'Dissimulation of Reality, Gender, Race and Class in Fairy Tales: A Comparative Study of Disney Movies Based on Fairy Tales and Literature'

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Abstract

In this paper, I intend to clear some misty points about fairy tales, those are connected with social biases: is it true that fairy tales teach to live in fantasy? What is their impact on tender age? Are they a way of escapism? Is fairy tales lover a daydreamer? Are fairy tales helpers of building the fortune believing spirit? Are they ruining the spirit of self-realization and self-respect?

Keywords: Enchant, beauty, royal, luxury, gold, glass, witch, prince, charm, love, truth.

Introduction: The Brothers Grimm, Jacob Ludwig Carl and Wilhelm Carl were German folklore writers during the 19th century who first preserved the oral folk tales in literature to frame them in proper shape. They set an ideal image for every piece of the human role in society: whether it is a heroine or a hero, a saviour or a villain, fate or deed, condition or situation. Most of the plots of Disney Movies are inspired by the fairy tales of The Brothers Grimm such as "Cinderella", "The Frog Prince", "The Goose Girl", "Hansel and Gretel", "Rapunzel", "Sleeping Beauty" and "Snow White" from their collection *Children and Household Tales*. These tales belong to every person's childhood - a very first step of their learning. But how deeply do they affect human psychology and build a stereotypical structure of society and how can fantasy control real life, this is the collision course of intellectuals.

What is Fairy Tale: The term 'fairy', 'wonder tale', 'magic tale' or 'marchen' tale comes out withthe fantastic and magical settings, magical influences and enchantments rather than the appearanceof a fairy in it. Fairy tales are often traditional. They were strewed by one storyteller to another storyteller before being recorded in books. Although these types of stories are written from a child's perspective, but also unfold the universal ideas, a tale of some length involving a succession of motifs or episodes. The characters and motifs of fairy tales are simple and archetypal. So it can be said that fairy tale is a children's story in a magical setting about imaginary characters including; fairies, dwarfs, witches, angels, dragons, elves, giants, gnomes, goblins, gryphons, mermaids, unicorns, trolls and talking animals with the common beginning 'once upon a time.'As Hans Christian Andersen says, 'every man's life is a fairy tale written by God's fingers.'(Hoyt & Roberts, 1922) It is also

known as a 'folklore'written in the form of short stories. The name 'fairy tale' was first coined by Madame d'Aulnoy's *Conte de fees* in 1697 andThompson gave the proper definition of it in his *The Folktale:*

Sleeping Beauty: The personification of woman's long-lasting unawareness: For centuries human society has tended to assign different roles, codes of behaviour and morality and even different feelings and thoughts to men and women. A woman's character should be soft, sensitive and sweet like rose and strawberry; a man should be able to curb emotions and be strong like a stone that can crush her. This kind of learning sets separate roles of both genders in society. In Jane Austen's novel *Pride and Prejudice* male protagonist Darcy admits his rudeness and said:'I was spoilt by my parents, who… almost taught me to be selfish and overbearing: to care for none beyond my family circle; to think meanly of all the rest of the world…' (Austen, 1813)In other words, his parents encouraged him to think that he was pretty special and that he did not need to be a soft-hearted man. And his words are true, by doing so, parents used the biological distinction of sexes to construct and enforce the social distinction of gender, 'hearth and home.'Besides these two things, there is no other mark of her identity. 'Read and Speak' are weird words, she never understands the importance of these two words in her entire life. Gaston in "Beauty and Beast", threaten Belle for her desire of learning books, 'it's not right for a woman to read'; (Trousdale, 1991)because learning about how to maintain a home is enough for her knowledge. Man is dominating party, if he wants to rule, he must keep woman in dilemma that she is soft and submissive. Anne Eliot in *Persuasion* comments on the status of women: 'Men have had every advantage of us in telling their own story. Education has been theirs in so much higher a degree:the pen has been in their hands.' (Austen, 1817)Men have created a mythical aura surrounding her; no need for reading and no need of speaking. In the essay *Silly Novels by Lady Novelists,'* George Eliot also criticizes literature that has no literary value and cause harm encouraging melodrama in women readers and a belief in men that education does not improve women.These kinds of literature objectified women's silliness and disregard the reality. She calls them 'mind and millinery' novels. The heroine in these kinds of stories presented as beautiful, virtuous, silent and supremely intelligent. Stories ended happily with the marriage of a female protagonist to a man whom she adores. This kind of education and culture has set the ideal image of a woman that should be silent as possible as she can manage because nothing to do (sleeping) is the ideal state of beauty. Villain Ursula, the sea witch assures Ariel in "The Little Mermaid"; 'she won't need her voice on land as men prefer silent women.'(Clements, 1989)

An abstract image of Sleeping Beauty. 1, 1.

Aurora in "The Sleeping Beauty" reflects the true personification of woman's submissive state that is sleeping for a long time. She does not need to know the outer world, dreaming for a fairy tale where learning and observing have no room. This dream has killed the desire of creating and searching new thoughts and things. She is living the most comfortable life, in a big illusion. Seim Dahiya writes in *Single Again* a poem 'Letter from You' from the perspective of an angel who is trying to console a heartbroken girl;

> Stupid girl!
> You should it know
> That you're not elfin;
> This life is not a magic fin.
> You should not oversleep;
> Should not stand on stairs or well
> Waiting for him who actually
> Passed by home every eve.
> Break your dreams before
> Someone let you down;
> If there is too late for me or my wings
> To come you around. (Dahiya, 2018)

Beauty is truth, truth beauty: Snow White the first Disney princess is described by her evil step mother's magic mirror as having, 'hairs as black as ebony, lips as red as the rose, skin as white as snow.'(Hand, 1965)The idea of central theme was also the beauty conflict between the daughter and mother. In the end, it was justified that the daughter was more beautiful than her mother and mother must die then.So, in this fairy tale, morality is taught to children that

beauty is the most important thing in this world. If you have no beauty, you are nothing. This is the implicit meaning of the story. This is about the obsession for the beauty of women in society. In movies like*Beauty and Beast*, beauty seems to be necessary to have happiness. Heroine definitely would be scared if her admirer is a beast, but if the same person turns into a handsome prince, proposal is well accepted.The human community has accepted white standards of beauty, judging light skin to be beautiful and dark skin to be ugly, giving rise to children's obsessive desire to have beauty. Society today as well as in ancient time has placed standards in which beauty is measured up; a lot of people have a hard time separating themselves from social standards of beauty.

Keats' concept of Beauty: Keats was a passionate lover of beauty in all its forms and manifestation. Beauty in polar star, nature, woman and art. For him, 'a thing of beauty is a joy forever.'(Keats, 1818)Keats and beauty have become almost synonymous. We cannot think of Keats without thinking of beauty. Beauty is an abstraction, it does not give out its meaning easily. He writes and identifies beauty with truth, 'the mighty abstract idea I have of Beauty in all things...'(Keats, 1818)He dedicated his brief life to the expression of beauty. For Keats,the world of beauty was an escape from the dreary and painful life or experience. He escaped from the political and social problems of the world into the realm of imagination. He may overcall be termed as a poet of escape. However had he fantasized life merely as a beautiful dream, he wouldn't have denied the existence of dreadful and ugly things as fairy tales do.It was his positive aspect that he celebrated desperate feelings as gloom and sorrow. Even autumn has beauty and charm in his eyes.It is the concern of the soul for salvation. A true poet enjoys light and shade foul with the same delight. As Rabindranath Tagore emphasizes his point, 'Beauty is truth's smile when she beholds her own face in a perfect mirror.'(Tagore, 1976)Every person is beautiful in his/her way: every person's eye has its view of beauty. Thus, Keats' concept of beauty encompasses joy and sorrow, death and life which cannot be separated. *The Alabaster Girl* gives her opinion, 'All beautiful things must end. Otherwise, they are not beautiful.'(Perrion, 2013)

An illustration image of life and death in the form of Nature. 1. 2.

How much reality, how many tales: Fairy tales are important because they spark the imagination in minds. They give us an outlet for experiencing things in our minds before we experience them in the real world. Through imagination, we learn about our world. We can explore the outcomes and possibilities. There is a story: A girl is born with long beautiful hair and a witch kidnapped her in early childhood. She is trapped in the top of the tower and waiting for a prince charming. And after a long solitude, he comes: climbs the tower with the help of her long hair and rescues her from the prison of evil witch.And they lived happily ever after. But the question arises, can it be possible, can they live happily ever after in real life? Eugene O'Neil shows his concerns, 'obsessed by a fairy tale, we spend our lives searching for a magic door and a lost kingdom of peace.'(O'Neil, 1988)Rapunzel seems an escapist of reality, bland and synthetic character who seeks for dreams of flying lanterns and freedom. But it can be only possible if Prince Charming would enter in her life. Can it be possible, she dances among criminals and rogues in a beer bar and everyone appreciates her sweetness and her chasing dreams. In reality, a girl who dances among criminals would be called in the wrong manners.

In the modern world, the mere mentions of fairy tales is equated with actual forms of stories. Does it mention that one of the evil sisters in "Cinderella" cut parts of her feel off to fit into *the glass slipper?*Or that in the original French version of "Little Red Riding Hood," the young girl was eaten by the wolf, not saved? Each of these fairy tales that we most likely adored during childhood were extended metaphors in hopes of teaching us life lessons- but it causes wonder- what was the Prince Charming tale trying to teach us? Who always saves different heroines in different stories in the same way?

A still of Cinderella from the movie 'Cinderella'. 1.3.

Interestingly, the heroines in Disney fairy tales expose all sorts of feminist values, many of them appear headstrong, ambitious and independent. But when we strip away the dialogue and look at the narrative structure, all of the heroines end up conforming to traditional archetypes that reinforce the notion that a woman's ultimate goal in life- and her true sense of joy and satisfaction- comes through marital alliances.If happily ever after is depicted as finding metaphorical Prince Charming, perhaps what it means, all women should aspire to find that one person, to complete their lives. A life that is rich with travel and endless new experiences. Their Prince Charming may be living their life on their terms but it happens that's mean it is a fairy tale, not reality. But questions arise upon the role of Prince Charming who only rides in dreams and upon his true love. The fairy tale "Beauty and the Beast" is ultimately a romanticized depiction of a controlling and domestically abusive relationship between Belle and the Beast. Belle's father does not trade her to the beast, rather she offers to give herself in his place. The form is simply glorifying martyrdom and deferral to male authority. But the core message remains unchanged: abusive and aggressive men simply need a tender, female influence to ameliorate their naturally violent side. Many women tolerate male abusing only because of they are persuaded into believing that it was their duty to stay

with their abusers. In such conditions,the victims cannot escape as they are completely powerless and unsupported by the community. Natalia Kills pen down lyrics of "Wonderland: I don't believe in fairy tales" the strong critique exposure of Prince Charming/harming's fanciful image, a dream breaker in reality;

I'm not Snow White,
But I'm lost inside this forest
I'm not Red Riding Hood
But I think the wolves have got me…
You be the beast
And I'll be the beauty, beauty
Who needs true love?
As long as you love me truly?(Kills, 2011)

And the answer, of course, is that people enjoy traditions, synthetic heroine and dominating hero. Despite this, many of these older tales possess damaging messages and problematic depiction of human relations. But there is a need to think critically about the types of ideologies, positions and attitudes because dreams affect reality. As Toni Morrison said: 'But to find out the truth about how dreams die, one should never take the word of the dreamer.'(Morrison, 1970)

Who didn't come from money? "Cinderella" or "The Little Glass Slipper" is the story of a poor naive girl who dreams about balls and royal society, and her dream also comes true with the help of a fairy's magic. Her magic chariot, a white horse, glittering gown, glass slippers and ball dance with Prince Charming, these luxurious elements make fairy tale more glorious more enchanted.In another story,"Sneewittchen" (Snow White) featured such elements as the magic mirror, the poisoned apple, the glass coffin, matricide, filicide, the huntsman, enchanted forest. Perhaps, these luxurious and aristocratic elements are important in overshadowing royalty to startle by blood and marriage into royal family and both fit in the *princess mythology*. But what about those who didn't come from money?Poverty living is not easy as it seems in fairy tales and not enjoyable as Cinderella represents it. Her tale reveals the truth about the historical social structure that has been influenced deeply by the concept of social class. The poor will be always poor:

Gold teeth, grey goose
Tripping in the bathroom
Bloodstains, ball gowns, trashing the hotel room
We don't care
We're driving Cadillac in our dream…
We're fine with this
We didn't come from money.(Little, 2013)

Lorde meanwhile is writing about class consciousness and conspicuous consumptions: the gap between lux-culture fantasies of Cadillac and chariot and the reality of being someone, who didn't come from money:

And we'll never be royals

It don't run in our blood

That kind of lux just ain't for us

We crave a different kind of buzz…

Let me live that fantasy. (Little, 2013)

"Royals"' lyrics successfully tried to make understand the push and pull of lower and royal class. The song goes on to find satisfaction, even joy despite the absence of these totems from our lives. It is a stinging comment on luxury culture and materialism that is overtaking reality.

Conclusion: It is a noticeable point thatfairy tales seem to reinforce the gender race and class stereotypes. They suggest that men must be strong and protective while women tender caring only bothering about marriage, home and hearth. People are still not ready to face reality. They want to see it through the fancy glasses of fairy tales which can be red or can be blue but not true white sunlight. It will be not wrong to say that Disney Movies are not healthy for a social structure because they undermine the cause of women's education, freedom and rights. Although Disney Movies are Female characters centred their beauty, education and wealth only make them self-satisfied and tedious.

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