some horses on the way to his cave (PBP doublespread 3) and burns a great number of forests (PBP doublespread 3, 6f.).

The character actively influencing the story is princess Elizabeth, fulfilling the quest of saving Prince Roland from the dragon. She shows creativity in order to reach her goal, and it is presumably her rejecting the previous idea of marrying her fiancé. However, the prince contributes to their separation through behaving in a superficial, arrogant and thankless way. Apart from this, this male character is passive and does not have an impact on the story at all.

Message of the fairy tale

One possible message of the fairy tale might be to fight for people one loves, and that cleverness is more important than physical strength for receiving one's aims. Through ruse, goals can be reached and one must not give up at the first difficulties. In addition to this, readers learn that one should not marry somebody who does not treat others in the right way or who does not appreciate one's existence and one's deeds enough. The princess seems relieved and happier alone than being engaged to selfish Ronald (PBP doublespread 12). Furthermore, female readers learn that there is nothing they cannot do due to their gender, since Elizabeth manages to save somebody from a huge and dangerous dragon. Another message might be that believing in oneself is more important than physical strength, and that there is a solution for every problem, one only has to fight for it.

Her mit den Prinzen

Suitability of story

The picturebook “Her mit den Prinzen”, written by Heinz Janisch and illustrated by Birgit Anton, is a suitable example of a gender-reversing fairy tale from the Germanophone part of Europe. It features the topic of finding a suitable husband for a princess, with the theme of marriage being central, which is very common for the genre of fairy tales. Furthermore, the story contains a dragon against which the suitors must fight, in a metaphorical sense. Additionally, the story is referred to as a fairy tale in a meta-fictional comment by the father (HmdP doublespread 1), which makes the book definitely classifiable as a fairy tale.

Characterisation

Princess

The princess is mostly characterised through pictures, and she is not even given a verbal name and only referred to as princess. In the pictures, the girl looks rather thin and pretty, but

she has weird hair, which is brown and curly and forms two huge horns. This does not coincide with the ideals of beautiful princesses. As a person, the girl appears only at the beginning and at the end of the story, however after revealing her secret identity as the dragon, the readers learn that she is present at all pages in one form or the other except on doublespread 9.

The dragon is a creative and strong minded character, inventing a great number of different tasks in which the male contestants can show their talent and convince the princess of marrying them. The fact that the dragon claims that she does not want to fight with princes any more, in order to find categories in which she can actually win, is a clever idea. The different tasks found by the princess reflect her diverse interests and talents, such as running fast (HmdP doublespread 3), acrobatics (HmdP doublespread 4), spitting cherry stones (HmdP doublespread 6) or playing football (HmdP doublespread 8). All these activities do not allow deferring the gender of the dragon, due to the fact that most of them are rather associated with male hobbies. For this reason, it can be said that the princess does not fulfil many gender clichés in this context. However, the fact that she decides to take the prince who makes her a compliment as husband might be typically female, or a common human trait. Nevertheless, her behaviour in the end, questioning the prince's abilities and stating the fact that she wants to marry him, differs greatly from the female ideals of being quiet and submissive (HmdP doublespread 12).

King

The king is portrayed as a powerful figure, deciding about the marriage process of his daughter (HmdP doublespread 1) and addressing the potential husbands (HmdP doublespread 2). His outer appearance seems to be important to him, since he wears a cloak especially made for the occasion of the marriage process (HmdP doublespread 2). In his appearance, the king fulfils clichés, wearing a red velvet cloak with a fur trim, a crown and an impressive beard and hairdo. Nevertheless, the king is depicted in his home, therefore being not properly dressed but wearing blue slippers and his cloak could probably be a bathrobe (HmdP doublespread 1). These facts contribute to the “humanity” of the king, which is quite contrary to the typical fairy tales characters being often described as flat and flawless.

Princes

All princes in *Her mit den Prinzen* are all given the same amount of attention, being featured on three pages each. The future husband is isolated from the others due to his late arrival, but he is not occurring more often either. What is remarkable about the princes is the fact that they all seem discontent, which can be deferred from their utterances and expressions. Despite the fact that they attend the contest to win the princess, they all complain about the selection process and about having to fight a dragon (HmdP doublespread 2). They are not motivated for the tasks, which is clear from the very beginning and fortified in the depiction of the single competitions. The princes' faces drawn in the pictures enforce this displeased impression, depicted as unhappy all the time. Only the third prince, who is tickled, laughs on doublespread 5, and the fourth prince likes the challenge he is given of spitting cherry stones as far as possible (HmdP doublespread 6). Otherwise, a certain discontent is dominant in their characters. This attitude is rather different from the courage and motivation of the princes depicted in *Little Briar-Rose*, who risked their lives for the change of marrying the princess (BR 177).

(Power-) Relationship of characters

The relationship between the princess and her father can be evaluated only after knowing the end of the story. At the beginning, the princess does not dare to object her father's idea to marry some stranger who has to win a battle against a dragon (HmdP doublespread 1). Therefore, the father seems to be more powerful in this moment because he can decide about his daughter's life. Nevertheless, the fact that the princess disguises as dragon in order to decide herself by which prince she wants to be defeated and whom she wants to marry, reverses this power relations. Whereas the father feels and seems powerful, it is the princess herself deciding about the events in the story and the outcome of the competition.

In terms of the relationship between the princess and the princes, it has to be noted that the girl decides about the contests and wins all of them, which makes her superior to the men. It is also her who states that the wedding can take place, even if the words for it are peculiar - "Von mir aus können wir heiraten. Ich meine – wenn du mich haben willst" (HmdP doublespread 12). These phrases signify an answer to a marriage proposal which never actually happened, presupposing that the seventh prince wants to marry the princess. The last part is a statement including a question, which is then answered positively and with much

conviction, which makes the relationship between the prince and the princess more equal. Nevertheless, the princess has the power to choose her husband, and the men have to fight for her, which increases her social status.

Activity and passivity of characters

The most active character in the story is definitely the dragon/ the princess. The young woman decides to dress up like a dragon and creates challenges the marriage suitors have to fulfil in order to prove themselves worth of marrying her. Additionally, the princess decides not to marry any of the first six princes, but to wait for the seventh one and take him as a husband, which is a central element in the story.

Except initiating the selection process of potential husbands, the king does not contribute anything else to the story and he occurs only on the first two doublespreads and on the eleventh in words and pictures and on the twelfth he is only mentioned in the text. The king is given the impression that he has the power to influence the story, since he declares that the princes must fight against the dragon in order to win his daughter as a wife. However, he recognises that he cannot influence whether anyone wins against the horrible creature, and he seems relieved when he learns that a marriage can take place, which can be deferred from the fact that he “wischte sich den Schweiß von der Stirn” (HmdP doublespread 12). Even though the king might appear as powerful, it is his daughter who secretly influences the plot in a significant way.

Message of the fairy tale

Her mit den Prinzen has the strong message to take care of one's own destiny. Even though the king decides that his daughter should marry, she has the idea of dressing up like a dragon and therefore finds a possibility to choose her own husband. This is connected with the idea that one has to be creative to find a way of fulfilling one's dreams, and that there is a solution to all problems. Furthermore, the story emphasizes that a woman has the right to have her own ideas about a fulfilled life and is definitely allowed to implement these in order to be happy. The ideal of the submissive and subordinate woman is rejected in this fairy tale and replaced by a dominant and strong female protagonist, who can successfully be herself and live her dreams.

Princess Smartypants series

Suitability of story

Babette Cole's *Princess Smartypants* series, comprising of *Princess Smartypants* (PS1), *Long Live Princess Smartypants* (PS2) and *Princess Smartypants Breaks the Rules!* (PS3), is a perfect example of gender-reversed fairy tales, and it is “often analysed for its feministic implications” (Nikolajeva and Scott 19). In these picturebooks, topics such as marriage, gender conventions, motherhood and appropriate behaviour for women are discussed directly and indirectly.. Furthermore, the book series is referred to as being “based on fractured fairy tales, subverting gender stereotypes” (Nikolajeva and Scott 108). With this aim, the *Princess Smartypants* series uses a combination of expected and unusual elements when depicting the genre of fairy tale (Nikolajeva and Scott 75f.).

Characterisation

One special aspect about the characterisation in the *Princess Smartypants* series is the fact that the figures tend to have telling names and further information is added by the way how they are named, for instance “Princess Smartypants, Prince Compost, Prince Boneshaker, or Prince Swimbladder” (Nikolajeva and Scott 82). For example, a smarty pants is “someone who wants to appear as clever” (“Smarty pants”) and the princes names are all in connection to their tasks, such as Prince Compost working in the garden, Prince Boneshaker riding the motorbike and Prince Swimbladder jumping into the well (PS1 4; PS1 6, PS1 9).

Princess Smartypants

Princess Smartypants is the protagonist of the picturebook series, which is also named after her. She is a young independent woman, who does “not want to get married. She enjoy[s] being a Ms” (PS1 doublespread 1). The protagonist is often referred to as “*Princess Smartypants*”, which emphasises her royal background. She is described as “very pretty and rich” (PS1 doublespread 1), which is somehow ironic because the pictures show a mediocre-looking person, not very beautiful according to contemporary beauty standards of great parts of the western world. Princess Smartypants has blond hair, which can be seen as a cliché for princesses in such tales. However, her hair appears to be tousled and untidy, and not soft and shiny as it is supposed to be (PS1 doublespread 1). Against expectations of a pretty princess, her nose is quite big and red, and she is not wearing fairy-like pink dresses, but mostly baggy dungarees and colourful t-shirts. The fact that Smartypants is wearing her crown at all times

(except when wearing a helmet for horse-riding) creates a contrast between the expectations of a princess and Smartypants appearance and behaviour. The only thing in accordance with clichés about pretty women and princesses is the circumstance that the main character is of slim stature. However, she might be too thin, which is especially visible when she wears a shorter skirt and her knees are rather prominent in an unhealthy way (PS3 doublespread 4).

Next to some of the contrived traits, Smartypants has some realistic characteristics as well, for instance her doubt whether she could be a good mother (PS2 doublespread 12). This makes the protagonist relatable and humanizes her, which make her character more approachable for the audience.

Concerning her hobbies, Princess Smartypants has a variation of interests. She is often portrayed in interaction with animals or dragons (PS1 doublespread 1ff., 6, 8ff., 12, 15; PS2 1f., 5, 8ff., 12-15; PS3 1-4, 6, 8, 11, 14f.) and also the cover pages of all three picture books feature at least one dragon. It has to be mentioned that they are not little and harmless animals, such as the birds in the fairy tale *Cinderella*, but mostly huge dragons, creating a potential danger. This emphasises the idea of Smartypants being a powerful character, even controlling dangerous animals. Additionally, Smartypants does not appear as a neat person, as she for example watches television in a messy living room (PS1 doublespread 1). Furthermore, she does not mind to be dirty, which can be observed when she works in the garden (PS1 doublespread 1).

Another reversion of traditional princess characteristics is her self-centeredness and a certain mischievousness. When she arrives to Madame Twinklebotham's Academy for Fairy Princesses, she does not care that she causes the other people to become dirty and possibly hurt (PS2 doublespread 3f.). Additionally, she shows a certain amusement about the failure of her suitors to fulfil her tasks (PS1 doublespread 5f., 8f.). On a positive note, Princess Smartypants behaves according to her beliefs, and does not care about other people's opinions (PS3 doublespread 5ff.). Due to this, Princess Fairy Tale always manages to realise her ideas and dreams, for instance in the refusal of marriage (PS1), the arrival of her baby (PS2) or when keeping her behaviour despite Madame Twinklebotham's effort to change her (PS3). For these reasons, Smartypants seems to be a strong-minded and independent woman.

Parents

Princess Smartypants's parents are not described in great detail, since they are of minor importance. Her mother is depicted as a strong woman, when dictating the marriage for her daughter (PS1 doublespread 3) or sending her away to fairy school (PS3 doublespread 1). She is referred to as “the Queen”, reinforcing her power. Despite the fact that she pursues a typically female activity with knitting, she is depicted as focused on her career, hosting an arts exhibition (PS2 doublespread 6) and “tak[ing] [...] [it] on a world tour” (PS2 doublespread 11). Against possible expectations of female characters, the mother lacks emotions, as she does not react to the utterance “I saved Totaloonia from deadly peril” (PS2 doublespread 11) and does not show grandmotherly feelings towards the baby, referring to it as “dreadful child” (PS2 doublespread 11). Surprisingly, the Queen does not consider the fact that Princess Smartypants is more or less a mother to her child when sending her away to improve her behaviour, which could be interpreted as a lack of emotion, or a reference to earlier times when it was ordinary that mothers could not raise their children because they were dead or absent for other reasons (PS3). In general, the mother could be seen as a representation of society, supporting similar ideals, such as the importance of marriage (PS1), marriage as a precondition for children (PS2) or proper female behaviour (PS3).

In contrast to this, Princess Smartypants's father is outlined as a rather weak character, who never acts on his own but mostly supports his wife, for instance when holding her knitted art (PS2 doublespread 2) and supporting her statement that their daughter will attend a fairy school, which is the only occasion he speaks in all three books (PS3 doublespread 2). In most pictures, the father looks hopeless, frightened and over-challenged, which could result from his inferior position and his lack of power (PS1 doublespread 3, PS2 doublespread 2f., 11; PS3 doublespread 2). In addition, Princess Smartypants's father is referred to as “Kingy”, which belittles him further (PS3 doublespread 2). Due to these circumstances, the king cannot be seen as a typical example of male supremacy and strength.

Suitors

In accordance with the depiction of the king, Princess Smartypants's suitors are similarly “unmanly”. Most of them failed to achieve their goals and could not succeed in the tasks and are depicted as frightened (PS1 doublespread 4-9) and submissive (PS1 doublespread 1). Even though they mostly appear in only one scene, they are all given a name which “may add

to our understanding of characters” (Nikolajeva and Scott 82) and therefore have individual identities.

Prince Swashbuckle

The only person managing to complete Princess Smartypants's tasks is Prince Swashbuckle. At first he appears to be polite (PS1 doublespread 10) and self-confident and relaxed (PS2 doublespread 10-13) and his eyes are closed while completing the assignments, which reinforces the impression of ease and control (PS1 doublespread 10-13). This impression and the fact that he completes all tasks easily is foregrounded in his name, Swashbuckle, mostly likely to be derived from the term “swashbuckling”, which is defined as “behaving in a brave and exciting way, especially like a fighter in the past” (“swashbuckling”). However, another reason for the closed eyes could be the fact that Prince Swashbuckle has a dark shadow around his open eyes, which gives away his later function of being the opponent in the story (PS1 doublespread 12).

Count Rottenghut

Count Rottenghut resembles Prince Swashbuckle in his human outer appearance, having dark hair and wearing black clothes. These colours evoke the impression of evilness in the character, according to Nodelman (111). Due to this fact, Count Rottenghut's colour scheme informs the audience of his evil intentions in the story, as is revealed later.

Madame Twinklebotham

To a certain extent, Madame Twinklebotham is depicted as evil as well, wearing dark clothes and having dark hair (Nodelman 111). One possible interpretation is that she represents society and therefore restricts Princess Smartypants's wish for freedom.

Other princesses at fairy school

The other princesses at Madame Twinklebotham's Academy for Fairy Princesses fulfil a number of clichés about women. All of them, except one dark skinned girl, who does not appear in all scenes, are blonde and behave as expected. They are wearing pink clothes and are interested in fashion and make-up (PS3 doublespread 4-7). The ballet shoes they are wearing foreground their fragility and femininity (PS3 doublespread 13). Nevertheless, these characters change throughout the story, and they become increasingly self-confident (PS3 8-15). The girls try to imitate Princess Smartypants in order to become more independent and

they eagerly listen to the protagonist's lessons to become a “cool princess [...] [and not staying boring] fairy princesses” (PS4 doublespread 9). They exchange their submissiveness for an autonomous life. This is a vital aspect to this picturebook and it opposes the traditional perception of characters, being mostly static.

(Power-) Relationship of characters

The power-relations between the characters cannot be reduced to gender differences, but vary from personage to personage.

One character who is mostly superior to other characters is Princess Smartypants. On the one hand, she does not reject commands from her mother, for instance to look for a husband (PS1) or to attend a fairy princess school (PS1), and takes part in the compulsory activities in Madame Twinklebotham's Academy for Fairy Princesses (PS3). On the other hand, however, she does not behave according to the expectations and does not accept an inferior role. In addition, the main character dominates male counterparts as well, either when finding difficult tasks that the suitors cannot complete (PS1 doublespread 4-9) or when turning Prince Swashbuckle into a frog just for personal preferences and without the actual need of punishment for evil deeds (PS1 doublespread 14). Moreover, the protagonist manages to defeat Count Rottenghut and Prince Swashbuckle after the hijacking of her baby (PS2 doublespread 6), proving to be a tough and determined character. The picture on doublespread 11 then represents her triumph over the two evil characters fairly well, with her standing on Count Rottenghut's head and having Prince Swashbuckle on the leash (PS2).

Interestingly enough, Princess Smartypants's father is subordinate to his wife, which contrasts the typical male dominance in the previous centuries, when fairy tales were first collected. This can be observed in the moment of his involuntary acceptance of his daughter attending Madame Twinklebotham's Academy for Fairy Princesses (PS3 doublespread 2).

Concerning the relationship between Princess Smartypants and her parents, it can be said that the girl has a closer tie to her father. While Princess Smartypants mostly receives commands from her mother, such as to marry (PS1 doublespread 3), to prepare the dinner for the art exhibition (PS2 doublespread 3) or to attend a fairy princess school (PS3 doublespread 1), she contacts her father with requests, such as the wish to stay at home instead of leaving for Madame Twinklebotham's academy (PS3 doublespread 2). Furthermore, the young woman calls the king “Daddy” (PS3 doublespread 2), which adds to the impression of intimacy

between these figures. The impression of distance is reflected in the way the queen addresses her daughter in a similar manner. Instead of calling her by a nickname or surname, she refers to her as “Princess Smartypants” (PS3 doublespread 1), lacking emotional closeness.

Activity and passivity of characters

In terms of activity and passivity of characters, it is mostly female characters influencing the story. In *Princess Smartypants* and *Princess Smartypants Breaks the Rules!*, it is the mother who triggers the plot by either commanding Princess Smartypants to find a husband (PS1) or by sending her daughter to a school for princesses (PS3).

While the initial cause for the action is the queen, Princess Smartypants actively influences the ongoing storyline. Male characters contribute towards the action to a certain extent, for example Count Rottenghut when kidnapping the baby (PS2 doublespread 7) or the baby itself, as he causes a great amount of trouble (PS2 doublespread 6, 12).

Other male characters tend to fail in having an impact on the story, such as the contestants not succeeding in the set tasks (PS1 doublespread 4-9), and even Prince Swashbuckle, succeeding in the tasks, cannot change Princess Smartypants's attitude of remaining single, but is summarily transformed into a toad to ban the possible danger of having to marry him (PS1 doublespread 9-14).

Message of the fairy tale

One possible message of the *Princess Smartypants* series is that everyone should follow one's own ideas about a happy life. There are always ways to circumvent unpleasant instructions, for instance having to marry, even if the solution includes some morally questionable measures, such as transforming a suitor into a toad for personal reasons. In connection to this, another message of this fairy tale books could be to live on one's own terms, and not to always subordinate to the values in society. *Long Live Princess Smartypants* shows that it is possible to have a child without being in a relationship, which defies the norms in a great number of societies. This fact can also be interpreted in a more negative way as well, since it is necessary to obey to certain rules in order to keep the community alive and maintain security. This contradicts the statement presented in *Princess Smartypants Breaks the Rules!*. However the protagonist promotes positive ideas about women's independence and power, and it is mostly the last one, “Let's break ALL the rules” (PS3 doublespread 14), which could cause problems for society.

7. Comparison

Subsequent to the detailed analysis of the individual fairy tales, the following section presents a comparison of the stories and outlines especially the contrasts between the traditional fairy tales by the brothers Grimm and the modern ones in picturebooks. First, the depiction of women in the stories as gullible and naïve will be analysed, followed by their amount of independence and influence on the plot. Subsequently, the narratives will be scrutinised for the female protagonists' obedience to authority. Similar topics can be found in the selected traditional fairy tales and the fairy tale picturebooks, of which the most dominant are beauty and marriage.

One obvious difference between traditional and modern fairy tales is their depiction of the female protagonists. This difference is reflected in their characterisation of either naïve or controlling the situation themselves. Another difference is the dependency of the main characters in comparison to their self-sufficiency in the modern picture books, which reflects a tendency towards more independence of women in the present. Furthermore, the girls' interaction with authority figures differs between traditional and more recent tales.

Concerning the naivety and credulity, the analysed fairy tales by the Brothers Grimm show a consistent tendency in terms of female protagonists believing most utterances without any scrutinising. Examples for this kind of behaviour can be found with Little Red-Cap, who decides to trust the wolf, whose aim it is to outwit the girl in order to eat her and her grandmother. The protagonist harbours no suspicion of any kind and happily follows the wolf's advice to pick a bouquet of flowers for her sick grandmother. This behaviour shows a lack of awareness of dangers through other creatures, which is indispensable for a secure life on one's own. Cinderella is similarly unwise, however her gullibility does not have such a great impact on her survival. The young woman trusts her stepmother to allow her attendance of the prince's festival twice, even though she mentions several reasons why Cinderella is not allowed to join them. Whereas falling for the lie the first time testifies of her positive and optimistic temper, trusting her evil stepmother for the second time might be seen as foolishness. Even more gullible than Little Red-Cap and Cinderella is Snow-white, who does not seem to have any sense for danger. Despite the fact that she runs from her stepmother who tries to kill her, she never suspects harmful consequences of strangers. In like manner to

Cinderella, Snow-white forgets the threads by which she is threatened. In her believe that the stepmother supposes her death, the first incident of trusting “an old pedler-woman” (SW 53) and accepting the laces might be explicable. However, the dwarfs warn her about the possibility that her stepmother learns of her survival and that she should not allow anyone into the house. Due to this fact it might be argued that the first inappropriate trust in her disguised stepmother is incomprehensible, and falling for the same artifice is a sign of an unhealthy amount of credulity and even a certain stupidity. In contrast to these three fairy tale protagonists, Briar-rose is the sole character not being gullible, however she is sleeping for the majority of the story and therefore not acting at all. As outlined in this paragraph, most of the female protagonists in the selected traditional fairy tales are characterised by a certain gullibility, which belittles and even endangers them. What is remarkable about this fact is that a great amount of trust should normally indicate a safe upbringing and a positive surrounding, which is not the protagonists’ social background.

In contrast to the chosen traditional fairy tales, the modern picturebooks outline their female protagonists in a different way. To begin with, the characters are not told lies and therefore, there is less occasion to be gullible. Only princess Elizabeth in “The Paper Bag Princess” is characterised by her belief that she is going to marry prince Ronald, however there is no reason to distrust this marriage proposal. In addition, the princesses in the picturebooks are wily and outsmart their opponents themselves. An example for this is Elizabeth in *The Paper Bag Princess*, who innocently asks the dragon to exhaust himself by completing tasks such as burning forests or circling around the world. The idea of a superior female protagonist is even more dominant in *Her mit den Prinzen!*, in which the princess herself disguises and deceives all other personages. In these stories, the characterisation of their protagonist is different to the traditional fairy tales and it might be said that the development from gullible and stupid characters to smart ones is to be evaluated as positive.

Another main difference between traditional fairy tales and modern fairy tales is the self-sufficiency of the female protagonists in the latter. Female protagonists in the brothers’ Grimm versions tend to depend on male characters to a great extent. As an example, the relationship between Snow-white and the seven dwarfs can be adduced. The young woman does not only depend on the men's benevolence to have a home, but needs to be rescued from death and revives several times. Equally crucial for the girl's survival is the huntsman, who

consents to keep her escape secret. It can be said that Snow-white's life depends on this man and the dwarfs, and without them, she would have died in the very first instance. In a similar manner, Little Red-Cap needs a huntsman to save her and her grandmother when they are eaten by the wolf. The huntsman's rescue is the sole solution to the women's problem and without him, they would have died. For the two other traditional protagonists, the dependency on men is less obvious. It might be true that Briar-rose awakens after the prince's kiss, however she was cursed to sleep for a hundred years and would have stopped sleeping on her own as well. Concerning *Cinderella*, it can be said that her relationship to the prince is equally ambiguous. The woman remains dominant in the story, however she needs the prince to escape her abusive home. Without the marriage and her new home, it might be unlikely that Cinderella would have fought for her rights.

Clearly different to the traditional tales are the modern picturebooks in their depiction of self-sufficient and independent female characters. One distinct example is Elizabeth in *The Paper Bag Princess*, who acts as a heroine when saving her fiancé's life, instead of the reverse. Prince Ronald depends on her courage and selfless deeds and without her, the dragon might have killed him. *Her mit den Prinzen!* outlines a strong and independent female protagonist. The princess's future does not depend on any other character, but she decides to disguise as a dragon and decides for herself who is going to be her husband. Therefore, she can influence the competition and is independent from any real dragon to determine a candidate for her future marriage. Princess Smartypants is even less dependent. She appears as a strong individual in the picturebook series. She is seldom in a position in which she needs help, and even then it is not a relationship of dependency but of equal status. One instance in which Smartypants receives aid by someone is when her baby is kidnapped by Count Rotthenghut. The woman asks the dragons for support and they save her offspring together. Due to the fact that Smartypants is in control of the situation, she is not depicted as depending on her dragon friends. In a similar manner, she does not seem inferior or as a desperate pleader when asking for a dragon egg in order to have help in educating her child. Another moment in which she needs external assistance is when she is enclosed due to her inappropriate behaviour at Madame's Twinklebotham's Academy for Fairy Princesses. Likewise to the other instances, Smartypants keeps her superior and independent position and it seems as if her friend the ogre is exploited or as if he offers his help voluntarily, and he is definitely not in a higher

position than the princess herself. As can be seen, the modern fairy tale princesses are not dependent on any male characters in a degrading way and they always are of equal or even higher social position.

Next to credulity and dependency, the selected traditional fairy tales differ from the choice of modern picturebooks in their depiction of protagonists as “good” girls. The older stories tend to have protagonists who complete all tasks they are given, and who therefore put themselves in a lower position in terms of hierarchy. An example is Little Red-Cap who obeys to take some wine and cake to her grandmother. Whereas listening to her mother can be seen as a positive trait, accepting the suggestion of the wolf to pick a nosegay is unnecessary and dangerous, as becomes apparent in the course of the story. Due to the fact that the girl needs to break her promise to her mother of staying on the path in order to fulfil the wish of the wolf, she needs to decide to which “authority figure” she listens, to her mother or the wolf. On the one hand, it can be said that deciding for the wolf might be coincidentally, because she is easily distracted, enjoys picking flowers and simply forgets her mother's warning. On the other hand, however, due to the fact that the wolf is male, this situation could reflect the male dominance of the wolf over the female mother. This kind of submissive behaviour can be found in *Cinderella* in an even more obvious way. Whereas listening to one's own mother and accomplishing reasonable tasks can be seen as appropriate behaviour, being exploited and humiliated by a series of chores is not necessary. Despite the fact that she should have the same position in her family as all other members or at least her step-sister, her stepmother and the two girls give the main characters a great amount of orders. Although these commands are ridiculous and unnecessary to a great extent as well as occasionally simply a demonstration of power, such as sepayouturating the lentils from ash or preparing the women for a festival she is not allowed to attend, Cinderella obeys nevertheless. The only protagonist given orders but not following them is Snow-white. Albeit the seven dwarfs explicitly forbid her to permit entrance to anyone and tell her to be careful, she invites her disguised stepmother and consciously acts against the dwarfs' instruction. Even if a strong female protagonist making her own decisions might be seen as a positive aspect, the consequences of the behaviour are tremendous. Instead of being encouraged as a strong-minded protagonist, the young woman nearly gets killed several times. Therefore, obedience to authority is promoted in “Snow-white” in the same manner as in the other two fairy tales.

Finally, it can be argued that a certain amount of respect is advisable and can be seen as positive, but too much of it could have negative consequences. However, the selected fairy tales by the Brothers Grimm depict obedience as a vital quality and promote the idea for young women in different stories.

In contrast to this, the protagonists of modern fairy tale picturebooks tend to comply with commands as well, however they adapt the accomplishment to their needs. Due to the fact that the princess in *Her mit den Prinzen!* needs to marry the contestant who defeats the dragon, she decides to be the dragon herself. In order to find an appropriate husband, the princess finds a number of categories for the suitors to compete in, which coincide with her talents. Because of her supremacy in the tasks, the young woman does not need to marry a prince she does not want to and can decide for herself, when she is “defeated” as a dragon. This example shows that even though accepting the order of her father to get married, the princess still has enough influence and freedom to realise her personal ideas of a suitable husband. In a similar manner, the princess Smartypants series features a strong-minded protagonist who does not resist her parents or another person of authority, but utilises the freedom within the commands. In *Princess Smartypants*, she agrees to organise a competition for possible husbands, but deliberately decides on categories the suitors cannot win. This leads to the fact that she is allowed to stay single due to a “lack” of an appropriate husband. In “Princess Smartypants Breaks the Rules!” the main character at first tries to avoid going to a fairy princess finishing school by asking her father for support, however then agrees to the command. Even though she takes part in all the prescribed activities, she does not behave as she is expected. As can be seen in the *Princess Smartypants* series, as well as in *Her mit den Prinzen!* the female main characters tend to listen to commands to a certain extent but interpret the orders in a favourable way in order to accept the instructions. Therefore it can be said that protagonists in modern fairy tale picturebooks have a decent position towards commands and their personal ideas about their lives.

Another difference between the chosen traditional fairy tales and the chosen modern picturebooks is the position of men in the stories and their qualities. All of the analysed traditional fairy tales feature a male character, always a prince, appearing as a saviour for the protagonist. In the case of *Little Red-Cap* the main character and her grandmother would have died without the thoughtful hunter checking on the old lady and fortuitously freeing

them from the stomach of the wolf. The man is in control of the action and has a great influence on the ending of the story. In a considerate and careful way, the hero of the tale does not show any surprise, fear or anger when finding the wolf in the grandmother's bed, but calmly thinks of the most suitable solution. Therefore, he seems reflective and does not simply shoot the wolf, but decides to do everything to save the two women. In his actions, the hunter is successful and his efforts pay off, resulting in the best possible ending. Despite this heroic action, the hunter does not behave arrogantly and he does not expect any reward, which makes him appear as self-confident and composed. In a similar manner, the prince in *Cinderella* is the protagonist's salvation from her abusive and suppressive home. Without him, Cinderella would never have the courage to leave her mean stepmother and her stepsisters, and additionally, she would not have a place to go. The prince, showing her that she is a valuable and desired person, possibly changes her self-perception and makes her confident enough to trust in herself in order to fight for her wishes. For this reason, the marriage with the prince is the only possible option for Cinderella to escape from her derogatory background to an appropriate surrounding for such a good, amiable and gracious person.

Another fairy tale in which the prince acts as a key figure for positive change is "Snow-white", and the death of the protagonist can be prevented due to a lucky incident and the existence of a strong man marrying the main character. Without the saviour at the end, it might have been possible that Snow-white could have stayed in the state of apparent death, or the queen could have succeeded in finally killing her. However, the fact that the prince decides to marry the girl saves her life and gives her a new home, in which she can live as a wife and not as a housekeeper. Moreover, the danger originating from the stepmother is erased, since she is killed in a brutal and cruel way on the wedding day of the new couple. In general, it can be said that the prince has a self-confident way of living, as can be observed in his determination when deciding that he must own the dead woman. Due to these facts, it can be seen that the prince has a vital role in the fairy tale *Little Snow-White* and changes the outcome to the positive. Less dramatic is the fairy tale *Little Briar-Rose*, in which the prince does not have an equally crucial impact on the plot. It can be said that the occurrence of the prince enables a wedding as a happy ending, but otherwise the story is not altered in another way after his appearance. Due to the fact that the sleep should last for a definite time span, namely one hundred years, the fifteen year old girl would have awoken without being kissed

that day. Additionally, she probably would have found a suitable husband later, when being awake and in a position to actually decide consciously. Therefore it has to be mentioned that the prince is self-confident and that his appearance triggers a wedding as a happy ending. This is despite the fact of his limited influence on the story as such.

In the modern picturebooks, the depiction of the princes is different to the one in the traditional fairy tales. The most similarities as a characters with the traditional fairy tales has prince Ronald from *The Paper Bag Princess* since he is self-confident and manages to get what he wants. However, the most significant difference is his role in the act of salvation. Whereas in the traditional fairy tale stories it was always men saving their beloved women, Robert Munsch reverses this distribution of roles. In the case of this picturebook, Elizabeth proves to be a strong character which fights for her fiancé and finally succeeds in saving him from the dragon's imprisonment. This creates a dependency of the prince on his girlfriend and as a result, he is not as strong as traditional fairy tale princes. The other two analysed fairy tale picturebooks are similar to each other in terms of featuring a number of suitors fighting against each other in a competition to win the princess as a wife. In both books the characters fail the tasks they are given, which results in a great dissatisfaction amongst them. The lack of success is a great difference to the plots in the selected traditional fairy tales, in which the princes always appear as strong heroes, realising all their wishes. Another contrast between the selection of picturebooks and the brothers' Grimm texts is the motivation of the suitors, attending the competition to win the princess. Whereas the princes in for instance Briar-rose are presumably confident and convinced about their plans, the men in the picturebooks, especially in *Her mit den Prinzen!*, are demotivated and pessimistic before the contests started. This negative attitude represented in their faces in the pictures and their utterances of complaint contrasts a number of young men risking their lives for the chance of marrying the princess. Furthermore, the characters in the picturebook react differently to self-confident men, as can be seen with *Princess Smartyants*. In these books, prince Swashbuckle is the most confident of the suitors. Nevertheless, he is not rewarded for his determination, but he is punished by Smartyants and kissed once. Whereas other women tend to please their men, in this plot Smartyants shows that this is not necessary.

Next to the depiction of men, another difference between the Grimm's stories and the more modern picturebooks can be detected in the influence of the characters on the plot and their

activity or passivity. In the analysis of the traditional fairy tales from the *Children's and Household Tales*, it can be noted that most of the female protagonists tend to be rather passive. Due to her sleeping for a hundred years, Briar-rose is the most significant example for a lack of autonomous actions. While some of the other young women contribute to the plot at least up to a certain extent, Briar-rose is mostly acted upon. This passivity begins at the very beginning of the story, when she is given a number of gifts, and continues with the fulfilment of the curse. Even though she touches the spindle on her fifteenth birthday, it is not her decision, but the thirteenth wise woman determines this event. Her little impact on the plot continues for the rest of the story, since she is saved and married without contributing anything. Of partly similar passivity is Snow-white, who does not actively influence the story apart from escaping at the beginning. It seems as if she is the object of a fight between her stepmother, who wants to kill her, and the seven dwarfs, who want to save her life. Snow-white's contribution is to trust her disguised stepmother several times and giving her the opportunity to murder her. Nevertheless she is lucky enough as to be merely seemingly dead, and therefore the dwarfs succeed in resuscitating her. Due to the fact that the stepmother is a diligent and determined person, it is certain that she would have found a way to implement her plans of becoming the most beautiful woman, even if Snow-white did not facilitate the realisation of her idea. In a similar manner Little Red-Cap does not contribute in decisive ways, and she seems to be a rather passive object in the plans of the wolf. Even if she would not have mentioned her grandmother's address to the wolf and did not give him enough time to eat her first and the child later, the wolf would probably still have succeeded in either eating the girl alone or following her to her grandmother's house and then eating both at the same time due to his physical superiority. Therefore it can be said that the protagonist actions have a limited impact on the plot, and she is rather passive in fulfilling orders from either her mother or the wolf. The only traditional character who differs in the amount of influence on the storyline and activity is Cinderella, who has a greater influence on the plot. Whereas the other stories are likely to have happened in a similar way without the protagonists acting in specific manners, Cinderella decisively impacts the events in the fairy tale. If she had not dared to attend the festival without permission, the story could not have happened. In this fairy tale, the actions of the female protagonist are of great importance for the plot. Despite this fact, the majority of the traditional fairy tales analysed in this graduation thesis outline

their female protagonists as rather passive and their actions irrelevant for the plot.

In contrast to the traditional fairy tales, the main characters in the more recent fairy tale picturebooks are allowed a greater influence on the plot by their conscious activities. To begin with, *The Paper Bag Princess* can be considered as a parade-example, in which the plot is placed solely on Elizabeth's action, determining the storyline. The protagonist decides actively to save her prince and invents a stratagem and number of methods to exhaust the dragon. Without her ideas and actions prince Ronald would have kept hostage by the dragon for a longer time or be eaten in the end. Therefore, the main character influences the plot in a significant way and changes the story completely. In a similar manner, the picturebook series *Princess Smartypants* features a strong and independent female protagonist, determining the development of the storyline. In contrast to Elizabeth in *The Paper Bag Princess*, Smartypants has a frame for possible actions in the first and the third volume. The predefined frame for *Princess Smartypants* is the marriage process, in which she is prescribed to look for a possible husband by her mother, and in *Princess Smartypants Breaks the Rules!* the setting of Madame Twinklebotham's Academy for Fairy Princesses restricts possible actions. Despite these limitations, Princess Smartypants uses her freedom to complete the tasks in a different way as expected, for instance when defining a set of difficult challenges for her suitors or not behaving according to gender standards for fairy princesses in the finishing school. Due to this creativity the princess has an impact on the story and guides the events according to her vision. In analogy to the *Princess* series *Her mit den Prinzen!* features a similar frame for the plot, which is a marriage process. This princess controls the search for her possible husband in a similar manner, by disguising as a dragon and finding similarly creative challenges for her contestants. As can be seen in the last two examples, despite limitations to their actions, the female protagonists of the *Princess Smartypants* series and *Her mit den Prinzen!* influence the plot to a great extent and maximise their impact through a great amount of active behaviour. Therefore it can be said that the modern fairy tale picturebooks differ in their depiction of active and influential characters from the brothers' Grimm traditional fairy tales.

As can be seen in the comparison between traditional fairy tales and modern fairy tale picturebooks, there are a number of differences in their conception of characters. This is especially obvious in the context of naivety of female characters, female protagonists'

dependence on male characters and the influence of female characters on the plot and their activeness. In general, the picturebooks tend to have less gullible, independent female male characters which influence the stories consciously. This tendency might coincide with a more emancipated perception of women in reality, and it can therefore be called a positive development.

In contrast to this revolutionary change between the traditional fairy tales and the selected picturebooks, certain aspects are transferred to the present, such as the importance of beauty for the female characters, the intelligence of men and the necessity of marriage. The extent to which these values have not changed is elaborated on in the following paragraphs.

To begin with, the most significant feature for the description of female protagonist is their outer appearance. In three of the four selected traditional fairy tales, the beauty inherent to the female protagonists is foregrounded and tends to influence the stories as well. In the case of Snow-white, her beauty is a relevant factor at the beginning of the story when the huntsman decides to spare her from death because he is pleased by her outer appearance. Snow-white's benefit of her prettiness continues in the further events of the story, and her loveliness is the initial reason for the dwarfs to allow the young woman to continue sleeping in one of their beds. In the end of the story, the main character's elegance is decisive for the dwarfs not to bury her and for the prince to want to own her, what saves her life. In contrast to the beneficial consequences, her formidable appearance is the cause for her danger in the first place. Without her beauty Snow-white could have continued living at home and would not be seen as a threat by her stepmother. Therefore it can be said that in *Little Snow-White* the beauty of the female protagonist is foregrounded but it has positive and negative effects. Nevertheless the jealous stepmother is punished for her horrible behaviour through death and Snow-white achieves her aim of surviving and even finds a husband. As a result, beauty might be seen as a positive aspect due to the fact that the protagonist's life improved in comparison with the beginning of the story. Another fairy tale which displays beauty as a crucial factor is *Cinderella*, in which there are only positive consequences to it. Similarly to Snow-white, Cinderella suffers under her stepmother, however this is not linked to her pleasing appearance. Her loveliness has only the vital positive consequence that the prince remarks her presence and decides to dance with her three nights in a row and consequently to take her as his wife. What is remarkable in context of this fairy tale is that the girl's beauty is

not discovered by the other personages and not mentioned before Cinderella's first appearance at the festival. This contrast between her luxurious time at the festival and the horrendous treatment at home indicates that life is easier for beautiful people. Nevertheless, in this context it has to be remarked that beauty alone does not automatically have positive consequences and it is not sufficient to improve one's life. This can be seen in the example of the step-sisters, being pretty but disagreeable, who are punished for their awful behaviour despite their appealing appearance. In an even more superficial way, the traditional fairy tale *Little Briar-Rose* centres on the importance of a pleasing appearance. Whereas in *Cinderella*, inner characteristics are at least involved in the judgement of a person, this is impossible for Briar-rose due to the fact that Briar-rose sleeps for the majority of the story and therefore does not show any inner qualities. In the end, it is simply her beauty which leads to the marriage with the prince, who did not even have time to get to know her. Therefore it can be said that beauty is a sufficient criteria to be desired by various men and it can lead to a successful marriage, independent of personal attributes. The only story of the selected traditional fairy tales in which beauty is not foregrounded, or even mentioned, is *Little Red-Cap* since the protagonist of this text is saved by the hunter simply as an obviousness. It can be said that through this lack of reference to beauty, *Little Red-Cap* differs to the other traditional fairy tales to a certain extent.

The importance of beauty is transferred to all the selected fairy tale picturebooks and foregrounded to different extents. For the protagonist in *Her mit den Prinzen!*, prettiness is merely mentioned on the doublespread 10 and 11, and is not applied to the princess as such, but only to her eyes. However, the compliment about her beautiful eyes is the reason why the protagonist decides to marry this prince and not one of the other suitors. Therefore it might be possible that the young woman enjoys the admiration and confirmation of her beauty and in addition to a seemingly agreeable behaviour, this is a sufficient cause to marry someone. Another fairy tale picturebook in which beauty has a crucial influence on the story or at least the ending is *The Paper Bag Princess*. The protagonist is introduced as beautiful in the first sentence, which also seems to be the reason for her engagement with prince Ronald. In the course of the events in the story, Elizabeth loses her beauty and her clothes and resembles a savage, wearing a paper bag and being dirty due to the attack of the dragon. Whereas the outer appearance of Elizabeth does not influence the storyline as such, the ending is

dominated by her lack of beauty. Against expectation, princess Elizabeth and prince Ronald do not live happily together for the rest of their lives, but the engagement is terminated due to the fact that Elizabeth does not resemble a princess wearing her paper bag. These circumstances are based on the same underlying values as in the traditional fairy tales, however leading to the opposite result. Whereas beauty is a crucial, and in some cases the only reason for marriage in the selected traditional fairy tales, the lack of it results in the cancellation of a wedding. In comparison to this, the *Princess Smartypants* series features the value of beauty in an ambiguous way. In *Princess Smartypants* it is mentioned on doublespread 1 that she is a beautiful princess, for which reason a great number of men want to marry her. However, in contrast to the protagonist in *Her mit den Prinzen!*, Smartypants prefers to stay single and this kind of attention does not have an impact on her decision. Her rejection of beauty values is even more explicit in *Princess Smartypants Breaks the Rules!* in which she encounters norms of female appearance in terms of clothes and make-up consciously. Instead of assimilating and using the make-up and clothes in the supposed way, the young woman enjoys exaggerating and creating her own ideas of beauty. In this scene, the importance of beauty is destructed due to the fact that the main character lives a happy life without a focus on her outer appearance. What has to be mentioned in connection to the fairy tale picturebooks is the fact that the pictures contribute information to the text, and the two versions of the “reality” do not always coincide. This discrepancy is especially visible in connection to beauty, since the pictures tend to display unique characters, having extraordinary hair or other unusual features, whereas the text labels their occurrences as beautiful. The contrast between the pictures and the general perception of beauty raises awareness of the limited idea of beauty ideals or could be used to include irony in the narration. Additionally, since the audience of the picturebooks can see the characters in the pictures, it is rather unnecessary to describe the characters' outer appearance. Therefore, the fact that the characters are referred to as pretty or beautiful increases the importance of the concept of beauty further. In this comparison, beauty is obviously a crucial factor for fairy tales, in the traditional ones by the Brothers Grimm as well as in the more modern fairy tale picturebooks. However, it can be said that in the more recent books beauty has a smaller impact on the story line and is not foregrounded in a peculiar way.

Another topic which the selected traditional fairy tales by the Brothers Grimm and the more modern fairy tale picture books share is marriage. Whereas most of the traditional fairy tales feature a wedding in the end, two of the three modern picturebooks reject this idea. With the brothers' Grimm tales, the marriage always symbolises the happy ending of the story. After a number of complications or difficulties, the female protagonists receive a new secure home, and the marriage can be seen as a reward for enduring the difficult times in the story. In this context it can be mentioned that the only way to have a relationship with the prince seems to be a wedding, which might coincide with values from the times the traditional fairy tales were collected. Moreover, a marriage seems to be an obligation for all princesses and an appropriate aim for their youth, and this importance is reflected in society, which is represented by the princess's parents. A great difference between the traditional fairy tales and the fairy tale picturebooks is the setting in which the contestants get to know their fiancées. In "Snow-white" there is only one princess and one prince who meet by accident, which might be the most common process for an engagement in reality. Most contrastive to the marriage processes in the picturebooks is the fairy tale *Cinderella*, because of the fact that there is one prince and a number of women "fighting" for his heart by attending the ball. This reflects the male dominance and the female subordination, which is represented in the traditional texts on several levels. Her increasing social status due to marrying a prince is a common topic for the fairy tale. More similar to the fairy tale picturebooks is *Little Briar-rose*, in which the contestants fight for the princess, who does not contribute anything due to the fact that she is sleeping. As opposed to this, the protagonists in the modern books can influence the selection process of a future husband to a great extent, either in their own identity in the case of *Princess Smartypants* or disguised as the dragon in the book *Her mit den Prinzen!*. Despite the fact that marriage is perceived to be something necessary, two of the three selected picturebooks reject a marriage as an appropriate component of their ending or their story. Smartypants knows from the very beginning that she does not want to marry and hosts the competition for the sake of her parents. With this attitude, princess Smartypants differs from the traditional fairy tale princesses, who accept marriage without hesitation when "being proposed to". *The Paper Bag Princess* shows a different possible reason for the absence of a wedding, which is an unsuitable and impolite husband. Despite the fact that she was anticipating the wedding with happiness, according to the first picture, the decision

against a wedding with prince Ronald creates the impression of freedom, which can be deferred from the last picture. Therefore, this book represents the idea that a wedding is not a necessary event and can be opposed in individual cases, without limiting the options to happiness for the concerned persons. The only princess from one of the fairy tale picture books is the protagonist in *Her mit den Prinzen!*. She is forced to marry someone defeating a dragon, however she uses her creativity to disguise as the dragon herself participating actively in the selection process. In the end, the princess seems to have found a suitable husband and seems to be pleased about the process and the result. It has to be remarked that in fairy tales, the characters who marry in the end never know each other well, neither in the brothers' Grimm fairy tales nor in the picturebooks. This spontaneous involvement with a stranger is seldom represented in society, but is possibly necessary for the genre of fairy tales due to its brevity. Furthermore, a crucial aspect which have both subcategories of fairy tales in common is that the protagonists are rather young when marrying, some of them are even children deferred from verbal reference to their age in the case of *Cinderella*, or deferred from the pictures which show only thin female protagonists, showing no sign of sexual maturity. Conclusively it can be said that the topic of marriage is included in both genres, the traditional fairy tales and modern fairy tale picturebooks, however it is depicted in different ways. Whereas the traditional way of going home by necessarily having to marry due to a lack of jobs.

8. Conclusion

Women restricted to the domestic sphere, with responsibility for the household and the children's upbringing, and men as money-earning heads of the family – this perception of the ideal gender relations does not persist unquestioned in the Western society. Over the last one hundred years, feminists have achieved a great number of their aims in different domains, such as the right to political participation, women's self-determination over their own bodies and economic justice. Whereas the changes in society are conspicuous, this thesis analyses implications for literature, more precisely for the genre of fairy tales.

Based on the theoretical background of fairy tales, gender and feminism and the genre of picturebooks, this thesis compares four fairy tales by the Brothers Grimm and three modern fairy tale picturebooks. The outcome of the analysis shows that the genre of fairy tales still contains a number of outdated aspects and patriarchal ideas, such as the importance of marriage or the impact of female beauty on life. Nevertheless, the depiction of the characters changed to a great extent and the female protagonists gained independence from the male characters in the more recent stories. Furthermore, women are portrayed as more intelligent and less gullible, and as people who can live their lives successfully and in a self-determined way.

In the context of the results of the analysis, it has to be mentioned that the choice of books has a great influence. The selection of texts supports the hypothesis that there is a change between the over a hundred-year-old traditional fairy tales and the more modern picturebook adaptations. Of course, there are other fairy tales by the Brothers Grimm or similar influential collectors featuring less patriarchal structures, or some which do not foreground the aspect of gender to such a great extent. In a similar manner, not all contemporary fairy tale picturebooks have such independent and tough female protagonists. Nevertheless, the formerly predominant patriarchal structures in literature have definitely decreased in comparison to the majority of contemporary fairy tale picturebooks and archaic values are not transferred unquestioned. For this reason, the selection of texts can be seen as representative for the genre of fairy tales and that of picturebooks. Therefore, the hypothesis can be seen as confirmed, based on the fundamental change between the Brothers' Grimm tales and the picturebooks by various authors.

Due to the limitation of this thesis, only a relatively small sample of texts could be analysed. It would be useful to scrutinise a greater amount of books and to compare traditional fairy tales with modern fairy tale picturebooks on a larger scale. Similarly, an expansion of the research question about differences between old and contemporary texts could be conveyed to other literary genres, as well; hence, one could analyse changes in the depiction of gender in a more diverse way. Furthermore, an inclusion of samples from different cultural backgrounds might add interesting insights in this area.

As a conclusion, it can be said that modern fairy tale picturebooks tend to have a more emancipatory perception of women and present more feminist and thus less patriarchal ideas in their stories. Due to the impact of the presented values and ideas in a fairy tale, consciously or subconsciously, texts should be chosen carefully as literature for one's children or for oneself. From a feminist perspective, it can be said that emancipatory ideals are preferred to patriarchal ones, for which fairy tale picturebooks are more suitable. Nevertheless, traditional fairy tales should not be condemned as such, but can be used as a basis for discussions about the depiction of gender. All in all, every kind of literature can be enriching in some way, when reading them consciously, i.e. with an awareness of gender and with an appropriate mindset.

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10. Appendix

10.1. English abstract

Fairy tales are known to represent stereotypical ideas and gender clichés. Whereas traditional fairy tales have long been discussed in academia, the depiction of gender should be examined more closely in the genre of fairy tale picturebooks.

The purpose of this thesis is to show in which ways fairy tale picturebooks differ from traditional fairy tales in their depiction of gender. In order to fulfil this aim, the first part of this diploma thesis outlines the most important theoretical background in connection to fairy tales, gender and feminism and picturebooks. Subsequently, four fairy tales by the Brothers Grimm, i.e. *Little Red-Cap*, *Cinderella*, *Little Briar-Rose* and *Little Snow-White* are analysed in the second part of the thesis, followed by a scrutiny of Robert Munsch's *The Paper Bag Princess*, Heinz Janisch's *Her mit den Prinzen* and Babette Cole's *Princess Smartypants* series. The literary texts are analysed in terms of the characters and their relationships, as well as their activity and influence on the plot, their self-sufficiency and the overall message of the fairy tale.

The comparison of those texts shows that the more recent fairy tale picturebooks do not apply the same gender stereotypes as the traditional tales, such as gullibility, passivity and dependence. Nevertheless, certain values and ideas were transferred to the more recent texts, e.g. the importance of marriage and beauty.

10.2. German abstract

Märchen sind dafür bekannt, dass sie auf stereotypen Ideen und Genderclichés basieren. Während traditionelle Märchen bereits Gegenstand wissenschaftlicher Forschung sind, bedarf das Genre des Märchen-Bilderbuches noch weiter Analysen.

Der Zweck dieser Diplomarbeit ist es, die Unterschiede zwischen traditionellen Märchen und Märchenbilderbüchern im Hinblick auf die Darstellung von Gender zu zeigen. Um dieses Ziel zu erreichen, beschäftigt sich der erste Teil dieser Diplomarbeit mit dem momentanen Forschungsstand zu Märchen, Gender, Feminismus und Bilderbüchern. Im Anschluss daran werden im zweiten Teil vier Märchen der Gebrüder Grimm, *Rotkäppchen*, *Aschenputtel*, *Dornröschen* und *Schneewittchen*, analysiert, gefolgt von einer Untersuchung von Robert Munsch's *The Paper Bag Princess*, Heinz Janisch's *Her mit den Prinzen* and Babette Coles *Princess Smarty Pants* Serie. Die Texte und Bücher werden in Hinblick auf die Charaktere und ihre Beziehung zueinander, ihre Aktivität und der Einfluss auf die Handlung, sowie ihre Selbstständigkeit und die generelle Aussage der Märchen betrachtet.

Der Vergleich der oben genannten Texte zeigt, dass die moderneren Bilderbücher nicht auf dieselbe stereotype Darstellungsweise der Charaktere beinhaltet und Eigenschaften wie Leichtgläubigkeit, Passivität und Abhängigkeit abgelehnt werden. Allerdings werden gewisse Werte und Ideale übernommen, wie etwa die Wichtigkeit von Ehe und Schönheit.