

# Patriarchy and Stereotyping in Grimms' "Little Snow-White": A Feminist Literary Study

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## Abstract

This paper examines patriarchy, its ideologies and stereotyping in the Grimms' fairy tale "Little Snow-White" (1812). It uses feminist literary criticism in order to unfold the patriarchal premises in "Little Snow-White" with great emphasis on Lois Tyson's concept of 'biological essentialism' in her book *Critical Theory Today: A User Friendly Guide* (2006). Therefore, it studies the patriarchal ideologies of patriarchal woman and traditional gender roles in "Little Snow-White." Ultimately, this paper demonstrates that patriarchy as an ideology can be more understandable through showing how men and women are stereotyping models within the patriarchal culture and how it negatively affects both of them. So, women can be more aware of their realities and be motivated for equal rights and opportunities with men to reconstruct their role in society more effectively.

**Keywords:** patriarchy, stereotyping, patriarchal ideology, biological essentialism, feminist literary criticism.

## الأبوية والنمطية في "الصغيرة بياض الثلج" لجرمز: دراسة أدبية نسوية

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## المستخلص

يتفحص هذا البحث الأيديولوجية الأبوية والنمطية في رائعة الحكايات الخيالية للأخوين جريم "الصغيرة بياض الثلج" (1812). ومن هذا المنطلق، يستخدم هذا البحث النقد الأدبي النسوي للكشف مبادئ الأيديولوجية الأبوية في "الصغيرة بياض الثلج" مع التركيز بشكل كبير على مفهوم لويس تايسون بما يسمى "الجوهرية البيولوجية" في كتابها الموسوم النظريات النقدية المعاصرة: الدليل الميسر للقارئ (2006) لذلك، فهو يدرس الأيديولوجيات الأبوية للمرأة الأبوية والأدوار النمطية للجنسين في حكاية "الصغيرة بياض الثلج". في النهاية، يوضح البحث أن النظام الأبوي كأيديولوجية يمكن أن يكون مفهوماً بشكل أكبر عبر إظهار كيف أن الرجال والنساء هم نماذج نمطية في الثقافة الأبوية وكيف تؤثر سلباً على كليهما. ومن هنا، يمكن للمرأة أن تكون أكثر وعياً بواقعها لتتفحص للمساواة في الحقوق والفرص مع الرجل لإعادة بناء دورها في المجتمع بشكل أكثر فعالية.

الكلمات الدالة: الأبوية، النمطية، الأيديولوجية الأبوية، الجوهرية البيولوجية، النقد الأدبي النسوي.

## 1. Introduction

Patriarchy refers to the authoritative institution in which men can oppress, objectify, marginalize and ‘otherize’ women. As known, the patriarchal ideology stereotypes the role of men and women in society. It mainly calls for the subordination of women in every domain to restrict their role into the domestic sphere with household works along with mothering and nurturing. This system, however, has been sharply challenged and rejected by women in their revolutionary movements called *Feminism* including feminist criticism in literary studies. Generally, feminist literary criticism is used by women in order to examine the way in which women are treated in literature as an attempt to enhance their reading and culture. One of the most popular literary sources constructed around the patriarchal ideologies is *Grimms' Fairy Tales* in 19<sup>th</sup> century that reflect the patriarchal bourgeois culture. As a social system, ‘patriarchy’ can be understood through examining its ideologies in those fairy tales from feminist point of view.

Historically, according to Gerda Lerner, the system of the patriarchal institution comes from Greek and Roman law that specifies the legal and economic power of the household to the male head of the family [1:pp.238-239]. It, commonly, represents any system that encourages the domination of men on women in economy, politics, education and the overall societal institutions. Patriarchy as a system justifies these ideologies against women as Lois Tyson [2: p. 85] clarifies that patriarchy builds its ideologies based on the so-called ‘biological essentialism’ through which the distinction between men and women is made according to the differences in their biology to give most of the privileges to men at the expense of women. In literary studies, yet, the fairy tale as a genre is basically related to the patriarchal culture as long as it has existed thousands years before till it becomes a literary genre in the 16<sup>th</sup>, 17<sup>th</sup> and 18<sup>th</sup> centuries by the patriarchal bourgeois writers. Biography Editors [3],[4] state that Jacob and Wilhelm Grimm becomes highly affected by German Romanticism thereby they studies folk tales in their region with great emphasis on “recording village oral storytelling” to eventually deliver their collection known as *Grimms' Fairy Tales* during (1812-1815). And thus, the paper uses feminist literary criticism in order to unfold the patriarchal ideologies, stereotyping and their negative effects on both men and women in Grimms’ fairy tale, “Little Snow-White.” It basically aims to educate women and encourage them to rise up in order to change their reality and their role in society to be more effective and to demand their rights for a better future. The paper, then, consists of three main sections along with an abstract, introduction, conclusion and references.

As far as the first section is concerned, a historical background on Brothers Grimm is introduced including their life, study and fairy tales particularly “Little Snow-White.” Also, it provides an abbreviated plot for the tale along with some critical views. The second section deals with patriarchy, its meaning, definitions, ideologies, benefits and bias on one side and feminist literary criticism, its aims and potentials on the other. The last section, examines patriarchy, its ideologies and stereotyping in “Little Snow-White.” It adopts feminist literary criticism to analyze closely the patriarchal ideologies of the patriarchal woman and stereotyping of the traditional gender roles assigned by patriarchy for both men and women. To conclude, this paper is going to reveal how

literature and feminist literary criticism provide a solid ground to unfold the negative effects of patriarchal ideology that stereotypes the gender roles of men and women to make it more understandable for women thereby they eventually can be encouraged to demand their rights to reshape their place and role in society.

## 2. The Grimm Brothers and “Little Snow-White”

The Brothers Grimm are considered noteworthy figures in the history of fairy tales as they are the pioneers who transmit the German traditional oral tales to the written form. They were born in Germany under the names Jacob Ludwig Carl Grimm and Wilhelm Carl Grimm. Whereas the previous was born in January 4, 1785, in Hanau and died in September, 20, 1863 in Berlin, the latter was born in February 24, 1786 in Hanau and died in December 16, 1859 in Berlin. In 1806, being affected by the folk poetry of Clemens Brentano and Achim von Arnim *Des Knaben Wunderhorn*, the Grimms start collecting the oral folks and fairy tales that have been passed from the parents to their children. In general, they study the oral tradition and the German folklore, with a focus on recording village oral storytelling, which was on the verge of extinction due to the advancement of new technology. On 20 December, 1812, they publish their first collection of fairy tales called *Children's and Household Tale*, later known as *Grimms' Fairy Tales*. This first edition has 86 stories and it increases to 210 by the publishing of the seventh edition in 1857 to include their outstanding celebrated stories like *Cinderella*, *Snow White*, *Little Red Riding Hood*, *The Golden Goose* and *Hansel and Gretel*, etc.

What characterizes *Grimms' Fairy Tales* is the endorsing of patriarchy that is meant to be anti-feminist as a social institution in which men and women submitted to stereotyping roles. For Maria Da Conceição Tomé and Glória Bastos, the *Grimms' Fairy Tales* in general and “Little Snow-White” in particular has an immense influence on promoting the “patriarchal bourgeois values as part of the socialization process in the nineteenth century[...] Taking into account, under the hegemonic representations of gender, that female identity becomes associated with a set of values and behaviours” [5:p. 1]. This fairy tale tells the story of a princess known for her beauty that makes her step-mother jealous and decides to kill her. The step-mother sends the huntsman to slay Snow-White, but as the girl pleads, the huntsman sets her free thereby she escapes towards the forest. Running and running till Snow-White reaches to a little coach belongs to seven little men or dwarfs. These, dwarfs allow her to stay if she takes care of their place and cooks for them. As Snow-White narrates her plague with her step-mother, the dwarfs feel sorry and they not only treat her well, but also advise her not to talk to any stranger.

Snow-White's step-mother discovers that she is alive; therefore, she disguises in order to kill her. Once she bounds Snow-White by a poisoned lace to be rescued by the dwarfs, again she combs her hair with a poisoned comb to be also saved by the little men. Nonetheless, the old step-mother has never ceased her attempts to kill Snow-White. This time she lets Snow-White eat a poisoned apple that makes her look like dead. Yet, all the dwarfs' attempts to rescue Snow-White fail thereby they put her in a clear glass coffin on the mountain to eventually be rescued by the king's son. As the prince sees Snow-White lying inside the coffin with all her beauty, he decides to take her. In their way towards the castle, however, the coffin swings pushing the poisoned piece of apple out of

Snow-White's throat, who awakes and marries the prince to be lived happily ever after together. Noticeably, the plot does support the patriarchal ideologies of stereotyping that underestimate the role of women in society as it is going to be more explained in the following sections.

### 3. Patriarchy and Feminist Literary Criticism

The concept of patriarchy is prevailed in many fields as it has a lot of interpretations and uses, yet, in general, patriarchy can be regarded as a social and cultural institution by which men have majorly controlled women. In regard to its meaning, scholars find that the meaning of 'patriarchy' can be understood to embrace both the private and the public spheres. Abeda Sultana [6:p.2], for example, understands it within the private institution of a family and for him, the literary meaning of the term 'patriarchy' is "the patriarch" or "the rule of the father," which originally refers to the institution of the "male-dominated family" that includes domestic servants, slaves, children, junior men and women dominated by the patriarch's rule. Disagreeably, Elisabeth Schussler-Fiorenza [7] determines that word 'patriarchy' does not accurately mean "the rule of the father," but it rather refers to term 'andrarchy,' which means the dominance or the rule of males whether they are fathers or not. So far, 'patriarchy' is seen by Lerner [1:p.239] as a male – controlled institution whether privately within the family or publicly within society and thus, it refers to "the manifestation and institutionalization of male dominance over women and children in the family and the extension of male dominance over women in society in general." Essentially, 'patriarchy' can be defined in regard to both Ana Monteiro Ferreira [8:p.395] and Sylvia Walby [9:p.20] as an "authoritative male system," which is based on women's oppression in all economic, political, social, cultural spheres and practices and discriminatory in its "management of resources and benefits," "its control of access to power" and "manipulation of public and private power structures."

As an ideology, patriarchy is keen to stereotype the roles of both men and women in society in what is called 'traditional gender roles' that challenges the independency of women in favor of male dominance. Tyson [2:p.91] explains that patriarchy works to maintain traditional gender roles for both men and women focusing on male dominance. Unlike 'Sex', which refers to the biological difference between men and women, 'Gender' is assigned for the cultural roles, manners and behaviors that are set for men and women under the authority of patriarchy in any given society [1:p.238]. The traditional gender roles for patriarchy in the words of Alison Kelly, put the two sexes in a hierarchal power structure that advantage men over women and children dividing work and home into feminine and masculine spheres where men carry out their authority over their families regardless of their financial status [10:p.59]. And thus, Donna Pendergast and Sue L. T. McGregor [11:p.3] place the ideology of patriarchy in the subordinate role of women in patriarchal homes, as well as women outside the patriarchal family who conduct paid work outside the house, most reinforce patriarchal norms by retaining both paid and unpaid labour in the home. In all societies, women's work is restricted with domestic labour, centered on children and their early socialization along with the household [10:p.59]. As a result, patriarchy becomes the logical, normal, effective system

and the ordinary successful institution that keeps the societal functioning of the status quo and the base that forms most of modern societies for its ability to interpret the place of people in all of history, society and nature [11:pp.3-4].

What is worth noting is that women in patriarchal society are not weak or submissive; instead they behave in their rational self-interest in the sense that women under the institution of family may be under less oppression than women who are alone under the oppression of the societal institutions in the face of poverty [9]. Yet, as a system, 'patriarchy' has been rejected by women who call for equal rights and fairer opportunities with men through their revolutionary movements occurred under the name *Feminism*. *Feminism*, yet, has emerged and broadened to include an approach in literary studies that is called feminist literary criticism to represent one of the most important aesthetic, economic and social revolutions of modern times. On their parts, feminist critics realize that 'patriarchy' is the worst ideology that dismisses women's existence as an active figure since it appreciates male dominance. In this respect, Tyson [2:p.88] assures that 'patriarchy' is an oppressive institution and ideology for both men and women since it links women and their femininity with submission and weakness and degrades men and their masculinity to be unwavering super providers who have no emotional needs. It is for Judith M. Bennett [12:pp.54,80], a major problem in women's history and history in general for its primitive notion that regards men superior to women because of their biological differences. This primitive notion, nevertheless, admitted by Charles E. Bressler [13:p.160] has been enlarged to shape the stereotyping female model roles in literature as brainless housewives, barmaid, birches, angels, prostitutes or old maids, and so he encourages women to define and articulate their roles, values, aspirations, and place in society.

As a consequent, feminist's writers, thinkers and theorists resist the sexist patriarchal ideologies in an attempt to maintain their role in the patriarchal society in a way that equalizes them with men. Tim Gillespie [14:p.108] claims that feminist criticism comes to undermine stereotyping gender role to avoid the readers (males/females) looking at any old or new literary text from the patriarchal sexist ideology view. Mostly, the revolutionary thrust of feminists in literature can be revealed through the literary feminists movements in the 1960s that have been shaped on the works of Simone De Beauvoir's *The Second Sex* (1949) and her concept of woman as "other", Betty Friedan's *The Feminine Mystique* (2006) and her arguments in women's role in the patriarchal institution that has been restricted to maternal nurturing and passivity, and Kate Millett's *Sexual Politics* (1969) where she discusses how patriarchy has been installed in women through different forms of culture whether scientific or literary.

Going with Bressler [13:p.160], through establishing feminist literary theories and criticism, women have been able to secure power and autonomy thereby their responses to any text can be legitimated to their economic, political and social position in their culture and writing. These theories, yet, have been able to bring a female sensibility to the formerly male-dominated literary establishment and canon, assisting in the rediscovery of lost writers and works as well as raising exciting possibilities for new literary traditions [14:p.109]. Above all, the main function of feminist criticism in line with Guerin, et al. [15:pp.298-299] is both to examine women's experiences and study how



women's subordination is challenged or reflected in literary texts through unfolding the patriarchal premises and ideologies in a reevaluation process of literature by women to scrutinize literature and literary criticism in their psychosexual, social and cultural contexts.

#### 4. Patriarchy, Its Ideologies and Stereotyping and Grimms' "Little Snow-White"

"Little Snow-White" is one of the most famous 19<sup>th</sup> century fairy tales by Brothers Grimm that according to Ruth B. Bottigheimer [16] and Cristina Bacchilega [17], promotes the ideology of patriarch as part of the socialization process. Commonly, the fairy tale itself as a literary genre is mainly evolved when the writers from the bourgeois class have appropriated the folk-tales in the 16<sup>th</sup>, 17<sup>th</sup> and 18<sup>th</sup> centuries. For this reason, "Little Snow-White" can be a perfect model where stereotyping in patriarchal ideologies is obviously prevailed showing gender differences between men and women in which the patriarchal society is built. Tyson [2:p.85] defines patriarchy as the sexist ideology that promotes men's superiority and women's inferiority depending of what is called '*biological essentialism*,' which regards the biological differences between men and women as static unchanging essence for the two sexes. The Grimms' tales, however, do not only present a consistent vision of gender differences effectively, but also by the words of Bottigheimer [16:p.168], provides "a pattern of radically different moral expectations for girls and for boys emerges from the tales." In addition, the main patriarchal ideologies are meant to include the patriarchal woman "who has internalized the norms and values of patriarchy" and traditional gender roles in which men must be "rational, strong, protective and decisive" and women must be "emotional (irrational), weak, nurturing and submissive" [2:pp.85,92]. In "Little Snow-White" men and women are stereotyped regarding to the norms of patriarchy and this stereotyping does have serious consequences. Gillespie [14:p.108] argues that behavior stereotyping has a negative impact on the aspirations, self-concepts and attitude of young readers whether they are males or females.

So far, the stereotyped woman in patriarchal society is 'Other' (Objectified, Marginalized) and oppressed socially, politically economically and psychologically by patriarchy [2:p.92]. She is either 'good girl' who accepts her traditional gender role under the patriarchal norms or 'bad girl' who does not [2:p.89]. "Little Snow-White" offers these two kinds represented by Snow-White and the Wicked Queen who are stereotypes for 'good' and 'bad' girls in the patriarchal society. Astrid Munder [18] finds,

women in fairy tales may belong to two categories: the good, meaning beautiful, naïve, and virtuous women who are also passive and weak, or to the wicked and ugly women who not only do unkind things but are also strong and act on their own behalf and not according to patriarchal standards.

For Snow-White, the 'good' patriarchal woman is there in the sense that she characterizes the patriarchal feminine beauty, accepts her traditional gender role, and has been oppressed, objectified, marginalized and silenced. Besides, the feminine beauty of Snow-White is revealed from her name that is chosen to describe her appearance from the first

moment of her birth to be “as white as snow, and as red as blood, and her hair was as black as ebony; and she was therefore called Little Snow-White” [19:197]<sup>1</sup>.

Practically, this feminine beauty in “Little Snow-White” is considered the base on which the tale is built because of Snow-White’s beauty, the Wicked Queen becomes jealous and exploits her social and political position as a queen. She even orders the huntsman to kill Snow-White to eventually represent the ‘bad’ model of women in the patriarchal norms. The Wicked Queen is totally convinced that she’s the fairest lady, “But Snow-white was growing up, and grew more and more beautiful; and when she was seven years old she was as beautiful as the day, and more beautiful than the Queen herself” [19:p.197]. Tomé and Bastos [5:p.4] describe that one of the most important values of female subjects is their feminine beauty in fairy tales since Snow-White’s beauty has been the men’s admiration motive (the prince, the seven dwarfs, and the huntsman) and the object of women’s envy (her step-mother).” Here beauty becomes a curse for Snow-White as long as it leads her to accept the patriarchal gender role since she is depending only on her beauty. Marica R. Lieberman [20:p.386] sees that most female characters are passive and main reason behind this passivity occurs in their feminine beauty in which girls need nothing to do to be easily chosen. In this way, Snow-White’s agreement for her gender role has clearly embodied in the tale and leads her to be submissive, naïve, obedient and has no voice in every situation.

Moreover, Snow-White’s passivity even allows her to tolerate the abuse of her step-mother, who behaves against the patriarchal norms when she assertively decides to send Snow-White to the forest to be killed away from her father’s castle. In return, Snow-White does submit to her orders without any objection and her submission has almost led to her final chamber. The effects scrawl to oppress Snow-White socially and economically when she agrees to take care of the dwarfs and do the household work in order to stay with them revealing her more emotional and nurturing:

The dwarfs said: “If you will take care of our house, cook, make the beds, wash, sew, and knit, and if you will keep everything neat and clean, you can stay with us and you shall want for nothing.” “Yes,” said Snow-white, “with all my heart,” and she stayed with them [19:p.199].

In view of that, stereotyping causes Snow-White to be voiceless and even when she speaks, she only accepts the orders of others and does things just as they are, specifically, she plays the role of the housemaid given to her by the dwarfs [17:p.35]. Being voiceless and unable to decide her fate nor needs, Snow-White is introduced to be psychologically oppressed and weak. This can be manifested when she is unable to rescue herself for many times; instead, she waits for either the dwarfs or the prince to come rescue her.

For example, the dwarfs rescue Snow-White from death many times: by accepting her among them, when the Wicked Queen strangulates Snow-White with a lace around her waist and when she puts a poisoned comb in her hair. On his part, the prince rescues

<sup>1</sup> “Little Snow-White” in *The Complete Grimm’s Fairy Tales*. Pantheon Books Inc., 1944. All subsequent references are from this edition.

her as she is poisoned with a piece of apple in her throat. Both the dwarfs and the prince represent the male figure in “Little Snow-White” who characterizes the stereotyping patriarchal gender role for men. In this respect, the dwarfs have been not only protective for Snow-White, but also rational. Regularly, they warn Snow-White that the Wicked Queen may come and kill, “Beware of your step-mother, she will soon know that you are here; be sure to let no one come in” [19:p.199]. Further, the dwarfs have been strong and decisive because they are miners, which is a very difficult job “in the mornings they went to the mountains and looked for copper and gold” [19:p.199]. On the other side, the prince has been the important, strong and rational knight who decides to protect Snow-White’s unmovable body as it is lying as dead in a glass coffin revealing Snow-White as an object that can be owned, possessed and ruled.

He saw the coffin on the mountain, and the beautiful Snow-white within it [...] Then he said: “Let me have it as a gift, for I cannot live without seeing Snow-white. I will honor and prize her as my dearest possession” [19:p.202].

Stereotyping of men’s roles represented by the dwarfs and the prince also affect them negatively as it encourages them in the words of Tyson [2:p.88], to be an outstanding service providers with no emotional needs. The dwarfs who offer Snow-White food and shelter in exchange of doing the household duties for them while the prince admires her beauty thereby he decides to take care of her coffin after having it as a ‘gift’ and ‘possession’ to fill his eyes with Snow White’s beauty.

Additionally, treating her as an object, the prince does neglect Snow-White’s feelings or opinions focusing only on her beauty. In this relation, Tyson [2:p.91] confirms that women under the umbrella of patriarchy are treated like objects, whatever their role is regardless of their own opinions, feelings or perspectives. Being objectified, Snow-White is certainly ‘otherized’ and oppressed politically in the sense that her role as the king’s daughter and then the prince’s wife, does not situate her in a decision-making position. Rather, she can only been defined in relation to her father as his daughter or the prince as his wife. Even if becoming the prince’s wife is regarded as reward to Snow-White, the ‘good girl’ with her beauty and traditional gender role, but it deprives her of being independent or a decision-maker. That’s why, Lieberman [20:p.385] suggests, “beautiful girls are never ignored; they may be oppressed at first by wicked figures, as the jealous Queen persecutes Snow-White, but ultimately they are chosen for reward.” With no doubt, stereotyping and traditional gender roles assigned by patriarchy are effectively used to defend inequities appreciating the exclusion of women from equal access whether to decision-making positions or leadership [2:p.85]. By all means, stereotyping does picture Snow-White negatively and passively to the extent that she is so helpless, powerless and paralyzed in front of the Wicked Queen’s unceasing attempts to deceive and kill her.

In comparison, belonging to the ‘bad’ model, the Wicked Queen does not appear to be as an ‘other,’ but rather she has been the decision maker leader in the kingdom, the one who decides and orders to kill Snow-White. In spite of that, her intelligence and ability to keep her position and beauty are gone when she loses everything after her death at the end. Undoubtedly, stereotyping does negatively affect the ‘bad girl’ model too as it



paves the way for its success for a long time reaching to its collapse in the last moment as a patriarchal punishment. In other words, the Wicked Queen continually succeeds in seizing and submitting Snow-White for many years, and she fails only by her death. Regardless of the evil and malice of this model, it can be appealing for some girls since its success rate can last for a lifetime and this is so dangerous. At the same time, for other girls, this model is a warning by which they obliged to take for granted the roles given by patriarchy. The role of the Wicked Queen who represents the 'bad girl' model, thus, is being deconstructed at the end of the tale with a punishment. And so, in Snow-White's wedding, the Wicked Queen is punished revealing her as an object.

And when she went in she recognized Snow-white; and she stood still with rage and fear, and could not stir. But iron slippers had already been put upon the fire, and they were brought in with tongs, and set before her. Then she was forced to put on the red-hot shoes, and dance until she dropped down dead [19:p.203].

Hence, it is clear that not only 'good girls' are objectified in the patriarchal culture, but also the 'bad girls' as they are always punished for neglecting the standard patriarchal role assigned for them [2:p.91]. Anne Susan Koshy [21:p.66] asserts that feminists criticize the pretty and passive heroines that are presented in the fairy tales since they provide young girls with a very slight and negative female role model that prevents them to be aware of their good potentials. On the other hand, agreeing with Bacchilega [17:p.94], in Grimms' tales, girls and women are frequently punished, and this punishment often appears to take priority over the transgression that is said to have prompted it, as if there is an internal need to condemn females.

## 5. Conclusion

This paper has analyzed one of Grimms' fairy tales, namely "Little Snow-White" from feminist point of view to unfold the patriarchal elements and ideologies along with stereotyping in the tale. It explains the patriarchal woman and the stereotypical traditional gender roles cast for both men and women in the patriarchal culture and their negative effects on young boys and girls. In "Little Snow-White," Snow-White and the Wicked Queen are shown as models for 'good' and 'bad' patriarchal women along with the dwarfs and the prince as the male figures in the patriarchal society. It finds that all male and female roles are constructed regarding to the patriarchal traditional gender roles assigned by Tyson [2:p.85].

In the light of that, Snow-White is presented as the 'good' patriarchal girl who accepts her traditional gender role because of her beauty. She is the emotional, nurturing, weak and submissive girl that is oppressed economically, socially, psychologically and politically throughout the tale. She is also objectified, has no voice and is 'otherized' in the sense that she is presented in relation to men in the tale and she is rewarded for that by marrying the prince to live happily ever after at the end. From a feminist point of view, this stereotyping of passivity and weakness has very bad effects on young girls as readers in society till today. Tomé and Bastos [5:p.9] maintain that many girls in our age are affected of these princesses in fairy tales in the sense that they all waiting for their

prince to live happy ever after and even parents are so fascinated of those models since they treat their girls as princesses with pink clothes imprinted by the word 'Princess.' Here girls are directly taught to be like 'princesses' in fairy tales who have to find their prince in order to live happily ever after for they cannot face their world alone defining them in relation to men represented by either the father or the husband.

On the contrary, the Wicked Queen is presented to fit the 'bad' model of women in the patriarchal society, the one who transgresses and neglects the role that assigned for her as a woman by patriarchy. With her strong personality, she is able to submit Snow-White for a very long time. She even regularly tries to kill her in order to keep her own beauty, but she is punished only at the end of the tale by her death. The malice and bad nature of this model does not prevent its success as long as such success lasts for many years. The punishment comes just before the end of the tale and this can negatively affect girls of our times because it teaches them that if they don't take the roles given by patriarchy of passivity and submission, they can be punished. The danger of the negativity that this model can offer to young girls lay in the belatedness of the punishment. I mean the Wicked Queen lives the whole of her life as a Queen submitting Snow-White till her death in the wedding scene after rescuing Snow-White by men.

In regard to the dwarfs and the prince, they both represent the male figures in the patriarchal society and their traditional roles of being the rational, strong, protective and decisive figures who protect and rescue the good girl Snow-White. Although the characteristics of male roles in patriarchy seem to be appealing at first, they also can have negative effects on them. Actually, patriarchy does present them emotionless and materialistic as long as both the dwarfs and the prince have been attracted to Snow-White's beauty. While the dwarfs provide her food and protection in return of fulfilling their household duties, the prince deals with her corpse as an object whose value is beauty and decides to possess it.

That's why, stereotyping in patriarchy is highly criticized by many like Koshy [21:p.67] who claims that stereotyping roles in fairy tales with negative and minor roles for women along with the central and heroic roles for men can provide limitations with gender from the realm of patriarchy. As a result, understanding the negative effects of patriarchy and stereotyping on both men and women paves the way for women to change their conditions in their societies and demand for equal rights and opportunities. They begin to unfold their positive potentials that can contribute to reconstruct their societies and help shaping the modern age where men and women have equal rights. This can be clearly manifested in the modern versions and researches of "Little Snow-White" whether in cinema or literature.

## CONFLICT OF INTERESTS

There are no conflicts of interest

## 6. References

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