

Fairy tales and moral values: a corpus-based approach
Contos de fadas e valores morais: um estudo baseado em corpus

Rafael Silveira Silva

Resumo: *O objetivo deste artigo é realizar um estudo de base em corpus envolvendo a presença de valores morais em uma seleção de dez contos resumidos em versão online (A Branca de Neve e os sete anões, Os três porquinhos, Cinderela, A Bela adormecida, As aventuras de Aladdin, A Bela e a Fera, A formiga e a cigarra, O príncipe Omar e a princesa Scheherazade, Chapeuzinho Vermelho, O patinho feio) dos Irmãos Grimm verificando os termos que podem estar relacionados com o campo semântico mencionado. Mais especificamente, este estudo irá investigar a frequência e o uso das palavras “love”, “little” e “girl”. Essas palavras foram escolhidas devido à possível conexão com os valores morais, após verificar-se a lista de frequência de palavras do corpus. Este estudo inicialmente envolveu a análise de frequência das palavras no corpus dos Irmãos Grimm e, em seguida, uma comparação dos resultados obtidos através do The Contemporary American English Corpus (COCA). O software utilizado para a análise dos dados no corpus dos Grimm foi o AntConc 3.2.4.*

Palavras-chave: *valores morais, contos de fadas, corpus, COCA.*

Abstract: *The purpose of this article is to carry out a corpus-based study on the presence of moral values in a selection of ten summarized online versions of the tales (Snow-white and the seven dwarfs, The three little pigs, Cinderella, The sleeping princess, The Adventures of Aladdin, Beauty and the beast, The ant and the cricket, Prince Omar and Princess Scheherazade, Little Red Riding Hood, The Ugly Duck) by the Grimm's Brothers by looking at the terms which can be said to relate to the above mentioned semantic field. More specifically, this study investigated the frequency and usage of the words “love”, “little” and “girl”. These words have been chosen due to their possible connection to moral values after checking the word frequency list of the whole corpus. The study initially involved the analysis of frequencies of words in the Brothers' Grimm corpus and, secondly, a comparison of the results with The Contemporary American English Corpus (Coca). The software used to analyze the data in Grimm's corpus was AntConc 3.2.4.*

Keywords: *moral values, fairy tales, corpus, COCA.*

1. Introduction

Household Tales and *the Grimm's collection* are classics among children's literature. As children we have been fascinated with Snow-white, Cinderella, The Sleep Princess and many others, we believed in a fairy who transforms the cruel reality into something as beautiful as the end of stories *And they lived happily ever after*. Fairy tales are defined as short narratives that can be told from person to person. These tales were called folk stories. The Grimm's brothers adapted the stories which were firstly invented to adults and then directed to children.

Fairy tales are narratives that have been shaped over centuries of retelling and that have achieved a basic narrative form that is a distillation of human experience. Their popularity is a confirmation not only of their aesthetic appeal, but also of their ability to speak to human heart (Swann Jones, p.05, 2002).

Although fairy tales are a distinct genre within the larger category of folktales, the definition that marks a text as a fairy tale is a source of considerable dispute. There are some researches, such as Propp (1928), who supported that "fairy tales" tell the adventures of man in a world of fantasy. They say that fairy tales do not require fairies. The term *fairy tale* came with the translation of Madame D'Aulnoy's *conte de fées*, first used in her collection in 1697.

According to Zipes (1991, p.18) *fairy tales operate ideologically to indoctrinate children so that they will conform to dominant social standards which are not necessarily established on their behalf*. He believes that the stories carry more than just fun; for him, the relationship of fairy tales in the life of a child largely contributes to its education and to the understanding of the world we live in. The ideology, according to Zipes (1991), is disguised in the safety of tales which suffered a process of censorship to keep the hard cost of preserving the moral values of society.

The purpose of this article is to report on a corpus-based study on the presence of moral values in a selection of ten summarized online versions of the tales by the Grimm's Brothers by looking at the terms which can be said to relate to the semantic field of moral values (Snow-white and the seven dwarfs, The three little pigs, Cinderella, The sleeping princess, The Adventures of Aladdin, Beauty and the beast, The ant and the cricket, Prince Omar and Princess Scheherazade, Little Red Riding Hood, The Ugly Duck) in which the frequency of the words *love, little and girl* will be studied. These words have been chosen due to their possible connection to moral values after carrying out a quantitative analysis of the word frequency in the whole corpus. For the present analysis, I understand that moral values are part of social construction of human beings. According Charles Perrault (Ashliman, 2004: 04):

the moral of the story” usually is not difficult to ascertain. In traditional fairy tales, morals typically center around the preservation of existing values and the maintenance of social stability. There is much to praise in the messages of ancient tales. Many of the values that then held families and communities together in a hostile world, enabling them not only to survive but sometimes to thrive and prosper, seem timeless in their merit: diligence, honesty, generosity, dependability, perseverance, courage, and a unique balance of self-reliance and selflessness.

Although moral values in fairy tales have been discussed before (Seifert 1960), my contribution may be justified by bringing a new view on the content of the Grimm’s tales. That is, some studies have given attention to the topic in the Brothers Grimm’ tales; none, to my knowledge, have supported their argument empirically. So, this is the aim of this study: to supply the existing gap of some studies dedicated to the brothers Grimm’s tales.

A corpus-based approach to unveiling moral values, probably, leads to greater understanding of the world we live in and how we can construct and deconstruct our values. In addition, the corpus may help many educators to work properly with these values.

More clearly, this research focused on the study of the frequency of occurrence of some words that refer or relate to moral values found in ten out of the 210 tales which compose the brothers Grimm’s collection. These ten tales were analyzed using AntConc software which calculates the frequency of words in a corpus showing the occurrences and the percentage.

The analysis of frequency list highlighted the percentages of some previously selected words related to the semantic field of moral values in the tales. After that, I compared the words to The Corpus of Contemporary English (COCA).

2. What are fairy tales?

According to Zipes (2002: 160), *A fairy- story is one which touches on or uses Faerie¹, whatever its main purpose may be: satire, adventure, morality, fantasy. Faerie itself may perhaps most nearly be translated by Magic – but is a magic of peculiar mood and power, at the furthest pole from the vulgar devices of the laborious, scientific magician.*

In this study I define fairy tales according to previous analysis after reading the theories published about the topic. Fairy tales are psychological plots involving a central character that needs to go through adversity, and even struggle, to find the strength and determination to succeed. More than a beautiful story for children and adapted for cinemas, the tales at a young age can have the function of transmitting a message that causes reflection, even though its real understanding arises at maturity. The stories, in spite of their imperfections and disguised

¹ A *fairy* (also *faery*, *faerie*, *fae*, *fae*; euphemistically *wee folk*, *good folk*, *people of peace*, *fair folk*, etc.) is a type of mythical being or legendary creature, a form of spirit, often described as metaphysical, supernatural or preternatural.

ideologies, can help children discover that the world around them is not innocent; children can open their eyes to also be able to understand the fine line between what is a good character and a bad character. Thus, one can say that it is from the fairy tales that the first relationships are established with the construction of moral values, because when the child comes into contact with the universe of the fairy tales they rediscover their own world and pre-establish relationships. According to Ashliman (2004, p.197) *the central function of many folktales, especially fables and parables, is to deliver a moral teaching. Such tales often end with a proverb-like restatement of tale's moral conclusion.* Seifert (2002) supports the same idea, but in another perspective *the moral invites a rereading and reformulation – a different understanding – of the tale's moral value. The new understanding can take the form of nostalgic and/ or utopian (re)readings of the marvelous, which, I would argue, afford a pleasure of their own.* The Brothers indirectly construct the formation of the children through their stories.

3. Methodology

In this section I describe the design of my study. I define the computational tool used to carry out my study and indicate the steps which have been followed. AntConc 3.2.4w is the program which has been selected for this task. As Anthony's web page argues, the author of the software, (it) "A freeware concordance program for Windows, Macintosh OS X, and Linux." AntConc has been used in order to find the frequency lists as well as the concordance lists in my Grimm's corpus.

The corpus selected for the present study has already been presented as the Grimm's corpus. The method used for this analysis is based on computational corpus linguistics and comparative analysis obtained through The Contemporary American English Corpus (COCA). Comparative analysis implies carrying out an empirical analysis of the main corpus, which involves a computational analysis of frequencies of the words in the Grimm's corpus.

Next, I did a comparison with the same words by checking their occurrences and frequencies in COCA. I read almost one-hundred situations related with moral values, and then I did a selection of twenty situations involved in moral values choosing texts about fiction, because they were related with the purpose of this research.

The words *love, girl, little* were chosen, because they were always used in moral situations, every time those words occurred they were linked with situations involving an elaborate thought and perception of the problems in tales. Almost every time *little* appeared it was involved with fragility, simplicity, goodness, and dreams of new conditions of life, or to indicate the central role women/men might have in their social context. "...*he led the innocent little girl away...*" (*Snow- White*); while *Mother Duck did her best to console him. "Poor little ugly duckling!" she would say. "Why are you so different from the others?" (The Ugly Duck).*

The word *love* always occurs with the semantic escaping of any trouble. This word was able to turn the bad things that happens in life in something beautiful and magical; and give another meaning for the life of a person, such as Snow- White and the seven dwarfs -she would live if a man with a good heart gave her the real loving kiss; the real love would be the reason for new life. For example, in line 33 of Snow White, “...*he led the innocent little girl away. However, when they came to the fatal spot, the man's courage failed him and, leaving Snow White sitting beside a tree, he mumbled an excuse and ran off.*” Love is shown as a condition to be happy, and found a real meaning for the whole life. For example, in line 13, the sentence in Sleeping Princess “*Love,*” replied the fairy. “*If a man of pure heart were to fall in love with her, that would bring her back to life!*”

The word *girl* was connected with adjectives like lovely, good, unfortunate, to indicate the fragility and the role women should follow, the moral are related with the usage the authors always adopt for the word, to show that a *girl* is someone who is humble, good and a victim of the cruelty of adults or someone with more experience in life. They might be indicating that a girl is sometimes fool, and she will always be. For example, in line 7 in Cinderella “*even dressed in rags with a dusty gray face from the cinders, was a lovely girl*”. In The sleeping princess, the beauty of the girl is synonym of suffering because someone who has too much in life, in terms of good conditions or beauty is convicted in any way, as we see in general stories or movies. “*the most beautiful girl in the whole kingdom [...]The servant handed the girl the spindle ... and she pricked herself with it and, with a sigh, dropped to the floor.*”

Finally with the results of those two corpora I designed a table comparing words %, by doing this I will have the percentages to highlight the moral values in the fairy tales. To generate a clearly result, the word *love* and its other forms were verified like: *loves, loved, loving.*

4. Results

My first step was to generate a list, with the help of the computer software AntConc, of the most frequently used words, leaving aside their functions. By doing this I was able to analyze those which were directly or indirectly related to moral values. I worked initially with 300 words of the frequency list of the fairy tales corpus. This list was cleared out as it is a well known fact that the words which are more frequently used in any kind of text are those with a mainly grammatical meaning. Those words are pronouns, prepositions, articles and some others. I decided to exclude them from my list mainly since they exert no influence on the final results of my research. Thus, after having removed all the function words, the list was composed of 100 words.

WORD	FREQ.	TOTAL NUMBER OF OCCURENCES %
		11446
was	132	13,80319983
said	49	5,123915089
be	36	3,764509045
is	34	3,555369654
little	33	3,450799958
time	30	3,137090871
girl	28	2,92795148
one	28	2,92795148
could	27	2,823381784
castle	25	2,614242393
went	25	2,614242393
were	25	2,614242393
day	23	2,405103001
down	23	2,405103001
again	22	2,300533305
genie	22	2,300533305
did	21	2,19596361
lamp	20	2,091393914
asked	19	1,986824218
daughter	19	1,986824218
see	19	1,986824218
there	19	1,986824218
away	18	1,882254523
home	18	1,882254523
like	18	1,882254523
love	18	1,882254523
out	18	1,882254523
beautiful	17	1,777684827
door	17	1,777684827

fairy	17	1,777684827
merchant	17	1,777684827
pig	17	1,777684827
came	16	1,673115131
do	16	1,673115131
house	16	1,673115131
told	16	1,673115131
wolf	16	1,673115131
magic	15	1,568545436
now	15	1,568545436
very	15	1,568545436
eyes	14	1,46397574
have	14	1,46397574
king	14	1,46397574
last	14	1,46397574
palace	14	1,46397574
princess	14	1,46397574
young	14	1,46397574
come	13	1,359406044
father	13	1,359406044
man	13	1,359406044
began	12	1,254836348
forest	12	1,254836348
found	12	1,254836348
good	12	1,254836348
life	12	1,254836348
old	12	1,254836348
replied	12	1,254836348
round	12	1,254836348
wizard	12	1,254836348
fell	11	1,150266653
happy	11	1,150266653
left	11	1,150266653
marry	11	1,150266653

mother	11	1,150266653	take	8	0,836557566
ring	11	1,150266653	wife	8	0,836557566
stepmother	11	1,150266653	work	8	0,836557566
rose	10	1,045696957	years	7	1,777684827
set	10	1,045696957	die	6	0,627418174
want	10	1,045696957	handsome	6	0,627418174
find	9	0,941127261	happened	6	0,627418174
heart	9	0,941127261	hope	6	0,627418174
kind	9	0,941127261	terrible	6	0,627418174
lovely	9	0,941127261	widow	6	0,627418174
though	9	0,941127261	winter	6	0,627418174
three	9	0,941127261	beauty	5	0,522848479
servant	8	0,836557566	black	5	0,522848479
sleep	8	0,836557566	dark	5	0,522848479
splendid	8	0,836557566			

Table 1. Cleared Frequency List.

Considering the results above, we can see that a great number of the words in the tales show the contrasts and differences in society, such as hate, prejudice, violence, loses. The context of some tales brings the life of a poor and beautiful person suffers in life; or someone richer who is cursed for the whole life until he/she finds real love. Maybe the selection of words in the texts try to express the idea that a person who is humble is always good, in other words, a poor person seems to be synonymous of goodness. In the frequency list we can see that there are many occurrences for some words like *love, home, life, marry etc.*, which are related with the life people desire.

The table is a clear indicator of the content of the tales corpus, but my aim is to go one step forward in the study of the most frequent words. My next resolution is to research the frequencies of three words selected from the list which are related to moral values: *love, girl and little*. “...with seven neat little beds [...] Going back to the kitchen, Snow White had an idea. “I’ll make them something to eat. When they come home, they’ll be glad to find a meal ready.”(Snow- White).

To support the collected data I have used AntConc in order to find occurrences of the most recurrent words and then compare with the ones found in COCA. A detailed screenshot of the comparison with the occurrence lists is shown figure 4.

Total No. Of Tokens: 11446	Love/loves/loving/ loved	Girl	Little
Total of occurrences of moral situations in Fairy Corpus	24 (0,020968%)	21 (1,83470%)	15 (1,31050%)
Total of occurrences of moral situations in COCA	14 (1,22313%)	02 (0,174733%)	01 (0,08736%)

Figure 4. Screenshot of Occurrences.

These percentages of tokens (words) may be considered as high percentages bearing in mind we are working with a list composed of the 100 most frequent words in the tales corpus. This table points to the presence of moral values in these tales, since they are words connected to this semantic field, but do all these examples present moral values in the corpus? In order to answer this question, I analyzed the concordances of each word separately.

The screenshot shows the AntConc 3.2.4w (Windows) 2011 interface. The 'Concordance' tab is active, displaying a list of concordances for the word 'love'. The interface includes a menu bar (File, Global Settings, Tool Preferences, About), a toolbar with options like Concordance, Concordance Plot, File View, Clusters, Collocates, Word List, and Keyword List, and a list of corpus files on the left. The concordance list shows 20 hits from the file 'the ugly duckling.txt', with the word 'love' highlighted in blue in the original image. The text of the concordances is as follows:

Hit	KWIC
1	hant hugged his daughter. "I never did doubt your love for me. For the moment I can only thank you for s
2	evil witch turned me into a monster and only the love of a maiden willing to accept me as I was, could
3	own daughters. And not just the kind thoughts and love, but also dresses, shoes, shawls, delicious food,
4	y. "The wind blew me your sighs. I know you would love to go to the ball. And so you shall!" "How can I,
5	into the night. The Prince, who was now madly in love with her, picked up her slipper and said to his m
6	got to know a number of girls, he did not fall in love. When twelve months had passed, the young prince
7	rry, father, I can't do that just yet. I'm not in love and so I can't get married." The king, who could
8	t her. But Sheherazade was waiting to meet a true love. And since nothing the king, her father, did serv
9	" said the princess, than have a husband I didn't love." Meantime, Omar spent lonely sad days in the cas
10	ngs and slipped it on to his finger as a token of love. Then she went back to sleep. On wakening a littl
11	behind the curtain, wide-eyed. "They've fallen in love," said Dhabli. "What are we to do now?" "Take Sheh
12	zde home again. But if they have really fallen in love, they'll move heaven and earth to meet again." An
13	would make her waken?" asked the Queen weeping. "Love," replied the fairy. "If a man of pure heart were
14	he fairy. "If a man of pure heart were to fall in love with her, that would bring her back to life!" "Ho
15	d bring her back to life!" "How can a man fall in love with a sleeping girl?" sobbed the Queen, and so h
16	ly and pure, and he felt spring to his heart that love he had always been searching for and never found.
17	out your stepmother leaving you in the forest. We love you and we'll take care of you!" Snow White grate
18	om this peculiar sleep. She's so lovely . . . I'd love to kiss her. . . !" He did, and as though by magi
19	eyes. She had amazingly come back to life! Now in love, the Prince asked Snow White to marry him, and th
20	of fright first! And I did so hope someone would love me!" Then one night, finding the hutch door ajar,

Figure 7. LOVE

If we analyze in depth the concordances of the word *love*, there are 13 out of 20 direct examples of moral situations in figure 7. For example lines 7 until 20, e.g. in line 7 (Prince Omar and Princess Sherazard), in the sentence “*I'm not in love and so I can't get married.*” *The king, who could not bear to be crossed in such an important matter, went into a rage. He shouted for the guards and ordered them to shut the prince in an old castle in the forest.*” Or in line 13 (The sleeping princess), e.g. “*Love,*” *replied the fairy. “If a man of pure heart were to fall in love with her, that would bring her back to life!”*”

Hit	KWIC
1	however, had quite an unexpected greeting for the girl. Instead of menacing doom as it had done with her
2	e good friends. Then one day, the Beast asked the girl to be his wife. .-- Taken by surprise, Beauty did
3	ttle later, it returned and spoke solemnly to the girl. "If you swear that you will return here in seven
4	Once upon a time... there lived an unhappy young girl. Unhappy she was, for her mother was dead, her fa
5	d on for her daughters. But, for the poor unhappy girl, there was nothing at all. No dresses, only her s
6	a dusty gray face from the cinders, was a lovely girl. While her stepsisters, no matter how splendid an
7	w hat the answer to that would be: "You? My dear girl, you're staying at home to wash the dishes, scrub
8	, would they ever have guessed that the beautiful girl was really poor Cinderella who talked to the cat!
9	his ministers, "Go and search everywhere for the girl whose foot this slipper fits. I will never be con
10	The slipper fitted perfectly. "That awful untidy girl simply cannot have been at the ball," snapped the
11	tood a small cottage, the home of a pretty little girl known to everyone as Little Red Riding Hood. One
12	ut stopping." Full of good intentions, the little girl made her way through the wood, but she was soon t
13	hich said: "Where ' . . are you going, my pretty girl, all alone in the woods?" "I'm taking Grandma som
14	in! "What a deep voice you have," said the little girl in surprise. "The better to greet you with," said
15	the wolf. "What a big mouth you have," the little girl murmured in a weak voice. "The better to eat you
16	s no danger on the path. Still scared, the little girl hugged her grandmother. Oh, what a dreadful fright
17	ed, all out of breath, worried because her little girl had not come home. And when she saw Little Red Ri
18	they walked quickly through the trees, the little girl told her mother: "We must always keep to the path
19	nt?" "Alas, father, I still haven't met the right girl," was Omar's reply. The king lost his temper. "Om
20	azade and was overwhelmed by her beauty. "If this girl is as kind as she's beautiful, she would make a w
21	ld Omar: "My lad, you are losing your head over a girl you dreamed about!" "No, she wasn't a dream," the
22	ared in surprise. "This is the ring I gave to the girl I want to marry!" the prince exclaimed joyfully.
23	him instantly. Omar was delighted. In finding the girl of his dreams, he would be truly happy. He presen
24	l to change the curse. When she hurt herself, the girl would fall into a very deep sleep instead of dyin
25	ittle Princess grew and became the most beautiful girl in the whole kingdom. Her mother was always very
26	ore?" "No. Let me see it!" The servant handed the girl the spindle . . . and she pricked herself with it a
27	called, but there was nothing they could do. The girl could not be wakened from her deep sleep. The goo
28	ife!" "How can a man fall in love with a sleeping girl?" sobbed the Queen, and so heart-broken was she t
29	pen. It would be too painful for this unfortunate girl." So the fairy cast a spell; and everyone that li
30	d. Overcome by emotion, he went close, lifted the girl's little white hand and gently kissed it . . . At
31	d to do this deed, and he led the innocent little girl away. However, when they came to the fatal spot,
32	A whole world was stirring to life and the little girl was glad to see how silly her fears had been. How
33	" they cheered, dancing joyfully round the little girl. The dwarfs said to Snow White: "You can live her
34	osed to open the door to anyone," said the little girl, who was reluctant to disobey her friends. "And q
35	o disobey her friends. "And quite right too! Good girl! If you promised not to open up to strangers, the
36	ers, then of course you can't buy. You are a good girl indeed!" Then the old woman went on. "And as a re

Figure 8. GIRL

On the other hand, if we study the word *girl* (figure 8) which appears 36 times, we find that almost every time this word appears, it is related to moral – 10 out of 36 examples, e.g. in line 4 (Cinderella): “*All the nice things, kind thoughts and loving touches were for her own*”

daughters. And not just the kind thoughts and love, but also dresses, shoes, shawls, delicious food, comfy beds, as well as every home comfort. All this was laid on for her daughters. But, for the poor unhappy girl, there was nothing at all.”; and in line 35 (Snow-White and the seven dwarfs): “Good girl! If you promised not to open up to strangers, then of course you can't buy. You are a good girl indeed!” Then the old woman went on. "And as a reward for being good, I'm going to make you a gift of one of my apples!"

The screenshot shows the AntConc 3.2.4w (Windows) 2011 interface. The 'Corpus Files' list on the left includes files like 'aladdin.txt', 'beauty and the beast.txt', 'cinderella.txt', 'Little Red Riding Hood.txt', 'prince omar and sleeping prince.txt', 'snow white.txt', 'the ant and the grasshopper.txt', 'The ugly duckling.txt', and 'three little pigs.txt'. The main window displays a concordance search for the word 'little'. The table has columns for 'Hit', 'KWIC', and the search term 'little'. The results show the word 'little' used in various contexts across different fairy tales, such as 'daughters, and her stepmother didn't like her one little bit', 'in rags and wearing clogs instead of these dainty little slippers', 'orest stood a small cottage, the home of a pretty little girl known to everyone as Little Red Riding Hood', 'home of a pretty little girl known to everyone as Little Red Riding Hood', 't ever stop. That way, you will come to no harm.', 's without stopping.' Full of good intentions, the little girl made her way through the wood, but she was so tired and so red . . .', 'nd so red . . .', 'Laying her basket on the ground, Little Red Riding Hood bent over the strawberry plants.', 'ingly through the leaves in the grassy glade, and Little Red Riding Hood ran back and forth popping strawb', 't was still in the grass and, humming to herself, Little Red Riding Hood walked on. The wood became thick', 'ellow butterfly fluttered down through the trees. Little Red Riding Hood started to chase the butterfly. "', 'd a tree . . . a strange rustling in the woods made Little Red Riding Hood's heart thump. Now quite afraid s', 'me cakes. She lives at the end of the path," said Little Riding Hood in a faint voice. When he heard this, ', 'oes Grandma live by herself?" "Oh, yes," replied Little Red Riding Hood, "and she never opens the door to ', 'o's there?" cried Grandma from her bed. "It's me, Little Red Riding Hood. I've brought you some cakes beca', 'gle mouthful, swallowed the old lady. Soon after, Little Red Riding Hood tapped on the door. "Grandma, can ', 'to the bed. Trying to imitate Grandma's quavering little voice, he replied: "Open the latch and come in! "', 'd come in! "What a deep voice you have," said the little girl in surprise. "The better to greet you with, "', 'u with." "And what big hands you have!" exclaimed Little Red Riding Hood, stepping over to the bed. "The b', ' said the wolf. "What a big mouth you have," the little girl murmured in a weak voice. "The better to eat ', 'gle and to his amazement, out popped Grandma and Little Red Riding Hood, safe and unharmed. "You arrived ', 'nt. ~ "It's safe to go home now," the hunter told Little Red Riding Hood. "The big bad wolf is dead and go ', 'there is no danger on the path. Still scared, the little girl hugged her grandmother. Oh, what a dreadful ', 'readful fright!" Much later, as dusk was falling, Little Red Riding Hood's mother arrived, all out of brea ', 'r arrived, all out of breath, worried because her little girl had not come home. And when she saw Little R ', 'r little girl had not come home. And when she saw Little Red Riding Hood, safe and sound, she burst into t ', 'to tears of joy. After thanking the hunter again, Little Red Riding Hood and her mother set off towards th ', 'od. As they walked quickly through the trees, the little girl told her mother: "We must always keep to the ', 'love. Then she went back to sleep. On waking up a little later, Omar set eyes on Sheherazade and was overw ', 'ep sleep instead of dying. The years went by, the little Princess grew and became the most beautiful girl ', 'come by emotion, he went close, lifted the girl's little white hand and gently kissed it . . . At that kis ', ' , agreed to do this deed, and he led the innocent little girl away. However, when they came to the fatal s ', 'awoke. A whole world was stirring to life and the little girl was glad to see how silly her fears had been ', 'n people." Upstairs was a bedroom with seven neat little beds. Going back to the kitchen, Snow White had a ', 'Hooray!" they cheered, dancing joyfully round the little girl. The dwarfs said to Snow White: "You can liv ', 'ot supposed to open the door to anyone," said the little girl, who was reluctant to disobey her friends. "', 'rom time to time, she was drawn back to visit the little cottage down in the forest.', 'eventh egg. How did it get there? TOCK! TOCK! The little prisoner was pecking inside his shell. "Did I co

Figure 9. LITTLE

In concordances of the word *little*, there are 10 out of 63 words related with moral values, e.g. in line 5 (Red Hiding Hood): “*the home of a pretty little girl known to everyone*”; in lines 34 (Snow- White) : “*A whole world was stirring to life and the little girl was glad to see how silly her fears had been.*”; and 40 (The Ugly Duck): “*Poor little ugly duckling!*” she would say. “*Why are you so different from the others?*” And the ugly duckling felt worse than ever.”

My next step involved looking for the same words in the other corpus for comparison purpose: Grimm’s and The Corpus of Contemporary American English (COCA). The motivation for this comparison was to determine if the percentages of frequency of use of these words were higher or shorter than the ones found in the reference corpora.

First a random selection of 20 occurrences was taken from the COCA corpus and the same was done in Grimm’s corpus. Finally, I did the table comparisons by looking at the frequencies. The results are illustrated in tables 3 and 4 below:

	Love	Girl	Little
Samples	20	20	20
Related to moral values	17	2	1
Percentages	85%	10%	5%

Table 3. The Corpus of Contemporary American English (Coca)

	Love	Girl	Little
Samples	20	20	20
Related to moral values	20	20	15
Percentages	100%	100%	75%

Table 4. Grimm’s corpus

As we can observe in table 3, these words have been used in moral situations a fewer percentage of times (love 85%, girl 10% and little 5%). The found data, in the first analyzed corpora generated less result than I expected, for example words like *girl* and *little* did not

register a great number of occurrences related to moral values. On the other hand, in Grimm's they represent a higher percentage (love 100%, girl 100% and little 75%).

5. Conclusion

The true aim of this article was to demonstrate that classical tales aimed to children may be relabelled by way of a corpus-based approach in an objective and empirical way, taking into account the evolution of society. Thus, my main idea was to demonstrate a higher percentage of situations related to moral values within Grimm's corpus empirically. Based on the results, we can say that children are exposed to a great number of words which impact their social behavior. The results obtained through the frequency list and the comparisons list proves there are words used many times in the tales in different situations. A corpus-based approach can evidence the possibility that these tales do not fit the moral values that are intended to instill in childhood according to the society we live in; because the tales carry more than a simple plot, they may carry important thoughts for the whole life in terms of moral.

I could also see that many positive and negative words can give indications of the construction of moral values, because of the high frequency found. This study was meant to show that fairy tales corpus research can be used in a more objective and empirical way, regarding developments in society.

References

- ALCANTUD DÍAZ, María. *Cruelty and violence in the brothers Grimm's fairy tales collection: a corpus linguistics analysis*. *Revista Alicantina de Estudios Ingleses* 23: 173-185, 2010.
- BRIGGS, Katharine Mary. *An encyclopedia of fairies*. New York, Pantheon Books. "Euphemistic names for fairies", 1976.
- LEWIS, C. Seifert. *Fairy tales, sexuality, and gender in France 1690-1715*. Cambridge: Cambridge University Press, 2006.
- ASHLIMAN, D. L. *Folk and fairy tales: a handbook*. Greenwood: Greenwood Publishing Group, 2004.
- GRIMM, Jacob; GRIMM, Wilhelm. *The complete fairy tales, the Brothers Grimm*. Ware, Hertfordshire: Wordsworth Editions Limited, 2009.
- GRIMM, Jacob; GRIMM, Wilhelm. *Household tales with the authors notes, translated by Margaret Hunt*, Subach, 1884.
- SWANN JONES, Steven. *The fairy tale: the magic mirror of the imagination*. Routledge: Routledge, 2002.

ZIPES, Jack David. *Fairy tales and the art of subversion: the classical genre for children and the process of civilization*. Routledge: Routledge, 1991.