

Stepmothers, witches and fairy godmothers in grimm's children's and household tales: students' perceptions of women stereotypes

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ABSTRACT

Jacob and Wilhelm Grimm are two of the most famous fairy tale writers with *Children's and Household Tales* (de: *Kinder- und Hausmärchen*) which have been popular over the last decades and are still read by the average people today. However, each story in their collection are rarely depicted an untroubled relationship between mother and child. The category of mothers inside these tales are traditionally divided into the positive mother figures, particularly for giving and creating life, protecting, feeding and nurturing their children; and conversely for the negative types of mother who starve their children and threaten to eat them. This study further aims to analyze the students' perceptions of women stereotypes through the tales of the Grimm Brothers. While the data was gathered through questionnaire and document analysis. The finding shows that students as participants have explored the perceptions surrounding these fairy tales that their mother figure are very weak and the women who become mothers do not care for and even neglect their children. This further attracts the researcher to immediately reveal the discord and competition between mother and child, especially daughters, which causes the unhealthy relationship of these two people.



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1. INTRODUCTION

Fairy tales are an example of an oral cultural heritage that should be passed down so that it could be enjoyed by all people, especially children. This has exactly provided them with what these tales need; a simple structure and fantastic imagination. Although the violent and painful events are contained in these tales, the tones are mostly mild and pleasant. There is sometimes distinguished from these other folk tales and narrative stories, such as myths and legends, which generally involve worldviews, traditions, and beliefs in the veracity of the events mentioned (Rahman, 2014; Rahman, 2017). Jacob and Wilhelm Grimm are two of the most famous fairy tale writers with *Children's and Household Tales* (de: *Kinder- und Hausmärchen*) which have been popular over the last decades and are still read by the average people today. However, each story in their collection are rarely depicted an untroubled relationship between mother and child. As such the most recognizable versions of fairy tales and cultural myths from our culture are further given the overwhelming impression of mother figures that come as evil, absent, or unpleasant mothers (Schanoes, 2014). This could not be separated by the influence of the absence of the biological mother. She is described here as someone who might be present but is experienced as an emotional and/or physical absence and dead inside, full of her own grief, loss and depression, with no room for the life of the child (Schwartz, 2019).

Whereas in real life, conveyed by Jung (1966), the mother is the first bearer of the soul-image, separation from her is a delicate and important matter of the greatest educational significance. From a psychological perspective, as explained by Welsh (2014), the mother is the female caregiver who may or may not be biologically related to the child but who assumes the parental role. The mother-child dyads represent the primary form of human attachment based on physical dependence as well as affection, both of which are vital for survival. Continued by Relke (2007), she is both a conscious protector, spiritual guide, and nurturer, while at the same time the unconscious forces of birth and death, life and destruction. The category of mothers inside these tales are traditionally divided into the positive mother figures who are associated with positive aspects of motherhood, particularly for giving and creating life, protecting, feeding and nurturing; and conversely for the negative types of mother are represented by the wicked stepmothers or evil witches. Instead of functioning as caregivers, these women villains starve their children and threaten to eat them (Labudová, 2017). In the same case, Berit Åström somehow utters that "[t]he [biological] mothers in the narratives investigated in this anthology are dead or absent, but, as the scholars demonstrate, dead does not always mean absent, and physically present sometimes means emotionally absent. In some cases, the narrative requires that the [biological] mother is *made absent*" (Åström, 2017).

In fact, as uttered by Högnadóttir (2019), female friendships in fairy tales do not exist. The heroine never has a close and loyal female friend, only female enemies. Feminist scholar Elizabeth Wanning Harries (2001) further argues that the figure formed by the passive princess or daughter becomes reinforced by "*the wicked stepmothers, witches, and fairies [that] have come to represent the dangers older, powerful women seem to pose in our culture.*" Thus, the storybook by the Grimm Brothers are contained that each female protagonists only good if they are beautiful, hardworking, also submissive and naïve. Nevertheless, they often find themselves in difficult predicaments—locked in towers, banished from home, or lost in the forests—that usually only have to be rescued by royal males who want to marry them. Besides, the evildoers who make their lives difficult in the first place are common strange old women, witches, stepmothers, or probably some combination thereof. Whether young or old, even good or evil, women through this view point control the story and wield great power. They are usually central and their actions also propel the events of these tales (Hewitt-White, 2003; Deluse, 2015). Through this view, by making older women evil because of their power, fairy tales are further suggested to readers that power makes women dangerous and they should be punished, as the evil character is always be punished.

On the other hand, Blum (2004) has generally exemplified to someone who call something a "stereotype", or to say someone is engaging in "stereotyping", is to condemn what is so characterized. Dyer (1999) concurs with Lippmann (1956) who has prior written on the subject, explaining that stereotypes in nowadays are "almost always a term of abuse" and corresponding incapacity to deal with "the great blooming, buzzing confusion of reality." Stereotypes are often associated with identifiable characteristics. The traits we identify are often selected without any reason. This means that we could simply admit a certain characteristic and ignore other characteristics. Everything we read, from sexist advertisements and women's magazines to romance novels and children's books, constructs us and makes us who we are, by presenting our images as girls and women, or as boys and men (Saguni, 2014; Fox, 1993). As such, through some mother-images in Grimm Brothers' tales, women as stepmothers are characterized as monstrous, abusive and hated villains. They represent feared social forces that threaten to destabilize imaginary families and national bonds established through ideologies of biological sameness (Silver, 2015; Hewitt-White, 2003). Among their qualities, they are greedy for fortune and attention, as well as jealous of their stepchildren or, in a bitchy rage, would stoop to the vilest levels of savagery. The stepchildren therefore conjure a sense of loss: loss of the biological mother, loss of home and loss of innocence. We shall to know that the English prefix of "step-" used in this second family relationships actually comes from an indication of loss. If we trace this term, the prefix *steop-* in Old English comes from the word *astiepan/bestiepan* which means "to bereave." So the prefix *steop-* found in the word *steopcild* is interpreted as "orphan" (Silver, 2015). Regarding this term, a stepparent is an actual someone who became a mother or father to a bereaved child, or an orphan. Moreover, all stepmother images are labeled as evil, which makes children rebel against stepmothers or women who play the role of stepmother from an early age, even have a prejudice: all of the stepmothers are bad and have a deep hatred with the stepchildren. By looking at this etymology, it is not surprised that the wicked stepmothers are the chaperon of so much grief. Her title are deeply imbued with loss. Such an image and meaning has become the greatest misfortune of childhood, but in fact stepmothers are not as evil as those fairy tales are depicted (Silver, 2015; Wu and Wang, 2019). Moreover, al-Barazenji (2015) utters that women as witches have deeper represented roots than all those creatures and have unlimited power than men. They use that magical power by various sorts of evil to increase the effectiveness of women's tasks over men. They also commonly intrigue, poison, kill, or eat people, even slander them so that they quarrel with each other. Contrary to the image of evil destroyer, fairy godmothers are believed in the power of true love through the

destruction of the witches' devilish spells. Although the witches' power guarantees their evil, overwhelming and floating spirits, yet the fairy godmothers have their special spells to protect, care for and develop events into just and happy ends (al-Barazeni, 2015; von Franz, 1990).

Černoušek (1990) and Sayer et al. (2018) believe that fairy tales have spoken the language that children understand and have shown the complicated world before the children's innocent eyes in a comprehensible manner by their simplicity, clear definition of good and evil, understandable incidents and even beauty of their language. Moreover, these tales also convey "*the information about social values, traditions and basic human interactions, information of the ethical origin and information about a moral dimension of the human life.*" On occasion, fairy tales have acted as gendered scripts, serving to legitimize and support the dominant gender system; in this case, emphasizing such things as the passivity and beauty of women. Since children and adolescents are the target audience for most traditional tales, many see the submissive nature of female characters as affecting the way young girls think they must behave in order to find happiness (Baker-Sperry and Grauerholz, 2003; Deluse, 2015).

As a part of children's literature, fairy tales could be the object of a literary critical approach in this study, while the reader is placed further as an active participant who would then provide another view on the reader's role itself. Thus, the reader is basically the one who reads and gives meaning to every literary work (Trisnawati, 2009). Each of the literary texts, as stated by Lobo (2013), contains in itself its meaning that must be decoded or translated by the readers. A literary text must therefore be conceived in such a way that it would engage the reader's imagination in the task of working things out for him- or herself—for reading is only a pleasure when it is active and creative. By reinforcing the significant role of imagination, Wolfgang Iser (1972) states in his essay that "*the literary text needs the reader's imagination, which gives shape to the interaction of correlatives foreshadowed in structure by the sequence of the sentences.*" He has coined in his *Der Akt des Lesens* (1994) that reading is the center of the following reflection because it allows us to observe the process that could trigger literary texts. He later uses the term *der implizite Leser* (eng: implicit reader) to describe it as a "structure drawn in the texts" which "has no real existence." For him, the central function of the implicit reader is "*a concept that provides a relational horizon for various historical and individual updates of the text, in order to be able to analyze it specifically.*" Overall, there are cultural norms that are represented in children's literature, specifically fairy tales, which play a large part in the socialization processes of the child who reads them. Yet, gender stereotypes could not be separated from the content of the story. These have societal beliefs that are formed about the conception of gender differences that lead to masculinity or femininity. Although fairy tales are certainly not solely responsible for the acculturation of children, they are an integral part of the complex layers of cultural stories and influences that affirm and perpetuate cultural norms. Within these cultural norms are the shared beliefs about gender roles held by the child's society (Kuykendal and Sturm, 2007; Parsons, 2004).

This study therefore engages students as readers to voice their perceptions through selected tales from Grimms' *Children's and Household Tales*, as providing prevalent images of gender bias and/or gender inequality. This study focuses on the role of women inside these fairy tales, which are not only analyzed from their stereotypes but also their social identities, such as gender. The results of this study provide perceptions of the women's roles in several Grimm Brothers' tales by students as participants, including *Aschenputtel* (Ash Girl), *Rapunzel*, *Schneewittchen* (Snow White), among others. Some previous studies have been adapted further related to this study, which was promoted by Wu and Wang (2019), Ouimet (2015) and Crain (2018). Wu and Wang (2019) focus on gender awareness included in Grimms' *Children's and Household Tales*; which female protagonists in their stories are created by male literary imagination, and value orientation has evolved into a set of "femininity" about the ideal woman: beauty, loyalty, docility and passivity. Among these storybook, particularly in the context of patriarchal society, also affects children's psychology, self-cognition and values. Meanwhile, Ouimet (2015) in her research examines the role of passive heroines and contrasts them against the more active, dominant and stimulating female villains. This comparison, more specifically, serves to assist further analysis of the implications of depicting feminine evil in relationships between female characters in fairy tales, as well as their potential continued effect on modern readers and their own relationships. This also examines female characters, specifically the female villains, such as the Evil Queen in *Schneewittchen*, the stepmother in *Aschenputtel*, Frau Gothel in *Rapunzel*, among others. Furthermore, in the research conducted by Crain (2018) shows how troubled parenting in fairy tales could have a positive influence on children by building their independence and giving them a more realistic and less naïve outlook on life. The tales, such as *Allerleirauh* (All Kinds-of Fur), *Von dem Machandelboom* (The Juniper Tree), *Schneewittchen*, *Aschenputtel* and *Hänsel und Gretel*; have created the idea that parents sometimes disappoint and those children should embrace independence and be equipped to handle isolation and abandonment.

2. RESEARCH METHOD

This study took the results of students' perceptions of each Grimm Brothers' fairy tales which one group selected one out of six stories. All of these tales contained in this book are English translations by Francis Peabody Magoun Jr. and Alexander Haggerty Krappe (1960); followed by the original Grimms' fairy tales before being modified as a "family-friendly" concept by other translators such as Jack Zipes (2014). The researcher would appoint students from 2020/2021 of the State University of Surabaya (UNESA) who took the Intrinsic Approaches to Literature course. The classes were divided into A and B. Each student as participants has made a group of 4-5 people. They then were to answer out the questionnaire that has been sent through the WhatsApp group on September 25, 2020 and also analyzed the stories within two weeks of the specified date. In which, the researcher has used a written document in the form of a questionnaire to obtain further information about participants' perceptions of the stereotype of women also their social identity in selected Grimm Brothers' fairy tales. As revealed by Desphande (2018) and Ajayi (2017) that written documents are included in secondary data used for analysis and interpretation of primary data. This means the sources are of secondary importance since they are created by "others" and not by the writers themselves. In addition, a questionnaire entered as written documents are sometimes only important as "background material" for "real" analyzes, presented to gain a better understanding of how social phenomena occur naturally (Silverman, 2015).

The researcher later engages in these classroom discussions about mythology and narratology. As previously informed, this research is a form of students' perceptions of women's representation that is confined to issues of social identities, such as gender stereotypes. In the case of gender that appear in a number of fairy tales, Schnibben (2014) has argued that using fairy tales as projective research, either in subjective or objective amplification techniques; could help readers identify certain aspects and themes of women's lives that are not readily available to consciousness. This was later conveyed by Emma Parfitt that students' perceptions or opinions "...are one way to introduce some ways in which the emotional experiences of young people are influenced by their surroundings; the power dynamics between young people and adults; and the differences between physical spaces. It is hard to predict the range of factors in school [or college], social situations, and at home that produced students' perspectives on emotion" (Parfitt, 2019). Referring to the above statement, the researchers asked the participants to analyze the tales with their own opinion. This is, of course, by following the procedure described by Suzanne Robbins as follows: "[Students as participants] identified story elements, such as plot and characterization; and stylistic features, such as common language (once upon a time), themes and motifs (for example, impossible gifts, supernatural elements, disguises, events happening in threes). They discussed similarities and differences among the fairy tales and examined the illustrations" (Robbins, 1994).

Each research data, as usual, should use triangulation techniques to increase the reliability of the data. This is confirmed by Patton (1999) that triangulated data usually include additional or substitute criteria to ensure and assess quality, validity and credibility. This study also applies the Jungian concept of the mother archetype to analyze the results of participants' perceptions, as has been studied by Anas Ahmadi (2016) in his research to show the archetypal pattern of women in the Grimm Brothers' tales; which he divides into the sacred and the profane women. His research also refers to these two types of women to ancient Greek goddess figures, such as Hestia, Artemis, Hera, among others. This is coincidentally explained by al-Jaf (2017) and Gill (2018) that the use of archetypes would determine the form and function of literary works and that narrative meaning is shaped by cultural and psychological myths to critically interpret subsequent literature and culture.

3. FINDINGS AND DISCUSSIONS

In children's literature, including fairy tales, some scholars classify women as being full of "jealousy and greed, since they are competitors for male attention and evaluation" (O'Connor, 1989). While others argue that "the main female characters are stereotyped as either 'good girls' (gentle, submissive, virginal, angelic) or 'bad girls' (violent, aggressive, worldly, monstrous). These characterizations imply that if a woman does not accept her patriarchal gender role, then the only role left [to] she is that of a monster" (Tyson, 2006). It points out that the writers of traditional fairy tales present a black-and-white view of women. Even beauty is translated directly into power because it means male admiration, male alliance and male devotion. Thus, power in women is equated, by and large, with ugliness and evil; whereas to be good means passive and beautiful (Dworkin, 1974; O'Connor, 1989). In traditional fairy tales, continued by Krsková (2017), a particular emphasis is placed on feminine beauty which is a pre-requisite for a woman to be chosen and rewarded with a husband and fortune. We later could take the opinion of Alison Lurie that "[t]hese stories suggest a society in which women are as competent and active as men, at every age and in every class. [...] The contrast is greatest in maturity, where women are often more powerful than men. Real

help for the hero or heroine comes most frequently from a fairy godmother or wise woman, and real trouble from a witch or wicked stepmother" (Lurie, 1970).

The finding shows that students as participants have explored the perceptions surrounding these fairy tales that their mother figure are very weak and the women who become mothers do not care for and even neglect their children. This further attracts the researcher to immediately reveal the discord and competition between mother and child, especially daughters, which causes the unhealthy relationship of these two people. As already informed, every woman in it has pioneering consideration. It presents their effective voices and presence through being queen, princess, maid, stepmother, and even witches (al-Barazenji, 2015). Regarding this issue, participants have analyzed selected tales from the Grimm Brothers which they were taught about how to deal with the mother figures in these tales, as well as the reasons why mothers did such things to their children. This also made participants understand that karma applied and always happened to all the mothers, but it all depended on their actions as the narratives were going. Then the researcher summarizes them according to the role of women as the mother in the following table:

Table 1. The characteristics of mother in Grimms' *Children's and Household Tales*

The Stepmothers	The Witches	The Fairy Godmothers
<ul style="list-style-type: none"> • Mothers through this category are tried to mistreat their stepchildren as a way to validate themselves and elevate their own self-worth. For instance, in the story of <i>Von dem Machandelboom</i>, Marlene's mother begins to worry that the father's inheritance would all fall to the son instead of her daughter. As she is full of hatred toward her stepson, the mother has a plan to get rid of him. She decapitates him and cooks him into a stew, then serves it to her husband. She did this thing to cover up her crime by complicit everyone in the house that related to the boy's death. • In the story of <i>Aschenputtel</i>, the stepmother decreases Ash Girl's status as a servant to do housework chores while she is complacent with her luxurious life after marrying Ash Girl's father. She also forces her two daughters to injure themselves as a way to become the wife of the king's son in order to gain wealth. • The story of <i>Hänsel und Gretel</i> depicts an egotistical mother 	<ul style="list-style-type: none"> • Each of the mothers in this category has a crucial role in these selected Grimm Brothers' tales, but their roles are disadvantaged for mother images. For instance, in the story of <i>Schneewittchen</i>, the Lady Queen wants to get rid Snow White because she is jealous over her beauty. The queen then tries everything to kill her, until she manages to make the princess eat the poisoned apple and fall dead. • In the story of <i>Rapunzel</i>, the witch named Frau Gothel is in her rage over the married couple due to the man has stolen her rampion without her permission, while his pregnant wife wants to eat some rampions. The witch then asks the couple "bartering" her plants with their child. Then she promises them to take care of it as the mother. Unfortunately, the child named Rapunzel, is in a cage for her entire years. And when she tries to escape, the witch is angry to her and banishes her to waste land. • Meanwhile, in the second half story of <i>Hänsel und Gretel</i>, the old woman who is a terrible 	<ul style="list-style-type: none"> • There are the wise women and mothers' spirits in these selected Grimm Brothers' tales, instead of godmothers. In the story of <i>Dornröschen</i>, for instance, the twelfth wise woman is seemed to reduce the curse of Briar Rose by the thirteenth wise woman and she tells that the princess would fall into the deep sleep for a hundred years, not to be a real death. • While in the stories of <i>Von dem Machandelboom</i> and <i>Aschenputtel</i>, the trees are the spirits of mothers who give a control the forces of nature to perform magic and enchantments. She also has a unique ability for prophecy, as everything in creation has come from her.

who pushes her husband to desert her children in the middle of the forest because of limited food during famine sweep the country.	witch would kill and eat the child to increase her power.
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The table above shows that the female protagonist is rewarded for her good temper, meekness, modesty and diligence. This has been explained by Helena Krsková that *"[t]he goodness of a woman is connected to the feminine virtues of what society [expects]: to be innocent, obedient, helpless, and passively waiting to be rescued by a male hero who fulfills the role of an active, courageous, physically strong, and intelligent man. [...] The character of the heroine's mother is portrayed as a typical representative of a good woman who is presented under the shadow of her husband and adheres to the socially-prescribed roles and values of a patriarchal system. They adopt either the role of a nurturing protector or they are absent from traditional fairy tales"* (Krsková, 2017). Contrasting to virtuous females, some bad women such as a stepmother, jealous queen and witch; endowed with intelligence, courage and initiative, are stereotyped qualities ascribed to male characters. This is alluded to by Crain (2018) that the stepmother, for instance, is often cast as "the anti-mother". We could see in this view that a young child is faced with a stepmother after her biological mother passes away, and the new woman proves to be a nuisance, at best. As exposed by Bettelheim in his opinion (1989) that the frequent appearance of a passive father figure suggests that wife-dominated husbands either create unmanageable difficulties in the children or fail to solve them. He later conveys that it is supposed the father's duty *"to protect the child against the dangers of the outside world, and also those that originate in the child's own asocial tendencies."* Crain through her journal paper (2018), however, utters that fathers sometimes could be detrimental to their children in fairy tales. The point could be made that the absent father is just as harmful as the evil women aforementioned. The reason why the mother is usually depicted as evil while the father becomes passive has arguably to do with what the children expect of their parents.

As explained by De Abreu that *"[t]he narrator usually ignores the description of the father's role and, when the story includes him, he is isolated from the conflict. He seems to be too busy governing to notice that his wife hates his [child]. Although he has the power to end the conflict and does nothing to solve it, he always remains a good man"* (De Abreu, 2015). While the importance of this, asserted by O'Connor (1989), is accentuated by the fact that there are relatively few examples of powerful, kind, generous women. One of the less frequently noted characteristics of patriarchy is its concern to suggest that relationships between women are inevitably "bitchy", jealous, hostile and competitive. From here we could give an example of women in Western literature typically as "cruel, wicked, jealous and unkind." This has referred to the opinion of Marcia R. Lieberman that these tales *"reflect a bias against the active, ambitious, 'pushy' woman; and have probably also served to instill this bias in young readers. [The writers also] establish a dichotomy between those women who are gentle, passive and fair; and those who are active, wicked and ugly"* (Lieberman, 1972).

In comparison to the evil females, she continues that the beautiful heroine does little to be rewarded; and does not *"have to show pluck, resourcefulness, or wit; she is chosen because she is beautiful"* (Lieberman, 1972). This is then inversely proportional to the men in fairy tales, as conveyed by Cekiso (2013), that they are described as "having power, bravery, strength, and wit." Besides, the male character is always better in position, and this is made understood with the word "prince" or "a king's son" due to each girl readily accepting their hand. As princes were always in the position of affluence, revealed by Akbar et al. (2018), they further took girls along with them and ensured a wonderful, carefree and happy future. Baker-Sperry and Grauerholz through their article (2003) also tell us that every children's fairy tales, which emphasize such things as women's passivity and beauty, are indeed gendered scripts and serve to legitimize and support the dominant gender system. Continued by Krsková: *"[t]hese evil female characters are depicted as proud, jealous, and powerful; they stand in stark contrast to docile women who conform to prescribed behavioral patterns. [The] powerful wicked women must be punished through death, banishment or disintegration, as opposed to an innocent heroine who merits happiness in her life"* (Krsková, 2017). Mothers are somehow divided into a sacred women and a profane women. Mircea Eliade (1959), hereafter, has

associated the sacred mother become as pre-eminently "the real—at once—power, efficacy, the source of life and fecundity", while the profane mother is "peopled by ghosts [or even] foreigners" who are assimilated to demons and the souls of the dead. This argument is related to Carl Jung's opinion within the collective unconscious of the Mother archetype, which includes "*maternal solicitude and sympathy; the magic authority of the female; the wisdom and spiritual exaltation that transcend reason; any helpful instinct or impulse; all that is benign, all that cherishes and sustains, that fosters growth and fertility. [...] On the negative side [this] may connote anything secret, hidden, dark; the abyss, the world of the dead, anything that devours, seduces, and poisons, that is terrifying and inescapable like fate*" (Jung, 1968).

As such, these mothers with maternal rejection and the lack of healthy attachments which arrest the development of the child, their personalities becoming overlaid with a rigid and brittle facade. The child's security needs are unmet, as the mother splits from being the nurturer to the Terrible Mother (Schwartz, 2013). In this regard, Jung (1968) explores and describes these mother-daughter issues that are classified into mother complex, which could lead to issues that are difficult to solve because they share individual femininity and the innate influence of mothers on daughters. This term of "mother complex" therefore either heightens a daughter's feminine urges or decreases them—in the latter case rendering her incapable of acting on her feminine impulse or relying on her mother to do so instead. Though Jung has described their unhealthy-and-struggles relationships as dangerous, he also notes that it could be beneficial "*when [the daughter] fights against the mother she may, at the risk of injury to her instincts, attain to greater consciousness, because in repudiating the mother she repudiates all that is obscure, instinctive, ambiguous, and unconscious in her nature*" (Jung, 1968).

As they both abusive and devouring, exposed by Tatar (1999), bad mothers have come to occupy center stage by "*throwing her [stepchild] into a river; instructing a hunter to kill [them] and [take their] lungs and liver for dinner; [or] depriving [them] of food and making [their lives are] wretched in every way.*" Meanwhile, continued by Jung (1968), mothers with this type though constantly "living for others" are unable to make any real sacrifices. Driven by a ruthless will to power and a fanatical insistence on their maternal rights, mothers often succeed in annihilating not only their personalities but also the personal lives of their children, particularly the daughters. The less conscious such a mother is of her personality, the greater and the more violent is her unconscious will to power. While the daughter leads "*a shadow-existence, often visibly sucked dry by her mother, and she prolongs her mother's life by a sort of continuous blood transfusion.*" Jung (1967) further comments on the inertia of libido into the mother, which "[would] relinquish no object of the past, but would like to hold it fast forever [...] for a reversion to the original passive state where the libido is arrested in the objects of childhood" through her child.

4. CONCLUSION

All of these Grimm Brothers' fairy tales carry for us that inborn image of the *mater natura* and *mater spiritualis*—the totality of life (Jung, 1968), reinvents itself in different social roles and cultural imaginings of maternity. Conversely, some women as mothers in these selected tales are depicted as devouring and abusive to their children, such as the stepmother and the witch. Andrea Dworkin (1974) has even asserted that a bad mother is characterized "*by overwhelming malice, devouring greed, uncontrollable avarice. She is ruthless, brutal, ambitious, a danger to children and other living things.*" While heroines in the stories, despite their different backgrounds and situations, have thereby valued all for their beauty. It is their main defining characteristic and emphasizes all personality traits. By the end of their stories, as with the heroes of other Grimm Brothers' fairy tales, heroines have known by another character trait, such as hardworking or obedient.

To some extent, the female villains of fairy tales have a dual identity, as they remain firmly anchored in the world of family life and figure among the facts of everyday life. Conflicts and tensions between them and the protagonists have reflected nothing more than the observable realities of human life (Tatar, 1987). In some cases, women have generally seen more emotion and only act based on their feelings. However, society sometimes forgets that they are also rational human beings who have any reasons behind everything. If we have continually told the younger generation that women are beautiful and good, even ugly and evil; it is no large surprise that these reductionist beliefs inform people's perceptions of reality, and potentially impact how they relate to other people. Instead of where anyone could be anything, women have been trapped in the same old roles and such, offering little freedom, they have confined life as in literary texts like fairy tales. It has become common in patriarchal culture depicted in fairy tales that to gain the sympathy of society, women compete to be as good as they could be or as bad as they should be.

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