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EVALUATION OF COMMONLY USED FAIRY TALES IN EFL CLASSES IN TERMS OF APPROPRIATENESS FOR THE CHILD

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İNGİLİZCE YABANCI DİL DERSLERİNDE SIK KULLANILAN MASALLARIN ÇOCUĞA GÖRELİĞİ AÇISINDAN DEĞERLENDİRİLMESİ

Hazırlayan

REYHAN YAĞCI ÇINKIRDAKLI

Tez Danışmanı

Dr. Öğr. Üyesi Hayriye AVARA

AMASYA
Temmuz – 2025

To my beloved daughters…

TEZ ONAY SAYFASI

Reyhan YAĞCI ÇINKIRDAKLI tarafından hazırlanan "EVALUATION OF COMMONLY USED FAIRY TALES IN EFL CLASSES IN TERMS OF APPROPRIATENESS FOR THE CHILD (İNGİLİZCE YABANCI DİL DERSLERİNDE SIK KULLANILAN MASALLARIN ÇOCUĞA GÖRELİĞİ AÇISINDAN DEĞERLENDİRİLMESİ" başlıklı çalışma aşağıdaki jüri tarafından 18/06/2025 tarihinde yapılan savunma sınavı sonucunda oy birliği/oyçokluğu ile Amasya Üniversitesi Sosyal Bilimler Enstitüsü Yabancı Diller Eğitimi Ana Bilim Dalında Yüksek Lisans Tezi olarak kabul edilmiştir.

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Doç Dr. Hadi BELGE

Sosyal Bilimler Enstitü Müdürü

ETİK BEYAN SAYFASI

Tezimin içerdiği yenilik ve sonuçları başka bir yerden almadığımı ve bu tezi Amasya Üniversitesi Sosyal Bilimler Enstitüsünden başka bir bilim kuruluşuna akademik gaye ve unvan almak amacıyla vermediğimi; tez içindeki bütün bilgilerin etik davranış ve akademik kurallar çerçevesinde elde edilerek sunulduğunu, ayrıca tez yazım kurallarına uygun olarak hazırlanan bu çalışmada kullanılan her türlü kaynağa eksiksiz atıf yapıldığını, bu tezde sunduğum çalışmanın özgün olduğunu bildirir, aksinin ortaya çıkması durumunda aleyhime doğabilecek tüm hak kayıplarını kabullendiğimi beyan ederim.

28/05/2025

Reyhan YAĞCI ÇINKIRDAKLI

İmza

ABSTRACT

EVALUATION OF COMMONLY USED FAIRY TALES IN EFL CLASSES IN TERMS OF APPROPRIATENESS FOR THE CHILD

Reyhan YAĞCI ÇINKIRDAKLI

Amasya University, Institute of Social Sciences

Department of Foreign Languages Education M.A., July/2025

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The aim of this study is to examine classical fairy tales frequently used in English as a Foreign Language (EFL) class in primary schools in terms of child-appropriateness principles. When selecting English teaching materials for young learners, it is crucial to consider not only the aspect of language acquisition but also the developmental level, age characteristics, and children's perception of reality, as these materials can directly affect students' social, cognitive, and emotional development. Accordingly, this study investigates the extent to which fairy tales used in primary school English classes comply with child-appropriateness principles. Employing a qualitative research design, the study is conducted in two stages. In the first stage, the selected fairy tales are analysed through content analysis and expert evaluation. In the second stage, the opinions of fourth-grade primary school students who are actively learning English are gathered regarding the selected tales. The findings indicate that certain themes present in some fairy tales may be problematic in terms of child-appropriateness particularly in terms of gender representations, scenes of fear and violence, and the direct transmission of adult values. The student responses largely align with the results of the content analysis. Children's views reveal concerns about emotional distress caused by elements such as gender discrimination, violence, or fear, as well as discomfort with the imposition of adult norms and judgments. These results suggest that fairy tales used as teaching materials at the primary school level may require more careful pedagogical selection and critical evaluation. Such a reflective approach may contribute not only to language development but also to the creation of more inclusive, meaningful, and developmentally appropriate learning environments that respect children's cognitive and emotional needs.

Keywords: appropriateness for child, child reality, young learners, fairy tales, educational objectives

ÖZET

İNGİLİZCE YABANCI DİL DERSLERİNDE SIK KULLANILAN MASALLARIN ÇOCUĞA GÖRELİĞİ AÇISINDAN DEĞERLENDİRİLMESİ

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Bu çalışmanın amacı, ilkokul düzeyindeki İngilizce yabancı dil derslerinde sıklıkla kullanılan klasik masalları, çocuğa görelik ilkeleri açısından incelemektir. Küçük öğrenciler için İngilizce öğretim materyalleri seçerken, yalnızca dil edinimi boyutunu değil, aynı zamanda bu materyaller, öğrencilerin sosyal, bilişsel ve duygusal gelişimi üzerinde doğrudan bir etkiye sahip olabileceği için çocukların gelişim düzeyini, yaş özelliklerini ve çocuk gerçekliğini de dikkate almak çok önemlidir. Bu nedenle, bu çalışma, yaygın olarak kullanılan İngilizce masalların çocuğa görelik ilkeleriyle ne ölçüde uyumlu olduğunu araştırmaktadır. Nitel bir araştırma tasarımını benimseyen çalışma, iki aşamada yürütülmüştür. İlk aşamada, seçilen masallar içerik analizi ve uzman değerlendirmesi yoluyla analiz edilmiştir. İkinci aşamada, aktif olarak İngilizce öğrenen ilkokul dördüncü sınıf öğrencilerinin seçilen masallarla ilgili görüşlerine başvurulmuştur. Bulgular, bazı masallarda yer alan belirli temaların, çocuğa görelik açısından sorunlu olabileceğini göstermektedir. Öğrenci yanıtları büyük ölçüde içerik analizinin sonuçlarıyla desteklenmektedir. Çocukların görüşleri büyük ölçüde cinsiyet ayrımcılığı, şiddet veya korku gibi öğelerin neden olduğu duygusal sıkıntıyı ve yetişkin normlarının ve yargılarının dayatılmasından duyulan rahatsızlıkla ilgili endişelerini ortaya koymaktadır. Bu sonuçlar, ilköğretim düzeyinde öğretim materyali olarak kullanılan masalların daha dikkatli pedagojik seçim ve eleştirel değerlendirme gerektirebileceğini göstermektedir. Öğrencilerin düşüncelerine, duygularına ve deneyimlerine yer veren bu yansıtıcı yaklaşım, yalnızca dil gelişimini desteklemekle kalmaz; aynı zamanda çocukların bilişsel ve duygusal ihtiyaçlarına duyarlı, kapsayıcı ve gelişimsel olarak uygun öğrenme ortamlarının oluşmasına da katkı sağlayabilir.

Anahtar Kelimeler: çocuğa görelik, çocuk gerekliği, çocuklara dil öğretimi, peri masalları, eğitim hedefleri

FOREWORD

“It is education that enables a nation to live as a free, independent, glorious, and high society, or leaves it in bondage and misery.”

— Mustafa Kemal Atatürk

These words of the Great Leader Mustafa Kemal Atatürk emphasize the decisive role of education in the lives of individuals and society. Education is not merely a process of acquiring knowledge, but a comprehensive transformation that encompasses intellectual development, critical thinking, and social responsibility. With this understanding, I express my heartfelt gratitude to all those who contributed to the emergence of this thesis, which has supported not only my academic journey but also my intellectual growth during my graduate studies.

I would like to sincerely thank my advisor, Asst. Prof. Dr. Hayriye AVARA, who has constantly encouraged me to conduct research since the beginning of my graduate education, and who has generously shared her knowledge, experience, patience, and kindness throughout this process. I also extend my sincere appreciation to my professors, Assoc. Prof. Dr. Erkan ÇER and Assoc. Prof. Dr. Fatih CAN, as well as to Research Assistant Oğuz SEYHAN, for their valuable contributions to my thesis.

I am deeply grateful to my beloved mother, father, and siblings, who have always supported me both financially and emotionally throughout my life. I must also mention my little daughters, who always gave me strength just by being there for me—they have truly kept me connected to life. I owe special thanks to my dear friends for their unwavering support.

Finally, I would like to express my deepest gratitude to my beloved husband, Turgay ÇINKIRDAKLI, who has stood by me in every moment and has truly earned a very special thank-you. I am so lucky to have you!

Reyhan YAĞCI ÇINKIRDAKLI

28/05/2025

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LIST OF ABBREVIATIONS

EFL	English as a Foreign Language
ELT	English Language Teaching
FLE	Foreign Language Education
ESOL	English for Speakers of Other Languages
YLs	Young Learners
P	Pupils

CHAPTER I

1. INTRODUCTION

1.1. Background of the Study

English language learning plays a vital role in the education of children, equipping them with valuable communication skills and providing access to a globalized world. Primary schools serve as crucial settings for introducing English language learning to young learners, laying the foundation for their future language development and academic success. Within primary school English education, the selection of appropriate texts and materials is of utmost importance to facilitate effective language acquisition, comprehension, and overall engagement of children (Clark, 2000).

Understanding and embracing the pragmatic concept of materials is crucial for materials developers and teachers in English language learning. This concept emphasizes the use of diverse input sources, such as authentic texts, multimedia resources, and real-life situations, to create effective learning materials. Materials can have diverse functions: they can be instructional, offering information and instruction on language; experiential, exposing learners to authentic language use in real-life contexts; interactive, promoting active language use through communication activities; and exploratory, fostering curiosity and discovery in language usage. By utilizing these varied materials, learners can experience a rich and authentic language learning journey (Tomlinson, 2011).

Teaching materials play a vital role in English as a Foreign Language (EFL) or English for Speakers of Other Languages (ESOL) classrooms, and the inclusion of literature as a valuable resource holds great significance. Incorporating literature into the EFL/ESOL classroom provides numerous benefits for language learners. Firstly, literature offers authentic and engaging content that exposes learners to a wide range of vocabulary, grammar structures, and language styles. Through literary works, learners encounter rich and diverse language patterns that reflect real-world usage. Secondly, literature allows learners to explore different cultures, perspectives, and experiences, fostering intercultural understanding and empathy. It enables learners to broaden their horizons, deepen their cultural knowledge, and develop a global mind-set. Furthermore, literature enhances critical thinking skills by encouraging learners to analyse characters, plotlines, and themes, and to express their opinions and interpretations. It stimulates their imagination, creativity, and problem-solving

abilities. Lastly, the use of literature in the EFL/ESOL classroom nurtures a love for reading and literature, instilling a lifelong appreciation for literature and its power to communicate and connect. By integrating literature into teaching materials, educators create a dynamic and engaging learning environment that enhances language skills, cultural awareness, critical thinking, and a lifelong passion for reading (Clandfield & Duncan, 2004; Hişmanoğlu, 2005; Khan & Alasmari, 2018; Lazar, 1993; Obediat, 1997)

Literary works crafted with artistic sensitivity are the most powerful tools that address children's innate curiosity, thirst for knowledge, and desire to explore. These works provide an avenue for children to freely inquire, learn, recognize, and understand the world around them. By reading, these books activate the minds of children, stimulate their imagination, and allow them to delve into the extremes of their imagination. Such literary works captivate their minds, stimulate their creativity, and allow them to navigate the realms of their imagination. By embracing artistic sensitivity, these works are designed to inspire and empower children, enabling them to embark on a journey of discovery, personal growth, and intellectual development (Çer, 2016a). To foster the desired qualities in children, it is essential that children's books are primarily tailored to suit the child's needs. This means that the content, language, themes, and presentation of the books should align with the child's age, developmental stage, and interests. Children's literature is considered appropriate when it pays attention to literary excellence and aesthetic qualities and helps to reflect the child's nature, outlook, vocabulary, and understanding of development, as well as his individuality and needs. For the purpose of achieving this goal, the subject matter, layout, and illustrations of children's books should appropriately reflect the diverse lives of individuals of every age and stage of development. Contemporary children's literature should serve as a mirror of reality, reflecting the social and personal challenges that children encounter in their everyday lives (Cullinan, 1974). It is the responsibility of creators of children's literature to transform these realities into engaging and thought-provoking literary texts for children. By adhering to literary principles, such as engaging storytelling, rich characterization, and appropriate language use, children's literature can effectively connect with children, instilling a love for reading, nurturing their emotional and intellectual growth, and providing a window into different perspectives and worlds (Çer, 2019).

1.2. Statement of the Problem

Since they feature intriguing narrative, are culturally relevant, and can assist young

language learners advance their skills, fairy tales are frequently used in English as a Foreign Language (EFL) instruction. Though some books are rather popular, their value is sometimes limited to their language usage and teaching ability. Not enough attention is paid to several other crucial elements connected to children's social, emotional, and developmental needs. When you just view things through this limited prism, you could include books unrelated to the reality and delicate situations of children, therefore diminishing the educational worth of those resources.

Investigating the issue of selecting the incorrect or inadequate books helps one to grasp what happens when things go wrong and why selecting children's books should be more cautious and transparent to everyone. Especially in cases when children should be learning, it is quite crucial to highlight how truly diverse children are at various phases of development while selecting books or writing for them. Children's actual experiences, interests, mental development, and emotional capacity should guide the story, wording, arrangement, and instructional sections of these books. Books grounded on these truths are more relevant, intriguing, and beneficial for children's development, claims Çer (2016a). This facilitates their meaningful connection with the content, so enabling their learning and development.

Not only do poor resources reduce the degree of education, but they also cause less enthusiasm among teachers and pupils for their respective jobs. Moon (2005) notes that poorly selected or insufficient resources may cause pupils to lose interest since they could not be able to see how their education is relevant and meaningful. Teachers may thus become depressed when instruments or the curriculum fail to enable them to fulfil their teaching objectives. These issues might worsen the learning environment and complicate teachers' ability to do their duties as well as for pupils to be motivated in learning.

To speak a language like a native speaker, EFL pupils also have to do more than just pick grammar and words. They must be aware of the ideas, customs, and means of expression ingrained in the culture influencing the language. According to Çakır (2013), recognizing cultural elements helps language learners to use the language in an appropriate and natural manner. This implies that good language education has to include cultural elements. Carefully selected fairy tales can be a great tool for teaching language and culture. Only then, though, can they be free from political bias, gender stereotypes, or excessively dramatic or inappropriate content.

Teachers should be well-versed in the needs of their children, including language and speech ability, mental development, and emotional readiness, according to Samson and

Collins (2012). Then one can select items that actually appeal to kids and support their development. Lee (2011) also emphasizes the need of selecting content free of gender or cultural prejudices in addition to one appropriate for your reading level. Fair and inclusive tools help to create learning environments in which every student feels valued and represented.

Most research have concentrated on its language and motivating power without actually considering if fairy tales are appropriate for children generally. Having said that, most people think that they can be helpful in EFL classes, particularly for guiding pupils toward new word acquisition and comprehension of what is being stated. Few research has examined the ideological frameworks, or how these stories depict cultural or moral values, emotional vitality, and gender roles (Molyviati, 2017). This results in little research examining the content and instructional elements of fairy tales.

By examining the most often utilized fairy tales in English as a Foreign Language (EFL) course using a multidimensional approach, this study closes this disparity. Examining both the content (such emotional themes, political undercurrents, gender roles, and conventional value systems) and the educational elements (like language level, story, character development, and message) helps one to ensure a book is age-appropriate for children. By examining how much these stories represent values targeted on the kid, the research aims to assist instructors in selecting resources for primary school pupils that are not only language-accessible but also developmentally appropriate, inclusive, and good for teaching.

1.3. Purpose of the Study

The goal of this study is to find out how well the most popular fairy tales used in English as Foreign Language (EFL) classes meet the criteria for being appropriate for children, both in terms of how they teach and what they teach. Assessing whether the stories' themes, language, character portrayals, and conceptual elements are appropriate for kids at different stages of growth is part of this.

When teaching English as a foreign language (EFL), the books that are used—especially fairy tales—have a big impact on how young pupils read, learn about other cultures, and improve their language skills. In addition to being easy for kids to understand, these stories need to fit their age, level of emotional development, cognitive ability, and social situation. Texts used in school should not only help pupils learn language, but they

should also promote good values and stay away from material that might be offensive to some groups or not proper for their age.

1.4. Significance of the Study

This study is essential as it examines whether the most often employed fairy tales in English as Foreign Language (EFL) classrooms align with their intended purpose. If so, it could enhance the quality of English instruction and the overall educational experience for new graduates. These books must meet specific criteria regarding their content and educational value. This will sustain children's motivation, facilitate their development, and allow them to acquire languages in a meaningful manner.

Children's whole development depends on hearing age-appropriate, socially conscious, and academically beneficial fairy tales. Texts stressing empathy, compassion, respect, and other moral values help pupils develop not just in their language abilities but also in their social and psychological development. Choosing and applying the appropriate stories in EFL courses is thus about both good instruction and the health and safety of the pupils.

Teachers, program designers, authors, and publishers will find this study useful since it reveals what works and what does not in widely used EFL resources. The outcomes should assist in selecting, developing, and altering fairy tales that are not only easily understandable in terms of language but also ones that are culturally inclusive, age-appropriate, free from negative stereotypes or too strong emotional intensity.

This study intends to assist in the creation of more thoughtful, interesting, and developmentally sensitive instructional materials by providing a child-centred perspective for assessing literature in language classes. Long term, this will enable children to enjoyably and more successfully pick up languages.

1.5. Research Questions

In compliance with the objective about this study was carried out in response to two main research questions

The purpose of this study is twofold:

- To investigate how well the most widespread fairy tales presented in English as a Foreign Language (EFL) lesson in primary schools meet the principles of child-appropriate content and language.
- To explore primary school pupils’ reflections on selected fairy tales used in EFL classrooms (Rapunzel, Snow-White, Cinderella, Little Red Cap, The Ugly

Duckling, and Pinocchio in terms of the principles of child-appropriate content and language.

In line with these aims, the research was built to address the following two main research questions:

1. To what extent do the texts adhere to educational features according to appropriateness for the child?
   1.1 In terms of language and narration
   1.2 In terms of character
   1.3 In term of message
   1.4 In terms of subject
2. To what extent do the texts adhere to content properties?
   2.1 In terms of excessive emotional elements and randomness
   2.2 In terms of traditional values, sanctionary judgments and rules
   2.3 In terms of rosy view of the world
   2.4 In terms of gender discrimination
   2.5 In terms of ideological discourses
   2.6 In terms of fear and anxiety
   2.7 In terms of advice and order
   2.8 In terms of Teaching and Drilling
   2.9 In terms of severity
3. To what extent do primary school pupils' reflections on selected fairy tales used in EFL classrooms align with the principles of child-appropriate content and language?

Based on the provided analysis of selected fairy tales, the research concludes that despite some educational and linguistic contributions of these popular texts to EFL teaching, their development and emotional suitability in case of children who study in primary school vary significantly. The findings name the need for more reflective selection and adaptation of literary materials based on the rationale of child-centred pedagogy. These results can assist teachers, writers, and curriculum planners in their choice or creation of literary works that are not only linguistically accessible but also developmentally and emotionally appropriate for young EFL learners. There are several limitations to the research. Firstly, the sample was small, and this can negatively affect the external validity of the findings. Secondly, the process of screening to determine whether texts were appropriate involved some level of subjective judgment. A second important limitation has to do with the wording and content of the questions posed to the pupils: since the questions had to be appropriate for the fourth-

grade reading level, they were inevitably constrained in terms of depth and complexity. This age-level phrasing has perhaps narrowed the breadth and nuance of student responses. Moreover, the number of questions provided to the pupils was also minimal, and this could have impacted the extent of data collected.

1.6. Limitation of the Study

There are several limitations to the research. Firstly, the sample was small, and this can negatively affect the external validity of the findings. Secondly, the process of screening to determine whether texts were appropriate involved some level of subjective judgment. A second important limitation has to do with the wording and content of the questions posed to the pupils: since the questions had to be appropriate for the fourth-grade reading level, they were inevitably constrained in terms of depth and complexity. This age-level phrasing has perhaps narrowed the breadth and nuance of student responses. Moreover, the number of questions provided to the pupils was also minimal, and this could have impacted the extent of data collected.

1.7. Assumptions of the Study

For the interviews that will be used to collect qualitative data in our research, it is assumed that the participants will voluntarily participate in the research and give answers to questions sincerely.

CHAPTER II

2. LITERATURE REVIEW

Emphasizing the fit of English books—especially fairy tales—especially used in elementary school EFL (English as a Foreign Language) classes, this study of the literature pays eye toward child-centred rating criteria. Here we investigate important points including character portrayal, topic, language use and narrative style, underlying moral and educational messages, as well as possible issues with advice and authority, fear and anxiety, ideological discourses, gender discrimination, traditional values, sanctionary content, too emotional elements, and violence.

The book emphasizes the need of choosing works with different and relevant characters, age-appropriate topics, developmentally appropriate language, and constructive value systems. Particularly in multilingual and multicultural classes such as EFL schools, these components are rather important in drawing in young readers, advancing emotional and cognitive development, and supporting the building of positive identity.

Combining current research, this review seeks to establish a basis for assessing the appropriateness of fairy tales implemented in elementary school English instruction. It creates a safe, inclusive, and supporting literary environment for next generations, therefore achieving the more general aim of promoting appropriate language education. The newly obtained knowledge will help teachers, curriculum designers, and content creators choose books not only with linguistic value but also developmental and ethically acceptable for their particular pupils.

2.1. Young Learners

English is increasingly becoming the leading language to be taught in primary schools under national language education programs. Several aspects come together to drive this trend. Among these is the overall perception that languages are useful if acquired in early years (Field, 2004, p. 74). Globalization has also fuelled English's prominence worldwide. By placing English language instruction in the spotlight at school, governments aim to equip their own citizens with the language proficiency needed for international communication, economic exchange, and access to international opportunity. English language ability is also seen as a gateway to a vast reservoir of knowledge, including scholarly study and technological discovery, that is to a large extent created in English. Therefore, English

language teaching has usually been regarded as a strategic investment in international competitiveness and future prosperity of a country (Hu, 2007; Nunan, 2003).

Parents also play a role in initiating early English education. As the importance of English in business, technology, and global interaction increases, parents pressure governments to introduce English earlier in life. Parents believe that an early introduction provides children with a competitive edge, greater access to higher education, and more favourable career prospects. Parents' pressure is a reflection of broader societal expectations for prosperity and adaptability in a globalized world (Adisti, 2018).

Young learners (YLs) in language learning normally mean 3-to-12-year-old children in pre-primary or primary levels of education. These are the very crucial years in the cognitive and linguistic growth of children. Understanding the growth characteristics of this age is necessary for the planning of proper language instruction (Copland & Garton, 2014).

The foundation of teaching English to young children is based on an awareness of their socio-emotional and cognitive growth. Young children have a robust native ability for language acquisition, which can be guided by teachers using age-appropriate, interactive methods such as songs, rhymes, games, and role-plays (Ara, 2009). A well-planned syllabus with a step-by-step progression of language skills—vocabulary, grammar, phonics, and reading comprehension—can guarantee long-term competence through the provision of suitable scaffolding. Interestingly, children similarly focus more on meaning and understanding than on grammatical form. They use contextual clues such as facial expression, pictures, gestures, and familiar experiences in an effort to interpret spoken or written English, as evidenced by their reactions to cartoons or storybooks (Moon, 2005).

Genuine materials are also important in young learners' language acquisition. Storybooks, age-friendly videos, and materials that are appropriate to their context expose children to real-life use of language as well as encourage cross-cultural comprehension. Even if it is labour-intensive to recast such materials into classroom settings, the investment in learners' motivation and meaningful participation is worth the additional effort (McCoy, 2016; Oanh & Tri, 2019).

Understanding children's mental preparedness, particularly the capacity to form abstract ideas, becomes essential when selecting learning materials. According to the cognitive development theory of Piaget, children pass through particular stages: sensorimotor, preoperational, concrete operational, and formal operational. Such stages give a generalized guide to determining content at a child's suitable age. Children between 7 and 11 generally transition into the concrete operational stage in which they learn to think logically

in regard to concrete situations, understand cause-and-effect relationships, and think of things from other people's points of view. Abstract or metaphorical meaning might still be hard to grasp unless supplemented with concrete examples. This factor of development is particularly relevant when adopting fairy tales in the EFL classroom, as these tend to carry symbolic and cultural connotations that must be translated suitably for this age category (Hayat et al., 2024).

2.2. The Concrete Operational Stage: Age 7 to 11

During the concrete operational stage (ages 7-11) in Piaget's theory, children display logical thinking, problem-solving skills, and the ability to navigate obstacles with logic and reasoning (Ghazi & Ullah, 2015). In terms of appropriateness for the child, the primary (concrete-operational) period is an important time for educational and cognitive development. Children in this age range are receptive to structured learning experiences and can engage in more complex tasks and concepts. They are eager to explore, ask questions, and participate actively in their learning. Educators and parents can provide age-appropriate activities, materials, and challenges that align with the child's cognitive abilities and interests. It is crucial to foster their curiosity, encourage critical thinking, and offer opportunities for hands-on learning. By tailoring the learning experiences to their developmental stage, children in the primary (concrete-operational) period can make significant strides in their cognitive, academic, and social-emotional growth.

Huitt and Hummel (2003) emphasize that at this level of development, teachers need to promote children's autonomy and independence. Encouraging independent thinking and decision-making enables learners to be self-assured in managing their learning and builds critical problem-solving skill. Providing rational explanations and comparisons allows students to grasp abstract concepts by connecting them to familiar concepts and direct experiences, making the information more applicable and interesting and enhancing understanding and retention. Using a subject-matter approach—structruing lessons based on content areas—makes it easier to focus intense, intensive study on key concepts. Group work also promotes collaboration and socialization, allowing children to learn from each other and develop teamwork skills. Visual materials such as drawings, models, action figures, paintings, objects used in everyday life, CDs, and videotapes present concrete representations of abstract concepts, and this enhances learning experiences to be more concrete and fascinating. Overall, these strategies foster cognitive growth, active participation, and deeper

knowledge of learning material (Santrock, 2005).

2.3. The Characteristic of 7-11 Years Old Child and Text Selection

Lesesne, (2003). says that the best time to read a book is when you're at the right stage of growth so that you can completely understand and enjoy what it has to say. This notion emphasizes the importance of matching books with the appropriate developmental stage of the reader. By doing this, readers can optimize their involvement with the material, derive its complete worth, and fully immerse themselves in the distinct experiences that each book presents. It underscores the significance of selecting age-appropriate literature that aligns with a reader's cognitive, emotional, and social development, ensuring that they can fully grasp the depth and richness of the stories they encounter.

By the age of six, children start developing behaviours that promote the protection of nature and cultivate a kind and nurturing approach towards the plants and animals in their surroundings. The books covering themes about nature and the environment that can be used in an early childhood education program will contribute to acquirements and gains within this scope. Through their contents, books introduce new experiences about various events that children can encounter in real life, provide new information, explain issues that children are curious about and focus on some issues based on children’s interests and needs. In this way, books introduce their readers to the world they live in. Particularly, picture storybooks, which are among the first types of books encountered by preschool-age children, serve as messengers from the outside world (Gonen & Guler, 2011). Starting around the age of seven, children begin to delight in discovering new situations and characters, displaying a keen interest in adventure. They readily identify with imaginary heroes and heroines, often finding elements of themselves reflected in these characters. As children acquire the ability to read and write, they gain a newfound independence in their relationship with books. No longer reliant on adults to bridge the gap between them and the stories within, they are empowered to select books based on their own preferences and interests. This newfound freedom allows children to explore a world of literature and embark on personal literary journeys, choosing the books that captivate their imaginations and satisfy their curiosity (Bilgin, 2011).

As beginning readers, the first and second graders in this study were naturally preoccupied with length, level of difficulty, and related accessibility factors during book selection. They were less focused than older children on text and relied more heavily on illustrations to gain insight into the suitability of their selections. With greater reading

experience, older children attended to a wider variety of other factors and exhibited stronger preferences for certain genres or topics, which often guided their selections. Older children are also more socialised with the library and more competent in using titles and other metadata factors to provide them with important cues to evaluate their selections (Reuter, 2007). These findings suggest that cognitive and developmental ability play a role in children's book selection. Their expanding reading abilities and knowledge enable them to engage with a greater range of texts, facilitating their intellectual growth and fostering a lifelong love for reading. Educators, parents, and librarians should guide children in grades 1 and 2, in particular, through the process of choosing books that fit their developing reading skills and interests. They care more about physical beauty than content, and the content should be appropriate for the child.

2.4. The Pedagogical and Developmental Value of Fairy Tales in EFL Classrooms

Helping children learn English and improve their reading and writing skills depends on determining if English books used in elementary schools fit them. Early in a child's academic career, they begin to pick up the fundamental linguistic abilities needed to succeed in the classroom down road. Long-term enjoyment of reading and writing also begins among them (Teale & Yokota, 2000). This makes it quite crucial that the resources employed at this level fit the children's emotional needs, cognitive development, and language level of ability.

As Mastaler (2020) puts it, fairy tales are "fun and short, rich in language but less grammatically complex," and therefore perfect for teaching young kids about English. Small children will therefore be easily able to comprehend them. Similarly, Marosi (2020) puts it that fairy tales are wonderful to utilize in foreign language learning because their "predictable narrative structures and language patterns" help children develop. These stories provide children with a safe and imaginative environment in which to practice developing language patterns, as well as learning new words and doing repetitive drills.

Keeping pupils interested depends on a text's emotional and cultural relevance as much as its linguistic worth. Fairy tales notably reflect this, as they feature "universal moral messages and imaginative settings" that appeal to children worldwide and help them relate to the characters and events (Pillaga, 2021). Fairy tales are easily relatable due to their shared themes of justice, tenacity, and compassion. They also teach children morals. According to Marosi (2020), these tales "introduce cultural frameworks while fostering emotional

intelligence," so they enable people to acquire new words and develop them personally.

It is also possible to promote liberal and open-minded education through the use of fairy tales. Simon (2022) states that fairy tales are readily accessible, highly textured narratives that support language and intercultural competence development, thus being excellent resources to use in multilingual EFL classes. Supporting this conception, Ruiz Cecilia and Guijarro Ojeda (2005) underscore that varied fairy stories allow children to "swap places with the Other" (p. 70), hence developing empathy and provoking an understanding of different perceptions. Provided that they are adequately selected, such tales, apart from promoting language learning, provoke cultural awareness and critical thinking within appropriate contexts of age.

Fairy tales are a great starting point if someone desires to study creativity. Kosal (2008) conducted research involving Turkish students studying English as a foreign language. Teaching through fairy tales, he found, made the students much more creative writers and communicators who were free from any constraints. For foreign language learners, the familiar narrative of these stories had a mental framework that facilitated bolder and smoother speech. This emphasizes the function of narrative scaffolding in language acquisition. As Nikolajeva (2003) recapitulates, fairy tales engage children by establishing a line of demarcation between what is real and what is fantasy, inducting them into the world of the story via "suspension of disbelief," which increases their imaginative faculty.

Drawing out these comments, the present study examines closely some of the fairy tales to choose suitable English readings for primary school education. The evaluation centres on aspects like language complexity, sentence structure, narrative continuity, and cultural diversity. These are not only linguistic issues but also issues of developmental suitability for children's stories. Substantiating these recommendations and conclusions are research studies by Mastaler (2020), Marosi (2020), Pillaga (2021), Ruiz Cecilia and Guijarro Ojeda (2005), and Kosal (2008), which all confirm the pedagogical value of fairy tales in enhancing language skill, cultural awareness, and imagination in EFL settings.

All of the stories used in this research were subjected to a readability test to further increase its methodological soundness. This procedure analysed sentence length, word count, and grammatical complexity to ensure that the content was not only appropriate to the developmental level of the pupils but also for pedagogical use. These findings present There is strong evidence to indicate that, well selected and adapted, fairy tales have the power to be successfully applied as a stimulus for the education of young students by combining empirical methods with a solid theoretical foundation. Anvarova (2023) asserts that fairy

tales are hugely rich instructional resources for English as a foreign language, offering assistance not just for the acquisition of language but also for creativity and cultural awareness. She claims that the universality and timeless nature of fairy tales provide children with a familiar story pattern that facilitates the acquisition of vocabulary, reading ability, and communicative competence. Also, cross-cultural comparison of fairy tales enables learners to exercise critical thinking in making sense of disparate cultural values and perceptions of the world, fostering open-mindedness and intercultural sensitivity. Anvarova also mentions that incorporating activities such as storytelling, role-playing, and fairy tale-based creative writing offers children interesting means to engage with the target language in authentic and meaningful manners. Based on child appropriateness, these methods address learners' affective needs in addition to encouraging their cognitive and moral development, and thus fairy tales can serve as an appropriate development resource for young language learners (Paramasivam et al., 2021).

Apart from their simple reading style, fairy tales are also great educational tools since they inspire the imagination, let people express their emotions, and enable personal development. Books like Harry Potter and the Philosopher's Stone, for example, let pupils examine things from many points of view and consider words closely, Ubukawa and Ishida (2003) found. Through activities like jigsaw reading and art projects, pupils were better able to imagine stories, figure out what they meant, and emotionally connect with the characters than via more conventional means.

These findings confirm Krashen's (1993) theory of Free Voluntary Reading (FVR), according to which children learn most when they choose reading content they enjoy and that is appropriate for their age and stage of development. Fairy tales feature unique narrative and well-known morals; hence this style fits them nicely. Furthermore, quite evident in the fairy tale genre is Carter and Long's (1991) three-part model, which emphasizes personal, linguistic, and cultural development. According to Lazar (1993) and McKay (1986), when literature speaks to the user personally, it is a better approach for one to learn a language and develop personally.

Fairy stories are all-around learning tools that satisfy a child's needs in terms of language, thinking, feelings, and conduct; they are not only classroom readings in this sense. Teachers can modify them to suit pupils of various degrees of English and cultures since they are versatile. Moreover, the well-known tales provide pupils with a secure forum for expressiveness and communication.

These results are reinforced by the 2024 Núñez Lescano et al. study on Ecuadorian

children aged 9–10 years old. Though 70.59 percent of the pupils claimed fairy tales were "never" used in the classroom, the results revealed those same pupils felt stories like these made English courses more enjoyable and understandable. The responses on the Likert scale generally agreed with claims that fairy tales improve language and motivation via expanding vocabulary, reading comprehension, and creativity—that is, by means of vocabulary, comprehension, and creativity.

Using Friedman's chi-square test, which the study used, fairy stories did statistically significantly raise reading abilities. The researchers thus argued for more fairy tales to be included into English lessons, stressing that they foster imagination, comprehension, and teamwork—all of which are vital for learning to read and write.

Finally, fairy tales have great potential to teach children English, cope with their emotions, and grow more culturally conscious in elementary school. Still, they should be utilized in ways fit for children only. Examining stories and, if needed, altering them to match modern values and children's increasing demands should be done using critical thinking. According to Molyviati (2017), one can accomplish this by changing character attributes, transferring employment, or altering storylines to mirror social conventions of today. Tasking children to create their own characters or consider several endings helps them not only with their language but also with their critical thinking of what they read. These events equip pupils with the means to see and challenge accepted views and help to dissolve gender stereotypes. In line with this, Çer (2019) argues that text for children should have instructional components that fit their degree of knowledge, imagination, and emotional and psychological development. Fairy tales should thus not be a passive means of passing on in language courses. Rather, it should be an active, careful, and child-centred approach of adaptation that develops critical thinking and linguistic abilities.

2.5. Child's Reality

Books play a fundamental role in broadening one's perspective and gaining empathy. Books provide readers with the opportunity to adopt different perspectives and emotions that would otherwise be out of their reach. Saxby (1997) argues that reading is a form of vicarious experience; when readers become empathetic to characters in fiction, then they will also internalize emotional and moral lessons. A character's struggles and transformations can resonate with children's own lives, making literature a force that builds emotional intelligence when they read. Especially for children, fiction novels introduce tough feelings, cultures, and

conflicts in a manner that promotes empathy and social awareness from the beginning.

However, children's world knowledge is completely different from adults. Small life experiences, developmental stages, and imagining abilities determine their readings. Children's reality is the way they make meaning out of the world through their experience and cognitive development (Saltık, 2016). Good children's books must therefore be founded on a clear understanding of how children perceive and understand the world, respecting their own unique "ways of understanding" both in terms of content and form.

Language plays the central role in it. Besides communication, it is also a structure of abstract thinking and identity construction. According to Hundert (1990), language provides the kind of structure that supports logical thinking and expression of complex ideas. Since written language is typically more reflective and structured than spoken language, it is an optimal vehicle through which children gradually become intelligent and emotionally literate. This is also the view of Çer (2016b), who states that books must be respectful of the child's language, cognitive, and affective development: "Books which are not respectful to children's nature and development can spoil their willingness to read" (p. 79).

Piaget's theory of cognitive development also influences the structure of children's texts. Children at this concrete operational stage would understand the world in terms of concrete, cause-and-effect relations and word-for-word meanings (Piaget, 2013). As noted by Piaget, "Children perceive the world in different ways according to their age and developmental period. Texts written without taking these differences into account have difficulty in establishing contact with the child" (p. 124). Therefore, children's literature must offer ideas in concrete, cognitively accessible forms.

The same well-balanced literary experience also requires texts to be aesthetically evocative and affectively engaging. According to Cullinan (1974), the narratives must familiarize children with traditional genres such as myths and fairy tales and be grounded in children's present reality. This allows children to relate past and present experience and enables enjoyment and critical understanding. For Çakır (2013), it is only when literature portrays children's world that texts become meaningful, and this is only when constructed from the child-centred perspective and not created by the adult perspective only.

Dilidüzgün (2018) notes that similar concerns apply even to stories written by adults, as they may easily become disconnected from the child’s world. He emphasises that meaningful literature for children must reflect their lived experiences, align with their cognitive levels, and resonate with their emotional reality. Otherwise, literature becomes "a dream shaped by adults" rather than a meaningful narrative for the child (p. 52). While these

considerations are particularly relevant for realistic children's literature, they also hold significance in the context of fairy tales. When fairy tales are carefully selected and adapted, they can reflect symbolic versions of children's emotional and cognitive worlds. Similarly, Bilgin (2011) cautions against patronising or oversimplifying children's narratives. Although fairy tales often include fantastical elements and moral symbolism, they too should respect the intellectual and emotional capacities of young readers, ensuring accessibility without undermining depth or meaning.

Overall, quality children's literature must speak to the way children see and interpret the world. When texts reflect children's realities of development—cognitively, emotionally, and socially—they become rich assets not only for literacy, but also for identity formation, empathy building, and lifetime learning. As Çer (2016a) and Saltık (2016) argue, children's appropriateness is not just an educational concern but a literary necessity—one that causes children to feel understood, heard, and noticed in what they're reading.

2.6. Appropriateness for child

Literary materials specially designed for children's education are becoming more prominent with their ability to motivate effective learning and direct the overall development of young children. From creative picture books to textbooks at an appropriate level, they are essential tools in the learning process. Through meeting the needs, interests, and level of knowledge of children, they offer opportunities for involvement, exploration, and self-enhancement.

Children's literature places great pressure on basic principles such as child sensitivity, child reality, and child-appropriateness. Such principles, based on Kirazlı (2018), form the foundation for the development of materials that positively add to the life paths of children. By connecting literature to children's lives and experiences on a day-to-day basis, it becomes instructive but also becomes a way of emotional involvement and mental development. To achieve this, material must be congruent to the child's age, language capacity, and culture, in order that the process of reading is both significant and reliable.

From the perspective of Çer (2016b), excellent children's literature must match the child's world and emotional world, but maintain literary value and artistic sensitivity. Material not aligned with the child's developmental stages and emotional life will short circuit rather than encourage their connection with literature. As he emphasizes, "visual and verbal texts which are inappropriate for the child's linguistic, cognitive, personal and affective

development and his nature… may dull children's desires to bond with a book" (p. 79). Similarly, Yılmaz (2012) argues that no matter how qualified a text is, if it is not appropriate to the developmental needs and interests of the children, its literary quality is irrelevant.

The same principle of appropriateness should also be upheld in the physical and visual layout of the book. According to Bilgin (2011), everything, from cover and artwork to page layout and typography, should be in line with the perception of the child as well as age level. In addition, literary content should provide space for children to discover meaning themselves, rather than expressing explicit moral messages. Stories that enable self-reflection and identification encourage more emotional and intellectual engagement.

Timur (2022) emphasizes the necessity of making the educational, visual, and narrative aspects of a book coincide with the natural inclinations and developmental characteristics of the child. When this is achieved, literature not only helps in intellectual growth but also encourages imagination and emotional maturity. The outcome is a literary experience which is not only aesthetically enriching but also pedagogically productive.

In the same vein, Saltık (2016) outlines child-appropriateness as the balance between a book's formal, content-driven, and educational features and the child's worldview, imagination, and comprehension. Such books that are proficient in representing this harmony are reasonable pedagogical tools that contribute to the intellectual and emotional development of the child.

Bilgin (2011) also puts weight on the fact that the content should capture the child's mental process, use vocabulary relevant to the age, and provide identification and affective engagement. Sever (2013) and İnce Samur (2022) also clarify that what is appropriate for children is often confused with "childlikeness." While the latter may imply verbal ungrammaticality or too down-to-earth expression, the former refers to literature that is linguistically strong and developmentally appropriate.

Walsh (2003) critiques the mainstream children's literature paradigm that words must be simple, literal, and univocal. She holds that this is an ideological construction of children as constitutively innocent and incapable of bearing complexity. By contrast, she promotes the employment of irony and depth of meaning, positing that children are in fact equipped to read such richness of text. Therefore, child-appropriateness not only covers simplicity but intellectual challenge and depth as well.

Finally, Ateş (2023) highlights the importance of developmental language, pictures, and substance. Her study indicates that textual and visual material in most books is counter to children's developmental phases, weakening the child-book affective and cognitive bond. As

she notices, attention to the use of language, images, and text tone is critical in order to be true to and connected with the child's meaning world (p. 249).

Briefly, the principle of child-appropriateness involves more than thematically obvious and simple spoken language. It calls for total congruence between a child's developmental reality, the form of the narrative, and its content. When adequately realized, it enhances the literary and pedagogical quality of children's books—making stories more meaningful, imaginative, and developmentally challenging.

Considering the Principles of Child Appropriateness, several key considerations must be taken into account—most notably, those of content and educational value. In the content area, considerations such as characterization, thematic concern, approach to language, narrative structure, and the implied or stated messages of the text are all significant. Besides these, the materials of traditional and modern fairy tales are also worthy of serious study—particularly in terms of their including counsel and moral instruction, depictions of fear and anxiety, ideology-laden meanings, gender role depictions, idealized or overly positive portrayals of reality (rose-coloured portraits), affirmations of historic values, depictions of ultimate truth, affectively charged material, and depictions of savagery. These are standards that are essential in deciding whether the specific stories offer a positive, important, and developmentally sound learning experience for children at primary school.

Appropriateness to the child is the extent to which literature is on the match level of the child's developmental, cognitive, and affective levels. For Çakır (2013), a book is really worth it only when it is from the child's universe and authored by a child-centred writer rather than through a human filter of adult assumptions. When such a standard is upheld, literature not only functions as a teaching tool but also as a powerful vehicle of emotional connection, identity formation, and meaningful labour, fostering children's growth in a way that is relevant, inclusive, and educationally sound.

2.6.1. Content Properties

When creating texts for children, it is important to consider appropriateness in terms of characters, subject matter, language and narration, and the underlying message. By examining these subheadings, we will gain a fresh perspective and a deeper understanding of what truly makes a text appropriate and enriching for young readers. Character construction is also integral to children's books as a way of establishing emotional resonance, engendering reader identification, and allowing for developmental congruity. Good characters take over

the story but act as mirrors and models for child readers. Kilpatrick and Wolfe (1994) affirm that among the highest standards for selecting children's books is protagonists who illustrate personal transformation throughout the narrative. This evolution enables children to be emotionally involved with the characters and actively engaged in the world of characters. This active engagement triggers deeper reflection, more personal relevance, and contributes meaningfully to the child's intellectual and emotional growth.

2.6.1.1. Character

One of the biggest differences of character in literary theory was created by Forster (1927) in Aspects of the Novel, when he defined characters as either "flat" or "round." Forster posited that round characters are those capable of surprising the reader in a credible and credible way, capturing the complexity and contradiction of human nature. Conversely, flat characters are constructed around a single defining trait, remain relatively static during the course of the story, and often only have limited narrative functions.

Expanding on this simple differentiation, Lukens (2013) extends these types to children's literature and introduces an additional category: the dynamic character. As Lukens explains, "flat characters are built around a single trait or idea and are not developed or complexed" (p. 82), yet round characters are "more highly developed, like people, with more than one characteristic and depth of feeling" (p. 83). The differences are important because round and dynamic characters result in emotional realism, which allows young readers to make more intense emotional connections, sympathize, and identify with characters.

Lukens also points out the value of narrative and internal consistency within the character, asserting that "in good literature, character and action must be closely related. What the character does should be a reflection upon who the character is" (p. 78). Here, well-developed characters—characters that have inner conflict, growth, or transformation—do not serve the story but benefit the overall literary quality and inform children's emotional and moral development. Furthermore, she criticizes stereotypical representations, such as excessively passive females or über-heroic males, for entrenching rigid social roles over realistic psychological formation.

Fairy tales are marked by symbolism, archetypal figures, and hyperbole. Fairy godmothers, witches, and animals that talk are not intended to symbolize real behavior; rather, they tend to be psychological or moral symbols. In the words of Nikolajeva (2003), "fairy-tale characters are not meant to be psychologically credible, but to function as

projections of internal states or as representatives of certain values or worldviews" (p. 139). Therefore, although such characters are not literally realistic, they are still significant in the shaping of children's feelings and hardiness through symbolic and metaphorical significance.

Educationally, characters must be realistic, behave consistently, and create a sense of emotional realism that allows for trust and identification. Çer (2016a), Sever (2013), and Temiz (2018) note that characters should not only entertain but also demonstrate ways to manage, inspire imagination, and develop resilience to feelings. By symbolic identification with such a character, children can process emotional concerns and adapt feelings of isolation. Children's literature is also a pedagogic tool of moral education in character, social manners, and emotional understanding. As Tyra (2023) points out, "pupils are more likely to internalize and remember the lessons that they learn from these stories" (p. 41), pointing to narrative's shaping power in moral knowledge. Through picture books and scripted narratives, children are instructed in empathy, fairness, and coping with rich affect. Tyra also asserts that well-developed characters encourage higher comprehension: "pupils feel empathy for the characters and understand character traits more than memorizing information about each trait" (p. 38). Character visualizations take strong impact, since "the visual images make the most lasting impression" (Tyra, 2023, p. 38). These results mirror criticisms of stereotypical gender depiction and highlight the significance of emotionally plausible characters to literary engagement and educational effect.

Character depiction in children's literature tends to reflect dominating cultural and societal norms, which in turn affect children's readers' understandings of morality, identity, and agency. Shepard (1962), conducting a content analysis of sixteen children's bestsellers, noted that heroes were cast as "clean, white, healthy, handsome, Protestant Christian, middle-class people," while villains were associated with "undesirable appearance, unhealthy qualities, or foreign and lower socio-economic backgrounds" (p. 673). Such excessive reliance on one-dimensional and stereotypical characters—particularly idealistic heroes and diabolical outsiders—leaves to literary works the emotional realism and moral complexity that they might otherwise strive to provide. Shepard comments that few of the characters are shown with either personal growth or moral complexity, and it is indicated that the majority are not afforded the richness of complex characters. Hence, empathy is selectively engaged and credibility constantly falls in order to continue mainline social virtues. Not only does such reduction restrict potential for authentic moral investment, it also precludes the range of emotional and cultural life potentially lived by young readers.

To give out well-constructed characters for children, authors should take into account

believability, emotional validity, and consistency of the tale. For Jones (2006), "characters need to be believable and trustworthy… Dialogue should sound natural… and the story needs to wrap up all loose ends in a satisfying manner" (p. 47). While this is largely the case with literary art, in children's literature, the rules are used to build trust in the voice of the character, simplify narrative, and establish emotional attachment. When children hear carefully written, emotionally consistent characters, they are more capable of empathizing and relating to the occurrences in the narrative. Inconsistency in the narrative thus serves not only aesthetic success but also pedagogic impact.

Narrative point of view also plays a critical role in deciding the acceptance of the characters. King et al. (2020) argues that the employment of a first-person narrator plays an important role in children's capacity to empathize with characters. Reading from varied points of view and affectively richer accounts of familiar narratives is a factor in children's interpretive abilities regarding knowledge of characters within various affective and moral structures. Empathy thus depends not only on content but structure as well. The first-person point of view is particularly effective when paired with round characters—those that are emotionally complex, psychologically rich, and changeable. Flat characters, whose single distinguishing trait is their very definition, are not quite as good. Round characters capture the richness of human life and are thus more realistic and instructive for children. As Tucker (2016) points out, empathy is best developed "through stories in which the human qualities of the characters can be strongly felt and emotionally connected to." Well-crafted characters in children's literature then perform both aesthetic and pedagogical functions by promoting emotional identification and moral development.

In exploring character development within fairy tales, how gender roles, emotional needs, and story functions become inscribed seems to become central. Female heroes are passive, lovely, and emotionally vulnerable, whereas male heroes are constructed as active, courageous, and competent. These portrayals reinforce stereotypical expectations and may circumscribe children's constructions of self-efficacy and agency. In contrast, characters who respond to the summons of love and trust, exhibit stability, and welcome change and transformation give children more nuanced and developmentally appropriate models of behaviour. Most particularly, characters need to be built with enough credibility to elicit empathy, whereby young readers are able to relate to their struggles and mental processes. While physical attractiveness is typically privileged—especially for the heroine—it should never take the place of psychological complexity or novelistic refinement. Lastly, well-built characters that are emotionally rich and morally complex contribute immensely to children's

literature's literary quality and teachability.

2.6.1.2. Subject

Fairy tales, though seemingly simple in narrative structure, are deeply layered texts that convey a wide range of psychological, moral, and developmental themes. As Bettelheim (1976) argues, their enduring appeal lies in their symbolic resonance, offering children metaphorical frameworks through which to process internal conflicts, fears, and desires. Far from being mere entertainment, fairy tales fulfil three essential needs for child readers: developmental orientation, emotional identification, and moral guidance.

The themes in fairy tales often correspond to the lived experiences or subconscious anxieties of children. Isolation, abandonment, jealousy, danger, and transformation are frequent motifs, structured within fantastical but emotionally coherent storylines. These thematic patterns help young readers to make sense of complex emotions. For example, Hansel & Gretel dramatizes the fear of being left alone and the resourcefulness required for survival, while The Ugly Duckling centres around rejection and self-acceptance, charting a psychological journey of identity formation (Toom, 2023).

Symbolic content is crucial to how fairy tales communicate theme. Bettelheim (1976) suggests that the "bizarre" and "fantastical" elements in fairy tales—such as magical creatures, transformations, or enchanted spaces—serve as vehicles for externalizing otherwise inexpressible emotions. Isaacs (2013) offers a similar reading of The Frog Prince, where physical disgust and fear of intimacy are symbolically played out through the metamorphosis of the frog. These motifs create what Isaacs terms "safe symbolic spaces," enabling children to engage with issues such as early sexuality, fear of the unknown, or separation without experiencing psychological harm.

Moreover, recurring themes often function ideologically. According to Zipes (2013), fairy tales historically transmit dominant social values—gender roles, obedience, punishment, and reward—thus reinforcing conformity rather than inviting critical reflection. This is especially evident in tales like Cinderella or Sleeping Beauty, where passivity and beauty are rewarded, and agency is outsourced to magical or royal saviours. Such themes not only shape children's moral development but also their understanding of societal roles and expectations, particularly regarding gender (Akbar et al., 2018; Sen & Karagul, 2021)

Building on this, Warner (2014) highlights that fairy tales operate within cultural and historical systems of meaning. She argues that wonder, transformation, and enchantment in

these stories reflect both escapist fantasies and deeply rooted social anxieties. Warner also emphasizes that fairy tales—especially those narrated by women—function both to conform to and to resist dominant ideologies. This dual nature enables fairy tales to serve as subversive narratives that challenge patriarchal norms, even as they appear to reinforce them.

Nevertheless, the emotional and moral depth of fairy tales also contributes positively to children's development when framed appropriately. Dwyer and Neuman (2008) argue that when the subject matter aligns with children's real interests and cognitive capacities, it enhances engagement and comprehension. Fairy tales, with their universal motifs and clear narrative causality, fulfil this pedagogical function especially well in early childhood, particularly in language learning contexts (Haulman, 1985).

In short, the themes of fairy tales offer rich symbolic, emotional, and moral frameworks that serve as developmental tools. Whether reinforcing dominant ideologies or creating imaginative avenues for psychological exploration, these texts operate on multiple levels to shape children's values, cognitive development, and emotional intelligence. The dual capacity of fairy tales—to constrain through ideology and to liberate through imagination—underscores their complex role in childhood literary experience (Warner, 2014).

2.6.1.3. Language and Narration

Children's books aimed at readers under the age of ten must feature language appropriate to their cognitive, social, and linguistic development. According to the principle of child-appropriateness, the language in such books should not only be understandable but also engaging and pedagogically effective (Çer, 2016a). This requires careful consideration of simple and repetitive language, sentence structure and length, and lexical complexity—each contributing to a child's ability to comprehend, enjoy, and learn from the text.

In terms of simple and repetitive language Cioffi (2025) notes that repetition in children's literature serves more than an aesthetic function; it actively supports learning. Repetition helps children recognize patterns and anticipate narrative structures, which in turn boosts memory and understanding. These predictable structures enhance reading fluency and enjoyment by creating a sense of familiarity. Kochiyama (2017) adds that predictable language increases engagement by making children feel secure within the story. Sever (2013) also emphasizes that children's texts should use clear, rhythmic, and everyday language to promote not only comprehension but also emotional and cognitive well-being. In this context,

repetition becomes a natural learning tool that aids young readers with limited attention spans and growing language capacity.

Regarding sentence structure and length, readability depends on the child's ability to process meaning at an appropriate cognitive level. Zorbaz (2007), in his readability analysis of Turkish elementary textbooks, found that fairy tales for early primary levels often contained sentences with an average length of 5.5 to 6.2 words—simple enough to avoid cognitive overload while allowing meaningful comprehension. Sever (2013) recommends that early readers encounter texts with straightforward and unambiguous sentence structures to facilitate understanding and prepare them for more structured classroom language. This aligns with Piaget's (2013) cognitive development theory, which suggests that children in the concrete operational stage (ages 7–11) still struggle with abstract reasoning and benefit from logically sequenced, clear content. Overly long or compound sentences can overwhelm young readers, decreasing motivation and understanding.

When considering lexical complexity, vocabulary choices significantly influence readability and emotional accessibility. Piaget (2013) explains that children rely on concrete experiences to understand the world until around age eleven, meaning that unfamiliar or abstract words may hinder comprehension. Mogilner (2006) advocate for high-frequency, everyday vocabulary that supports decode and builds confidence. Introducing new words gradually, in familiar contexts, helps children expand their lexicon without anxiety. Karaağaç and Alikılıç (2023) emphasize that words should be meaningful and developmentally appropriate rather than simply simplified. Vocabulary that reflects children lived experiences enhances interest and understanding, while words that feel alien or disconnected from context reduce both.

Ultimately, a children's book that is appropriately designed for the linguistic and cognitive level of its intended audience not only facilitates comprehension but also nurtures emotional engagement and intellectual development. The strategic use of simple and repetitive language supports memory retention and fluency; short, clearly structured sentences enhance syntactic awareness; and well-regulated lexical complexity ensures accessibility without compromising meaning. These are not merely stylistic choices, but essential pedagogical principles grounded in both developmental psychology and children's literature theory. In this sense, language becomes more than a tool for storytelling—it becomes a medium for learning, emotional growth, and the construction of meaning.

In alignment with these theoretical foundations, the current study incorporates a Readability of the Text analysis to examine the linguistic accessibility of selected fairy tales

used in EFL contexts. This analysis aims to assess whether the texts are developmentally appropriate for children under the age of ten by evaluating sentence length, word frequency, and overall lexical complexity. By applying quantitative readability measures, the study introduces an objective layer to the evaluation of child-appropriateness, reinforcing the connection between theoretical principles and practical educational outcomes. This approach ensures that the selected narratives not only reflect pedagogical ideals but also meet measurable standards of clarity and comprehensibility for young learners.

2.6.1.3.1. Readability of the Text

It is the degree to which a written text aligns with the linguistic competency of a reader, which makes it easier to comprehend. Readability is a term that describes this alignment. In its most basic form, it is a description of the degree to which the linguistic requirements of a book correspond to the reader's current level of comprehension. Both vocabulary and grammatical difficulty are included in this definition of readability, according to this point of view (Kamarudin & Nanang, 2020). Due to the fact that the levels of complexity of the texts vary, some of them are easier for pupils to understand, while others confront them with more difficult tasks. According to Ulusoy (2009), it is crucial for pupils to have a profound understanding of the level of difficulty since this directly affects their capacity to comprehend the information more successfully. When teachers of a language intend to employ literary texts in educational settings, it is absolutely necessary to make certain that the content is appropriate for the level of comprehension that the pupils are able to achieve. Texts that are extremely simple may fail to challenge pupils and lead to disengagement, whereas writings that are too complicated may overwhelm readers, resulting in frustration and a lack of desire. Both of these outcomes are undesirable (Rosemarie et al., 2023).

Researchers and educators frequently rely on readability algorithms in order to determine whether or not a text is appropriate for their purposes. For the purpose of determining the overall complexity of a passage, these tools examine a variety of linguistic characteristics, including the length of sentences, the length of words, the number of syllables, and the structure of phrases (Greenfield, 2004, pp. 6-7). the Dale-Chall Readability Formula is one of the examples of well-known formula. The lexical difficulty and the syntactic structure of the text are the two primary components of text complexity that are evaluated by each of these assessment methods.

2.6.1.3.2. Dale and Chall readability Formula

Word length and the percentage of new terms, which are frequently referred to as "difficult" vocabulary, are the two key characteristics that are evaluated by the readability formula that was devised by Edgar Dale and Jeanne S. Chall (Dale & Chall, 1949). This formula is used to determine the level of difficulty of a text. The first version of their formula, which was released in 1948, was designed to cater to adult readers as well as pupils who were participating in the fourth grade. Providing an alternative that placed a stronger focus on vocabulary knowledge, it was developed as a response to what was believed to be limits in the Flesch Reading Ease formula (DuBay, 2004, p. 27).

When it came to the factors that influence text difficulty, Dale and Chall believed that lexical familiarity was the most important one. In order to accomplish this, they produced a list of three thousand words that are well known, which is discussed in greater detail in Section 3.2. It was determined that at least eighty percent of children in the fourth grade were able to comprehend the terms that were included on this vocabulary list. Using a pool of 10,000 words, the researchers evaluated pupils to determine whether or not they were familiar with a particular word. They considered a word to be "familiar" if the vast majority of pupils understood what it meant.

According to the Dale-Chall framework, the difficulty of a particular text is mostly influenced by the number of words that are not included on the list that has been established. The average sentence length is believed to be the second most relevant factor in determining readability (Bailin & Grafstein, 2016, p. 39). This is in addition to the complexity of the vocabulary. The algorithm produces a score that can range from below 4.9 to above 10, with scores at or below 4.9 indicating that the text is relatively simple to understand and scores of 10 or higher indicating that the material is somewhat complicated. In the Dale-Chall scale, which is offered by DuBay (2004) on page 23, a comprehensive explanation of the raw scores that are generated by the algorithm is presented.

In order to construct their list of vocabulary that is recognizable to them, Dale and Chall carried out a study in which they put pupils in the fourth grade through a series of tests that examined their knowledge of 10,000 terms. When at least eighty percent of the participants proved that they understood the meaning of a certain word, that word was considered to be familiar. The method that they developed for evaluating readability primarily determines the difficulty of the text by determining the percentage of words that are not included in the list that has been established. In addition to the familiarity with the

language, the formula takes into account the average sentence length as a critical component in assessing the level of difficulty that may be associated with a particular text (Bailin & Grafstein, 2016). The algorithm produces a score that can range from less than 4.9 to more than 10, with lower values suggesting writings that are easier to understand and higher values indicating texts that are more difficult to understand. According to DuBay (2004), page 23, the Dale-Chall scale offers a guideline that matches raw scores with corresponding grade levels. This ensures that the results may be interpreted correctly.

Table 1. Dale-Call Score-Correction Chart

Raw Score	**Dale-Chall Score**
4.9 and below	Grade 4 and below
5.0 to 5.9	Grades 5–6
6.0 to 6.9	Grades 7–8
7.0 to 7.9	Grades 9–10
8.0 to 8.9	Grades 11–12
9.0 to 9.9	Grades 13–15
10 and above	Grades 16 and above (college graduate)

The Dale-Chall formula calculates readability using the equation:

$$\text{Score} = 0.1579 \times \text{PDW} + 0.0496 \times \text{ASL} + 3.6365$$

In this formula, the resulting raw score corresponds to the educational grade level at which a reader would be expected to correctly answer approximately 50% of comprehension questions related to the text (DuBay, 2004) according to Table 1. Dale-Call Score-Correction Chart (DuBay, 2004)

Here, PDW represents the proportion of unfamiliar vocabulary—specifically, the percentage of words not found on the Dale-Chall familiar word list—while ASL refers to the average number of words per sentence in the passage. Within the scope of this investigation, the Dale-Chall readability score is utilized to assess the level of difficulty of the tiered fairy tales. The evaluation is established on the basis of two primary criteria: the average sentence length and the percentage of challenging words, which are terms that are not included in the Dale-Chall word list.

2.6.1.4. Message

In children's literature, the idea of message is the values, ideas, or attitudes a book

hopes to impart to its readers. Still, delivery of the message counts just as much as its content. From a child-centred point of view, whether a literary work honours the cognitive and emotional capacity of its intended readers depends much on the form and tone of the message. High-quality children's books allow the child to create meaning by experience rather than prescription, so delivering subtle, intuitive, emotionally accessible messages instead of rigid moral lessons or adult-centric truths.

Sever (2013) stresses the need of books avoiding explicitly teaching children. Rather, they should let readers deduce values by instinctively knowing what should be done in emotional and narrative setting. He argues that books should let children attract what ought or ought not to be done, not tell them what to do or not to do (p. 22). This methodology allows the children to construct interpretive freedom and their own connection to the book. Çer (2019) also supports the view that ready-made truth from an author is not to be communicated through literary works. Rather, they should use cause-and-effect mechanisms within the story to allow the children to reason, question concepts, and think. "The author should not impose their own truths on the child, but should instead offer opportunities for the child to think inside a framework of cause and effect," he says (p. 9). This strategy preserves autonomy while enhancing cognitive involvement. Apart from cognitive resonance, these signals have to be included into the narrative's aesthetic framework. Nodelman (2008) emphasises that sophisticated narrative techniques that gently encode meaning rather than direct messages define the literary worth of children's literature. "What makes a work of children's literature a literary work is the presence of carefully constructed forms that both complicate and disguise its meanings," (p. 8). This narrative complexity lets young readers participate creatively and emotionally without feeling pushed or guided. Especially when tackling emotionally strong subjects like violence, fear, or loss, Bilgin (2011) emphasises the need of indirect narrative. She underlines that messages should be expressed through implication and emotional suggestion instead of raw or explicit terms, so safeguarding the psychological limits of the child and guaranteeing their well-being. Touponce (1995) presents a different perspective, contending that the message is itself the emotional and visual experience of reading. He opposes psychoanalytical or allegorical interpretations of children's literature that translate narrative pleasure into secret moral instruction. "Allegory tends to do violence to the spontaneous nature of textual pleasure by making the text exemplify some narrative of moral explanation," he says (p. 176). He supports a child's right to enjoy literature without regard to didactic intervention; rather, narrative interaction reveals meaning. Taken together, these points of view support an intuitive, emotionally grounded,

interpretatively open model of messaging in children's literature. The message should coexist with the story, providing ethical insight by involvement instead of indoctrination, not take front stage. A child-centred message is one that respects the developmental level and capacity for reflection of the reader and invites—rather than imposes meaning.

In the end, the way messages are delivered in children's books has to be assessed in view of their appropriateness for young readers. This idea underlines how the child's developmental, emotional, and intellectual needs should shape his books instead of the adult's wish to teach, correct, or control. A child-cantered narrative provides interpretive space, emotional safety, and chances for personal meaning-making so honouring the young reader's autonomy. Messages are gently evoked rather than imposed, so helping the child to consider, feel, and react truly. Within this framework, the sub-themes of Informing and Teaching and Making Sense and Feel—found by means of the literature review—become not only analytical tools but also markers of how closely a literary work conforms with the ethics of child-cantered storytelling. From this perspective, fairy stories can be analysed not only for their lessons but also for how they let youngsters interact meaningfully on their own terms.

2.6.2. Educational Features

It is important to critically examine and address various educational features and themes in terms of the appropriateness for child. From advice and order to fear and anxiety, ideological discourses to gender discrimination, a pink world to traditional values, and sanctioning and rules to extremely emotional elements, each topic presents an opportunity to navigate complex issues with sensitivity and care. It is crucial to engage with these themes responsibly, promoting inclusivity, empathy, and critical thinking while considering the emotional well-being and developmental needs of young readers. By acknowledging and exploring these subjects thoughtfully, children's literature can play a vital role in fostering understanding, empowerment, and positive change in selecting texts for children.

2.6.2.1. Advice and Order

Children are naturally defiant of adult advice and commands, because these commands run counter to the very nature of childhood itself. As Dilidüzgün (2004) points out, the incessant pressure of adult societies' and cultures' norms has a tendency to divert children from their authentic experiences. When adults attempt to shape kids into morally upright and responsible individuals by means of rigid moral instruction, it inadvertently

confuses children whose own values and identities are still in the process of forming. Honouring children's individual development paths and offering guidance rather than exercising authority, therefore, provides space for autonomous decision-making and identity development.

Through this, fairy tales tend to serve as vehicles for transmission of norms in societies in the form of internalized structures of obedience, control, and advice. As Trites (2000) also argues, "children's literature rarely attempts to empower children; rather, it teaches them how to comply with adult norms using the authority of adults" (p. 36). This pedagogical function is exposed through narrative sub-themes such as the necessity to control, avoiding self-autonomous action, and prioritizing adult needs—each of which amplifies adult control within the moral texture of the narrative.

These tropes of narrative lead to child characters being presented as overdependent, emotionally silenced, and non-agentic. In tales like Pinocchio, Cinderella, and Rapunzel, obedience to adult characters—be they parents, fairies, or kings—is not only continuously framed as virtue, but also as a means to reward or transmutation. The lesson is clear: obedience equals moral worth.

Nodelman (2008) corroborates this by stating that "children's literature is didactic in its very essence; even when it is seemingly only imaginative—it teaches by shaping conceptions of morality, authority, and identity" (p. 76). This implicit didacticism comes through strongest in the consequences assigned to particular behavior—obeisance rewarded, disobedience punished—thus producing an explicit moral economy. As Tatar (2019) reminds us, Grimm stories "construct a system of values by rewarding certain behaviors and punishing others" (p. 58).

Moreover, Stephens (1992) refers to the reality that fairy tales hardly inspire critical thinking or transgression, but rather function to ensure the maintenance of the moral order by affirming dominant cultural values (p. 9). Therefore, obedience and advice in fairy tales are not only narrative strategy, but ideological social control methods which are part of the construction of the compliant child reader.

Beauvais (2015) also elaborates on this dynamic, suggesting that "what we commonly find in children's fiction is not liberty but a controlled space, in which advice, obedience, and social hierarchy are interwoven into all plots" (p. 44). Controlled narrative spaces typically limit the expression of children's own emotional and moral thinking, replacing hierarchical virtues and the suppression of feelings in their stead.

Direct advice and direct commands in children's books are likely to restrict the child's

intellectual and emotional autonomy. As Çer (2019) states it, "children do not like being advised and commanded, because such statements repress their thoughts and feelings" (p. 6). This corresponds with what Nodelman (1984) describes as the ideological role of fairy tales: "They socialize children into the dominant ideologies of their time and place" (p. 7). Thus, didactic fairy tales not only limit fantasy but also reinforce traditional, hierarchical power relations (Zipes, 2013). Fairy tale advice is thus not always well-intentioned or useful; in fact, it often functions as a tool of control and compliance. This means that what appears to be moralizing may actually be a subtle mechanism of control over the child reader.

Lastly, the Advice and Order theme in children's literature has a tendency to extend into the ideological control domain beyond the boundaries of counselling. Sub-themes such as a desire to seize control over the child, protection and monitoring at all times illustrate how adult authority is integrated into narrative patterns in powerful ways. These serve the purpose of discouraging emotional expression, discrediting the child's perspective, and discouraging independent thinking. In contrast, in doing so, they confirm a premise of Stephens (1992) and Trites (2000), whereby children's literature is posited to play the regulatory role of producing compliant readers who learn to internalize obedience as virtue. Adult guidance in such texts is thus commonly ascribed in opposition, as a way of normalizing submission in the cause of moral information.

2.6.2.2. Fear and Anxiety

Anxiety and fear, when misrepresented in children's literature, can have extremely adverse effects on child readers' psychological and emotional development. Numerous scholars emphasize that literature aimed at children should not knowingly provoke terrifying sensations, especially above their developmental capacity for managing them. As Bayraktar (2021) informs us, there have been negative reactions of many pupils to literature with too much fear and anxiety, which underlines the necessity of giving children emotionally safe and healthy literary environments.

The employment of fear in texts such as Little Red Cap is not only a narrative but a didactic and ideological one. Children, as Bayraktar's study shows, would prefer to interpret fear not in relation to a character's cognitive awareness but in relation to the character's physical proximity to the threat. When, for example, the protagonist is near the wolf, children assume that she feels fear regardless of her awareness of the threat. This is an ontogenetic limitation on discriminating between one's own knowledge and the knowledge of a fictional

character—a difference between cognition and affect that can be developed using stories when properly handled (Ronfard & Harris, 2014).

Notice too that fairy tales often present fear as not only an emotion but also as a behavioural control. Stallcup (2002) finds that fear in children's literature is not simply a way to help children process emotions but is used frequently to underscore adult authority. In traditional stories, a child's fear is generated and then dissolved solely through the intervention of a rescuing adult character. This framework can undermine the child's own agency, replacing self-efficacy with external reliance on authority—thus underpinning authoritarian ideologies under the guise of moral education.

This assertion is also supported by experimental research. Bradmetz and Schneider (1999) found that children employ fear as a heuristic for problem-solving under uncertainty, evaluating emotional responses in terms of expected outcomes rather than present beliefs. To this purpose, fear acts as a predictive and regulatory mechanism within the child's reasoning, revealing its function not only as an emotional state but also as a pedagogical and cognitive scaffold. Nevertheless, when fear is exaggerated or unresolved, it may yield long-lasting emotional disturbance and cognitive dissonance. As one work points out: "In children's literary texts, events that evoke intense anxiety—like death or abandonment themes—threaten children's emotional security if they are not explained or resolved sufficiently" (Yazar, 2023, p. 157).

This problem is in line with Piaget's developmental theory. As Piaget (2013) describes, preoperational children have yet to develop the ability to distinguish clearly between internal emotions and external realities. When they are faced with overwhelming emotions—especially through abstract or exaggerated circumstances—they can experience these emotions as imminent threats, leading to confusion and anxiety rather than insight and resilience.

With these findings in mind, it becomes clear that fear in children's literature needs to be dealt with sensitively, with subtlety, and an uncompromising adherence to the child-centred principle. This is a principle that binds content to the child's cognitive and emotional readiness, wherein the constructive exploration of difficult emotions can be accomplished without hurt. Fear can be an effective literary tool when it is utilized to encourage empathy, warning, or character growth—but only if it is presented within a safe and comprehensible narrative framework (Mallan, 2013).

Fear messages, therefore, should not be overt or manipulative. They must be presented in manners that allow children to sense-make and feel rather than simply react. As

Bradmetz and Schneider (1999) emphasize, emotional responses of children are likely to be more enduring and potent than cognitive appraisals. For this reason, children's literature must not be turned into a tool of emotional blackmail but a reflective and therapeutic space where young readers can resolve negative emotions constructively and securely.

Stallcup (2002) offers a classic critique of the utilization of fear as a means of control in children's literature. In her opinion, fear is not only employed to help children manage their emotions, but is often used to reassert adult authority. The plot of most classic fairy tales maximizes the child hero's fears and then resolves them only through the intervention of a wise or powerful adult figure. This trajectory shifts the solution away from the child's own agency and positions adult authority as the exclusive source of salvation. Theoretically, such a structure undermines the child's sense of self-efficacy and promotes dependency, something that is contrary to the very spirit of child-centred literature.

Khrisna (2016) elaborates on this view by identifying the invocation of threat and fear as components of an authoritarian narrative approach. Here, the child is not encouraged to think, analyse, or interrogate the horrific event. Instead, the event of horror is used to teach a lesson in obedience, in which critical thinking is set aside in favour of compliance. For Khrisna, such stories close down the interpretive space for children, replacing potential intellectual curiosity with emotional obedience.

Psychologically and developmentally, Jularić (2020) argues that children understand and respond to basic emotions like fear if explained in simple and clear terms. For her, the potency of fairy tales in helping with emotional development is that they succeed in making fear readable—both cognitively and corporeally. Emotional terms such as "afraid" and "terrified" and descriptions of trembling or crying serve to incarnate the otherwise abstract emotional states, thereby helping children find and cope with their own emotions. That being said, if not properly contextualized within a safe narrative structure, this directness can also overwhelm the child, making emotional regulation even more difficult.

Finally, Baker-Sperry and Grauerholz (2003) note that children interpret scary situations not in terms of a character's consciousness, but based on their own affective consciousness of danger. This fear projection onto characters confirms that children will more likely evaluate narratives affectively, not logically. The implication is that stories must be responsible to this emotional reading practice by ensuring that fear is mediated and not manipulated. Employed sensitively, fairy tales help children navigate their emotional lives. Employed excessively or manipulatively, fear is a barrier to critical engagement and personal growth.

Taken cumulatively, these theoretical observations indicate that fear in children's literature is not in itself negative but that its function and framing are paramount. If deployed to enhance emotional literacy, enable empathy, and assist in the development of coping strategies, then fear can have a constructive role. But if deployed to support authority or police questioning, then it is an ideological tool of the repression of the values of autonomy, empathy, and psychological safety—cornerstone values of child-centred pedagogy.

The use of elements of fear in children's literature must be handled with extra care, especially when handling preschool children whose emotional and cognitive capabilities are still under development. Rather than exposing fear as a bare plot device, it must be veiled in ways that bear in mind the child's psychological readiness and emotional boundaries. Dağlıoğlu and Çamlıbel Çakmak (2009) comment that, if not dealt with in an age- or emotionally appropriate way, "they may threaten children's emotional security" (p. 524). This observation points out the harm that is caused by a failure to mediate emotional content, particularly if it overwhelms the reader's ability to process or contextualize distressing scenes. Instead of exposing young readers to explicit depictions of threat or trauma, a child-centred theory ordains the deployment of suggestive, symbolically mediated, or emotionally buffered narrative techniques. Thus, literature is rendered a tool for development, not a source of emotional harm, fostering resilience and empathy.

Bedwani’s (1980) statement, "Horror that lacks symbolic filtering risks becoming a source of psychological harm rather than insight," carries an important warning function in terms of children’s literature. According to this view, presenting fear in a direct, raw, and unsymbolized form carries the potential to produce direct psychological harm rather than creating a deep awareness or internal resolution in the reader. Applied to children's literature, this observation is even more vital, especially to children whose cognitive ability for abstraction has not yet been fully attained. This is because children accept symbolic tales not on an abstract level, but instead directly and on a realistic level.

The use of fear in children's literature must be carefully moderated against the developmental needs of the young readers. As Fırat et al. (2013) note, "many of the elements of fear and violence in fairy tale books are inherited from traditional classics and do not fulfil the emotional and cognitive needs of children today" (p. 236). This observation makes it necessary to update this type of material to prevent it from causing any potential psychological harm and to prevent the risk of children being scared off by stories based on outdated pedagogical methods.

2.6.2.3. Ideological Discourses

Children's books have long been utilized as moral education tools. Modern schooling emphasizes, however, that these lessons should be transmitted without direct expression. Stories and experiences kids may identify with help them to do this. Both Sever (2013) and İpşiroğlu (1991) emphasize that children's literature should nurture critical thinking rather than impose fixed truths. Allowing children to draw their own conclusions through cause-and-effect narratives fosters deeper moral understanding and personal reflection. When texts present a single, unquestionable viewpoint, they risk undermining the child's cognitive autonomy and diminishing the richness of the reading experience. Instead, literature should invite questioning, exploration, and perspective-taking—core elements of intellectual and emotional development in children.

One of the foundational expectations of children's literature is to foster independent thinking, creativity, and emotional growth. However, when literary texts are employed as direct vehicles for ideological transmission, they risk violating the developmental needs and cognitive autonomy of young readers. As Sever (2011) notes, the imposition of ideologies on children damages the integrity of children's literature, arguing that "forcing ideologies onto children undermines their environment for free thinking" (p. 97). Similarly, Aslan (2019) emphasizes that children's literature should not act as the mouthpiece of a particular worldview but should offer alternatives and respect the child's right to choose (p. 61).

From a developmental perspective, such concerns are especially relevant during the critical cognitive transition that occurs between the ages of 4 and 7—a period in which children's ability to interpret abstract concepts and adopt third-person perspectives begins to mature (Bradmetz & Schneider, 1999). When a text uncritically advocates a particular worldview, it risks silencing the child's interpretive agency and promoting conformity rather than reflective engagement. In this regard, the codes identified in this study—such as "Presenting Moral Propositions," "Acting as a Mouthpiece for a Belief," "Preserving Adult Values," and "Ideological Discourses"—are key indicators of texts that limit child-centred literacy.

Yazar (2023) directly points to this issue, stating: "In some texts, the unquestioned acceptance of dominant social values is promoted, preventing children from encountering diverse forms of thinking" (p. 158). This aligns with our thematic codes related to the absence of critical thinking and the promotion of normative structures.

Literature that presents itself as a mouthpiece for a singular viewpoint often does so

under the guise of moral clarity or social education. Yet, as Sever (2013) argues, messages integrated organically into the aesthetic structure of the text are more likely to be internalized meaningfully and less likely to be rejected by the reader. This kind of narrative mediation ensures that language functions not only as a teaching tool but also as a literary experience.

Studies such as Aktaş Kubal and Çetinkaya (2021) further reveal how seemingly neutral texts often carry implicit ideological codes. Their analysis of Diary of a Wimpy Kid highlights how familial roles, social conventions, and internalized stereotypes subtly influence young readers, emphasizing the necessity of critical awareness even in contemporary literature.

The danger is even more pronounced when children lack the metacognitive or critical tools to question what they read. Kaniklidou and House (2018) warn that “children may not have the critical thinking skills or knowledge necessary to identify and protect themselves from potential manipulation or biased content within the texts they consume.” This lack of protection becomes especially troubling when gender roles are reinforced in binary, stereotypical ways. According to Macionis (2001), such portrayals often depict males as powerful and competent, while relegating female characters to passive or decorative roles—representations that children are likely to internalize unless challenged by more balanced portrayals.

Earlier studies by Kortenhaus and Demarest (1993) also place equal gender representation in books for children at the forefront of encouraging better and empowering models for healthy identity development. Çer (2016a) reinforces this argument by advising against it being oppressive to subject children to dominant ideologies, taking away from them their right to make independent decisions and undermining the educational value of books through the stifling of autonomous and critical thinking. In accordance with such opinions, Danilewitz (1991) contends that fairy tales are merely sources of entertainment and that they are strongly ideological and used to socialize children into the acceptance of prevailing social norms. In Danilewitz's opinion, characters tend to be developed to support traditional notions of gender, class relations, and obedience to authority in an effort to create the impression that dominant societal structures are both natural and unchanging. Male heroes are most often portrayed as courageous and dynamic, while female heroines are represented as passive, beautiful, and compliant—thus serving to reaffirm patriarchal attitudes. Furthermore, excessive reliance on rigid moral dichotomizing—e.g., "good rewarded, evil punished"—may hinder children's ability to cope with moral uncertainty and think ethically. On this account, Danilewitz advocates a more questioning approach towards fairy tales in school settings.

Rather than offering such tales unproblematically, instructors can subject their ideological content to analysis with students. It is suggested that rewritten, inclusive versions of fairy tales are used which counter stereotypes and challenge critical thinking. By doing so, children are built not merely as passive consumers of cultural messages, but as active interpreters capable of questioning, reinterpretation, and remaking stories read by them.

Children's literature runs the danger of converting young readers into passive consumers rather than active participants when it provides an uncritical means of delivering adult ideas. Such books often limit ideas, support uniformity, and may finally impede children's emotional and intellectual growth instead of encouraging imagination and critical thought. Our results show that really child-appropriate literature has to balance moral awareness with keeping narrative openness. It should provide kids the chance to investigate, challenge, and create their own ethical systems instead of only follow those set by adults.

Two sub-themes—Presenting Moral Propositions and Advocating an Idea—have emerged from the literature survey done in this work. Although these sub-themes will not be discussed in the parts that follow, they have been developed from the theoretical framework and will constitute the analytical foundation for reviewing the chosen fairy tales.

2.6.2.4. Gender Discrimination

Children's books—especially old fairy tales—often reinforce gender power dynamics by making male characters look energetic, successful, and in command while female characters are usually shown as docile, emotional, caught in domestic or secondary tasks like cleaning or caring for others. These images not only support patriarchal ideals but also give them natural appearance. This also affects the impressions of gender roles among young children. Men generally take front stage and rule in stories; women are either left behind or defined by their beauty, mental fragility, and submissiveness. Such discrepancies can lead young readers to acquire too strict gender norms, therefore generating ideas that bestow too little weight on usually feminine attributes and too much emphasis on usually masculine duties.

Macionis's (2001) study emphasizes the need of showing gender roles in literature in a way that reflects their actual complexity and diversity. Children's novels should, if they are meant to question stereotypes and promote gender equality, feature more balanced characters, aware to Kortenhaus and Demarest (1993). About fairy tales, traditional depictions are still somewhat common. Molyviati (2017) argues that although men are shown as strong and

capable, these stories usually present female characters as weak and in need of help, therefore promoting binary gender stereotypes. Words like "fathers of the waves" or "brave children" also use male language in stories and send hidden messages that leadership, bravery, and personal responsibility are just associated with men (Yazar, 2023, p. 159).

Textual studies have exposed quite similar norms of "female passivity," "male heroism," "patriarchal culture," and "gender inequality" found in books to how these images are portrayed. Especially between male and female characters, the emotional and physical distance between characters promotes unequal interactions whereby feminine characters shoulder the emotional load while male characters supervise the story. Visual and behavioural similarity in female representations aggravates often described as lovely, peaceful, delicate, and emotionally vulnerable issues. This promotes an idealized femininity that reduces people's desire for assertiveness and independence.

Concurrently, demeaning women to low-level chores like housekeeping gently educates youngsters that being a leader and being productive are basically masculine traits. Akbar et al., (2018) contend that even where there are examples of cleverness or intelligence, the female characters are usually pulled into gender-stereotypical roles. The limiting framing does make it more difficult for children to construct counter-identities or understand roles beyond the conventional understanding of gender, thus perpetuating stereotypical ideas.

Scholars stress the need of educational changes that change fairy tales in ways that challenge accepted roles as a tool to struggle against these constrained representations. Molyviati (2017) counsels rewriting stories, rebuilding character traits, and reassisting gender roles around to reflect current societal conventions. Activities letting kids choose their own ends or characters not only improve their language skills but also help them to grow more critical readers and mindful of gender issues. These techniques help youngsters to recognize, criticize, and question stereotypical images, therefore encouraging fair and open reading for all.

Çer (2014) backs up this by underlining the need of making sure that literature follows rules of what is appropriate for children. Instead of imposing adult-centred values upon children, books should, he says, reflect their emotional, intellectual, and social growth. Stories chosen and changed with these kinds of rules can both enthral young people and encourage them to challenge rigid gender roles. Reading then is a way to acquire language as well as knowledge of justice, empathy, and action-taking.

2.6.2.5. Rosy View of the World

Children's literature may present too idealized accounts of life—a "rosy picture of the world"—where stories almost entirely concentrate on joy, ethical simplicity, and solving a problem without difficulty. Although these kinds of explanations are comforting, they also might conceal the social and psychological issues children will always encounter. Preventing children from exposing themselves to the challenges and flaws in life will deny them the opportunity to learn how to deal with them and become resilient, asserts Aslan (2008). Children who read books about idealized and peaceful worlds might find it hard to understand the messy and frequently conflicting nature of real life.

Another crucial component of this issue is the generalisation of moral principles like obedience or honesty, which are sometimes applied without proper narrative justification. These values are sometimes presented in overly simplistic or didactic ways, assuming that young readers possess a degree of mental and emotional maturity that they may not yet have. According to Nikolajeva (2010), these kinds of moralising tales reflect what adults want rather than what children need to flourish and grow. Çer (2019) also advises against parents pushing abstract concepts on children unrelated to their actual lives. Rather, she advises reading stories that relate to children's emotions and enable them to make sense of the world by means of events significant to them.

Many books also replace complex emotional journeys with made-up endings or romanticized ones, not based on actual events. Though imagination is vital, novels that constantly avoid or fix issues by magic can make children passive observers rather than active, critical readers. Fairy stories are most useful, according to Bettelheim (1976), when they depict actual emotional conflicts via symbols. This allows children to safely negotiate their demands and concerns. If the narrative veers too far from psychological and societal reality, this symbolic role is lost. According to Zipes (2013), literature must strike a mix between imagination and reality if it is to be helpful for development.

Many children's stories have stark opposites—that is, good against bad, obedient against disobedient, or right against wrong—that is another unhealthy habit. While these two-sided debates simplify moral thinking, they make it more difficult for children to handle moral uncertainty and complexity. According to Stephens (1992), this kind of narrative leads children to unquestioningly accept set societal standards and is ideologically constrained. Çer (2019) also claims that these oversimplified images prevent children from feeling the emotional depth they need to develop empathy and critical thinking ability.

This is intimately tied to the abundance of Pollyanna-like characters and narratives that make people feel overly happy about themselves. When the main characters are always joyful, even in the face of adversity or when issues are readily resolved, it conveys the idea that uncomfortable emotions should be suppressed or covered over. The books for young readers excessively optimistic, according to Nodelman (2008), could make real emotional events look ridiculous and force youngsters to suppress their negative emotions. This approach may cause people to avoid rather than strengthen themselves. According to Çer (2019), authentic literature should depict all ranges of human emotions, including happiness and grief, certainty and doubt, and success and failure, so teaching children how to manage their emotions and develop mental power.

Children who use a balanced writing style—one that highlights both the positive and negative aspects of life—are more realistically inclined to see the world. One effective approach to help individuals stay strong and develop emotionally is to create stories containing real-life moral concerns, emotional challenges, and the defects everyone possesses. Aslan (2008, p. 95) explains it so brilliantly: books expose children to the reality of life, which prepares them for the erratic real world and promotes their success in it.

2.6.2.6. Traditional Values, Sanctionary Judgments, and Rules

Children's literature is far more than a medium for entertainment; it serves as a powerful cultural tool that shapes how children perceive the world, internalize social values, and construct their identities. The norms and judgments embedded in literary narratives often play a pivotal role in forming children's understanding of society, authority, and morality. As Sever (2013) emphasizes, children's literature should not merely replicate outdated moral frameworks or long-standing social expectations. Rather, it should reflect the ethical principles and values of contemporary society, offering stories that resonate with children's present-day realities. By doing so, children can engage in meaningful reading experiences that foster both moral development and critical reflection (p. 199).

Yet, many classical fairy tales do the opposite: instead of encouraging children to question what is presented, they tend to reinforce submission to existing power structures. Stephens (1992) argues that most children's stories serve the purpose of maintaining the moral order by replicating dominant societal values rather than challenging them (p. 9). This view is echoed by Nodelman (2008), who points out that children's literature often portrays cultural norms as fixed and indisputable truths, ultimately reinforcing adult ideologies in

subtle and pervasive ways (p. 131).

A central concern among scholars is the ideological function of traditional fairy tales, which often uphold patriarchal and authoritarian values. Zipes (2017) contends that such tales actively reproduce these dominant structures, shaping children into passive recipients of social expectations. The internalization of obedience and compliance is frequently achieved through narratives where disobedience is punished and conformity is rewarded. Barnett (2021) highlights this dynamic in Little Red Cap, where the protagonist's downfall is framed as a direct consequence of her failure to follow adult instructions. According to Barnett, the story suggests that questioning authority is not only dangerous but politically incorrect (p. 30).

From a pedagogical standpoint, such messages can be deeply problematic. Stories that glorify submission to rigid norms limit children's capacity for critical engagement and agency. İpşiroğlu (1991) warns against the uncritical transmission of "values, judgments, and rules from a thousand years ago," urging educators and writers to embrace narratives that are aligned with contemporary ethical consciousness. In a similar vein, Çer (2019) critiques children's books that aim to align young readers with the fixed thought systems and behavioural expectations of the adult world. He argues that "educating the child to conform to the rigid thoughts, principles, and rules of the adult world objectifies the child" (p. 220). This approach undermines the principle of child-centeredness, which holds that literary works should be appropriate to a child's developmental level, emotional world, and evolving identity. Instead of being active participants in the meaning-making process, children are reduced to passive vessels for adult ideologies.

Moreover, Çer (2019) draws attention to stories that direct children toward the author's predetermined truths rather than allowing them to interpret meaning independently (p. 214). Books that enforce strict moral codes or glorify adult authority compromise the child's right to question, imagine, and form autonomous judgments. When protagonists are burdened with adult responsibilities—facing survival challenges or moral dilemmas beyond their years—the literature not only fails to respect the child's experiential world but risks emotional overexertion. These narratives contradict the developmental needs of children and instead serve didactic purposes rooted in control, discipline, and assimilation.

More optimistically, recent literary trends reflect a conscious departure from these authoritarian traditions. Scholars such as Çelik (2025) observe that modern rewritings of fairy tales, like contemporary versions of Cinderella, present more independent and critically aware protagonists. These characters invite children to explore alternative realities and

challenge the social norms once considered universal. Such reimagining helps literature evolve into a medium that nurtures empathy, social responsibility, and critical thinking in young readers.

Taken together, these scholarly insights underline the ideological weight that children's literature carries in shaping the minds of future generations. When texts reinforce rigid value systems and suppress individual thought, they risk alienating children from their own subjectivity. By contrast, literature that values the child's perspective and fosters reflective, autonomous engagement plays a crucial role in raising active, thoughtful, and ethically aware individuals.

2.6.2.7. Absolute and Fixed Truths

Children's literature should empower children to discover their own truths rather than dictating singular, fixed ones. According to Dilidüzgün (2004), instead of simply adopting the author's or illustrator's thoughts as their own truth, children should be encouraged to develop their own truths, guided by their unique world of emotions and thoughts. This process of self-discovery promotes critical thinking, autonomy, and the development of personal values and perspectives, enabling children to engage with stories in a way that is meaningful and enriching to their own growth and understanding. Indeed, the work of Ronfard and Harris (2014) shows that children not only follow events in fairy tales but also intuitively interpret the characters' emotional responses. This suggests that fairy tales are not merely narratives but also didactic structures aiming to teach the distinction between information and emotion, a process facilitated by the child's active interpretation.

In the context of developmental psychology, Bradmetz and Schneider (1999) play an instructive role by highlighting the contradiction between children's cognitive and emotional evaluations concerning false beliefs. Their research indicates that children reach belief awareness around the age of 4, but it takes until ages 7–8 for them to transform this awareness into a rational structure. This finding offers an instructive way to convey the complexity of mental states and how these states are reflected in behaviour. Similarly, conceptualizations regarding "second-person" and "third-person" belief structures provide an instructive analysis of children's mental development processes (Bradmetz & Schneider, 1999).

However, one of the most prominent problems in texts not prepared according to the "principle of child-appropriateness" is an excessive degree of didacticism. This situation can

transform the instructional aspect of texts into an author's effort to steer the reader and impose their own thoughts. As Yazar (2023, p. 156) explains: "The didacticism in texts sometimes turns into the author's effort to guide the reader and impose their own thinking. This, in turn, limits the child's critical thinking and makes learning mechanical." This approach restricts children's critical thinking skills, mechanizes learning, and deviates from the pedagogical purpose, pointing towards a desire for control and prioritization of adult wishes.

Dilidüzgün (2018) emphasizes that learning in children's books should be supported by experience; therefore, excessive didacticism and one-sidedness should be avoided. Similarly, Cüceloğlu (2019) states that in works written for the purpose of teaching and imparting knowledge, a child's desire to ask questions can be suppressed, potentially dulling their interest and sense of curiosity. Consequently, children's literature products with an overly didactic structure may fall short of supporting the child's developing individual thinking skills.

When evaluated within the framework of the principle of child-appropriateness, overly didactic texts do not support a child's processes of direct experience, discovery, and thinking; on the contrary, they relegate the child to the position of a passive recipient. In this context, as Yazar (2023, p. 154) also points out, it is clear that literary works where didacticism is balanced with aesthetic value will contribute more to a child's emotional and cognitive development. The primary aim is not merely to transfer information to the child, but to help them construct their own world of meaning.

2.6.2.8. Extremely Emotional Elements

Children's books have to be created with an even emotional balance. Engaging stories need excitement, fear, and curiosity; but, too much of any one thing can overwhelm young readers and lower their enjoyment and understanding. Children benefit more from contextualised and controlled emotional experiences, Riley et al. (2007) succinctly put it. Stories that minimise sensory overload and enable the exploration of affect help children start to understand and control their emotional expression, so fostering emotional and self-awareness.

Fairy stories especially serve a range of functions for children's emotional growth. Children's creativity is stimulated by them, as well as by symbolic surroundings that enable them to negotiate and understand unconscious conflicts.

Fairy stories, according to Sanyal and Dasgupta (2017), are reflective affective tools that let children use relatable characters to express repressed fears and find answers to difficult developmental concerns including identity development, mother complex, or psychosexual stages. Thus, emotions like longing, love, disillusionment, and fear are not only beautiful traits; they are also means of acquiring psychological integration and emotional resilience.

Particularly those classified as "excessive emotional elements," "eliciting emotional intensity by evoking sadness, pity, and fear," and "inability to answer children's emotional needs," this point of view precisely corresponds with the thematic codes that were examined in this study. When these narrative tendencies are abused or used without regard to the emotional reality of the child, they compromise the capacity of the story to foster development.

One issue is the salience of elevated emotional content and coincidental dependence strategies. Bradmetz and Schneider (1999) claim that rather than the events in the story, children's responses to stories usually centre on their dramatic ends—like the wolf eating Little Red Cap. This suggests that children are especially receptive to emotionally charged and vague elements in stories. Apart from raising stress, this might lead to uncertainty or anxiety particularly in cases when the emotional path is not supported by strong psychological data. Dangers to the appropriateness of children's texts challenge didacticism in education. Burç (2013) claims that an overemphasising of explicit instruction may compromise the literary quality of a children's book as well as the evolution of autonomous thought. Apart from suppressing a child's natural learning, overt and biassed moral education limits their capacity to think critically and reflectively.

Küçük (2005) reminds us therefore that it is imperative to do so indirectly into the child's own life rather than including instructional content in a directive or authoritarian sense. Another literary device requiring careful handling is fear. According to Çer (2016a), stories should inspire sensitivity about how to approach fear in a constructive way instead of helping one to control behaviour. Yörükoğlu (2010) warns young people who are anxious that they are especially prone to stories with strong, terrifying language. When this happens, the child's psychological health might suffer from the absence of contextual development in the fear.

Thus, using a child-centred perspective, it is imperative to closely investigate how fear, anxiety, and punishment show and are positioned in children's literature.

Children's books that are both emotionally and pedagogically appropriate must, all

things considered, avoid extreme representations—whether they be didactic or emotional. Rather, it should seek to provide children a safe, creative, and reflective environment in which they may read books fostering critical thinking, empathy, and emotional intelligence. The child's whole development—as an emotionally intelligent, self-sufficient adult as well as for their enjoyment of literature— depends on finding this equilibrium.

2.6.2.9. Violence

Children's literature has traditionally used violence as a structural device as well as an ideological tool. It often occurs in classic stories not only as a dramatic device but also as a method of conveying moral messages and inducing change. Much children's fiction, argues Nodelman (2008), is didactic; that is, it includes violent incidents aimed at teaching child readers about obedience, humility, or justice. Stephens (1992) also makes this observation by arguing that these representations are ideological instruments that are intended to serve the dominance of adults and established power dynamics. If violence is represented as being fair, redemptive, or necessary, children may learn this rationale, conflating suffering with virtue and control with stability.

More significantly, numerous texts in children's literature permit the utilization of violence as a means of conflict resolution. In fairy tales especially, individuals usually resolve differences through vindictiveness or revenge. Zipes (2013) infers that violence was employed as a brief method of portraying justice in the initial tradition of this genre. Teachers, however, find this normalization problematic. Children's books, in the view of Nikolajeva (2010), ought to entertain or teach as much as enable young readers to consider good and evil. Narratives risk didacticizing simplistic reactive moralities if nonviolent options are not apparent and violence's affective consequences are not examined. If publications present violent resolutions without demonstrating other alternatives, children may be cognitively and affectively unable to consider conflict.

Another recurring motif is people—especially women—giving in to violence. This interaction supports gendered norms of emotional and passive control, therefore reflecting a kind of much praised perseverance. According to Trites (2000), these kinds of depictions are part of the power system between adults and children in children's literature, because allowing in is considered as morally right. Ideologically, this aligns with Althusser's theory of interpellation, in which the reader is pulled into a subject position that reinforces the current social order. When characters, and especially female characters, are mentally or physically

injured and decide to hold their tongues, it implies that submission will be rewarded or noted. Young readers may thus silently start to doubt their own understandings of justice and agency.

Narrative methods designed to assist individuals in controlling their conduct will at times also manifest as threats and punishments. Quite often, rather than promote critical thinking, such institutions promulgate a rigorous moral ladder. Stephens (1992) refers to this as "coercive didacticism," wherein the text enforces norms through fear and punishment rather than by inviting conversation or inspiring empathy. In this type of story, the disobedient are punished severely, and order is upheld by strict logic. As explained by Çer (2019), such stories can make children learn that morality comes from external authority and not their internal moral reasoning, which can make them less empathetic to the feelings of others. Too much punishment used to finish a story could make it more difficult for children to grow to be moral decision-makers.

The most disturbing part could be the lack of narrative space for dealing with feelings or making sense of violence. There are plenty of excellent stories with horrific things like trauma, war, or nastiness, yet these are not spoken, considered, or psychoanalytically examined. In 1976, Bettelheim claimed that for children to make sense of their strongest feelings, symbolic expression is actually essential. Still, the symbolic role of narratives will be successful only when they are presented with sufficient depth to enable children to identify and regulate emotions. Nodelman (2008) argues that children's literature may be deficient in preparing readers for the emotional dilemmas with which they are most apt to be faced in actual life, noting the possibility of children's literature hiding emotional depth. When lacking competent models of emotional regulation, children cannot perform with understanding.

It brings us to a fundamental pedagogical issue concerning the use of violence and its suitability for children of various ages. Nimon (1993) asserts that "life will always have violence. The child should learn to cope rather than fight violence." This makes it even more vital to find literature that deals with such matters in a manner that resonates with the child's own life. While violence is a complicated and sensitive issue in young adult literature, it needs to be carefully and intentionally explored. The goal is to present it in manners that permit emotional contemplation, encourage critical thinking, and bring about consideration of moral values, but not to remove it from literary discourse.

Last, the presentation of violence in children's literature cannot be dismissed or refused wholesale. Instead, we need dialogue that is contextually relevant, emotionally engaging, and appropriate for the audience's age and developmental stage. As violence exists

in the real world, literature can provide an imagined but realistic vehicle for children to begin to learn about, question, and psychologically grapple with such content. The issue lies not in violence per se, but in its portrayal as both anticipated and actively desired without any critical analysis. analysis. Stories that close off readers from interpreting their content can reinforce strict, fear-based ideologies. Literary works, Çer (2019) states, need to mirror children's cognitive and affective experiences in a manner that will foster engagement rather than passive compliance. Stories that consider children's developmental needs can teach them that violence is a part of life while also giving them the emotional tools to cope with it. Such tales are instruments for fostering resilience, empathy, and moral responsiveness in an uncertain and violent world, going beyond the goal of entertainment

CHAPTER III

3. METHODOLOGY

3.1. Introduction

This chapter aims at providing an overview of the research process and establishing the most pertinent methodological concerns that guide the present study. In the words of Kothari (2004), to discuss research methodology is not merely to list what methodologies are employed but also to provide reasons why the methodologies employed are those concerned with the overall research project. It should be explained why certain methods have been incorporated and others left out so that the research results can be evaluated critically both by the researcher and other individuals.

Therefore, this chapter not only outlines the procedural design of the study but also the rationale of the research questions, assuming that all classic fairy tales conventionally used in English as a Foreign Language (EFL) teaching contexts are not necessarily appropriate for children in terms of pedagogical suitability and content characteristics. This study examines the educational appropriateness of ten popular fairy tales—Cinderella, Snow-White, Sleeping Beauty, Rapunzel, Little Red Cap, Hansel and Gretel, The Ugly Duckling, Beauty and the Beast, Pinocchio, and The Frog Prince—based on two general categories: educational features and content properties. Under the educational features category, the study examines the stories from the language and narration, characterization, message, and subject matter points of view. At the same time, content features are examined through characteristic categories such as excessive emotional content and randomness; traditional values, sanctionary judgments and rules; rosy world view; gender discrimination; ideological discourse; fear and anxiety; advice and order; teaching and drilling; and violences. These analytical categories offer a rich framework to determine the developmental and pedagogical appropriateness of each story, especially in the context of English as a Foreign Language (EFL) classroom, with attention to harmonizing literary content with the cognitive, emotional, and linguistic needs of primary school learners.

3.2. Ethical Stange

Appropriate permissions from the Ministry of National Education (MoNE) as well as from the respective school administration (26.03.2024, document number: E-47526769-

302.08.01-187157) (See Appendix 1) were obtained for the undertaking of this research study. Ethical clearance was granted by the Institute of Social Sciences of Amasya University (Reference No: 04.07.2023-137861) (See Appendix 2). Informed consent forms, which were prepared in Turkish, were given to all participants' parents and participants (See Appendices 3 and 4). Participant and research site identities were strictly kept confidential throughout the study.

The Pupils of 4th grade received instructions through activities in reading and understanding some of the fairy tales. Data collection was conducted during the spring semester of the 2023–2024 academic year. Participation was voluntary only, and all participants had a right to withdraw from research at any moment. No deception was utilized at any stage of research.

3.3. Study Design

This study adopts a qualitative research design consisting of two interrelated phases, both grounded in interpretive methodologies. The first phase involves a qualitative content analysis of ten classic fairy tales, emphasizing the identification of thematic codes aligned with the principles of child-appropriateness. The main analytical categories include educational dimensions (subject, characterization, language, and narration, message) and content dimensions (traditional values, sanctionary judgments and rules; rosy world view; gender discrimination; ideological discourse; fear and anxiety; advice and order; teaching and drilling; and violences). Schreier (2012), qualitative content analysis is particularly suited to uncovering implicit meanings in children's books, where ideologies are likely to be presented indirectly rather than explicitly.

This phase is meant to remind us of recognizing recurring narrative patterns that have the potential to influence the emotional and cognitive development of children. Children's literature, as Hunt (2009) argues, is usually employed as a means of conveying adult ideologies in the form of seemingly simple narratives. Therefore, interpretive code—guided by a systematic yet open-ended thematic framework—is geared towards exposing how literary devices can influence a child's worldview, self-concept, and emotional intelligence.

The second phase builds on these results by incorporating children's perspectives in the second phase within classroom-based activities and framed data collection tools. Specifically, pupils' written responses and checklists (collected after shared reading sessions) are thematically analysed in search of insight into how children understand characters,

narrative events, and emotionally laden situations. In line with Ronfard, et al., (2021) who point to the reality that children's narrative interpretations are greatly affected by their developmental stage and their emotional regulation capacities, this phase provides insight into the lived reading experience of child readers.

In integrating text-based analysis with children's interpretive responses, the study employs a multimethod qualitative design in investigating meaning-making processes. As Wilson and Sharples (2015) describe it, qualitative research seeks to discover how individuals make sense of their experiences and construct their personal realities. The two-phase design thus not only informs us on the thematic composition of fairy tales but also on how these compositions are received, contested, or reimagined by child readers.

3.4. Participants

The participants of this study were pupils in the fourth grade of a public elementary school in Amasya, Türkiye. The pupils tend to enter elementary school at the age of six based on the 4+4+4 system used by Türkiye, and they are in the fourth grade at the age of 8 to 9. As per the research experience as an English teacher in the classroom, fourth-graders possess more mature writing abilities and thus can better comprehend the selected fairy tales and produce deep answers to tasks related to them. They are at a level of cognition and language that is suitable for the aims of this research, particularly in terms of narrative forms and writing communication. Thus, fourth-grade pupils were chosen for the present study with the expectation that they would participate more actively in the class organized activities.

Table 2. General and Study-Specific Participant Distribution

Group	**Number of Pupils**	**Description**
Total Class Size	25	4th-grade pupils in the selected classroom
Study Participants	12	Voluntary participants from the same classroom
Non-participating Pupils	13	Pupils not included in the study

25 pupils were recruited from the selected 4th-grade class pupils aged 8-9 years. Out of them, 12 pupils voluntarily participated in the study. The remaining pupils (n=13) were rejected from the research sample. The participants shared the same demographic,

socioeconomic, and cultural backgrounds. The pupils were all Turkish nationals learning English as a foreign language. Although they had learned English for four years, all the participants were at A1 level of the Common European Framework of Reference for Languages (CEFR). Implementation phase lasting six weeks comprised weekly sessions of 40 minutes. Special lesson plans with a focus on reading and understanding fairy tales were implemented in the classroom during this period.

Table 3. Fairy Tale Implementation Timeline

Week and Date	**First Lesson**	**Second Lesson**
Week 1 - 15/04/2024	Application of Cinderella lesson plan	Interview
Week 2 - 22/04/2024	Application of Little Red Cap lesson plan	Interview
Week 3 - 29/04/2024	Application of The Ugly Duckling lesson plan	Interview
Week 4 - 06/05/2024	Application of Rapunzel lesson plan	Interview
Week 5 - 13/05/2024	Application of Little Snow-White lesson plan	Interview
Week 6 - 20/05/2024	Application of Pinocchio lesson plan	Interview

3.5. Data Collection Instruments

The interview checklist used in this study was adapted from the original checklist (see appendix 3) created by Çer (2020) based on the principles of child-appropriateness. The original checklist was created to evaluate children's books on various dimensions, including language and narrative, character and character development, messages given, thematic consistency, ideological discourse, gender roles, and emotional expression. Here, in this model, the adapted version was reviewed by subject experts for content validity. Whereas the original checklist takes procedures such as pilot testing into consideration, the adapted version here took expert validation into consideration. The necessary permissions (see appendix 4) for its use have been obtained from Erkan Çer.

Two experts in children's literature and educational sciences reviewed the checklist modified for content validity to check the interview questions (see Appendix 5). Expert opinions had both qualitative feedback as well as item-by-item rating (structured ratings) for

each item (see Appendix 6). Based on their opinion and ratings, we addressed the deficiencies accordingly. Consistent with their recommendations, the questions were also revised to enhance clarity, content validity, and developmental sensitivity. Proper attention was paid to the extent to which the questions were aligned with the research questions, were appropriate to the level of children, and had the potential for eliciting meaningful and clear answers. Such changes were made to ensure that the data collection tool would provide valid, developmentally appropriate, and logically organized qualitative data. Finally, the final interview schedule was incorporated in the research process as a planned and effective instrument of gathering children's perspectives.

3.6. Procedure

This study was initiated in the fall semester of 2023 and was conducted in two main stages: (1) Content Analysis of Fairy Tales and (2) Collection and Evaluation of Fourth Grade Pupils' Views on Fairy Tales. The main purpose of this process was to analyse selected classic fairy tales from an educational and thematic perspective and to determine the extent to which student responses to these tales overlap with the content findings.

Stage 1: Content Analysis of Fairy Tales

In the first phase of the research, a checklist format of an online checklist (see Appendix 7) was designed and distributed through widely used media among English teachers, like district-based WhatsApp groups in Amasya province. It helped to identify the ten most universally taught classic fairy tales in teaching English. This was then followed by literature review to determine the core principles of child-appropriateness that were then employed as the basis to construct the principal themes and sub-themes of the research. The original English translations of the selected stories were lawfully sourced from Wikipedia (see Appendix 8), and content analysis employed MAXQDA qualitative data analysis software. As noted by Weitzman and Miles (1995), the utilisation of qualitative data analysis software strongly facilitates code retrieval as well as visualisation in large datasets. In the code process, expert opinions were consulted, and intercoder reliability was achieved through cross-validation with a second subject matter specialist. Findings were afterwards described in the context of tables and diagrams and afterwards in the context of the theoretical framework.

Stage 2: Classroom Implementation and Collection of Student Feedback

In content analysis, six of the ten shortlisted fairy tales were selected for adoption in

classrooms based on variety in their narrative structure and alignment with the thematic concern of the study. Since the authentic versions of the fairy tales were linguistically and cognitively beyond the fourth-grade level, pedagogically modified and child-friendly versions were used. These were legally accessed through the Twinkl platform, and permission for content use was obtained (Appendix 9). The intervention took place during six weeks of the spring term in 2024. After following the scheduled lesson plans, one story per week was taught to a fourth-grade class of 25 pupils at a public elementary school (12 pupils had parental consent to take part). For the instructional phase, lesson plans (Appendix 10) and checklists for each session were drawn and expert opinion was also solicited. Additionally, necessary ethical approvals were taken and submitted to the Ministry of National Education, and approvals were granted by the institutions concerned.

Each session followed a three-part teaching model: a pre-reading vocabulary activity, a main reading activity conducted in a group in the classroom, and a post-reading test activity designed to measure comprehension (see Appendix 11). In the second lesson for each week, a checklist was distributed to obtain pupils' written feedback on the stories.

The student answers were coded with the same thematic code scheme utilized in the initial content analysis and comparatively measured against the textual trends within the selected stories. Voluntary participation was guaranteed at all times, informed consent letters (see appendix 12) were received from parents, and all ethical standards were rigorously followed.

3.7. Data Analysis

The qualitative components of this study were examined using content analysis, adopting Miles and Huberman's (1994) model for the purpose of explicating reasons for social happenings. Qualitative data analysis following this model involves three general steps: data reduction, data display, and conclusion drawing/verification. While code, MaxQDA software was used to code and arrange the data collected from student interviews in an organized and systematic way. Code is a significant process in content structuring and analysis of qualitative data (Hsieh & Shannon, 2005) and was carried out in this research with great care and thematic categories were developed through iterative reading of the transcripts.

Two experts in the fields of children's literature and education sciences independently read the entire dataset to ensure the reliability of the code. The two experts were provided with the same list of thematic codes and asked to code data independently. The codes were

then compared to assess inter-rater reliability. Based on Table 1, a high 80% agreement level was obtained between the researcher and the two experts, indicating a satisfactory level of consistency in code. This process of triangulation improved the analytical rigor and validity of the findings.

Table 4. Expert Agreement Rates in the Thematic Codes of Selected Fairy Tales

Fairy Tale	**Number of Codes by Researcher**	**Number of Codes by Expert 1**	**Number of Codes by Expert 2**	**Matching Codes with Expert 1**	**Matching Codes with Expert 2**	**Agreement Rate (%)**
Frog Prince	176	178	175	140	138	78.75
Cinderella	355	353	357	285	290	80.99
Snow-White	368	370	367	300	310	82.77
Sleeping Beauty	325	322	327	260	255	79.35
Rapunzel	336	334	338	270	275	81.10
Little Red Cap	173	175	172	135	132	76.95
Hansel and Gretel	365	363	362	295	300	82.07
The Ugly Duckling	320	318	319	250	248	78.18
Beauty and the Beast	402	400	403	330	335	82.81
Pinocchio	3440	3460	3420	3435	3428	99.75

CHAPTER IV

4. FINDINGS

4.1. The Findings of the Content Analysis of Fairy Tales: Evaluating Child-Suitability Principles

The findings of a content analysis of the selected fairy tales (Beauty and Beast, Rapunzel, Little Snow-White, Cinderella, Little Red Cap, The Ugly Duckling, Hansel and Gretel, Sleeping Beauty, Frog Prince and Pinocchio), examined in the context of the research questions of child-suitability of language and narration, character, message, and subject (RQ1.1–1.4), and content characteristics such as discrimination based on gender, ideological discourses, fear and anxiety, traditional values, sanctionary judgments and rules, teaching and drilling, advice and order, rosy world perception of the world, and severity (RQ2.2–2.7).

4.1.1. The Findings of Beauty and the Beast

In this part, the tale *Beauty and the Beast* is examined in answer to the research questions concerning child-suitability in language and narration, character, message, and subject (RQ1.1–1.4), and features of content such as gender, ideological discourses, fear and anxiety, traditional values, sanctionary judgments and rules, teaching and drilling, advice and order, rosy world perception of the world, and severity (RQ2.2–2.7).

4.1.1.1. The Findings of Language and Narration of Beauty and the Beast

This part offers the results on the language and narrative aspects of the fairy tale Beauty and the Beast in line with Research Question 1.1.

Table 5. Main Theme, Sub-Themes, and Codes Related to Language and Narration in *Beauty and the Beast*

Main Theme	Sub Themes	Codes
Language and Narration	Simple and Repetitive Language	His daughters were extremely beautiful, especially the youngest
	Sentence Structure and Length	Poor Beauty at first was sadly grieved at the loss of her fortune; "but," said she to herself, "were I to cry ever so much, that would not

	make things better, I must try to make myself happy without a fortune.
Lexical Complexity	merchant, ridiculous, tillage, vessel, famished, magnificent, astonished, delightful, stroke

An analysis of Table 5 indicates that the "Language and Narration" codes associated with the Beauty and Beast narrative highlight several important sub-themes. The code "*His daughters were extremely beautiful, especially the youngest*" is in accordance with the sub-theme "Simple and Repetitive Language". The code "*Poor Beauty at first was sadly grieved at the loss of her fortune; "but," said she to herself, "were I to cry ever so much, that would not make things better, I must try to make myself happy without a fortune*" is associated with the sub-theme "Sentence Structure and Length". The terms " *merchant, ridiculous, tillage, vessel, famished, magnificent, astonished, delightful, stroke* " pertain to the sub-theme of "Lexical Complexity.

Figure 1. Thematic Model of Main Theme, Sub-Themes, Codes, and Sub-Codes Related to Language and Narration in the Fairy Tale Beauty and the Beast

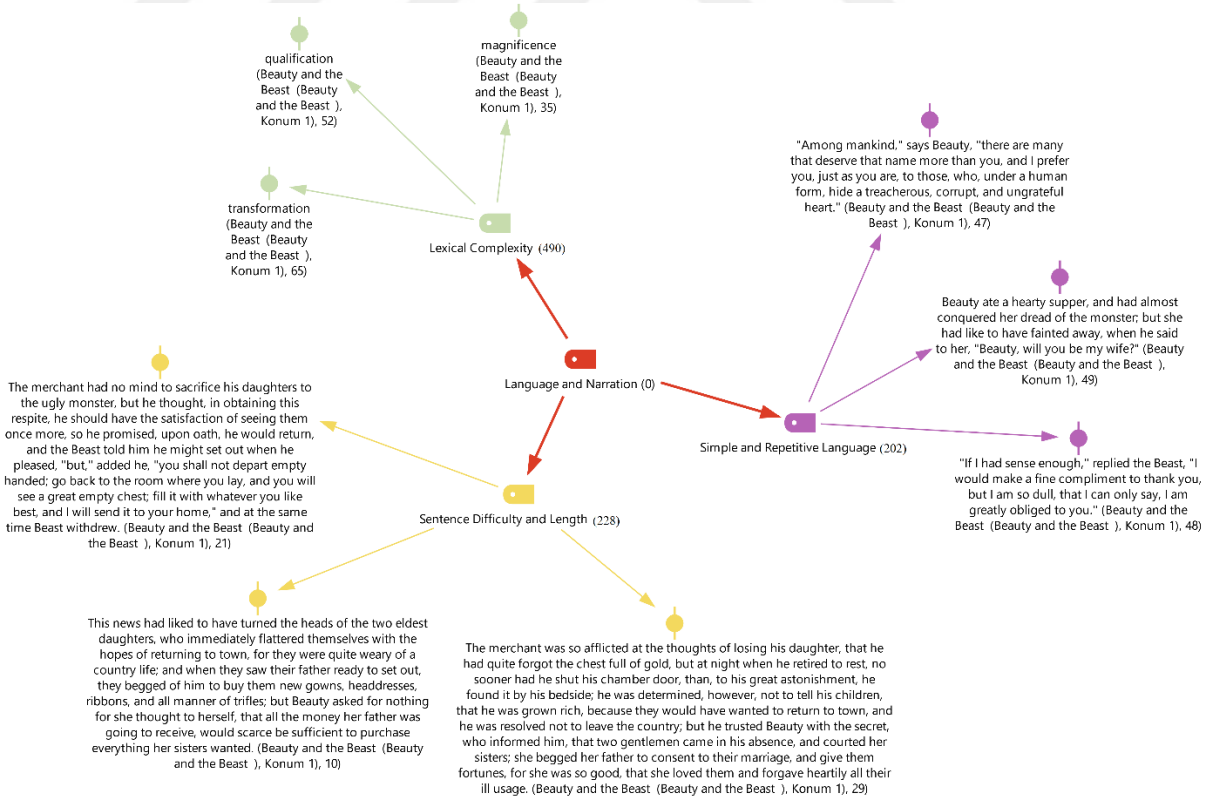


Figure 1 illustrates the sub-themes related to the main topic of “Language and

Narration” in the fairy tale Beauty and the Beast: "Simple and Repetitive Language" (202), "Sentence Difficulty and Length" (228), and "Lexical Complexity" (490).

4.1.1.1. Readability Analysis of Beauty and the Beast

To evaluate the linguistic appropriacy of the fairy tale Beauty and the Beast for children, an analysis was first conducted to identify hard words and sentence structures in the narrative. The first analysis of the lexis was intended to pinpoint possible obstacles for primary school English foreign language learners. Subsequently, the readability of the narrative was quantified by means of the Dale-Chall Readability Formula, a widely applied method to determine children's materials.

Readability is a crucial element of children's literature since it has a direct influence on how easily young readers can understand and access a text. Word frequency, length of sentence, and syntactic simplicity are some of the principal indicators of how appropriate a literary work is for a specific age group. The capacity of a story to support language development and maintain interest is largely dependent upon its linguistic simplicity and usability.

On this score, the study first identified linguistically challenging features in the narrative and then applied the Dale-Chall method to scientifically measure the general readability of the text.

Table 6. Detailed Dale-Chall Readability Analysis of *Beauty and the Beast*

Metric	**Value**
Total Words	6,500
Total Sentences	430
Difficult Words	490
Average Sentence Length (ASL)	15.12 words
Difficult Word Percentage (PDW)	7.54%
Dale-Chall Score	5.58

$0.1579 \times 7.54 + 0.0496 \times 15.12 + 3.6365 = 1.19 + 0.75 + 3.6365 = 5.58$

4.1.1.2. The Findings of Character of Beauty and the Beast

This part offers the results on the character aspects of the fairy tale *Beauty and the Beast* in line with Research Question 1.2.

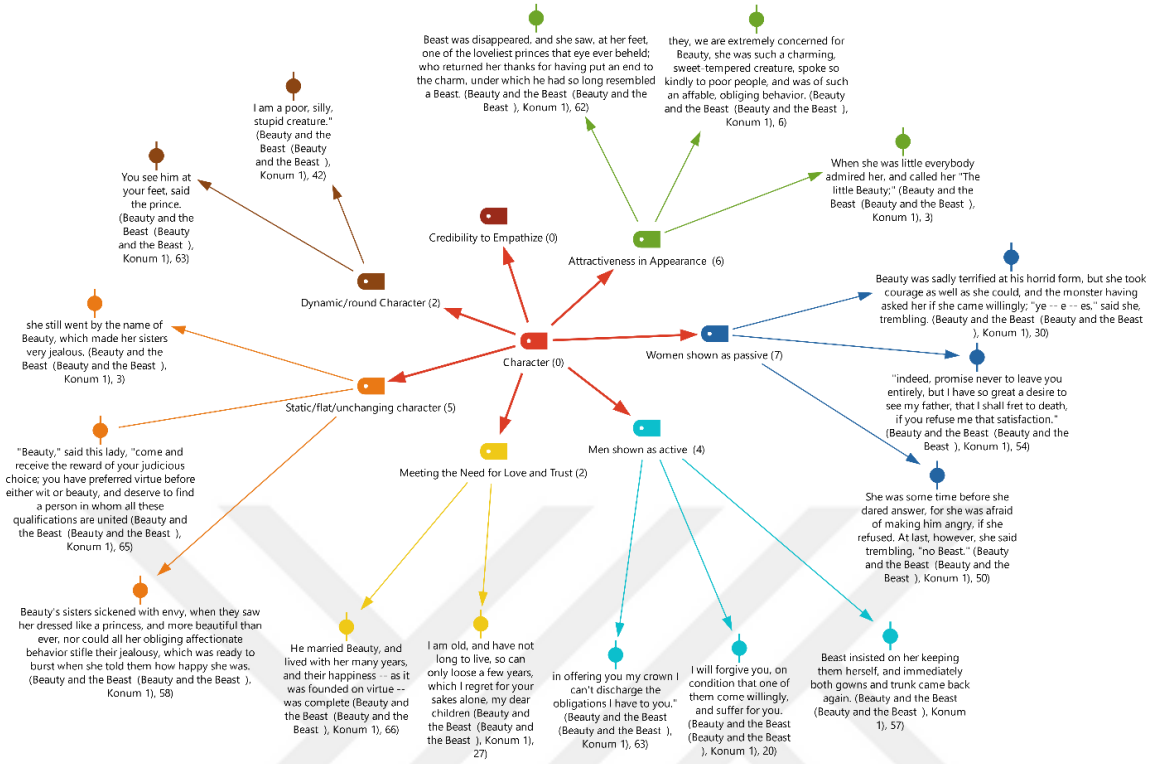
Table 7. Main Theme, Sub-Themes, and Codes Related to Character in *Beauty and the Beast*

Main Theme	Sub Themes	Codes
Character	Women shown as passive	you shall set out tomorrow morning, and leave me to the care and protection of providence
	Men shown as active	I will forgive you, on condition that one of them come willingly, and suffer for you
	Meeting the Need for Love and Trust	He married Beauty, and lived with her many years, and their happiness -- as it was founded on virtue -- was complete.
	Static (flat) character	His daughters were extremely beautiful, especially the youngest.
		"Beauty," said this lady, "come and receive the reward of your judicious choice; you have preferred virtue before either wit or beauty, and deserve to find a person in whom all these qualifications are united"
	Dynamic (round) Character	I am a poor, silly, stupid creature
		You see him at your feet, said the prince.
	Credibility to Empathize	-
	Attractiveness in Appearance	When she was little everybody admired her, and called her "The little Beauty"

An examination of Table 7 reveals that the codes linked to *The Beauty and the Beast* underscore several notable sub-themes. For example, the line "*you shall set out tomorrow morning, and leave me to the care and protection of providence"* reflects the sub-theme

"Women shown as passive." Similarly, the excerpt *“I will forgive you, on condition that one of them come willingly, and suffer for you”* corresponds to the sub-theme "Men shown as active." The code "*He married Beauty, and lived with her many years, and their happiness -- as it was founded on virtue -- was complete*" aligns with the subthemes of "Meeting the Need for Love and Trust". Furthermore, considering the static/flat/unchanging character subtheme the linguistic evidence from both the beginning and the end of the narrative emphasizes the unchanging character example in the tale of Beauty and the Beast. The phrase "*His daughters were extremely beautiful, especially the youngest*" is extracted from the narrative's outset, revealing some character attributes prominently. The code ""*Beauty," said this lady, "come and receive the reward of your judicious choice; you have preferred virtue before either wit or beauty, and deserve to find a person in whom all these qualifications are united*" is similarly derived from the conclusion of the paragraph, and several of the same characteristics persist unaltered. On the contrary, the phrase "*I am a poor, stupid, foolish creature*" in the narrative is derived from the beginning of the narrative and highlights the different character traits of the character, but the code "*You see her at your feet, said the prince*" taken from the conclusion of the story at the end of the narrative emphasizes that the character has become a different character. These two extracts underscore the character's evolution within the narrative, so demonstrating the presence of a round character who experiences a substantial internal or exterior transition. The code "*When she was little everybody admired her, and called her "The little Beauty"*" aligns with the subtheme "Attractiveness in Appearance." Additionally, it is significant that no codes align with the sub-theme "Credibility at the Level of Empathy".

Figure 2. Thematic Model of Main Theme, Sub-Themes, and Codes Related to Character in *Beauty and the Beast*



An analysis of Figure 2 uncovers the following sub-themes within the overarching theme of "Character" in the fairy tale Beauty and the Beast: "Women shown as Passive" (7), "Men shown as Active" (4), "Meeting the Need for Love and Trust" (2), "Static (Flat) Character" (5), "Dynamic (Round) Character" (2), and "Attractiveness in Appearance" (6). No code exists for "Credibility to Empathy".

4.1.1.3. The Findings of Message in Beauty and the Beast

This part presents the results on the message of the fairy tale *Beauty and the Beast* in line with Research Question 1.3.

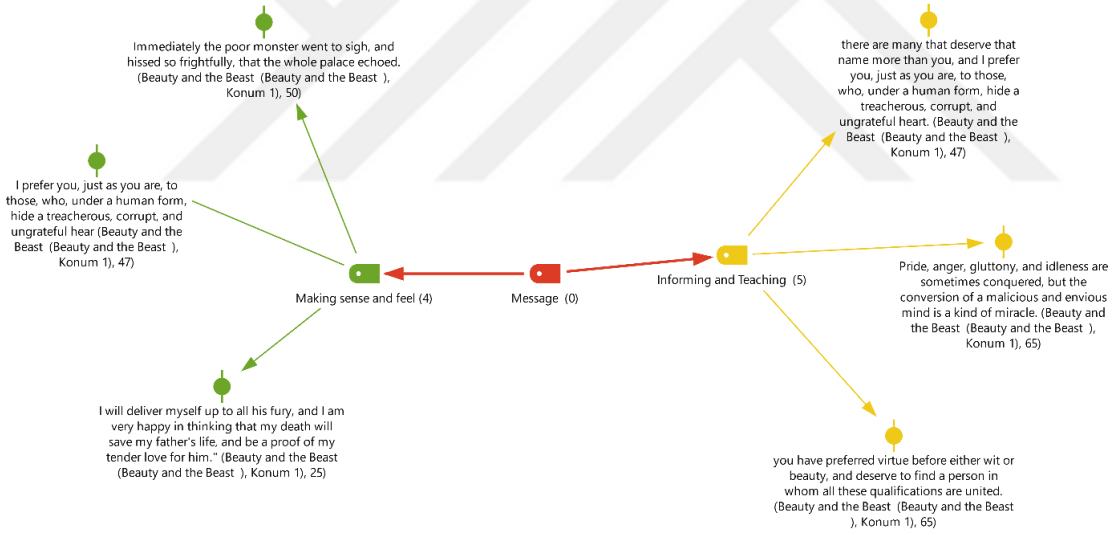
Table 8. Main Theme, Sub-Themes, and Codes Related to Message in *Beauty and the Beast*

Main Theme	Sub Themes	Codes
Message	Informing and Teaching	there are many that deserve that name more than you, and I prefer you, just as you are, to those, who, under a human form, hide a treacherous, corrupt, and ungrateful heart.

Making sense and feel	I will deliver myself up to all his fury, and I am very happy in thinking that my death will save my father's life, and be a proof of my tender love for him.

Table 8 reveals that the code within the message theme of the tale *Beauty and the Beast* namely "*there are many that deserve that name more than you, and I prefer you, just as you are, to those, who, under a human form, hide a treacherous, corrupt, and ungrateful heart.*" pertains to the sub-theme of "informing and teaching". Similarly, the code "*I will deliver myself up to all his fury, and I am very happy in thinking that my death will save my father's life, and be a proof of my tender love for him."* coincides with "Making sense and feel".

Figure 3. Thematic Model of Main Theme, Sub-Themes, and Codes Related to Message in Beauty and the Beast



An examination of Figure 3 reveals the subsequent sub-themes pertaining to the principal subject of "Message" in the fairy tale Beauty and the Beast. The highest frequencies were observed in the sub-themes of "informing and teaching" (5) and "making sense and feel" (4).

4.1.1.4. The Findings of Subject in Beauty and the Beast

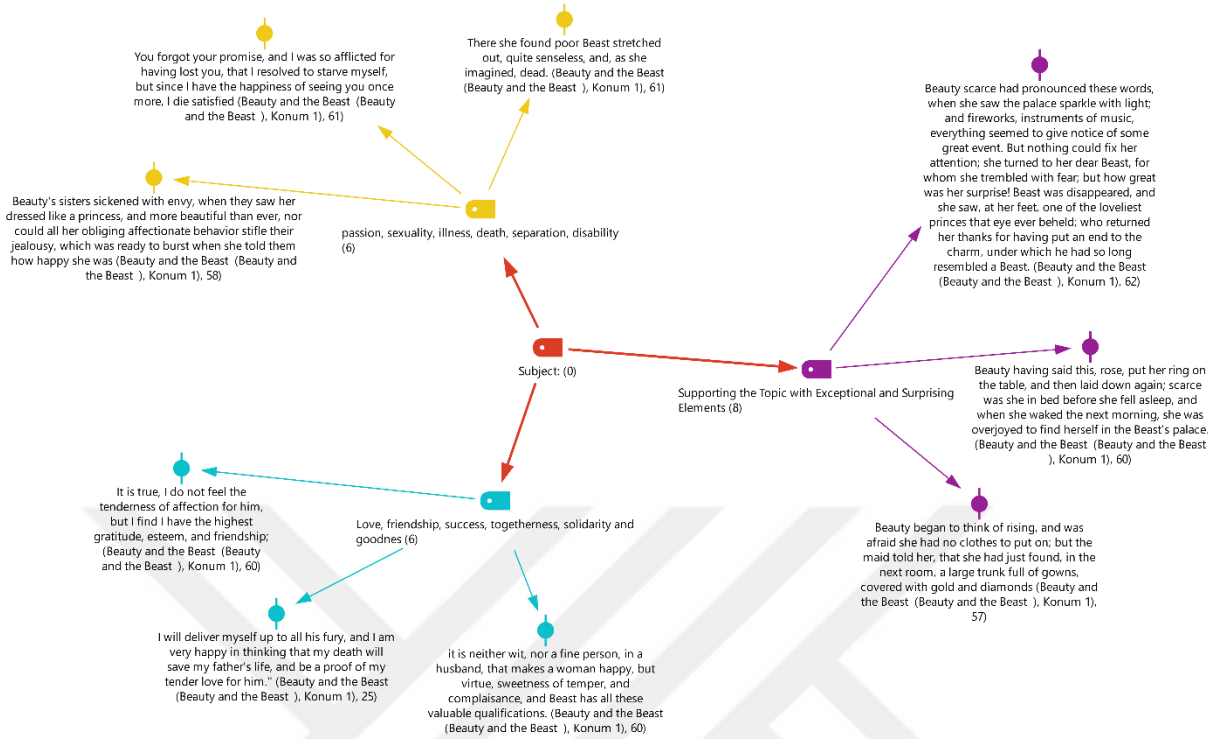
This section presents the findings related to the subject of the fairy tale Beauty and the Beast, in accordance with Research Question 1.4.

Table 9. Main Theme, Sub-Themes, and Codes Related to Subject in *Beauty and the Beast*

Main Theme	**Sub Themes**	**Codes**
Subject	Supporting the Topic with Exceptional and Surprising Elements	You need only lay your ring on a table before you go to bed, when you have a mind to come back.
	Love, Friendship, Success, Togetherness, Solidarity, and Goodness	I will deliver myself up to all his fury, and I am very happy in thinking that my death will save my father's life, and be a proof of my tender love for him.
	Passion, Sexuality, Illness, Death, Separation, and Disability.	she grew up, she still went by the name of Beauty, which made her sisters very jealous

An examination of Table 9 reveals several significant sub-themes related to the "Subject" of the fairy tale *Beauty and the Beast*. For instance, the code "You need only lay your ring on a table before you go to bed, when you have a mind to come back" corresponds to the sub-theme "Supporting the Subject with Exceptional and Surprising Elements." Moreover, the code "*I will deliver myself up to all his fury, and I am very happy in thinking that my death will save my father's life, and be a proof of my tender love for him."* is associated with the sub-theme of "Love, Friendship, Success, Togetherness, Solidarity, and Goodness". The code "*she grew up, she still went by the name of Beauty, which made her sisters very jealous*" corresponds with the sub-theme of "Passion, Sexuality, Illness, Death, Separation, and Disability."

Figure 4.Thematic Model of Main Theme, Sub-Themes, and Codes Related to Subject in *Beauty and the Beast*



An analysis of Figure 4 uncovers the following sub-themes under the primary theme of "Subject" in the fairy tale Beauty and the Beast: "Supporting the Topic with Exceptional and Surprising Elements" (8), "Love, Friendship, Success, Togetherness, Solidarity, and Goodness" (6), and "Passion, Sexuality, Illness, Death, Separation, and Disability" (6).

4.1.1.5. The Findings of Excessive Emotional Elements and Randomness in Beauty and the Beast

This part presents the findings related to the underlying Excessive Emotional Elements and Randomness of the fairy tale Beauty and the Beast, in accordance with Research Question 2.1.

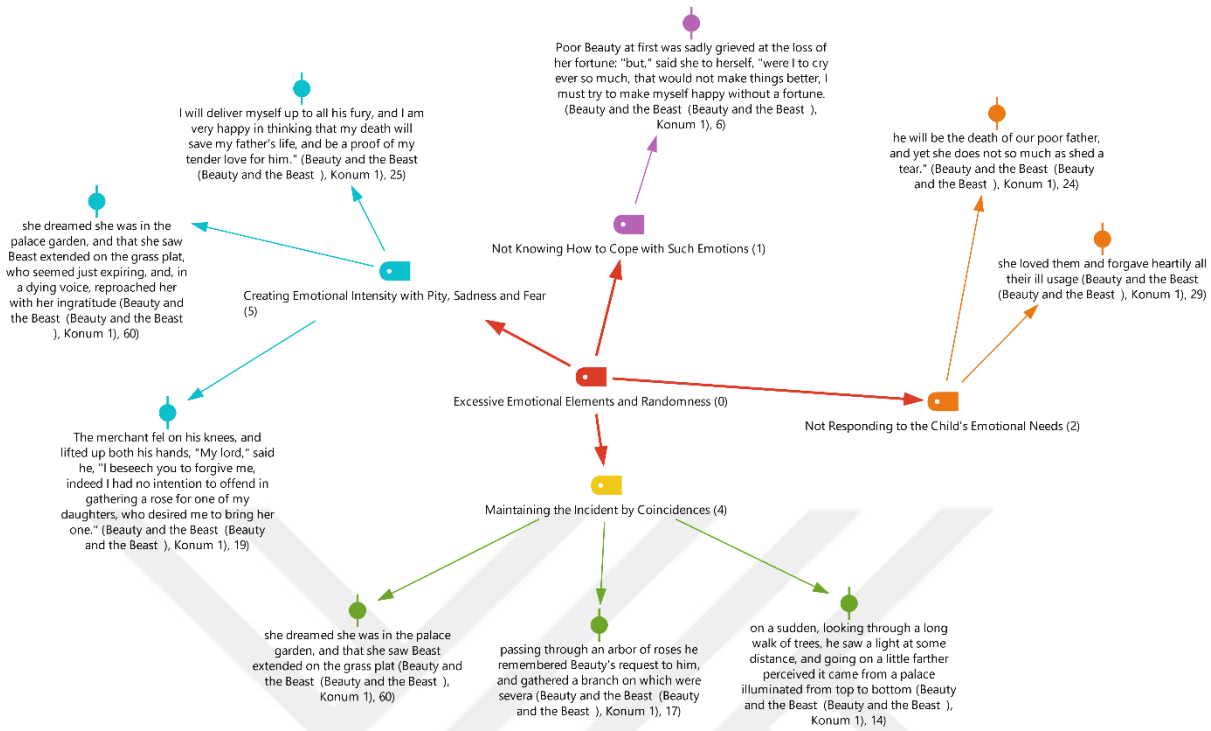
Table 10. Main Theme, Sub-Themes, and Codes Related to Excessive Emotional Elements and Randomness in *Beauty and the Beast*

Main Theme	Sub Themes	Codes
Excessive Emotional Elements and Randomness	Not Responding to the Child's Emotional Needs	he will be the death of our poor father, and yet she does not so much as shed a tear.

Maintaining the Incident by Coincidences	on a sudden, looking through a long walk of trees, he saw a light at some distance, and going on a little farther perceived it came from a palace illuminated from top to bottom
Creating Emotional Intensity with Pity, Sadness and Fear	I will deliver myself up to all his fury, and I am very happy in thinking that my death will save my father's life, and be a proof of my tender love for him
Not Knowing How to Cope with Such Emotions	Poor Beauty at first was sadly grieved at the loss of her fortune; "but," said she to herself, "were I to cry ever so much, that would not make things better, I must try to make myself happy without a fortune".

An analysis of Table 10 reveals multiple major sub-themes related to "Excessive Emotional Elements and Randomness" in the fairy tale Beauty and the Beast. The code "*he will be the death of our poor father, and yet she does not so much as shed a tear."* is associated with the sub-theme of "Not Responding to the Child's Emotional Needs". The code " *on a sudden, looking through a long walk of trees, he saw a light at some distance, and going on a little farther perceived it came from a palace illuminated from top to bottom*" corresponds with the sub-theme "Maintaining the Incident by Coincidences". The code "*I will deliver myself up to all his fury, and I am very happy in thinking that my death will save my father's life, and be a proof of my tender love for him.*" relates to the sub-theme "Creating Emotional Intensity with Pity, Sadness and Fear". Finally, the statement "*Poor Beauty at first was sadly grieved at the loss of her fortune; "but," said she to herself, "were I to cry ever so much, that would not make things better, I must try to make myself happy without a fortune.*" pertains to the sub-theme of "Not Knowing How to Cope with Such Emotions."

Figure 5. Thematic Model of Main Theme, Sub-Themes, and Codes Related to Excessive Emotional Elements and Randomness in Beauty and the Beast



An examination of Figure 5 reveals the subsequent sub-themes pertaining to the principal subject of "Excessive Emotional Elements and Randomness" in the fairy tale Beauty and the Beast. The highest frequencies were observed in the sub-themes of "Creating Emotional Intensity with Pity, Sadness, and Fear" (5), "Maintaining the Incident by Coincidences"(4), "Not Responding to the Child's Emotional Needs" (2), and "Not Knowing How to Cope with Such Emotions." (1), in the fairy tale *Beauty and the Beast*.

4.1.1.6. The Findings of Traditional Values, Sanctionary Judgments and Rules in Beauty and the Beast

This section presents the findings related to the underlying Traditional Values, Sanctionary Judgments and Rules of the fairy tale Beauty and the Beast, in accordance with Research Question 2.2.

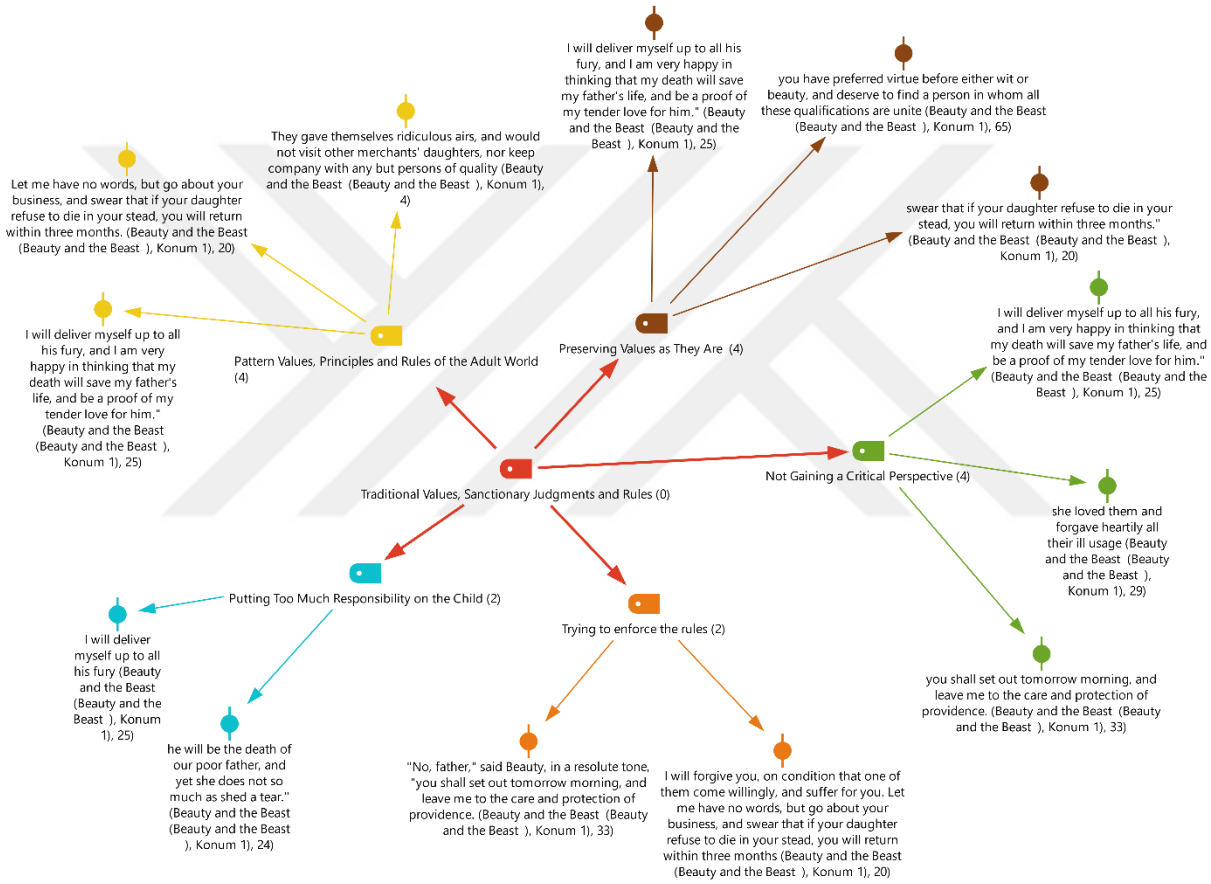
Table 11. Main Theme, Sub-Themes, and Codes Related to Traditional Values, Sanctionary, Judgments and Rules in *Beauty and the Beast*

Main Theme	**Sub Themes**	**Codes**
Traditional Values, Sanctionary Judgments and Rules	Not Gaining a Critical Perspective	
	Trying to enforce the rules	I will forgive you, on condition that one of them come willingly, and suffer for you. Let me have no words, but go about your business, and swear that if your daughter refuse to die in your stead, you will return within three months
	Putting Too Much Responsibility on the Child	I will deliver myself up to all his fury
	Pattern Values, Principles and Rules of the Adult World	I will deliver myself up to all his fury, and I am very happy in thinking that my death will save my father's life, and be a proof of my tender love for him.
	Preserving Values as They Are	you have preferred virtue before either wit or beauty, and deserve to find a person in whom all these qualifications are unite

An analysis of Table 11 reveals multiple major sub-themes related to "Traditional Values, Sanctionary Judgments, and Rules" in the fairy tale Beauty and the Beast. The code *"I will deliver myself up to all his fury, and I am very happy in thinking that my death will save my father's life, and be a proof of my tender love for him"* corresponds with the sub-theme “Not Gaining a Critical Perspective". The code "*I will forgive you, on condition that one of them come willingly, and suffer for you. Let me have no words, but go about your business, and swear that if your daughter refuse to die in your stead, you will return within three months*" corresponds with the sub-theme of "Trying to enforce the rules". The phrase "*I will deliver myself up to all his fury*" aligns with the sub-theme "Putting Too Much Responsibility on the Child". The code "*I will deliver myself up to all his fury, and I am very*

happy in thinking that my death will save my father's life, and be a proof of my tender love for him " corresponds with the sub-theme "Pattern Values, Principles and Rules of the Adult World". The code "*you have preferred virtue before either wit or beauty, and deserve to find a person in whom all these qualifications are unite.*" corresponds with the sub-theme of "Preserving Values as They Are".

Figure 6. Thematic Model of Main Theme, Sub-Themes, and Codes Related to Traditional Values, Sanctionary Judgments in Beauty and the Beast



The examination of Figure 6 underscores notable subthemes that align with the primary topic of "Traditional Values, Sanctionary Judgments, and Rules" in the fairy tale Beauty and the Beast. The results reveal the existence of the sub-themes "Not Gaining a Critical Perspective"(4), "Trying to enforce the rules" (2), "Putting Too Much Responsibility on the Child" (2), "Pattern Values, Principles, and Rules of the Adult World" (4), and "Preserving Values as They Are"(4).

4.1.1.7. The Findings of Rosy View of the World in Beauty and the Beast

This part offers the results on the Rosy View of the World of the fairy tale *Beauty and the Beast* in line with Research Question 2.3.

Table 12. Main Theme, Sub-Themes, and Codes Related to Rosy View of the World in *Beauty and the Beast*

Main Theme	Sub Themes	Codes
Rosy View of the World	Formatting the Child with Abstract Values	They gave themselves ridiculous airs, and would not visit other merchants' daughters, nor keep company with any but persons of quality
	Suspension from Life Reality	She had no sooner said this, when casting her eyes on a great looking glass, to her great amazement, she saw her own home, where her father arrived with a very dejected countenance
	Presenting Life in a Simple Good-Bad, I-O, True-False Format	The little Beauty;" so that, as she grew up, she still went by the name of Beauty, which made her sisters very jealous
	Pollyannaism	she loved them and forgave heartily all their ill usage

Examination of Table 12 reveals that the "Rosy View of the World" codes linked to the *Beauty and the Beast* narrative underscore several significant sub-themes. First, the code "*They gave themselves ridiculous airs, and would not visit other merchants' daughters, nor keep company with any but persons of quality*" aligns with the sub-theme" Formatting the Child with Abstract Values". Second, the code "*She had no sooner said this, when casting her eyes on a great looking glass, to her great amazement, she saw her own home, where her father arrived with a very dejected countenance*" aligns with the sub-theme "Suspension from Life Reality". Third, the code "*The little Beauty;" so that, as she grew up, she still went by the name of Beauty, which made her sisters very jealous*" correspond to the sub-theme "Presenting Life in a Simple Good-Bad, I-O, True-False Format'. Finally, the code "*she loved them and forgave heartily all their ill-usage*" aligns with the sub-theme "Pollyannaism".

Figure 7. Thematic Model of Main Theme, Sub-Themes, and Codes Related to Rosy View of the World in Beauty and the Beast

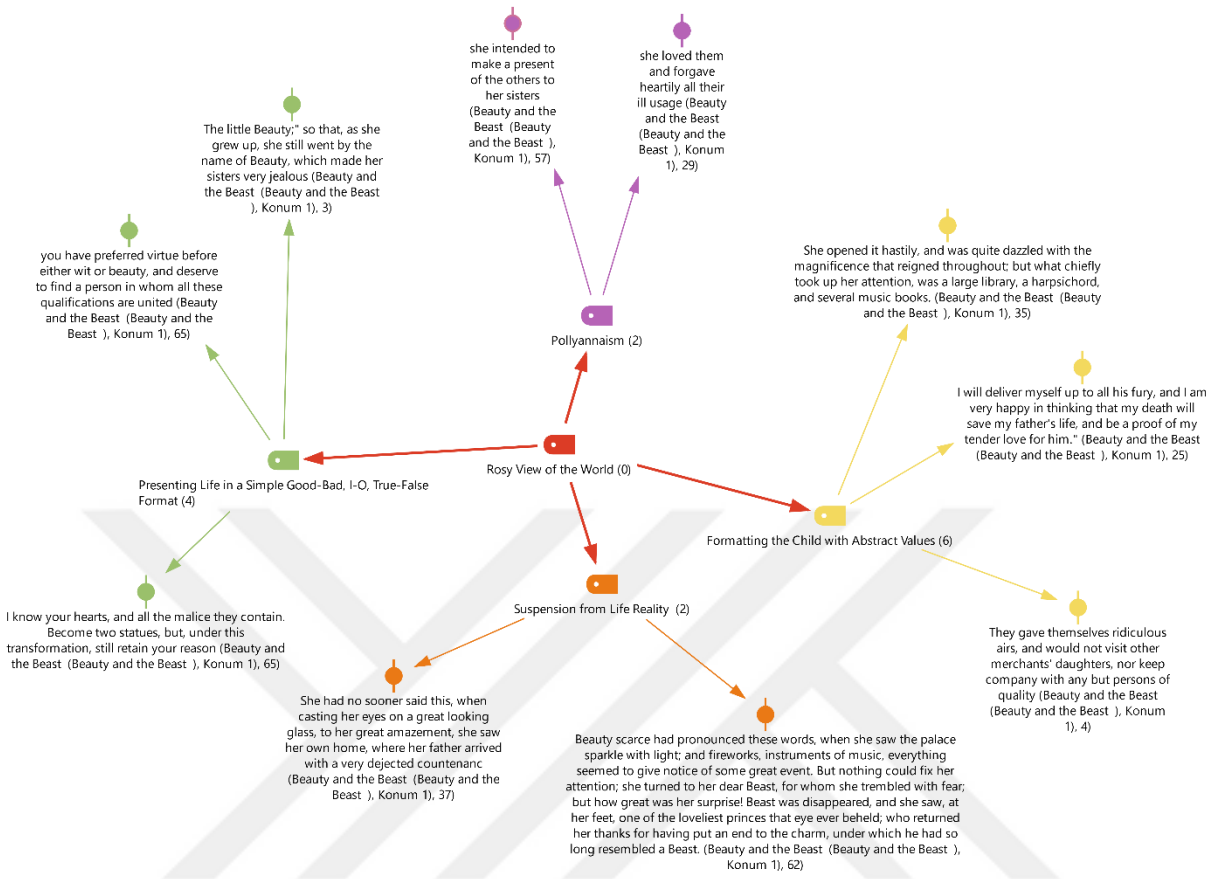


Figure 7 delineates the sub-themes associated with the core topic of "Rosy View of the World" in the fairy tale *Beauty and the Beast*: "Formatting the Child with Abstract Values (6)", "Suspension from Life Reality (3)", "Presenting Life in a Simple Good-Bad, I-O, True-False Format (2)", and "Pollyannaism" (2).

4.1.1.8. The Findings of Gender Discrimination in Beauty and the Beast

This part offers the results on the Gender Discrimination of the fairy tale *Beauty and the Beast* in line with Research Question 2.4.

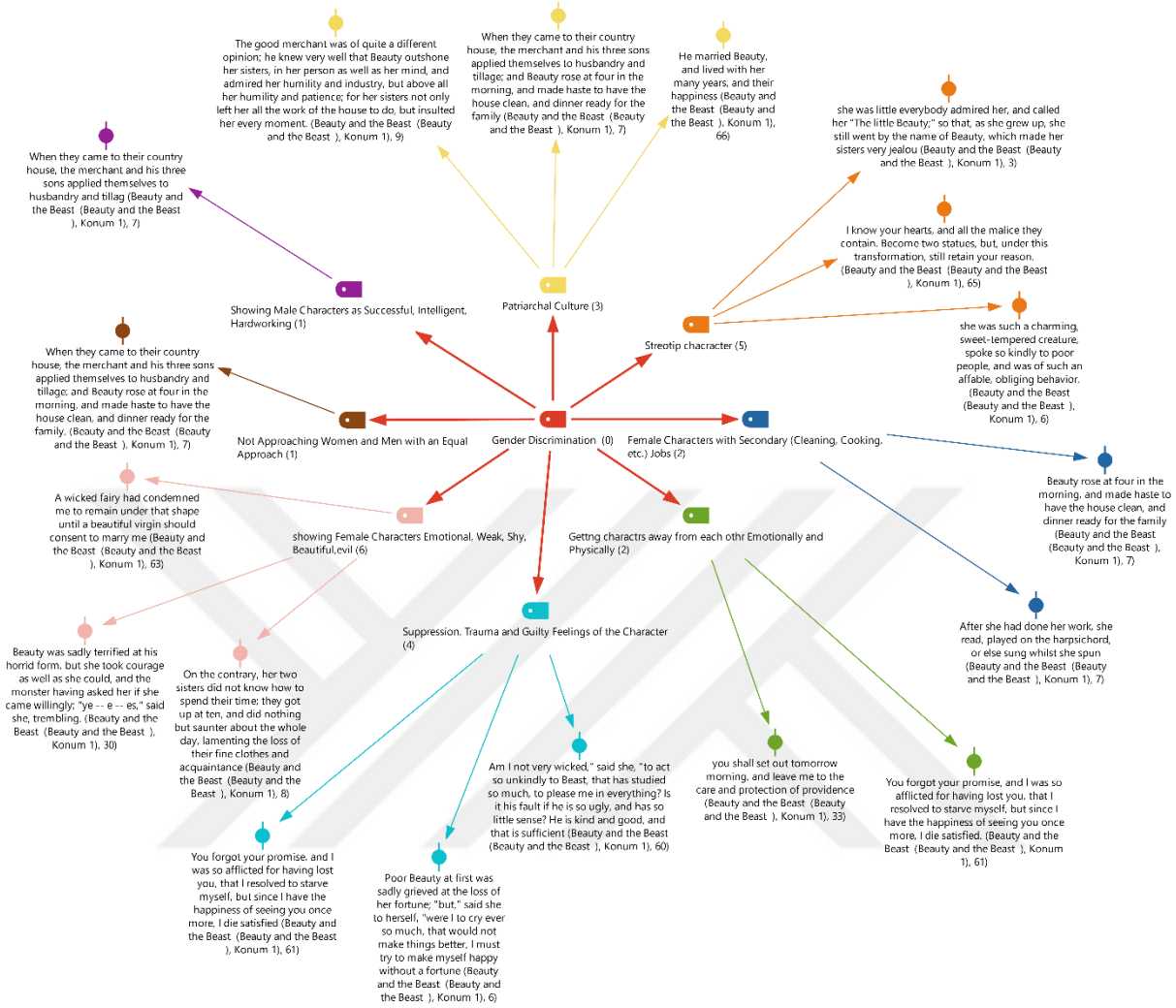
Table 13. Main Theme, Sub-Themes, and Codes Related to Gender Discrimination in *Beauty and the Beast*

Main Theme	Sub Themes	Codes
Gender Discrimination	Female Characters with Secondary (Cleaning, Cooking, etc.) Jobs	Beauty rose at four in the morning, and made haste to have the house clean, and dinner ready for the family

Getting characters away from each other Emotionally and Physically	you shall set out tomorrow morning, and leave me to the care and protection of providence
Suppression, Trauma and Guilty Feelings of the Character	Am I not very wicked," said she, "to act so unkindly to Beast, that has studied so much, to please me in everything? Is it his fault if he is so ugly, and has so little sense? He is kind and good, and that is sufficient
Showing Female Characters Emotional, Weak, Shy, Beautiful, evil	she still went by the name of Beauty, which made her sisters very jealous.
Not Approaching Women and Men with an Equal Approach	When they came to their country house, the merchant and his three sons applied themselves to husbandry and tillage; and Beauty rose at four in the morning, and made haste to have the house clean, and dinner ready for the family.
Showing Male Characters as Successful, Intelligent, Hardworking	When they came to their country house, the merchant and his three sons applied themselves to husbandry and tillage
Patriarchal Culture	The good merchant was of quite a different opinion; he knew very well that Beauty outshone her sisters, in her person as well as her mind, and admired her humility and industry, but above all her humility and patience; for her sisters not only left her all the work of the house to do, but insulted her every moment.
Stereotype (Uniformized) Characters	she was such a charming, sweet-tempered creature, spoke so kindly to poor people, and was of such an affable, obliging behaviour.

The examination of Table 13 uncovers several significant sub-themes associated with the topic "Gender Discrimination" in the fairy tale *Beauty and the Beast*. The code "*Beauty rose at four in the morning, and made haste to have the house clean, and dinner ready for the family*" aligns with the sub-theme "Female Characters with Secondary (Cleaning, Cooking, etc.) Jobs". The code "*you shall set out tomorrow morning, and leave me to the care and protection of providence.*" is associated with "Getting characters away from each other Emotionally and Physically". The code " *Am I not very wicked," said she, "to act so unkindly to Beast, that has studied so much, to please me in everything? Is it his fault if he is so ugly, and has so little sense? He is kind and good, and that is sufficient"* aligns with the sub-theme "Suppression, Trauma and Guilty Feelings of the Character". The code "*she still went by the name of Beauty, which made her sisters very jealous.*" aligns with the sub-theme "Showing Female Characters Emotional, Weak, Shy, Beautiful, evil". The code "*When they came to their country house, the merchant and his three sons applied themselves to husbandry and tillage; and Beauty rose at four in the morning, and made haste to have the house clean, and dinner ready for the family*" is consistent with the sub-theme "Not Approaching Women and Men with an Equal Approach". The code *"When they came to their country house, the merchant and his three sons applied themselves to husbandry and tillage."* Coincides with the sub-theme "Showing Male Characters as Successful, Intelligent, Hardworking". The code *"The good merchant was of quite a different opinion; he knew very well that Beauty outshone her sisters, in her person as well as her mind, and admired her humility and industry, but above all her humility and patience; for her sisters not only left her all the work of the house to do, but insulted her every moment"* is in accordance with the sub-theme "Patriarchal Culture". The code " *she was such a charming, sweet-tempered creature, spoke so kindly to poor people, and was of such an affable, obliging behaviour.*" is in line with the sub-theme "Stereotype (Uniformized) Characters".

Figure 8. Thematic Model of Main Theme, Sub-Themes, and Codes Related to Gender Discrimination in Beauty and the Beast



The analysis of Figure 8 identifies notable sub-themes that correspond with the overall theme of "Gender Discrimination" in the fairy tale *Beauty and the Beast.* The findings demonstrate the presence of several key representations, including "Showing Female Characters Emotional, Weak, Shy, Beautiful, evil" (6),"Showing Male Characters as Successful, Intelligent, Hardworking"(1) and "Female Characters with Secondary (Cleaning, Cooking, etc.) Jobs," (2) "Getting Characters Emotionally and Physically,"(2) "Suppression, Trauma, and Guilt of the Character," (4), "Not Approaching Women and Men with an Equal Approach"(1), "Patriarchal Culture"(3) and "Stereotypical (Uniformized) Characters"(4).

4.1.1.9. The Findings of Ideological Discourses in Beauty and the Beast

This part offers the results on the Ideological Discourses of the fairy tale *Beauty and the Beast* in line with Research Question 2.5.

Table 14 . Main Theme, Sub-Themes, and Codes Related to Ideological Discourses in *Beauty and the Beast*

Main Theme	**Sub Themes**	**Codes**
Ideological Discourses	Presenting Moral Propositions	swear that if your daughter refuse to die in your stead, you will return within three months
	Advocating an idea	come and receive the reward of your judicious choice; you have preferred virtue before either wit or beauty, and deserve to find a person in whom all these qualifications are united

An examination of Table 14 uncovers several notable subthemes within the *Beauty and the Beast* narrative related to the broader subject of Ideological Discourses. The code "*swear that if your daughter refuse to die in your stead, you will return within three month*" aligns with the sub-theme "Presenting Moral Propositions." An examination of Table 14 uncovers several notable subthemes within the *Beauty and the Beast* narrative related to the broader subject of Ideological Discourses. The line "*swear that if your daughter refuse to die in your stead, you will return within three months"* aligns with the sub-theme "Presenting Moral Propositions." This is further exemplified in the passage "*come and receive the reward of your judicious choice; you have preferred virtue before either wit or beauty, and deserve to find a person in whom all these qualifications are united*," which corresponds with the sub-theme "Advocating an idea."

Figure 9. Thematic Model of Main Theme, Sub-Themes, and Codes Related to Ideological Discourses in Beauty and the Beast

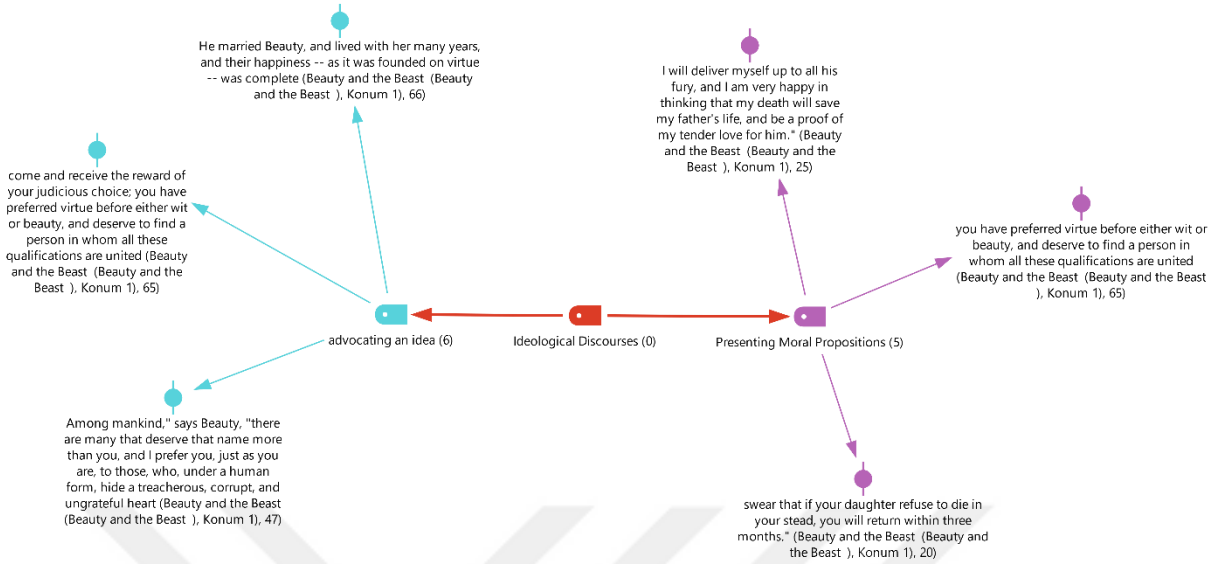


Figure 9 presents an in-depth analysis of the principal subthemes related to the core theme of "Ideological Discourses" in the fairy tale Beauty and the Beast. The subthemes are "Presenting Moral Propositions" (5) and "Advocating an Idea" (6).

4.1.1.10. The Findings of Fear and Anxiety in Beauty and the Beast

This part offers the results on the Fear and Anxiety of the fairy tale *Beauty and the Beast* in line with Research Question 2.6.

Table 15. Main Theme, Sub-Themes, and Codes Related to Fear and Anxiety in *Beauty and the Beast*

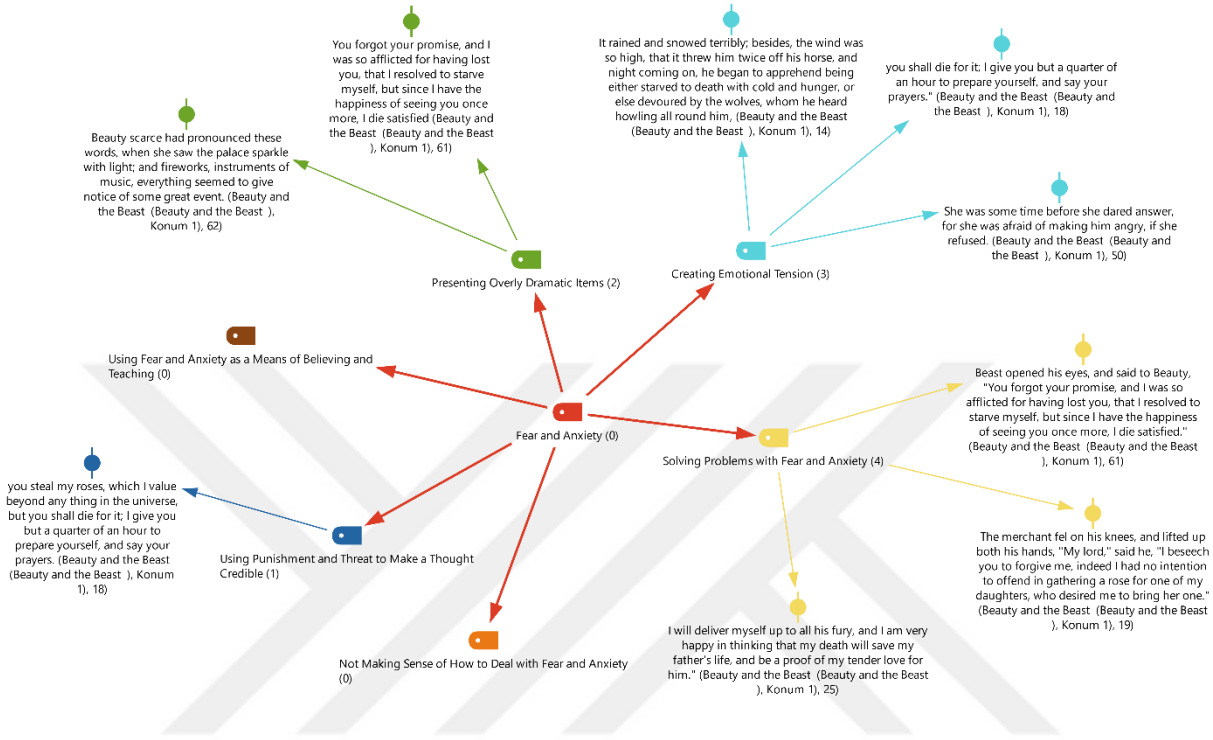
Main Theme	Sub Themes	Codes
Fear and Anxiety	Solving Problems with Fear and Anxiety	The merchant fell on his knees, and lifted up both his hands, "My lord," said he, "I beseech you to forgive me, indeed I had no intention to offend in gathering a rose for one of my daughters, who desired me to bring her one."
	Not Making Sense of How to Deal with Fear and Anxiety	-

Using Punishment and Threat to Make a Thought Credible	you steal my roses, which I value beyond anything in the universe, but you shall die for it; I give you but a quarter of an hour to prepare yourself, and say your prayers.
Using Fear and Anxiety as a Means of Believing and Teaching	-
Presenting Overly Dramatic Items	Beauty scarce had pronounced these words, when she saw the palace sparkle with light; and fireworks, instruments of music, everything seemed to give notice of some great event.
Creating Emotional Tension	It rained and snowed terribly; besides, the wind was so high, that it threw him twice off his horse, and night coming on, he began to apprehend being either starved to death with cold and hunger, or else devoured by the wolves, whom he heard howling all round him

The examination of Table 15 uncovers significant sub-themes within the fairy tale Beauty and the Beast. the code "*The merchant fell on his knees, and lifted up both his hands, "My lord," said he, "I beseech you to forgive me, indeed I had no intention to offend in gathering a rose for one of my daughters, who desired me to bring her one*." aligns with the sub-theme " Solving Problems with Fear and Anxiety." The code *" you steal my roses, which I value beyond anything in the universe, but you shall die for it; I give you but a quarter of an hour to prepare yourself, and say your prayers*" aligns with the sub-theme "Using Punishment and Threat to Make a Thought Credible". The code " *Beauty scarce had pronounced these words, when she saw the palace sparkle with light; and fireworks, instruments of music, everything seemed to give notice of some great event.*" is consistent with the sub-theme "Presenting Overly Dramatic Items ". The code *"It rained and snowed terribly; besides, the wind was so high, that it threw him twice off his horse, and night coming on, he began to apprehend being either starved to death with cold and hunger, or else devoured by the wolves, whom he heard howling all round him"* coincides with the sub-theme "Creating Emotional Tension". However, no code was identified within the subtheme "Not

Making Sense of How to Deal with Fear and Anxiety" and "Using Fear and Anxiety as a Means of Believing and Teaching".

Figure 10. Thematic Model of Main Theme, Sub-Themes, and Codes Related to Fear and Anxiety in Beauty and the Beast



The analysis of Figure 10 uncovers significant subthemes related to the overarching theme of 'Fear and Anxiety' in the fairy tale Beauty and the Beast. These subthemes include "Solving Problems with Fear and Anxiety "(4), "Using Punishment and Threat to Make a Thought Credible" (1), "Using Punishment and Threat to Make a Thought Credible" (1), "Presenting Overly Dramatic Items " (2), and “Creating Emotional Tension" (3). However, no code was identified within the subtheme "Not Making Sense of How to Deal with Fear and Anxiety" and "Using Fear and Anxiety as a Means of Believing and Teaching".

4.1.1.11. The Findings of Advice and Order in *the Beauty and Beast*

This part offers the results on the Advice and Order of the fairy tale *Beauty and the Beast* in line with Research Question 2.7.

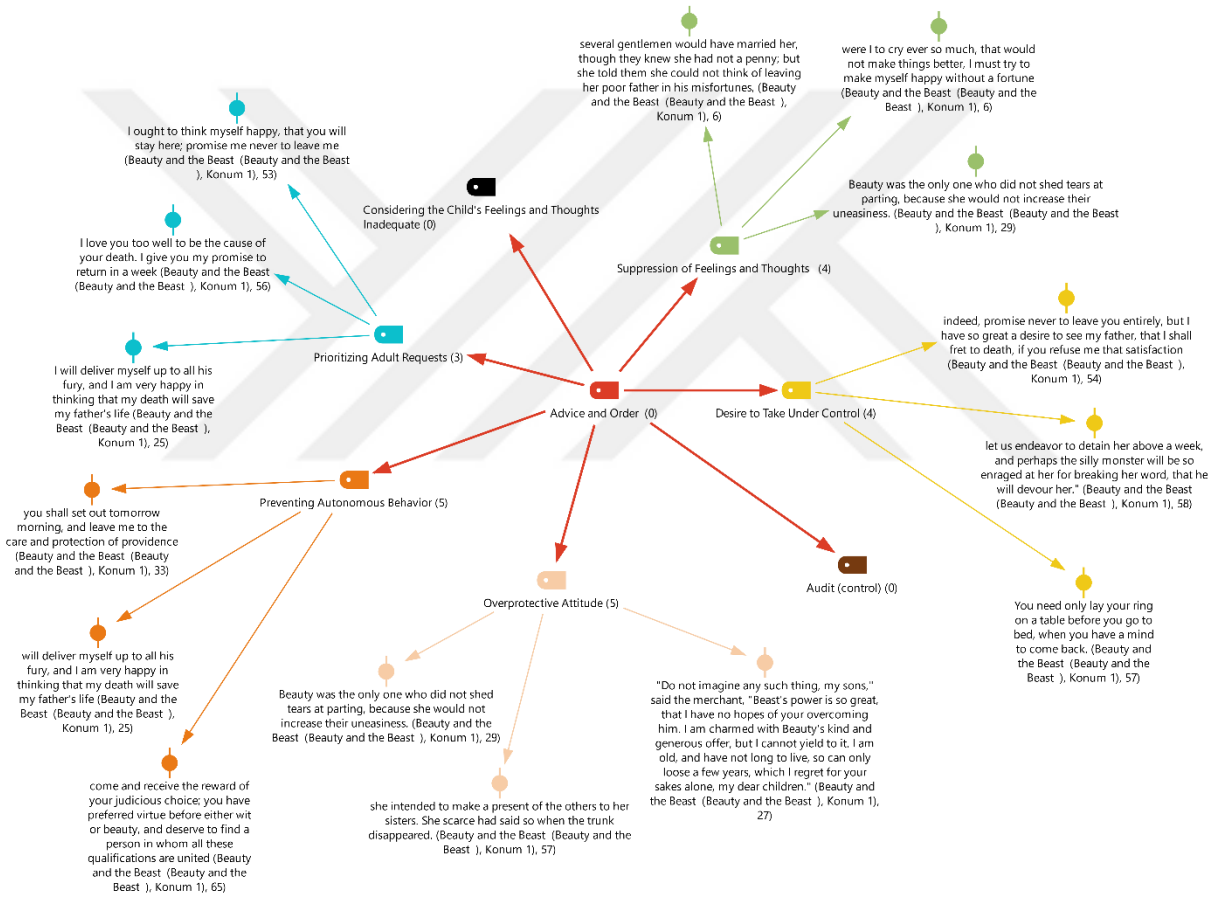
Table 16. Main Theme, Sub-Themes, and Codes Related to Advice and Order in *Beauty and the Beast*

Main Theme	**Sub Themes**	**Codes**
Advice and Order	Desire to Take Under Control	swear that if your daughter refuse to die in your stead, you will return within three months.
	Audit (control)	-
	Overprotective Attitude	Do not imagine any such thing, my sons," said the merchant, "Beast's power is so great, that I have no hopes of your overcoming him. I am charmed with Beauty's kind and generous offer, but I cannot yield to it. I am old, and have not long to live, so can only loose a few years, which I regret for your sakes alone, my dear children."
	Preventing Autonomous Behavior	if your daughter refuse to die in your stead, you will return within three months
	Prioritizing Adult Requests	I ought to think myself happy, that you will stay here; promise me never to leave me
	Considering the Child's Feelings and Thoughts Inadequate	-
	Suppression of Feelings and Thoughts	Beauty was the only one who did not shed tears at parting, because she would not increase their uneasiness.

An analysis of Table 16 reveals multiple major sub-themes related to "Advice and Order" in the fairy tale Beauty and the Beast. The code *"swear that if your daughter refuse to die in your stead, you will return within three months.*" aligns with the sub-theme "Desire to Take Under Control". The code "*Do not imagine any such thing, my sons," said the merchant, "Beast's power is so great, that I have no hopes of your overcoming him. I am charmed with Beauty's kind and generous offer, but I cannot yield to it. I am old, and have not long to live, so can only loose a few years, which I regret for your sakes alone, my dear children."* is also related to "Overprotective Attitude". Moreover, the code "*if your daughter*

refuse to die in your stead, you will return within three months" pertains to the sub-theme "Preventing Autonomous Behaviour ". also, the code "*I ought to think myself happy, that you will stay here; promise me never to leave me*" relates to the sub-theme "Prioritizing Adult Requests". The code "*Beauty was the only one who did not shed tears at parting, because she would not increase their uneasiness*" aligns with the sub-theme "Suppression of Feelings and Thoughts". It was indicated that no code was determined within the subtheme "Audit (control) " and "Considering the Child's Feelings and Thoughts Inadequate".

Figure 11. Thematic Model of Main Theme, Sub-Themes, and Codes Related to Advice and Order in Beauty and the Beast



The examination of Figure 11 identifies key subthemes related to the overarching theme of Advice and Order in the fairy tale *Beauty and the Beast*. These subthemes include Desire to Take Under Control (4), Overprotective Attitude (5), Preventing Autonomous behaviour (5), Prioritizing Adult Requests (3), and "Suppression of Feelings and Thoughts" (4). It was indicated that no code was determined within the subtheme" and "Considering the Child's Feelings and Thoughts Inadequate".

4.1.1.12. The Findings of Teaching and Drilling in *Beauty and the Beast*

This part offers the results on the Teaching and Drilling of the fairy tale *Beauty and the Beast* in line with Research Question 2.8.

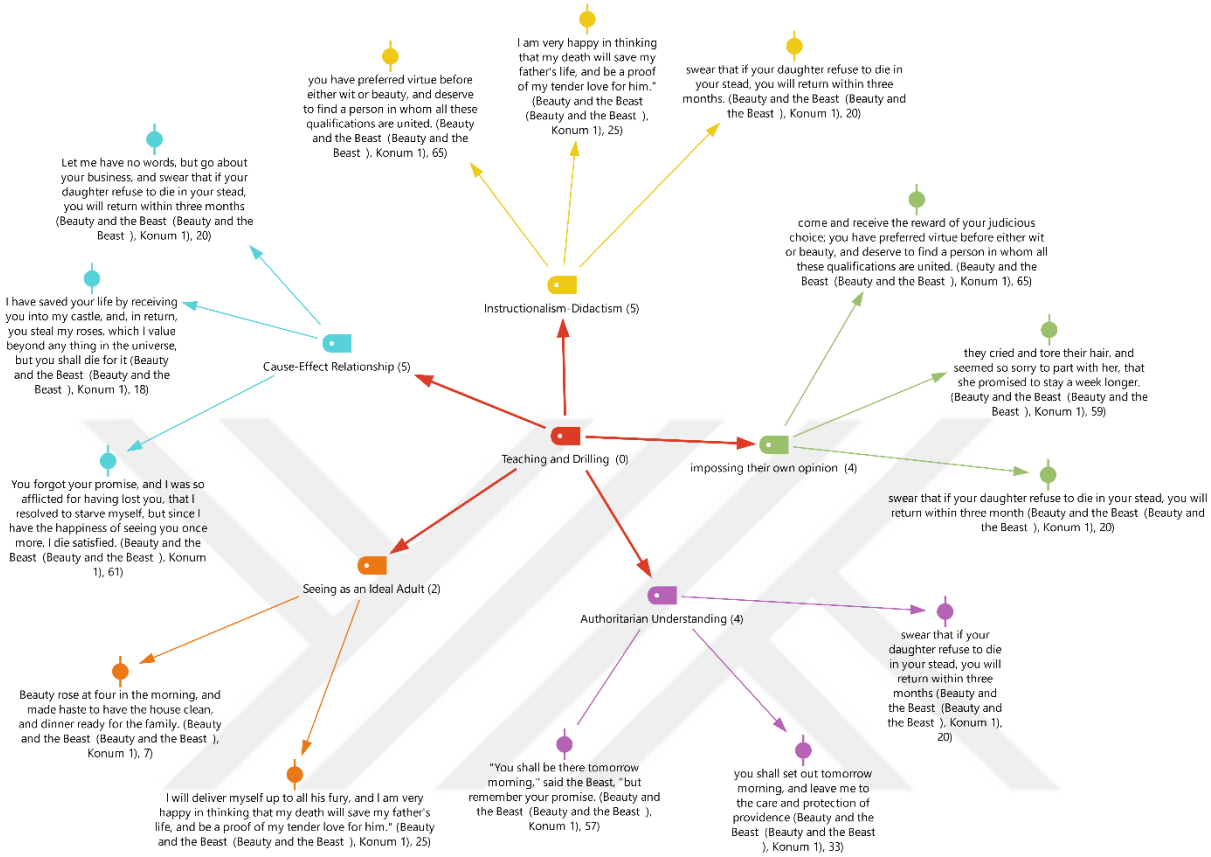
Table 17. Main Theme, Sub-Themes, and Codes Related to Teaching and Drilling in *Beauty and the Beast*

Main Theme	Sub Themes	Codes
Teaching and Drilling	Imposing their Own Opinion	you shall not go to the palace without me, you cannot hinder me from following you
	Authoritarian Understanding	swear that if your daughter refuse to die in your stead, you will return within three months
	Seeing as an Ideal Adult	Beauty rose at four in the morning, and made haste to have the house clean, and dinner ready for the family.
	Cause-Effect Relationship	I have saved your life by receiving you into my castle, and, in return, you steal my roses, which I value beyond anything in the universe, but you shall die for it
	Instructionalism-Didactism	I am very happy in thinking that my death will save my father's life, and be a proof of my tender love for him.

The examination of Table 17 identifies significant sub-themes within the fairy tale Beauty and the Beast. The coded phrase *" you shall not go to the palace without me; you cannot hinder me from following you*" corresponds to the sub-theme "Imposing their Own Opinion". The code "*swear that if your daughter refuse to die in your stead, you will return within three months.*" corresponds to the sub-theme "Authoritarian Understanding". The code *"be but a good girl, and I will contrive that you shall go*." aligns with the sub-theme "*I have saved your life by receiving you into my castle, and, in return, you steal my roses, which I value beyond anything in the universe, but you shall die for it.*" aligns with the sub-theme "Cause-Effect Relationship". The code *" I am very happy in thinking that my death will save my father's life, and be a proof of my tender love for him*" corresponds to the sub-theme

"Instructionalism-Didactism".

Figure 12. Thematic Model of Main Theme, Sub-Themes, and Codes Related to Teaching and Drilling in *Beauty and the Beast*



The analysis of Figure 12 reveals several notable subthemes related to the primary subject of Teaching and Drilling in the fairy tale Beauty and the Beast. The subthemes include code categories: Imposing their Own Opinion (4), Authoritarian Understanding (4), Seeing as an Ideal Adult (2), Cause-Effect Relationship (5), and Instructionalism-Didactism (5).

4.1.1.13. The Findings of Severity in Beauty and the Beast

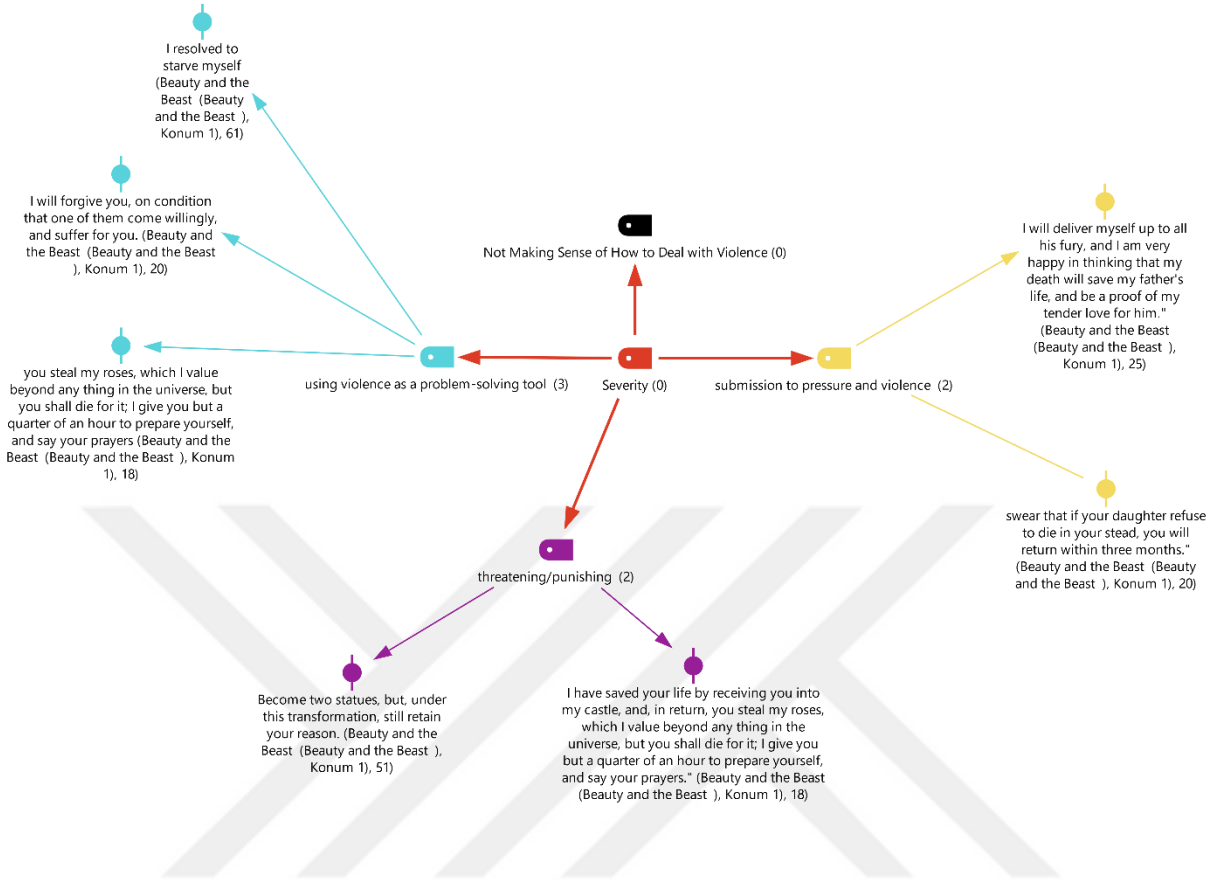
This part offers the results on the Severity of the fairy tale *Beauty and the Beast* in line with Research Question 2.9.

Table 18. Main Theme, Sub-Themes, and Codes Related to Severity in *Beauty and the Beast*

Main Theme	**Sub Themes**	**Codes**
Severity	Submission to pressure and violence	I will deliver myself up to all his fury, and I am very happy in thinking that my death will save my father's life, and be a proof of my tender love for him."
	Threatening/Punishing	Become two statues, but, under this transformation, still retain your reason.
	Using violence as a problem-solving tool	you steal my roses, which I value beyond any thing in the universe, but you shall die for it; I give you but a quarter of an hour to prepare yourself, and say your prayers
	Not Making Sense of How to Deal with Violence	-

"Severity" is the subtheme that the examination of Table 18 highlights significant sub-themes present in the fairy tale Beauty and the Beast. The coded phrase " *I will deliver myself up to all his fury, and I am very happy in thinking that my death will save my father's life, and be a proof of my tender love for him."* relates to the sub-theme "submission to pressure and violence." The code "*Become two statues, but, under this transformation, still retain your reason*" is consistent with the subtheme "Threatening/Punishing". Furthermore, the code *"you steal my roses, which I value beyond anything in the universe, but you shall die for it; I give you but a quarter of an hour to prepare yourself, and say your prayers.*" align with the subtheme "Using violence as a problem-solving tool". No unique code was identified for the subtheme "Not Making Sense of How to Deal with Violence".

Figure 13. Thematic Model of Main Theme, Sub-Themes, and Codes Related to Severity in Beauty and the Beast



The analysis of Figure 13 delineates essential subthemes linked to the principal concept of Severity in the fairy tale *Beauty and the Beast*. The subthemes are Submission to pressure and violence (2), Threatening/Punishing (2), and Using violence as a problem-solving tool (3). Nonetheless, there is an absence of code pertaining to the subtheme of Not Making Sense of How to Deal with Violence.

4.1.2. The Findings Regarding the Fairy Tale Rapunzel

4.1.2.1. Findings Regarding the Fairy Tale Rapunzel

This part offers the results on the Language and Narration aspects of the fairy tale Rapunzel in line with Research Question 1.1.

Table 19. Main Theme, Sub-Themes, and Codes Related to Language and Narration in *Rapunzel*

Main Theme	Sub Themes	Codes
Language	Simple and Repetitive	One day the woman was standing at this

and Narration	Language	window
	Sentence Structure and Length	Through the small rear window of these people's house they could see into a splendid garden that was filled with the most beautiful flowers and herbs.
	Lexical Complexity	Avail, fulfil, splendid, abate, scornfully

Analysis of Table 19 shows that the "Language and Narration" codes associated with the *Rapunzel* tale highlight several important sub-themes. First, the code "*One day the woman was standing at this window*" aligns with the sub-theme "Simple and Repetitive Language". Second, the code "*Through the small rear window of these people's house they could see into a splendid garden that was filled with the most beautiful flowers and herbs*" corresponds to the sub-theme" Sentence Structure and Length. Third, the words such as "*Avail, fulfil, splendid, abate, scornfully*" is linked to the sub-theme "Lexical Complexity."

Figure 14. Thematic Model of Main Theme, Sub-Themes, and Codes Related to Language and Narration in Rapunzel

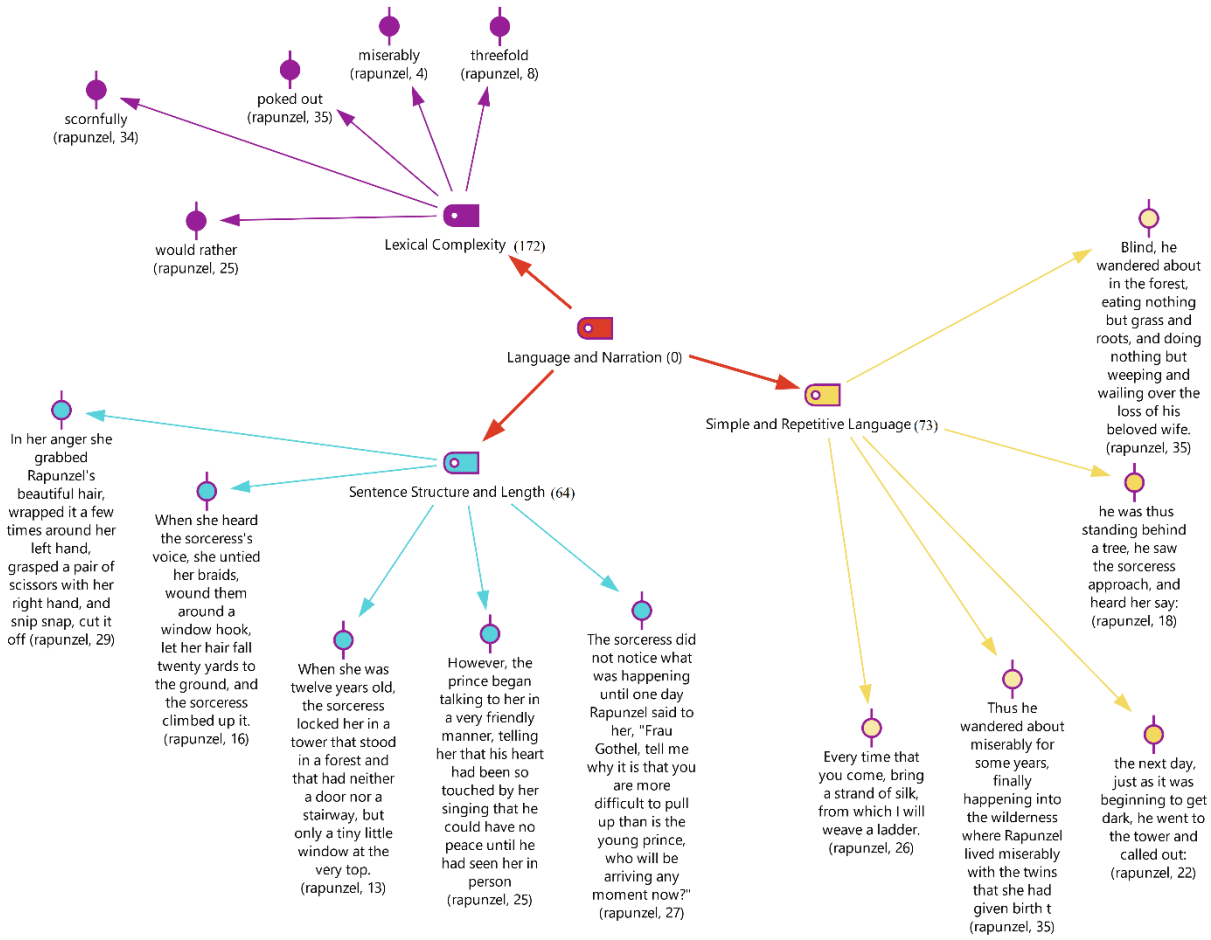


Figure 14 illustrates the following sub-themes under the main theme of “Language and Character" in the fairy tale *Rapunzel*: "Simple and Repetitive Language" (73), "Sentence Structure and Length" (64), and "Lexical Complexity" (172). The sub-themes emphasize the unique linguistic characteristics of the narrative, illustrating how language selections enhance its accessibility, rhythm, and stylistic composition.

4.1.2.1.1 Readability Analysis of *Rapunzel*

A readability evaluation was conducted on Rapunzel to ascertain its linguistic suitability for young EFL learners. Upon detecting complex vocabulary and sentence structures, the Dale-Chall Readability Formula was employed to ascertain an objective reading level. Critical characteristics, such as average sentence length and the complexity ratio of language, were evaluated to determine the text's appropriateness for primary school pupils. The results are displayed in the following table.

Table 20. Detailed Dale-Chall Readability Analysis of *Rapunzel*

Metric	**Value**
Total Words	1,990
Total Sentences	137
Difficult Words	172
Average Sentence Length (ASL)	14.53 words
Difficult Word Percentage (PDW)	8.64%
Dale-Chall Score	5.55

Score = 0.1579 × 7.78 + 0.0496 × 13.85 + 3.6365 = 5.55

4.1.2.2. The Findings of Character in Rapunzel

This part offers the results on the Character aspects of the fairy tale Rapunzel in line with Research Question 1.2.

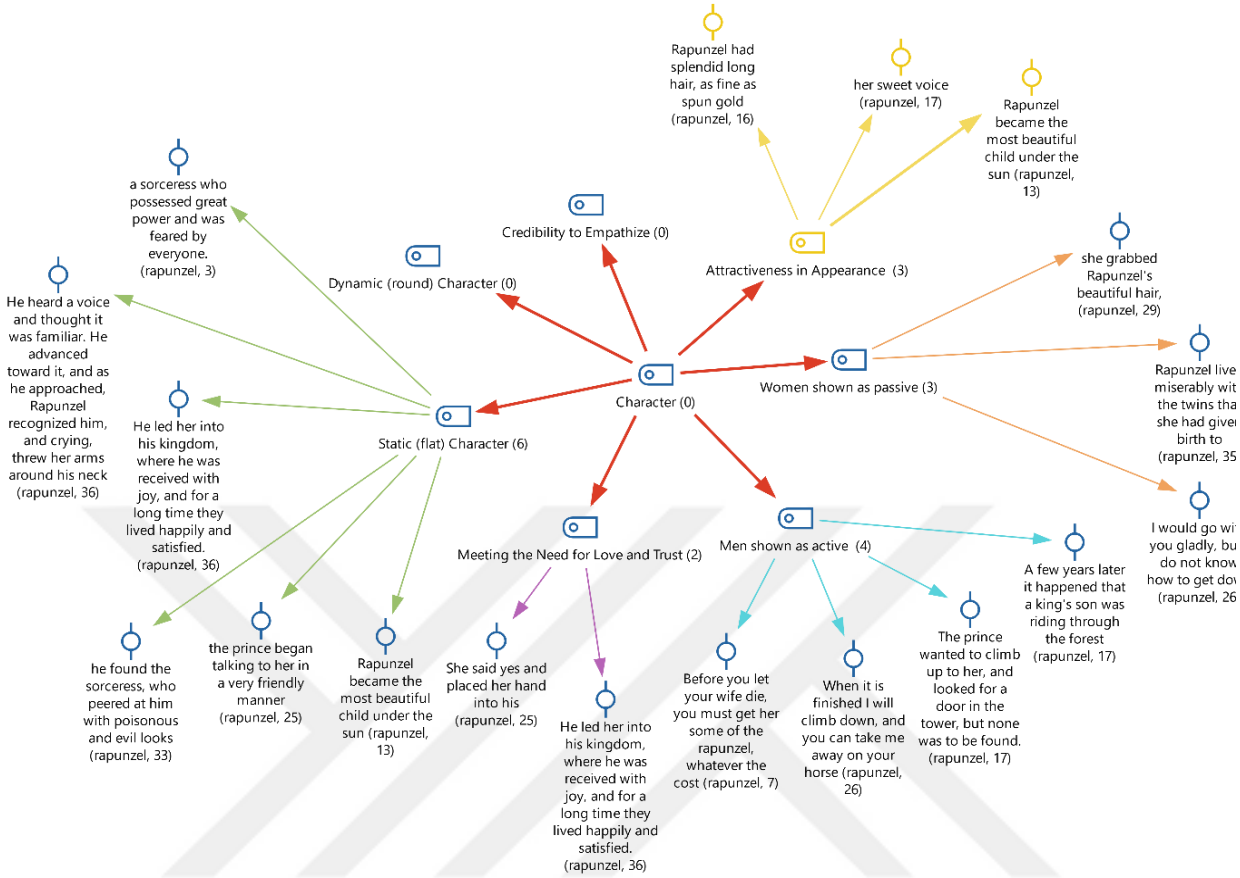
Table 21.Main Theme, Sub-Themes, and Codes Related to Character in *Rapunzel*

Main Theme	**Sub Themes**	**Codes**
Character	Women shown as passive	I would go with you gladly, but I do not know how to get down
	Men shown as active	When it is finished, I will climb down, and you can take me away on your horse
	Meeting the Need for Love and Trust	He led her into his kingdom, where he was received with joy, and for a long time they lived happily and satisfied.
	Static (flat) character	"When she was twelve years old, the sorceress locked her in a tower that stood in a forest and that had neither a door nor a stairway, but only a tiny little window at the very top."
		He advanced toward it, and as he approached, Rapunzel recognized him, and crying, threw her arms around his neck
	Dynamic (round)	-

Character	
Credibility to Empathize	-
Attractiveness in Appearance	Rapunzel had splendid long hair, as fine as spun gold

An analysis of Table 21 reveals several significant sub-themes related to "Character" in the fairy tale Rapunzel, as indicated by the corresponding codes. First, the code *"I would go with you gladly, but I do not know how to get down"* corresponds to the sub-theme "Women shown as passive". Second, the code *"When it is finished, I will climb down, and you can take me away on your horse"* aligns with the sub-theme "Men shown as active". Third, the code *"He led her into his kingdom, where he was received with joy, and for a long time they lived happily and satisfied."* is associated with the sub-theme "Meeting the Need for Love and Trust". Fourthly, the code "*When she was twelve years old, the sorceress locked her in a tower that stood in a forest and that had neither a door nor a stairway, but only a tiny little window at the very top*" was taken from the beginning of the narrative, while the code "*He advanced toward it, and as he approached, Rapunzel recognized him, and crying, threw her arms around his nec*k" was taken from the last part of the story. These statements are related to the Static character subtheme. In order to provide a comprehensive analysis, textual evidence was collected from both the beginning and the end of the story. The character analysis reveals this continuity by comparing the textual data from the beginning and the end sections to emphasize that the character does not change throughout the narrative. Finally, the excerpt *"At least, he should be the most beautiful person in the world"* aligns with the sub-theme "Attractiveness in Appearance". However, it is noteworthy that no codes correspond to the sub-themes "Dynamic (round) Character" or "Credibility at the Level of Empathy."

Figure 15. Thematic Model of Main Theme, Sub-Themes, and Codes Related to Character in Rapunzel



An analysis of Figure 15 identifies the following sub-themes within the main theme of "Character" in the fairy tale *Rapunzel*: "Women Shown as Passive" (3), "Men Shown as Active" (4), "Meeting the Need for Love and Trust" (2), "Static (Flat) Character" (6), and "Attractiveness in Appearance" (3). No code was found for "Dynamic (Round) Character" or "Credibility to Empathy". The findings reveal the existence of conventional gender roles, an emphasis on emotional satisfaction, and a prevalence of fixed character traits, lacking indications of character development or empathetic complexity.

4.1.2.3. The Findings of Message in *Rapunzel*

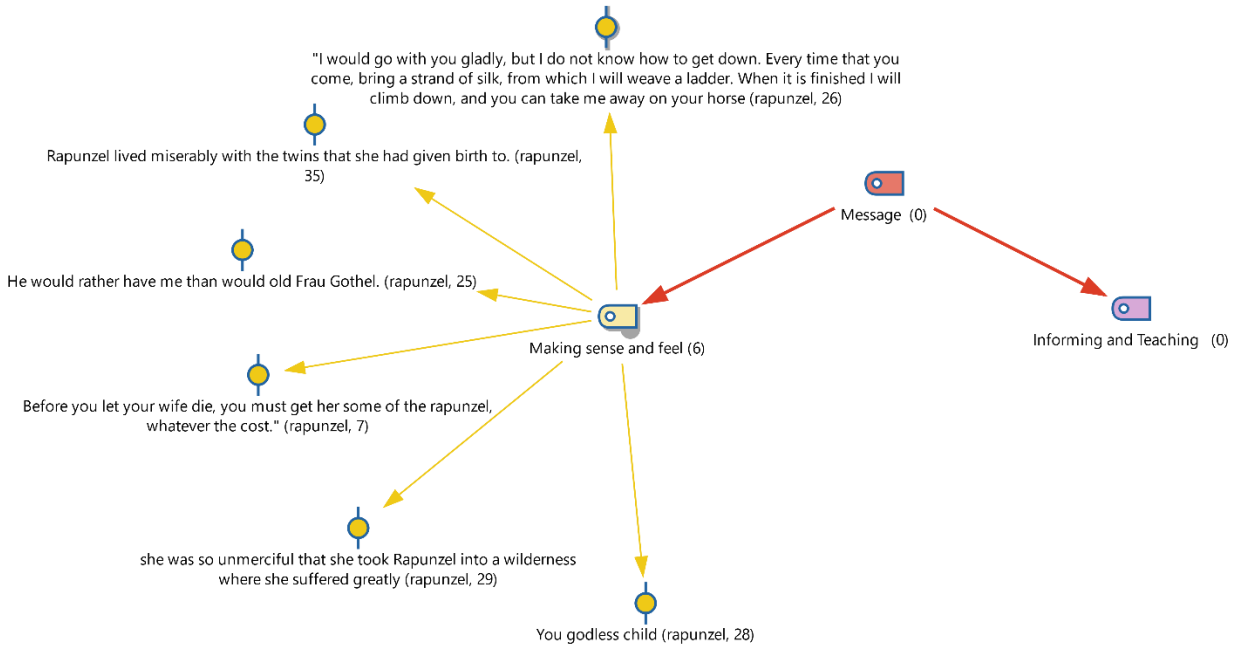
This part offers the results on the Message aspects of the fairy tale Rapunzel in line with Research Question 1.3.

Table 22. Main Theme, Sub-Themes, and Codes Related to Message in Rapunzel

Main Theme	Main Theme Sub Themes	Codes
Message	Informing and Teaching	-
	Making sense and feel	I would go with you gladly, but I do not know how to get down. Every time that you come, bring a strand of silk, from which I will weave a ladder. When it is finished, I will climb down, and you can take me away on your horse

In Table 22, when the code in the message theme of the tale Rapunzel is considered, it is seen the code "I would go with you gladly, but I do not know how to get down. Every time that you come, bring a strand of silk, from which I will weave a ladder. When it is finished, I will climb down, and you can take me away on your horse" is related to "Making sense and feel" sub-theme. However, it is understood that no findings were obtained in "informing and teaching" sub-theme.

Figure 16. Thematic Model of Main Theme, Sub-Themes, and Codes Related to Message in Rapunzel



When Figure 16 is examined, when the code related to the fairy tale *Rapunzel* are

examined, the most code was found for the subthemes "making sense and feel"(6), whereas no code was found for the subthemes "informing and teaching".

4.1.2.4. The Findings of Subject in *Rapunzel*

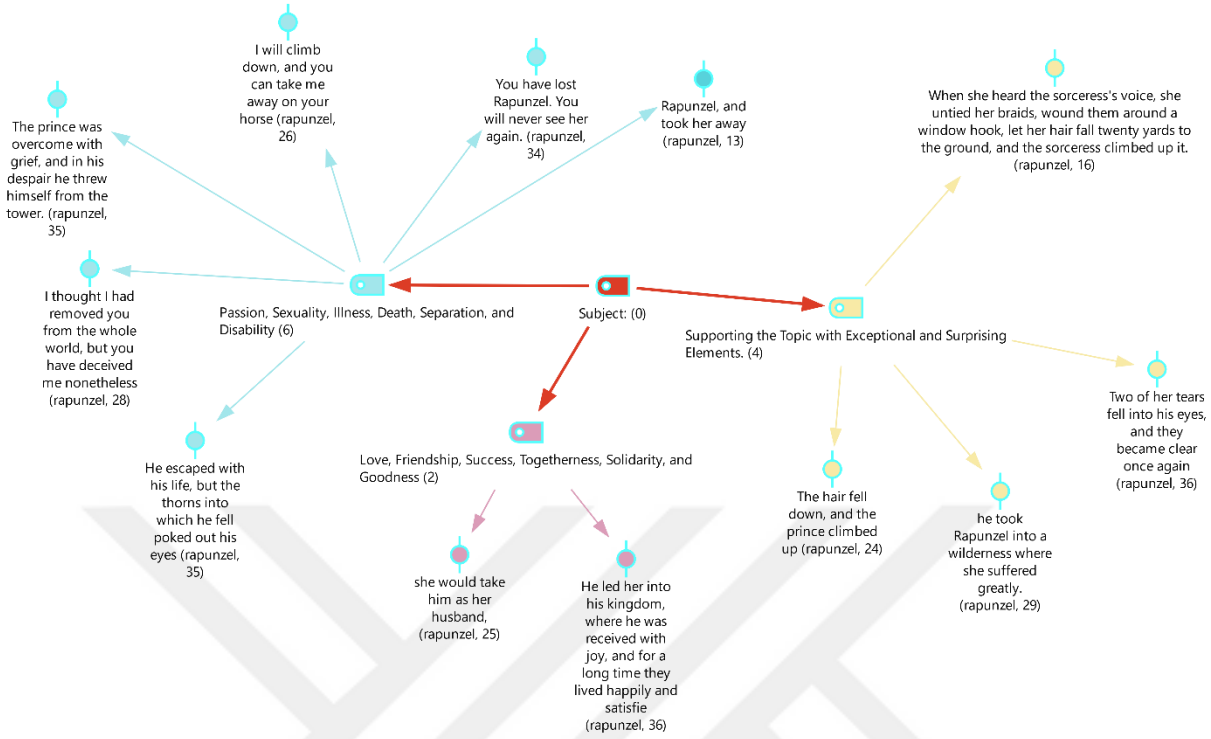
This part offers the results on the Subject aspects of the fairy tale Rapunzel in line with Research Question 1.4.

Table 23. Main Theme, Sub-Themes, and Codes Related to Subject in *Rapunzel*

Main Theme	Sub Themes	Codes
Subject	Supporting the Topic with Exceptional and Surprising Elements	Two of her tears fell into his eyes, and they became clear once again
	Love, Friendship, Success, Togetherness, Solidarity, and Goodness	she would take him as her husband,
	Passion, Sexuality, Illness, Death, Separation, and Disability.	He escaped with his life, but the thorns into which he fell poked out his eyes

In Table 23, when the code in the message theme of the tale *Rapunzel* is considered, first of all, it is seen that the code "*Two of her tears fell into his eyes, and they became clear once again*" is related to the sub-theme "Supporting the Topic with Exceptional and Surprising Elements". Moreover, it will be seen that the code "*she would take him as her husband*." is associated with the sub-theme of "Love, Friendship, Success, Togetherness, Solidarity, and Goodness". Finally, the code "*He escaped with his life, but the thorns into which he fell poked out his eyes*" corresponds to the sub-theme "Passion, Sexuality, Illness, Death, Separation, and Disability".

Figure 17. Thematic Model of Main Theme, Sub-Themes, and Codes Related to Subject in Rapunzel



An analysis of Figure 17 identifies the following sub-themes within the main theme of "Subject" in the fairy tale *Rapunzel*: "Supporting the Topic with Exceptional and Surprising Elements" (4), "Love, Friendship, Success, Togetherness, Solidarity, and Goodness" (2), and "Passion, Sexuality, Illness, Death, Separation, and Disability" (6).The findings indicate that *Rapunzel* integrates fantastical storytelling with positive virtues and darker emotional struggles, thereby enhancing its depth and appeal.

4.1.2.5. The Findings of Excessive Emotional Elements and Randomness in *Rapunzel*

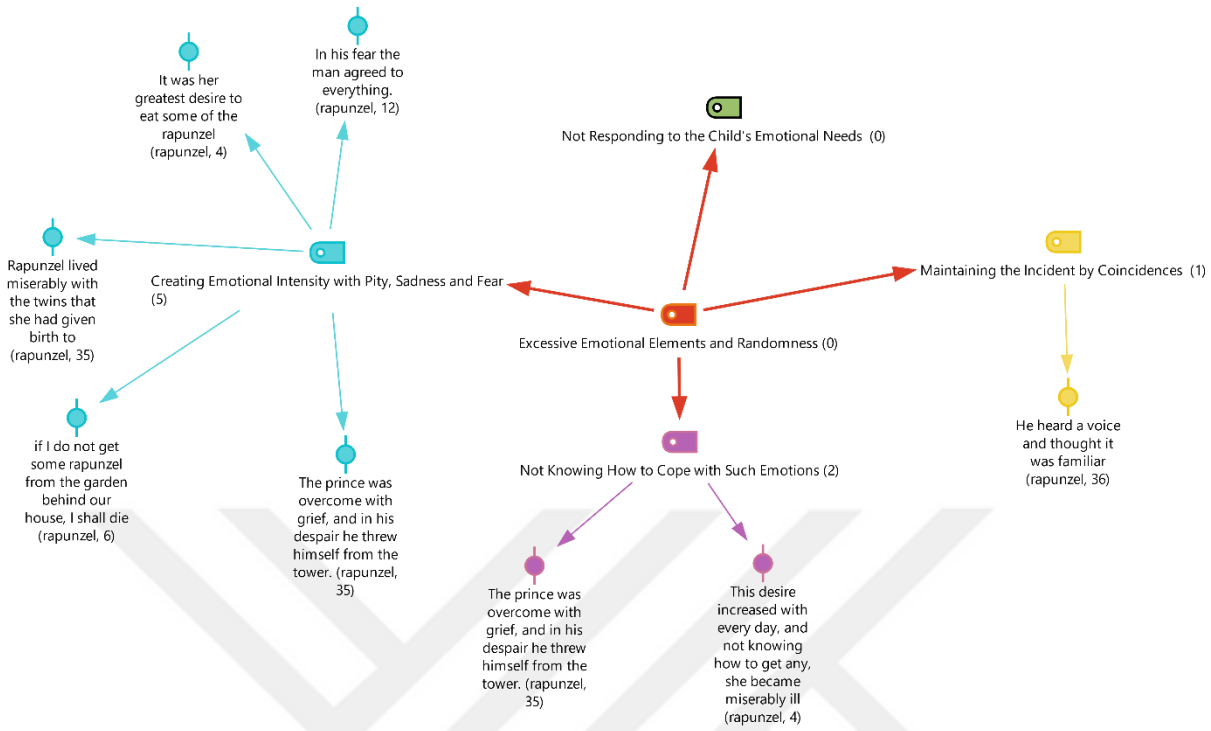
This part offers the results on Excessive Emotional Elements and Randomness aspects of the fairy tale Rapunzel in line with Research Question 2.1

Table 24. Main Theme, Sub-Themes, and Codes Related to Excessive Emotional Elements and Randomness in *Rapunzel*

Main Theme	**Sub Themes**	**Codes**
Excessive Emotional Elements and Randomness	Not Responding to the Child's Emotional Needs	-
	Maintaining the Incident by Coincidences	He heard a voice and thought it was familiar
	Not Knowing How to Cope with Such Emotions	The prince was overcome with grief, and in his despair he threw himself from the tower.
	Creating Emotional Intensity with Pity, Sadness and Fear	In his fear the man agreed to everything.

The examination of Table 24 identifies several significant sub-themes within the fairy tale *Rapunzel*. To begin with, the statement *"He heard a voice and thought it was familiar"* corresponds to the sub-theme "Maintaining the Incident by Coincidences". Moreover, the code "*The prince was overcome with grief, and in his despair, he threw himself from the tower"* aligns with the sub-theme "Not Knowing How to Cope with Such Emotions**.**" Additionally, the phrase *"In his fear the man agreed to everything."* relates to the sub-theme "Creating Emotional Intensity with Pity, Sadness and Fear". Ultimately, no specific code was determined for the sub-theme "Not Responding to the Child's Emotional Needs."

Figure 18. Thematic Model of Main Theme, Sub-Themes, and Codes Related to Excessive Emotional Elements and Randomness in Rapunzel



The examination of figure 18 presents significant sub-themes related to the primary theme of "Excessive Emotional Elements and Randomness" in the fairy tale *Rapunzel.* These include "Maintaining the Incident by Coincidences" (1), "Not Knowing How to Cope with Such Emotions"(2), and "Creating Emotional Intensity with Pity, Sadness and Fear" (5). It was not possible to identify a particular code for the subtheme "Not Responding to the Child's Emotional Needs".

4.1.2.6. The Findings of Traditional Values, Sanctionary Judgments and Rules in *Rapunzel*

This part offers the results on Traditional Values, Sanctionary Judgments and Rules aspects of the fairy tale Rapunzel in line with Research Question 2.2

Table 25. Main Theme, Sub-Themes, and Codes Related to Traditional Values, Sanctionary, Judgments and Rules in *Rapunzel*

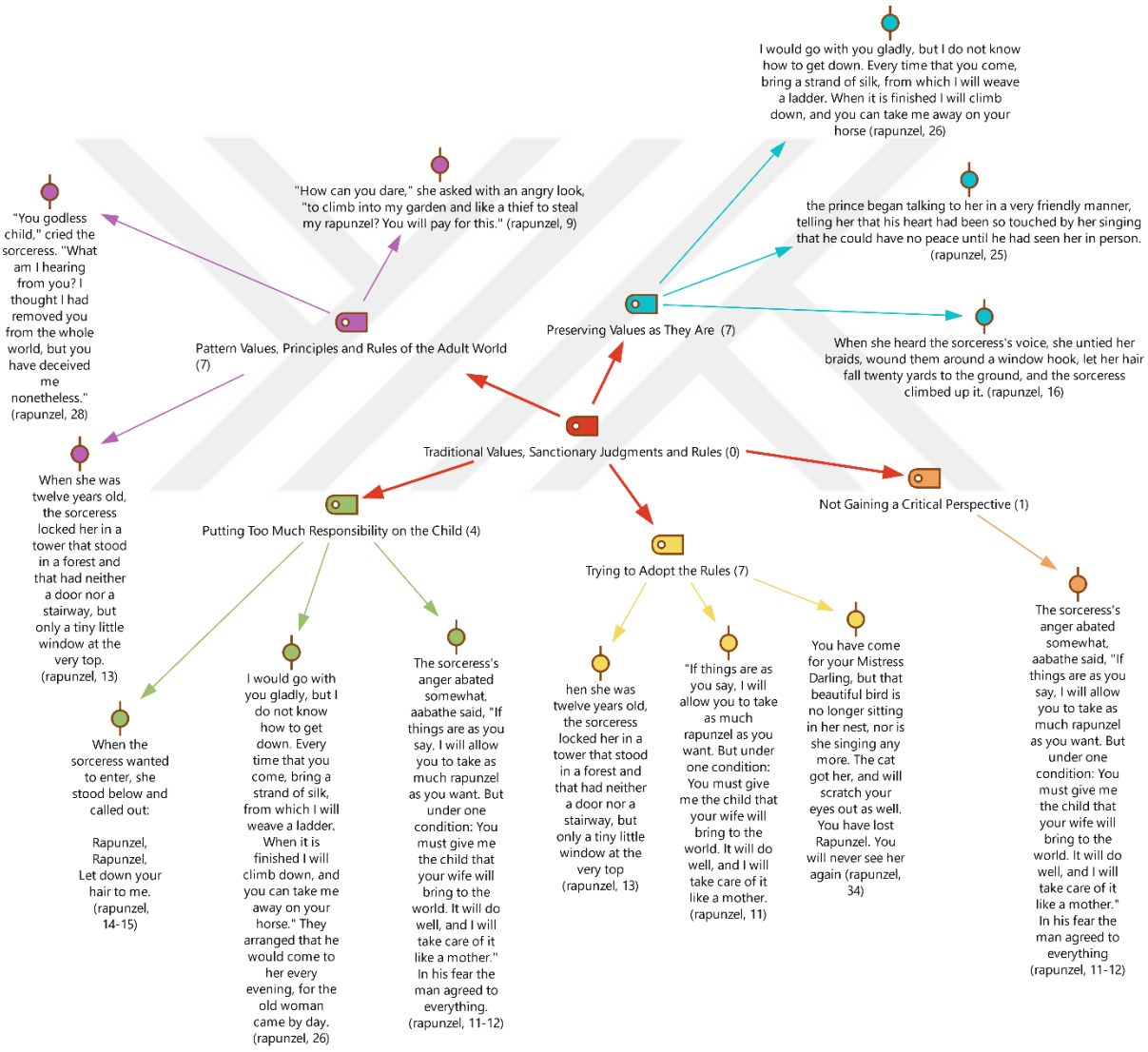
Main Theme	Sub Themes	Codes
Traditional Values, Sanctionary	Not Gaining a Critical Perspective	The sorceress's anger abated somewhat, abate said, "If things are as you say, I will allow you to take as much Rapunzel as you want. But

Judgments and Rules		under one condition: You must give me the child that your wife will bring to the world. It will do well, and I will take care of it like a mother." In his fear the man agreed to everything
	Trying to enforce the rules	If things are as you say, I will allow you to take as much Rapunzel as you want. But under one condition: You must give me the child that your wife will bring to the world. It will do well, and I will take care of it like a mother.
	Putting Too Much Responsibility on the Child	she was so unmerciful that she took Rapunzel into a wilderness where she suffered greatly.
	Pattern Values, Principles and Rules of the Adult World	When she was twelve years old, the sorceress locked her in a tower that stood in a forest and that had neither a door nor a stairway, but only a tiny little window at the very top.
	Preserving Values as They Are	When she heard the sorceress's voice, she untied her braids, wound them around a window hook, let her hair fall twenty yards to the ground, and the sorceress climbed up it.

The analysis of Table 25 reveals multiple notable sub-themes related the theme "Traditional Values, Sanctionary Judgments and Rules" within the fairy tale *Rapunzel*. The code "*The sorceress's anger abated somewhat, abate said, "If things are as you say, I will allow you to take as much Rapunzel as you want. But under one condition: You must give me the child that your wife will bring to the world. It will do well, and I will take care of it like a mother. In his fear the man agreed to everything*" aligns with the sub-theme "Not Gaining a Critical Perspective". Furthermore, the phrase "*If things are as you say, I will allow you to take as much Rapunzel as you want. But under one condition: You must give me the child that your wife will bring to the world. It will do well, and I will take care of it like a mother*." corresponds with the sub-theme "Trying to enforce the rules". The code "*she was so unmerciful that she took Rapunzel into a wilderness where she suffered greatly*." pertains to the sub-theme "Putting Too Much Responsibility on the Child". also, the code "*When she was*

*twelve years old, the sorceress locked her in a tower that stood in a forest and that had neither a door nor a stairway, but only a tiny little window at the very to*p" aligns with the sub-theme "Pattern Values, Principles and Rules of the Adult World". Finally, the code "*When she heard the sorceress's voice, she untied her braids, wound them around a window hook, let her hair fall twenty yards to the ground, and the sorceress climbed up it*." correlates with the sub-theme "Preserving Values as They Are".

Figure 19. Thematic Model of Main Theme, Sub-Themes, and Codes Related to Traditional Values, Sanctionary Judgments, and Rules in Rapunzel



The analysis of Figure 19 identifies notable sub-themes that correspond with the overarching theme of 'Traditional Values, Sanctionary Judgments, and Rules' in the fairy tale *Rapunzel*. The results reveal the existence of the sub-themes "Trying to enforce the rules" (7), "Putting Too Much Responsibility on the Child" (4), "Pattern Values, Principles, and

Rules of the Adult World" (7), "Preserving Values as They Are"(7), and "Not Gaining a Critical Perspective" (1).

4.1.2.7. The Findings of Rosy World View in *Rapunzel*

This part offers the results on Rosy View of the World of the fairy tale *Rapunzel* in line with Research Question 2.3

Table 26. Main Theme, Sub-Themes, and Codes Related to Rosy View of the World in *Rapunzel*

Main Theme	Sub Themes	Codes
Rosy View of the World	Formatting the Child with Abstract Values	Two of her tears fell into his eyes, and they became clear once again, and he could see as well as before.
	Suspension from Life Reality	Rapunzel had splendid long hair, as fine as spun gold. When she heard the sorceress's voice, she untied her braids, wound them around a window hook, let her hair fall twenty yards to the ground, and the sorceress climbed up it.
	Presenting Life in a Simple Good-Bad, I-O, True-False Format	The garden was surrounded by a high wall, and no one dared enter, because it belonged to a sorceress who possessed great power and was feared by everyone He led her into his kingdom, where he was received with joy, and for a long time they lived happily and satisfied.
	Pollyannaism	I would go with you gladly, but I do not know how to get down. Every time that you come, bring a strand of silk, from which I will weave a ladder. When it is finished I will climb down, and you can take me away on your horse."

Examination of Table 26 reveals that the "Rosy View of the World" codes linked to

the *Rapunzel* narrative underscore several significant sub-themes. First, the code "*Two of her tears fell into his eyes, and they became clear once again, and he could see as well as before*" coincides with the sub-theme "Formatting the Child with Abstract Values". Second, the code "*Rapunzel had splendid long hair, as fine as spun gold. When she heard the sorceress's voice, she untied her braids, wound them around a window hook, let her hair fall twenty yards to the ground, and the sorceress climbed up it*" aligns with the sub-theme "Suspension from Life Reality". Second, two instances that have been coded highlight how the narrative depicts life in a way that divides it into two categories: good and bad. The first one, which states, "*The garden was surrounded by a high wall, and no one dared enter, because it belonged to a sorceress who possessed great power and was feared by everyone*." establishes the sorceress as a figure who is both strong and feared. A clear resolution in favour of the good characters is presented in the second one, which states, "*He led her into his kingdom, where he was received with joy, and for a long time they lived happily and satisfied*.". These examples coincide with the sub-theme "Presenting Life in a Simple Good–Bad, I–O, True–False Format," where characters are firmly portrayed as either virtuous (Rapunzel and the prince) or evil (the sorceress). The code "*I would go with you gladly, but I do not know how to get down. Every time that you come, bring a strand of silk, from which I will weave a ladder. When it is finished, I will climb down, and you can take me away on your horse*." is associated with the sub-theme "Pollyannaism".

Figure 20. Thematic Model of Main Theme, Sub-Themes, and Codes Related to Rosy View of the World in Rapunzel

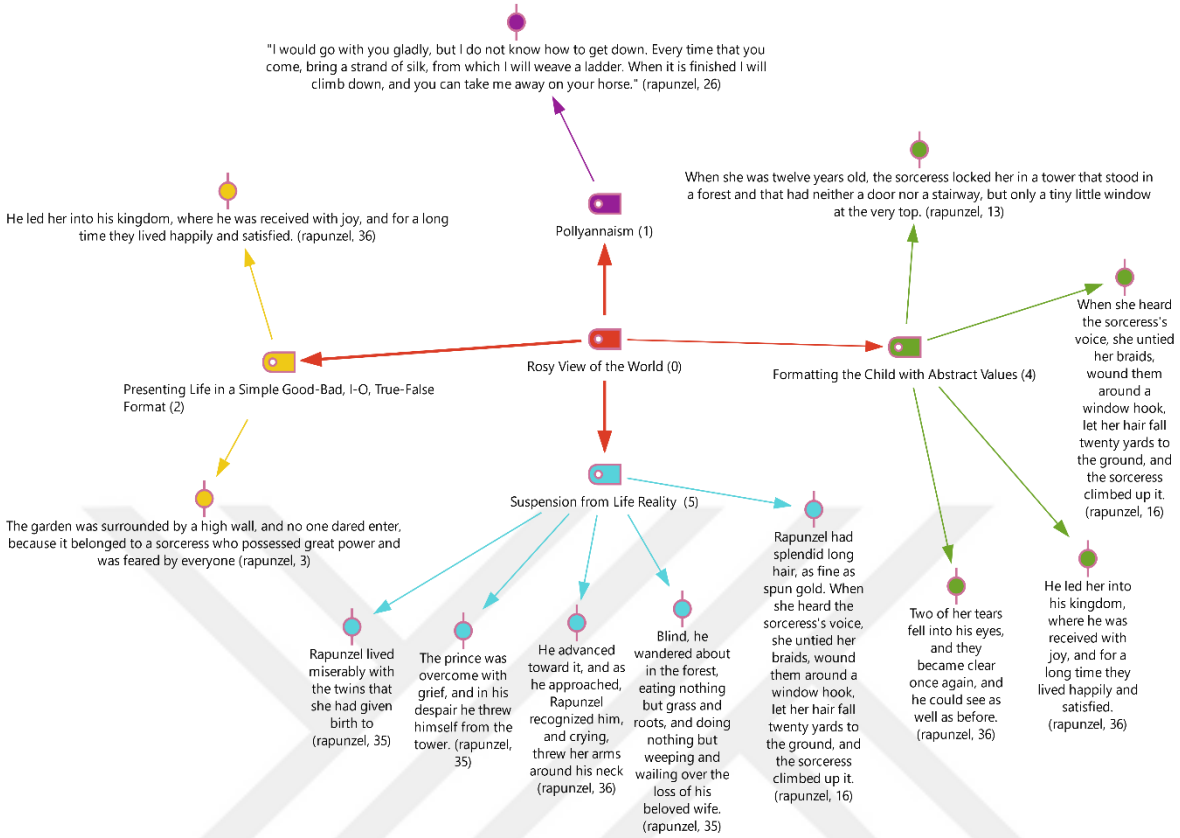


Figure 20 delineates the sub-themes associated with the principal theme of "Rosy View of the World" in the fairy tale Rapunzel: "Formatting the Child with Abstract Values (4)", "Suspension from Life Reality." (5), "Presenting Life in a Simple Good-Bad, I-O, True-False Format" (2), and " Pollyannaism (1)".

4.1.2.8. The Findings of Gender Discrimination in *Rapunzel*

This part offers the results on Gender Discrimination of the fairy tale *Rapunzel* in line with Research Question 2.4

Table 27. Main Theme, Sub-Themes, and Codes Related to Gender Discrimination in Rapunzel

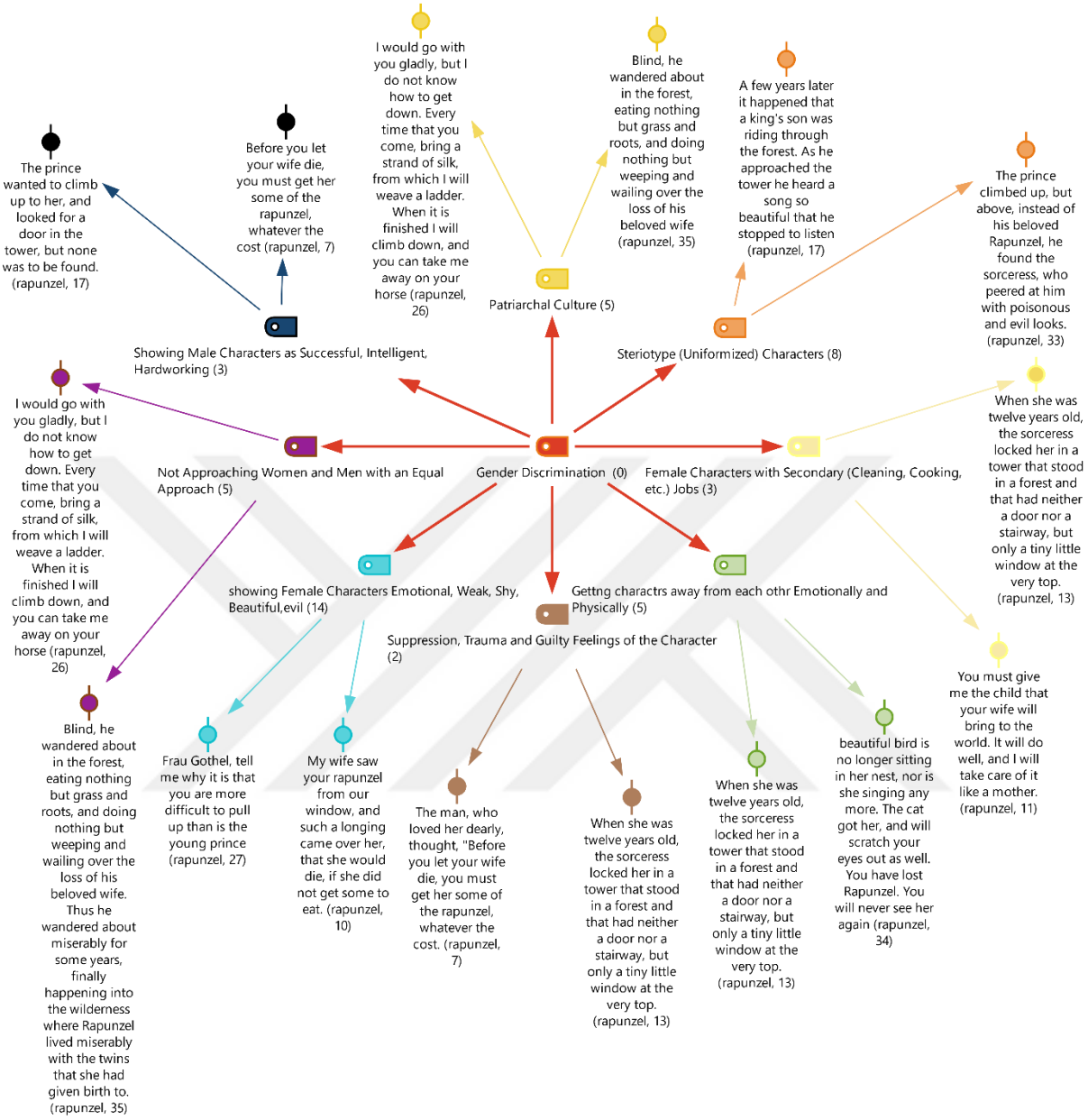
Main Theme	Sub Themes	Codes
Gender Discrimination	Female Characters with Secondary (Cleaning, Cooking, etc.) Jobs	When she was twelve years old, the sorceress locked her in a tower that stood in a forest and that had neither a door nor a stairway, but only a tiny little window at the very top.

Getting characters away from each other Emotionally and Physically	she took Rapunzel into a wilderness where she suffered greatly.
Suppression, Trauma and Guilty Feelings of the Character	In her anger she grabbed Rapunzel's beautiful hair, wrapped it a few times around her left hand, grasped a pair of scissors with her right hand, and snip snap, cut it off.
showing Female Characters Emotional, Weak, Shy, Beautiful, evil	sorceress who possessed great power and was feared by everyone
Not Approaching Women and Men with an Equal Approach	I would go with you gladly, but I do not know how to get down. Every time that you come, bring a strand of silk, from which I will weave a ladder. When it is finished, I will climb down, and you can take me away on your horse
Showing Male Characters as Successful, Intelligent, Hardworking	A few years later it happened that a king's son was riding through the forest
Patriarchal Culture	Blind, he wandered about in the forest, eating nothing but grass and roots, and doing nothing but weeping and wailing over the loss of his beloved wife
Stereotype (Uniformized) Characters	The prince climbed up, but above, instead of his beloved Rapunzel, he found the sorceress, who peered at him with poisonous and evil looks.

The examination of Table 27 uncovers several significant sub-themes associated with the topic "Gender Discrimination" in the fairy tale *Rapunzel*. The code "*When she was twelve years old, the sorceress locked her in a tower that stood in a forest and that had neither a door nor a stairway, but only a tiny little window at the very top"* corresponds with the sub-

theme "Female Characters with Secondary (Cleaning, Cooking, etc.) Jobs". The code *"she took Rapunzel into a wilderness where she suffered greatly" r*elates to the sub-theme "Getting characters away from each other Emotionally and Physically". Moreover, the statement "*In her anger she grabbed Rapunzel's beautiful hair, wrapped it a few times around her left hand, grasped a pair of scissors with her right hand, and snip snap, cut it off*" aligns with the sub-theme "Suppression, Trauma and Guilty Feelings of the Character". The code "*sorceress who possessed great power and was feared by everyone*" relates to the sub-theme "Showing Female Characters Emotional, Weak, Shy, Beautiful, Evil". The code "*I would go with you gladly, but I do not know how to get down. Every time that you come, bring a strand of silk, from which I will weave a ladder. When it is finished, I will climb down, and you can take me away on your horse*" corresponds with the sub-theme "Not Approaching Women and Men with an Equal Approach". The code "*A few years later it happened that a king's son was riding through the forest*" resonates with "Showing Male Characters as Successful, Intelligent, Hardworking". The code "*Blind, he wandered about in the forest, eating nothing but grass and roots, and doing nothing but weeping and wailing over the loss of his beloved wife*" conforms to the sub-theme "Patriarchal Culture". Ultimately, the code "*The prince climbed up, but above, instead of his beloved Rapunzel, he found the sorceress, who peered at him with poisonous and evil looks*" is in line with the sub-theme "Stereotype (Uniformized) Characters".

Figure 21. Thematic Model of Main Theme, Sub-Themes, and Codes Related to Gender Discrimination in Rapunzel



The analysis of Figure 21 identifies notable sub-themes that correspond with the overarching theme of Gender Discrimination in the fairy tale *Rapunzel*. The results indicate the existence of multiple significant representations including "Female Characters with Secondary (Cleaning, Cooking, etc.) Jobs" (1), "Suppression, Trauma and Guilty Feelings of the Character" (2), "Showing Female Characters Emotional, Weak, Shy, Beautiful, evil" (14), "Not Approaching Women and Men with an Equal Approach" (5), "Showing Male Characters as Successful, Intelligent, Hardworking" (8), "Patriarchal Culture" (5), and "Stereotype (Uniformized) Characters" (8). However, no code evidence was

identified for the subtheme "Getting characters away from each other Emotionally and Physically". (5)

4.1.2.9. The Findings of Ideological Discourses in *Rapunzel*

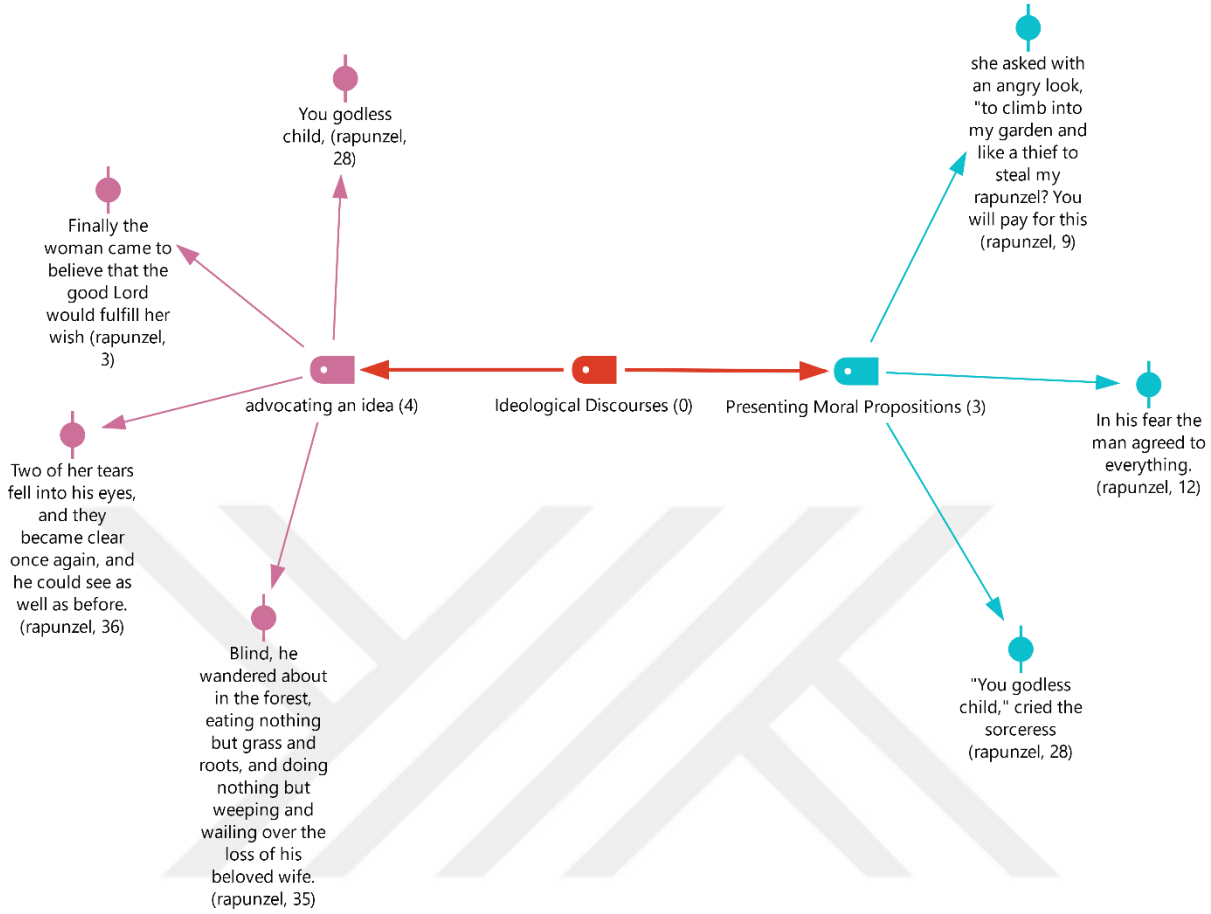
This part offers the results on Ideological Discourses of the fairy tale *Rapunzel* in line with Research Question 2.5

Table 28. Main Theme, Sub-Themes, and Codes Related to Ideological Discourses in *Rapunzel*

Main Theme	**Sub Themes**	**Codes**
Ideological Discourses	Presenting Moral Propositions	"You godless child," cried the sorceress. "What am I hearing from you? I thought I had removed you from the whole world, but you have deceived me nonetheless."
	Advocating an idea	Finally, the woman came to believe that the good Lord would fulfil her wish

Analysis of Table 28 reveals multiple significant subthemes within the *Rapunzel* narrative that pertain to the overarching topic of Ideological Discourses. To begin with, the code *"You godless child," cried the sorceress. "What am I hearing from you? I thought I had removed you from the whole world, but you have deceived me nonetheless"* corresponds to the sub-theme "Presenting Moral Propositions" Moreover, the code *"Finally, the woman came to believe that the good Lord would fulfil her wish"* aligns with the sub-theme "Advocating an idea".

Figure 22. Thematic Model of Main Theme, Sub-Themes, and Codes Related to Ideological Discourses in Rapunzel



The analysis of figure 22 offers an in-depth examination of the significant sub-themes related to the primary issue of 'Ideological Discourses' in the fairy tale *Rapunzel*. The sub-themes encompass "Presenting Moral Propositions"(3) and "Advocating an idea" (4)' which underscore the incorporation of ideological statements within the narrative framework. The research emphasizes how these aspects influence the reader's view of morality, authority, and society norms within the narrative's environment.

4.1.2.10. The Findings of Fear and Anxiety in *Rapunzel*

This part offers the results on Fear and Anxiety of the fairy tale *Rapunzel* in line with Research Question 2.6

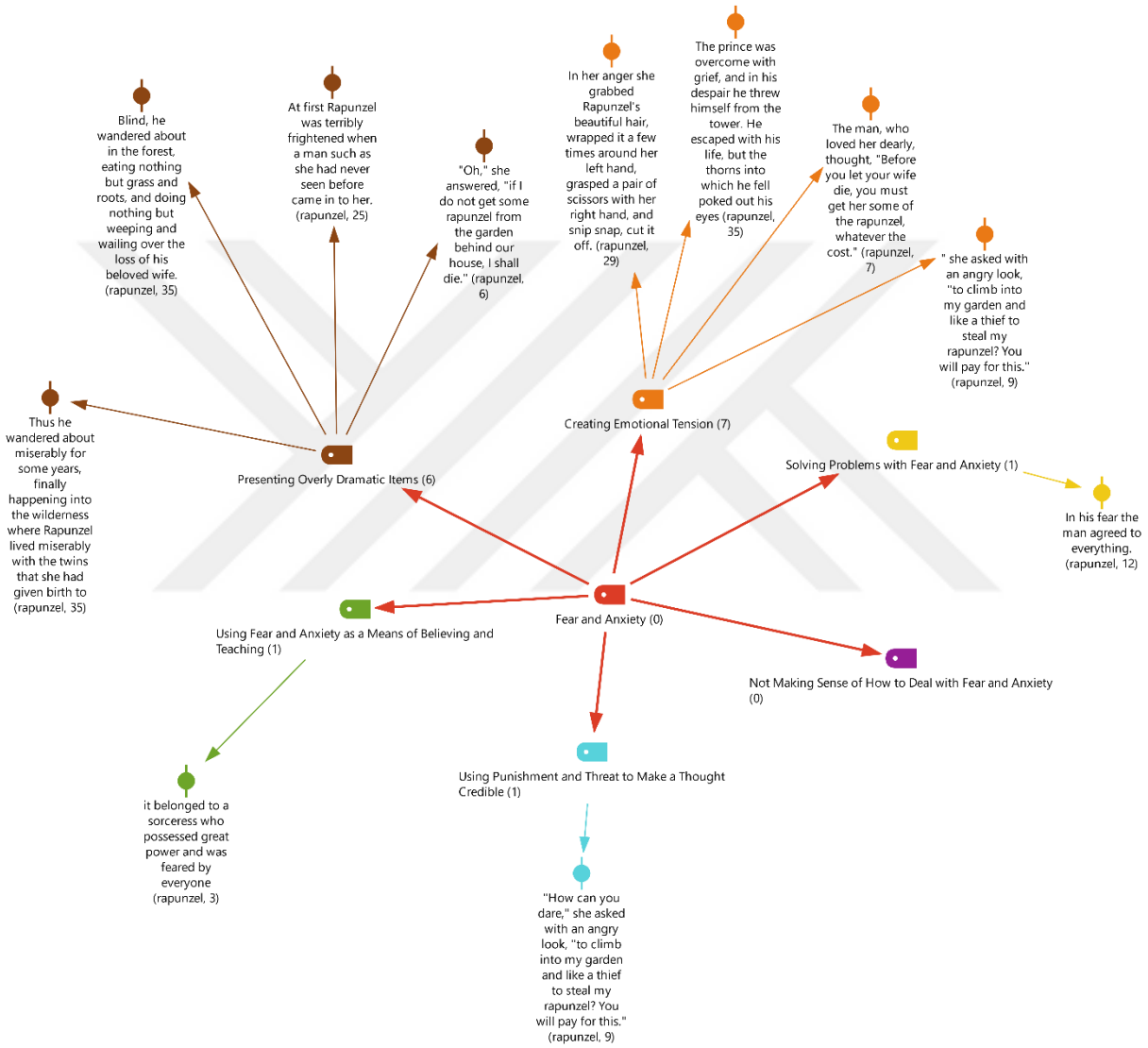
Table 29. Main Theme, Sub-Themes, and Codes Related to Fear and Anxiety in *Rapunzel*

Main Theme	**Sub Themes**	**Codes**
Fear and Anxiety	Solving Problems with Fear and Anxiety	In his fear the man agreed to everything.
	Not Making Sense of How to Deal with Fear and Anxiety	-
	Using Punishment and Threat to Make a Thought Credible	"How can you dare," she asked with an angry look, "to climb into my garden and like a thief to steal my Rapunzel? You will pay for this."
	Using Fear and Anxiety as a Means of Believing and Teaching	it belonged to a sorceress who possessed great power and was feared by everyone
	Presenting Overly Dramatic Items	"Oh," she answered, "if I do not get some Rapunzel from the garden behind our house, I shall die."
	Creating Emotional Tension	The prince was overcome with grief, and in his despair he threw himself from the tower. He escaped with his life, but the thorns into which he fell poked out his eyes

The analysis of table 29 reveals notable sub-themes within the fairy tale *Rapunzel*. The code "*In his fear the man agreed to everything*" aligns with the sub-theme "Solving Problems with Fear and Anxiety" Furthermore, the code "*How can you dare," she asked with an angry look, "to climb into my garden and like a thief to steal my Rapunzel? You will pay for this*." coincides with the sub-theme "Using Punishment and Threat to Make a Thought Credible". The code "*it belonged to a sorceress who possessed great power and was feared by everyone*" pertains to the sub-theme "Using Fear and Anxiety as a Means of Believing and Teaching". Moreover, the phrase *"Oh," she answered, "if I do not get some Rapunzel from the garden behind our house, I shall die.*" ties to the sub-theme "Presenting Overly Dramatic

Items". Finally, the code "*The prince was overcome with grief, and in his despair, he threw himself from the tower. He escaped with his life, but the thorns into which he fell poked out his eyes*" relates to the sub-theme "Creating Emotional Tension." However, no unique code was identified for the sub-theme "Not Making Sense of How to Deal with Fear and Anxiety."

Figure 23. Thematic Model of Main Theme, Sub-Themes, and Codes Related to Fear and Anxiety in Rapunzel



The analysis of Figure 23 uncovers significant subthemes related to the overarching theme of 'Fear and Anxiety' in the fairy tale *Rapunzel*. These subthemes include "Solving Problems with Fear and Anxiety" (1), "Not Making Sense of How to Deal with Fear and Anxiety" (0), "Using Punishment and Threat to Make a Thought Credible" (1), "Using Fear and Anxiety as a Means of Believing and Teaching" (1), "Presenting Overly Dramatic Items" (6), and "'Creating Emotional Tension" (7). The numerical distribution of these subthemes reveals that there is a greater emphasis on dramatic components and emotional tension, with a

relatively less representation of direct problem-solving or rational approaches to anxiety and terror.

4.1.2.11. The Findings of Advice and Order in *Rapunzel*

This part offers the results on Advice and Order of the fairy tale *Rapunzel* in line with Research Question 2.7

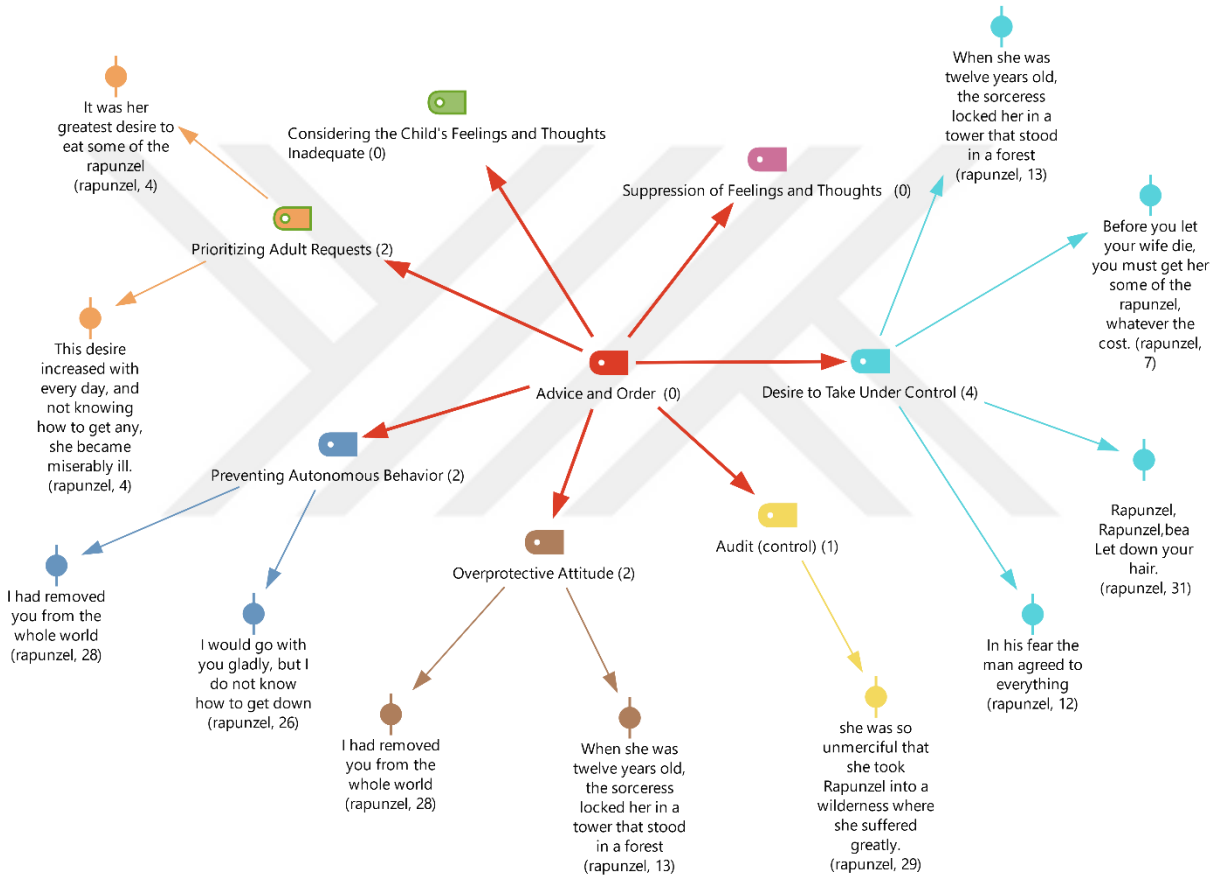
Table 30. Main Theme, Sub-Themes, and Codes Related to Advice and Order in *Rapunzel*

Main Theme	Sub Themes	Code
Advice and Order	Desire to Take Under Control	When she was twelve years old, the sorceress locked her in a tower that stood in a forest
	Audit (control)	she was so unmerciful that she took Rapunzel into a wilderness where she suffered greatly.
	Overprotective Attitude	I had removed you from the whole world
	Preventing Autonomous Behavior	I would go with you gladly, but I do not know how to get down
	Prioritizing Adult Requests	This desire increased with every day, and not knowing how to get any, she became miserably ill.
	Considering the Child's Feelings and Thoughts Inadequate	-
	Suppression of Feelings and Thoughts	-

An analysis of Table 30 reveals several significant sub-themes related to "Advice and Order" in the fairy tale *Rapunzel*, as indicated by the corresponding codes. The code "*When she was twelve years old, the sorceress locked her in a tower that stood in a forest*" aligns with the sub-theme "Desire to Take Under Control". The code "*she was so unmerciful that she took Rapunzel into a wilderness where she suffered greatly*" is also related to "Audit (control)". Moreover, the phrase *"I had removed you from the whole world*" ties to the sub-

theme " Overprotective Attitude". The code "I had removed you from the whole world" pertains to the sub-theme "Preventing Autonomous Behaviour". Finally, the code "*This desire increased with every day, and not knowing how to get any, she became miserably ill*" relates to the sub-theme "Prioritizing Adult Requests." However, no unique code was identified for the sub-themes "Considering the Child's Feelings and Thoughts Inadequate" and "Suppression of Feelings and Thoughts".

Figure 24. Thematic Model of Main Theme, Sub-Themes, and Codes Related to Advice and Order in *Rapunzel*



The examination of Figure 24 identifies key subthemes related to the overarching theme of Advice and Order in the fairy tale *Rapunzel*. These subthemes include "Desire to Take Under Control" (4), "Audit (control)" (1), "Overprotective Attitude" (2), “Preventing Autonomous behaviour" (2), "Prioritizing Adult Requests" (2), "Considering the Child's Feelings and Thoughts Inadequate" (0), "Suppression of Feelings and Thoughts" (0). Overall, these numbers show that Rapunzel shows a society that values adult dominance and control over children, and underestimates their ability to make their own decisions and deal with their emotions.

4.1.2.12. The Findings of Teaching and Drilling in *Rapunzel*

This part offers the results on Teaching and Drilling of the fairy tale *Rapunzel* in line with Research Question 2.8

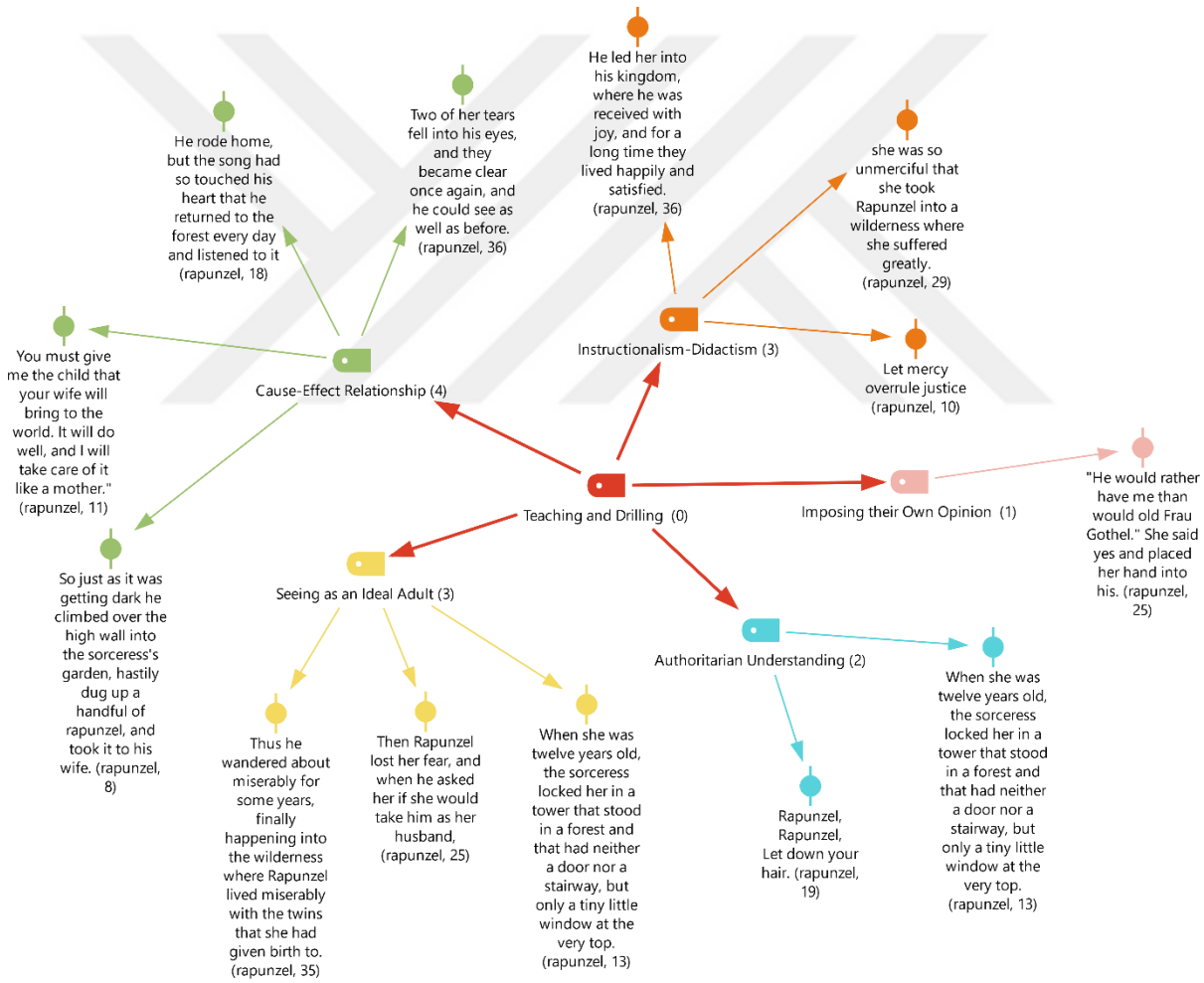
Table 31. Main Theme, Sub-Themes, and Codes Related to Teaching and Drilling in *Rapunzel*

Main Theme	Sub Themes	Codes
Teaching and Drilling	Imposing Your Own Opinion	"He would rather have me than would old Frau Gothel." She said yes and placed her hand into his.
	Authoritarian Understanding	When she was twelve years old, the sorceress locked her in a tower that stood in a forest and that had neither a door nor a stairway, but only a tiny little window at the very top.
	Seeing as an Ideal Adult	Thus, he wandered about miserably for some years, finally happening into the wilderness where Rapunzel lived miserably with the twins that she had given birth to.
	Cause-Effect Relationship	You must give me the child that your wife will bring to the world. It will do well, and I will take care of it like a mother."
	Instructionalism-Didactism	Let mercy overrule justice

The examination of Table 31 identifies significant sub-themes within the fairy tale *Rapunzel*. The coded phrase "*He would rather have me than would old Frau Gothel*" corresponds to the sub-theme "Imposing Your Own Opinion" Additionally, the code "*When she was twelve years old, the sorceress locked her in a tower that stood in a forest and that*

had neither a door nor a stairway, but only a tiny little window at the very top" aligns with the sub-theme "Authoritarian Understanding". Similarly, the statement *"Thus he wandered about miserably for some years, finally happening into the wilderness where Rapunzel lived miserably with the twins that she had given birth to.*" reflects the sub-theme "Seeing as an Ideal Adult". Furthermore, the phrase "*You must give me the child that your wife will bring to the world. It will do well, and I will take care of it like a mother.*" corresponds to the sub-theme" Cause-Effect Relationship". Lastly, the code "*Let mercy overrule justice*." relates to the sub-theme "Instructionalism-Didactism".

Figure 25. Thematic Model of Main Theme, Sub-Themes, and Codes Related to Teaching and Drilling in Rapunzel



The examination of Figure 25 highlights key subthemes associated with the overarching concept of Teaching and Drilling in the fairy tale *Rapunzel*. These subthemes include "Imposing their Own Opinion" (1), "Authoritarian Understanding" (2), "Seeing as an Ideal Adult" (3), "Cause-Effect Relationship" (4), "Instructionalism-Didactism" (3).

4.1.2.13. The Findings of Severity in *Rapunzel*

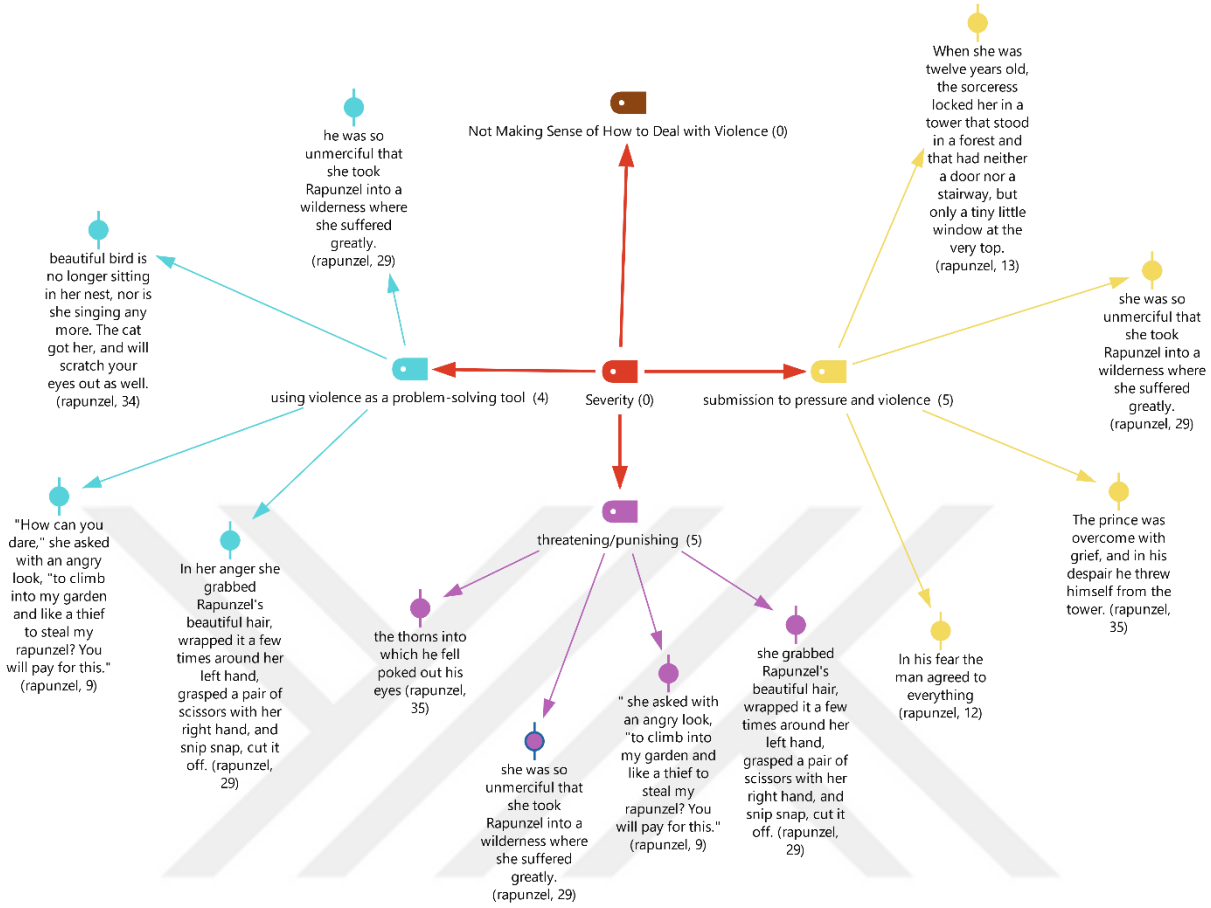
This part offers the results on Severity of the fairy tale *Rapunzel* in line with Research Question 2.9

Table 32. Main Theme, Sub-Themes, and Codes Related to Severity in *Rapunzel*

Main Theme	Sub Themes	Codes
Severity	Submission to pressure and violence	The prince was overcome with grief, and in his despair, he threw himself from the tower.
	Threatening/Punishing	"She asked with an angry look, "to climb into my garden and like a thief to steal my Rapunzel? You will pay for this."
	Using violence as a problem-solving tool	In her anger she grabbed Rapunzel's beautiful hair, wrapped it a few times around her left hand, grasped a pair of scissors with her right hand, and snip snap, cut it off.
	Not Making Sense of How to Deal with Violence	-

"Severity" is the subtheme that the examination of Table 32 highlights significant sub-themes present in the fairy tale *Rapunzel*. The coded phrase "*In his fear, the man agreed to everything*" corresponds to the sub-theme "submission to pressure and violence". The code "*she asked with an angry look, "to climb into my garden and like a thief to steal my Rapunzel? You will pay for this*." is related to the subtheme "threatening/punishing". Furthermore, the code "*In her anger she grabbed Rapunzel's beautiful hair, wrapped it a few times around her left hand, grasped a pair of scissors with her right hand, and snip snap, cut it off.*" coincide with the subtheme "Using violence as a problem-solving tool". There was no specific code found for the subtheme "Not Making Sense of How to Deal with Violence".

Figure 26. Thematic Model of Main Theme, Sub-Themes, and Codes Related to Severity in *Rapunzel*



The examination of Figure 26 identifies key subthemes associated with the overarching concept of *Severity* in the fairy tale *Rapunzel*. These subthemes include "Submission to pressure and violence" (5), "Threatening/Punishing" (5), and "Using violence as a problem-solving tool" (4). On the other hand, there were no cases that were found to be consistent with the subtheme "Not Making Sense of How to Deal with Violence."

4.1.3. The Findings Regarding the Fairy Tale Cinderella

4.1.3.1. The Findings of Language and Narration in *Cinderella*

This part offers the results on the Language and Narration aspects of the fairy tale *Cinderella* in line with Research Question 1.1.

Table 33. Main Theme, Sub-Themes, and Codes Related to Language and Narration in Cinderella

Main Theme	**Sub Themes**	**Codes**
Language and Narration	Simple and Repetitive Language	She employed her in the meanest work of the house.
	Sentence Structure and Length	She slept in a sorry garret, on a wretched straw bed, while her sisters slept in fine rooms, with floors all inlaid, on beds of the very newest fashion, and where they had looking glasses so large that they could see themselves at their full length from head to foot.
	Lexical Complexity	Coach, palace, garret, wretched, inlaid, haughty, hairdos, jestingly

An analysis of Table 33 indicates that the "Language and Narration" codes associated with the Cinderella narrative highlight several important sub-themes. The code "*She employed her in the meanest work of the house*" is in accordance with the sub-theme "Simple and Repetitive Language". The code "*She slept in a sorry garret, on a wretched straw bed, while her sisters slept in fine rooms, with floors all inlaid, on beds of the very newest fashion, and where they had looking glasses so large that they could see themselves at their full length from head to foot*" is associated with the sub-theme "Sentence Structure and Length". The terms "*Coach, palace, garret, wretched, inlaid, haughty, hairdos, jestingly*" pertain to the sub-theme of "Lexical Complexity."

Figure 27. Thematic Model of Main Theme, Sub-Themes, and Codes Related to Language and Narration in Cinderella

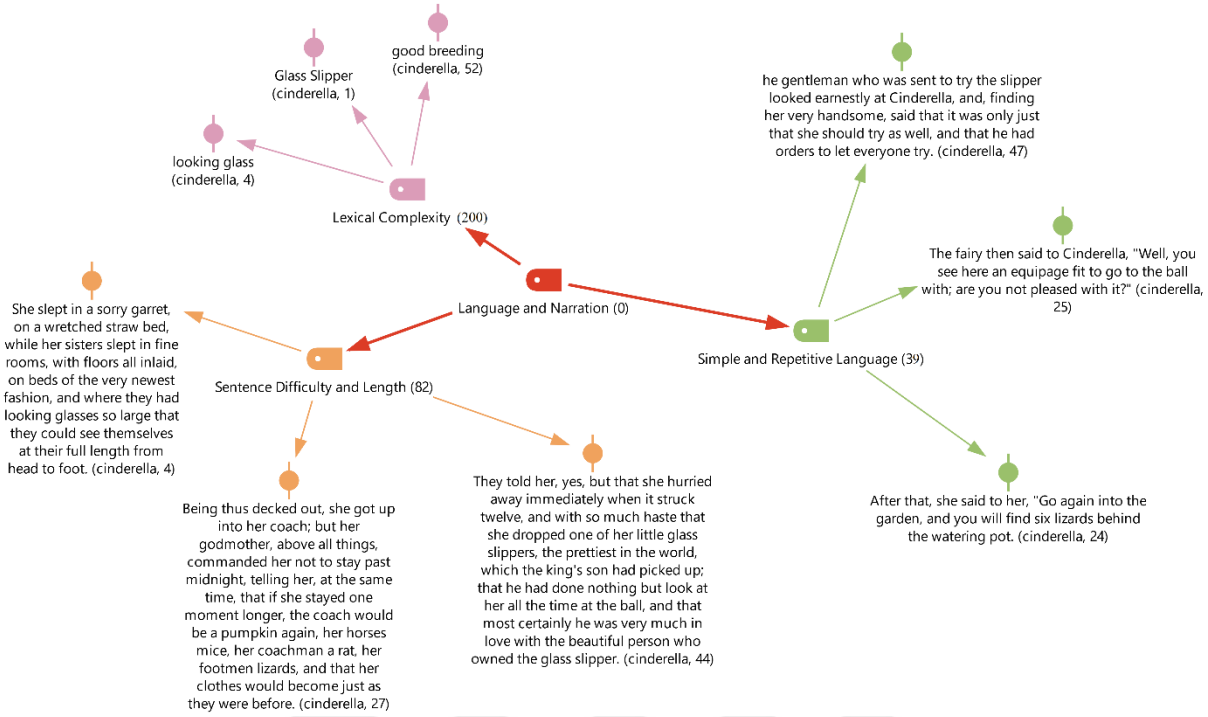


Figure 27 illustrates the sub-themes related to the main topic of "Language and Character" in the fairy tale Cinderella: "Simple and Repetitive Language" (33), "Sentence Difficulty and Length" (82), and "Lexical Complexity" (110).

4.1.3.1.1. Readability Analysis of *Cinderella*

A readability assessment was performed on Cinderella to determine its linguistic appropriateness for young EFL learners. After identifying challenging vocabulary and sentence patterns, the Dale-Chall Readability Formula was utilised to determine an objective reading level. Key variables, including average sentence length and the ratio of complicated language, were assessed to ascertain the text's suitability for primary school pupils. The outcomes are presented in the subsequent table.

Table 34. Detailed Dale-Chall Readability Analysis of Cinderella

Metric	**Value**
Total Words	2,500
Total Sentences	120

Difficult Words	200
Average Sentence Length	20.83 words
Difficult Word Percentage	8.00%
Dale-Chall Score	5.93

Score=0.1579×8.00+0.0496×20.83+3.6365≈1.26+1.03+3.64=5.93

4.1.3.2. The Findings of Character in *Cinderella*

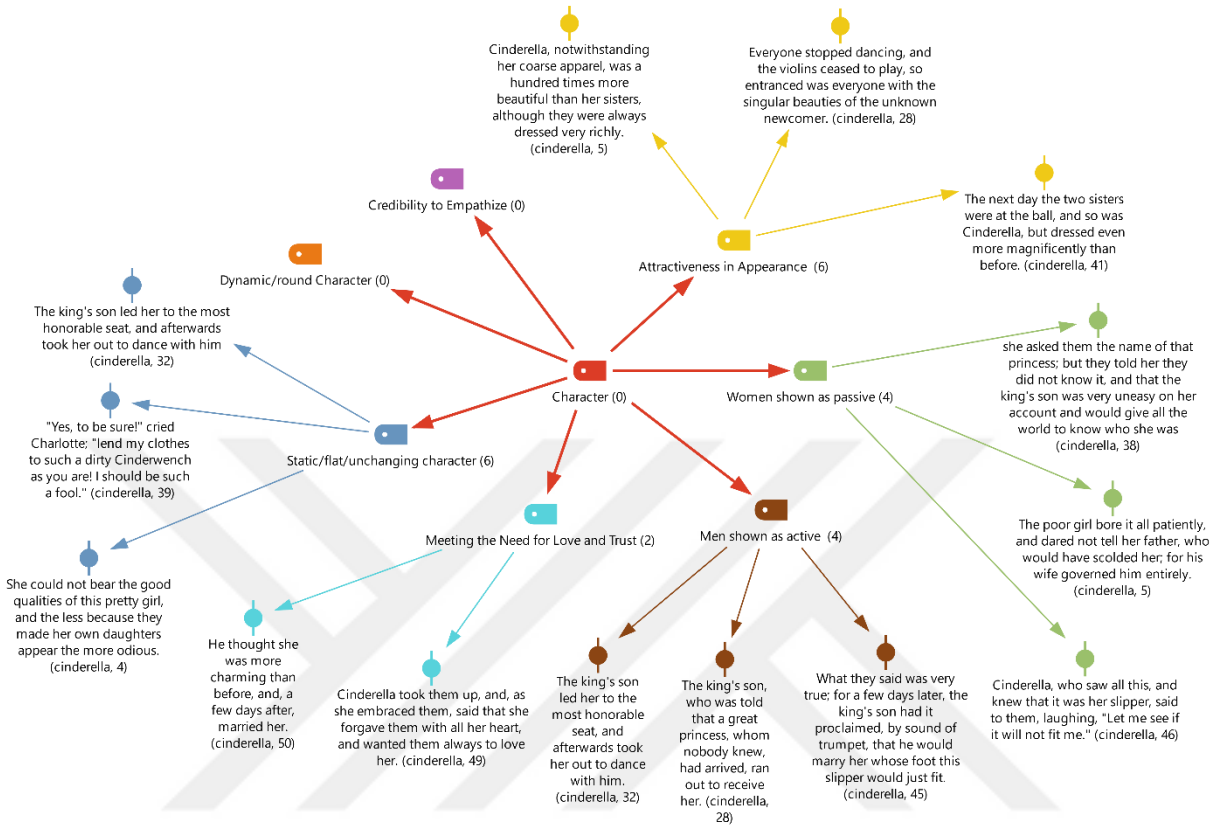
This part offers the results on the Character aspects of the fairy tale *Cinderella* in line with Research Question 1.2.

Table 35. Main Theme, Sub-Themes and Code for the Fairy tale Cinderella

Main Theme	**Sub Themes**	**Codes**
Character	Women shown as passive	The poor girl bore it all patiently, and dared not tell her father, who would have scolded her; for his wife governed him entirely.
	Men shown as active	It happened that the king's son gave a ball, and invited all persons of fashion to it.
	Meeting the Need for Love and Trust	Cinderella took them up, and, as she embraced them, said that she forgave them with all her heart, and wanted them always to love her..
	Static (flat) character	she forgave them with all her heart, She could not bear the good qualities of this pretty girl, and the less because they made her own daughters appear the more odious.
	Dynamic (round) Character	-
	Credibility to Empathize	-
	Attractiveness in Appearance	Cinderella, notwithstanding her coarse apparel, was a hundred times more beautiful than her sisters, although they were always dressed very richly.

An examination of Table 35 uncovers multiple notable sub-themes pertaining to "Character" in the fairy tale *Cinderella*, as denoted by the associated codes. The code "*The poor girl bore it all patiently, and dared not tell her father, who would have scolded her; for his wife governed him entirely.*" corresponds with the sub-theme "Women shown as passive". The code "*It happened that the king's son gave a ball, and invited all persons of fashion to it.*" aligns with the sub-theme "Men shown as active." The code "*Cinderella took them up, and, as she embraced them, said that she forgave them with all her heart, and wanted them always to love her*" coincides with the subthemes "Meeting the Need for Love and Trust". Likewise, the phrase "*she forgave them with all her heart,*" is extracted from the narrative's opening segment and underscores the character's original portrayal. The code near the conclusion of the narrative underscores her unchanging disposition, as it remains constant throughout the novel. Conversely, the passage "*She could not bear the good qualities of this pretty girl, and the less because they made her own daughters appear the more odious*" extracted from the tale's conclusion, distinctly illustrates the character's metamorphosis. The juxtaposition of these two moments underscores the character's evolution throughout the narrative, so exemplifying a round character—one who undergoes substantial internal or external transformation. The code "*Cinderella, notwithstanding her coarse apparel, was a hundred times more beautiful than her sisters, although they were always dressed very richly*" coincides with the subthemes "Attractiveness in Appearance". Furthermore, it is noteworthy that no codes correspond with the sub-themes "Dynamic (round) Character", and "Credibility at the Level of Empathy.

Figure 28. Thematic Model of Main Theme, Sub-Themes, and Codes Related to Character in Cinderella



An analysis of Figure 28 uncovers the following sub-themes within the overarching theme of "Character" in the fairy tale Cinderella: "Women shown as Passive" (4), "Men shown as Active" (4), "Meeting the Need for Love and Trust" (2), "Static (Flat) Character" (6) and "Attractiveness in Appearance" (6). No code exists for "Dynamic (Round) Character" and "Credibility to Empathy".

4.1.3.3. The Findings of Message in *Cinderella*

This part offers the results on the Message aspects of the fairy tale *Cinderella* in line with Research Question 1.3.

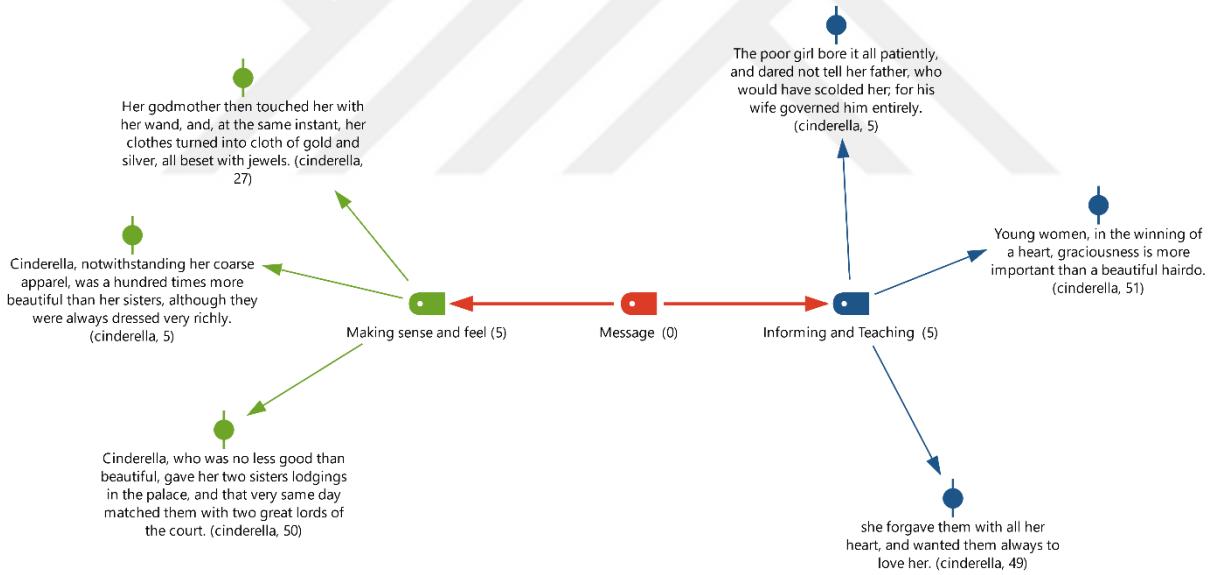
Table 36. Main Theme, Sub-Themes, and Codes Related to Message in *Cinderella*

Main Theme	**Main Theme Sub Themes**	**Codes**
Message	Informing and Teaching	Graciousness, however, is priceless and of even greater value

Making sense and feel	Her godmother then touched her with her wand, and, at the same instant, her clothes turned into cloth of gold and silver, all beset with jewels

Table 36 reveals that the code within the message theme of the tale *Cinderella* namely "*Graciousness, however, is priceless and of even greater value*" pertains to the sub-theme of "informing and teaching". Similarly, the code "*Her godmother then touched her with her wand, and, at the same instant, her clothes turned into cloth of gold and silver, all beset with jewels "* coincides with "Making sense and feel".

Figure 29. Thematic Model of Main Theme, Sub-Themes, and Codes Related to Message in Cinderella



Examining Figure 29 reveals the following sub-themes under the theme of "Message the fairy tale Cinderella. It includes the subthemes "informing and teaching" (5) and "making sense and feel" (5).

4.1.3.4. The Findings of Subject in *Cinderella*

This part offers the results on the Subject of the fairy tale *Cinderella* in line with Research Question 1.4.

Table 37. Main Theme, Sub-Themes, and Codes Related to Subject in *Cinderella*

Main Theme	**Sub Themes**	**Code**
Subject	Supporting the Topic with Exceptional and Surprising Elements	she struck the pumpkin with her wand, and it was instantly turned into a fine coach, gilded all over with gold.
	Love, Friendship, Success, Togetherness, Solidarity, and Goodness	Her godmother, who saw her all in tears, asked her what was the matter.
	Passion, Sexuality, Illness, Death, Separation, and Disability.	The king's son was always by her, and never ceased his compliments and kind speeches to her.

Table 37 illustrates that the code "*she struck the pumpkin with her wand, and it was instantly turned into a fine coach, gilded all over with gold* " in the thematic message of Cinderella relates to the sub-theme "Supporting the Topic with Exceptional and Surprising Elements" Moreover, the code "*Her godmother, who saw her all in tears, asked her what was the matter."* is associated with the sub-theme of "Love, Friendship, Success, Togetherness, Solidarity, and Goodness". The code "*The king's son was always by her, and never ceased his compliments and kind speeches to her*" corresponds with the sub-theme of "Passion, Sexuality, Illness, Death, Separation, and Disability."

Figure 30. Thematic Model of Main Theme, Sub-Themes, and Codes Related to Subject in Cinderella



An analysis of Figure 30 uncovers the following sub-themes under the primary theme of "Subject" in the fairy tale Cinderella: "Supporting the Topic with Exceptional and Surprising Elements" (6), "Love, Friendship, Success, Togetherness, Solidarity, and Goodness" (5), and "Passion, Sexuality, Illness, Death, Separation, and Disability" (2).

4.1.3.5. The Findings of Excessive Emotional Elements and Randomness in *Cinderella*

This part presents offers the results on the Excessive Emotional Elements and Randomness of the fairy tale *Cinderella* in line with Research Question 2.1

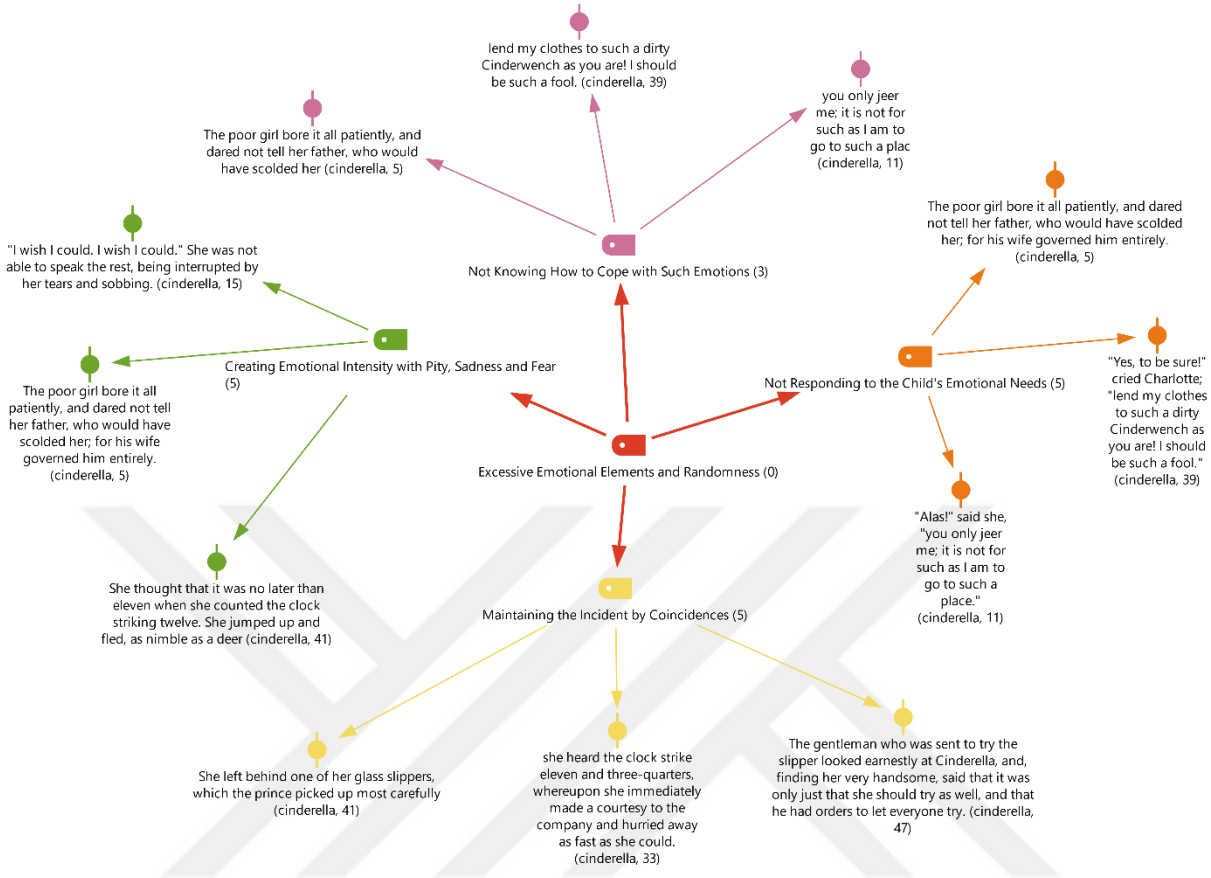
Table 38. Main Theme, Sub-Themes, and Codes Related to Excessive Emotional Elements and Randomness in *Cinderella*

Main Theme	Sub Themes	Codes
Excessive Emotional Elements and Randomness	Not Responding to the Child's Emotional Needs	She employed her in the meanest work of the house.
	Maintaining the Incident by Coincidences	it went on very easily, fitting her as if it had been made of wax

Creating Emotional Intensity with Pity, Sadness and Fear	She slept in a sorry garret, on a wretched straw bed, while her sisters slept in fine rooms
Not Knowing How to Cope with Such Emotions	The poor girl bore it all patiently, and dared not tell her father, who would have scolded her

An analysis of Table 38 reveals several significant sub-themes related to "Excessive Emotional Elements and Randomness" in the fairy tale *Cinderella*, as shown by the corresponding codes. The code "*She employed her in the meanest work of the house"* is associated with the sub-theme of "Not Responding to the Child's Emotional Needs". The code "*it went on very easily, fitting her as if it had been made of wax*" corresponds with the sub-theme "Maintaining the Incident by Coincidences". The code "*She slept in a sorry garret, on a wretched straw bed, while her sisters slept in fine rooms.*" relates to the sub-theme "Creating Emotional Intensity with Pity, Sadness and Fear". Finally, the statement "*The poor girl bore it all patiently, and dared not tell her father, who would have scolded her*" pertains to the sub-theme of "Not Knowing How to Cope with Such Emotions."

Figure 31. Thematic Model of Main Theme, Sub-Themes, and Codes Related to Excessive Emotional Elements and Randomness in Cinderella



The study of Figure 31 identifies significant sub-themes related to the subthemes of "Creating Emotional Intensity with Pity, Sadness, and Fear" (5), "Maintaining the Incident by Coincidences"(5), "Not Responding to the Child's Emotional Needs" (5), and "Not Knowing How to Cope with Such Emotions." (3), in the fairy tale *Cinderella*.

4.1.3.6. The Findings of Traditional Values, Sanctionary Judgments and Rules in *Cinderella*

This part submits the results on the Traditional Values, Sanctionary Judgments and Rules of the fairy tale *Cinderella* in line with Research Question 2.2

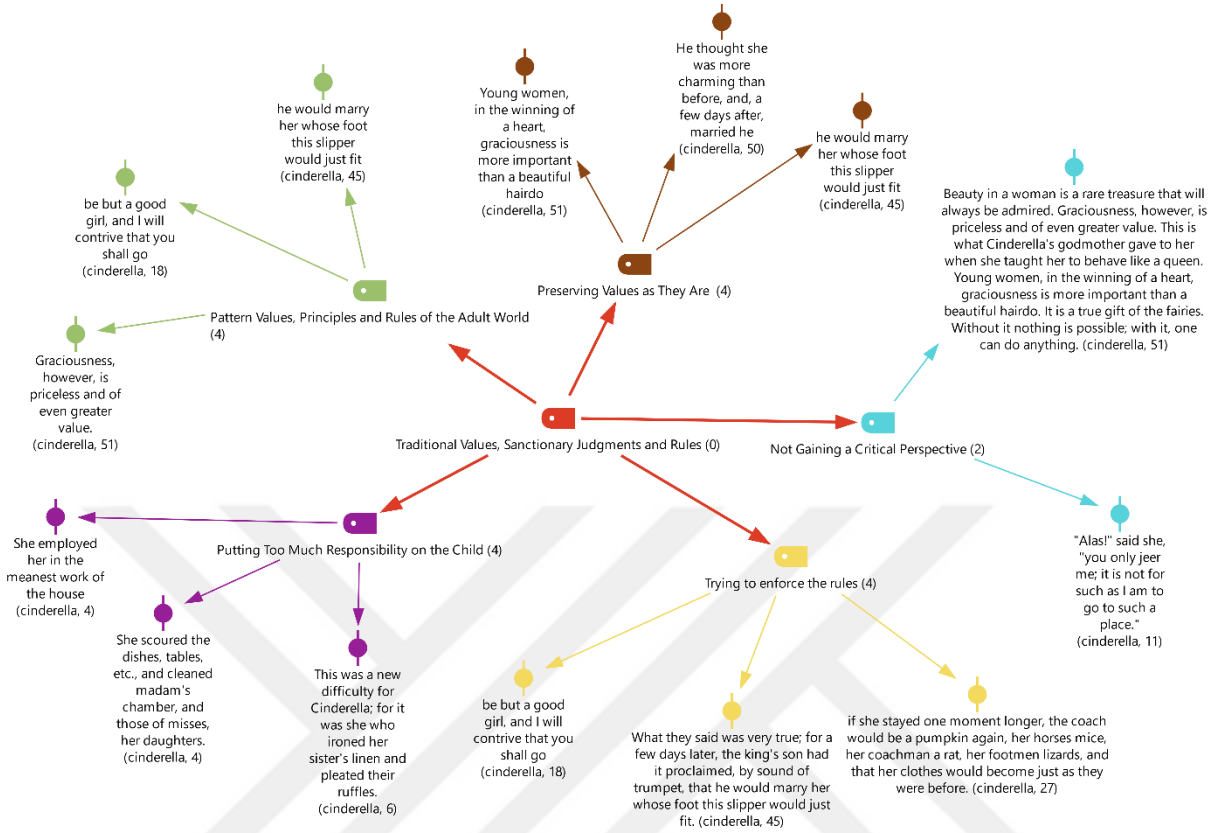
Table 39. Main Theme, Sub-Themes, and Codes Related to Traditional Values, Sanctionary, Judgments and Rules in *Cinderella*

Main Theme	Sub Themes	Codes
Traditional Values, Sanctionary	Not Gaining a Critical Perspective	"Alas!" said she, "you only jeer me; it is not for such as I am to go to such a place."

Judgments and Rules		
	Trying to enforce the rules	it is not for such as I am to go to such a place
	Putting Too Much Responsibility on the Child	be but a good girl, and I will contrive that you shall go.
	Pattern Values, Principles and Rules of the Adult World	he would marry her whose foot this slipper would just fit
	Preserving Values as They Are	He thought she was more charming than before, and, a few days after, married her

An analysis of Table 39 reveals multiple major sub-themes related to "Traditional Values, Sanctionary Judgments, and Rules" in the fairy tale Cinderella. The code "*"Alas!" said she, "you only jeer me; it is not for such as I am to go to such a place."* corresponds with the sub-theme “Not Gaining a Critical Perspective". The code "*it is not for such as I am to go to such a place*" corresponds with the sub-theme of "Trying to enforce the rules". The phrase "*be but a good girl, and I will contrive that you shall go.*" aligns with the sub-theme "Putting Too Much Responsibility on the Child". The code " *he would marry her whose foot this slipper would just fit*" corresponds with the sub-theme "Pattern Values, Principles and Rules of the Adult World." The code " *He thought she was more charming than before, and, a few days after, married her.*" corresponds with the sub-theme of "Preserving Values as They Are".

Figure 32. Thematic Model of Main Theme, Sub-Themes, and Codes Related to Traditional Values, Sanctionary Judgments, and Rules in Cinderella



The examination of Figure 32 underscores notable subthemes that align with the primary topic of "Traditional Values, Sanctionary Judgments, and Rules" in the fairy tale Cinderella. The results reveal the existence of the sub-themes "Not Gaining a Critical Perspective"(2), " Trying to enforce the rules" (4), "Putting Too Much Responsibility on the Child" (4), "Pattern Values, Principles, and Rules of the Adult World" (4), and "Preserving Values as They Are"(4).

4.1.3.7. The Findings of Rosy View of the World in *Cinderella*

This part submits the results on the Rosy View of the World of the fairy tale Cinderella in line with Research Question 2.3

Table 40. Main Theme, Sub-Themes, and Codes Related to Rosy View of the World in *Cinderella*

Main Theme	Sub Themes	Codes
Rosy View of the World	Formatting the Child with Abstract Values	He thought she was more charming than before, and, a few days after, married her.

	Cinderella, who was no less good than beautiful, gave her two sisters lodgings in the palace, and that very same day matched them with two great lords of the court.
Suspension from Life Reality	Her godmother then touched her with her wand, and, at the same instant, her clothes turned into cloth of gold and silver, all beset with jewels.
Presenting Life in a Simple Good-Bad, I-O, True-False Format	Once there was a gentleman who married, for his second wife, the proudest and most haughty woman that was ever seen
Pollyannaism	she forgave them with all her heart, and wanted them always to love her.

Examination of Table 40 reveals that the "Rosy View of the World" codes linked to the *Cinderella* narrative underscore several significant sub-themes. First, the code "*He thought she was more charming than before, and, a few days after, married her. Cinderella, who was no less good than beautiful, gave her two sisters lodgings in the palace, and that very same day matched them with two great lords of the court.*" aligns with the sub-theme" Formatting the Child with Abstract Values". Second, the code "*Her godmother then touched her with her wand, and, at the same instant, her clothes turned into cloth of gold and silver, all beset with jewels*" aligns with the sub-theme "Suspension from Life Reality". Third, the code "*Once there was a gentleman who married, for his second wife, the proudest and most haughty woman that was ever seen*" correspond to the sub-theme "Presenting Life in a Simple Good-Bad, I-O, True-False Format'. Finally, the code "*she forgave them with all her heart, and wanted them always to love her.*" aligns with the sub-theme "Pollyannaism".

Figure 33. Thematic Model of Main Theme, Sub-Themes, and Codes Related to Rosy View of the World in Cinderella

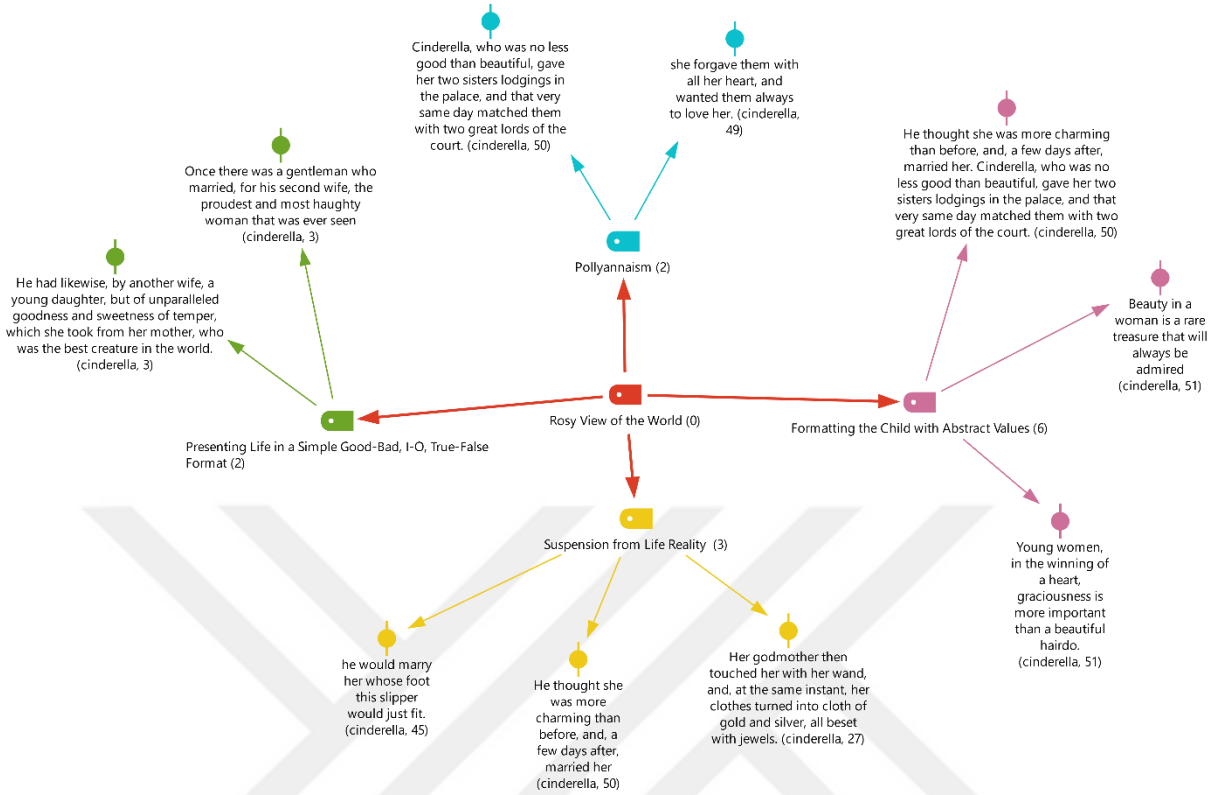


Figure 33 delineates the sub-themes associated with the core topic of "Rosy View of the World" in the fairy tale *Cinderella*: "Formatting the Child with Abstract Values (6)", "Suspension from Life Reality (3)", "Presenting Life in a Simple Good-Bad, I-O, True-False Format (2)", and "Pollyannaism" (2).

4.1.3.8. The Findings of Gender Discrimination in *Cinderella*

This part presents the results on the Gender Discrimination of the fairy tale Cinderella in line with Research Question 2.4

Table 41. Main Theme, Sub-Themes, and Codes Related to Gender Discrimination in *Cinderella*

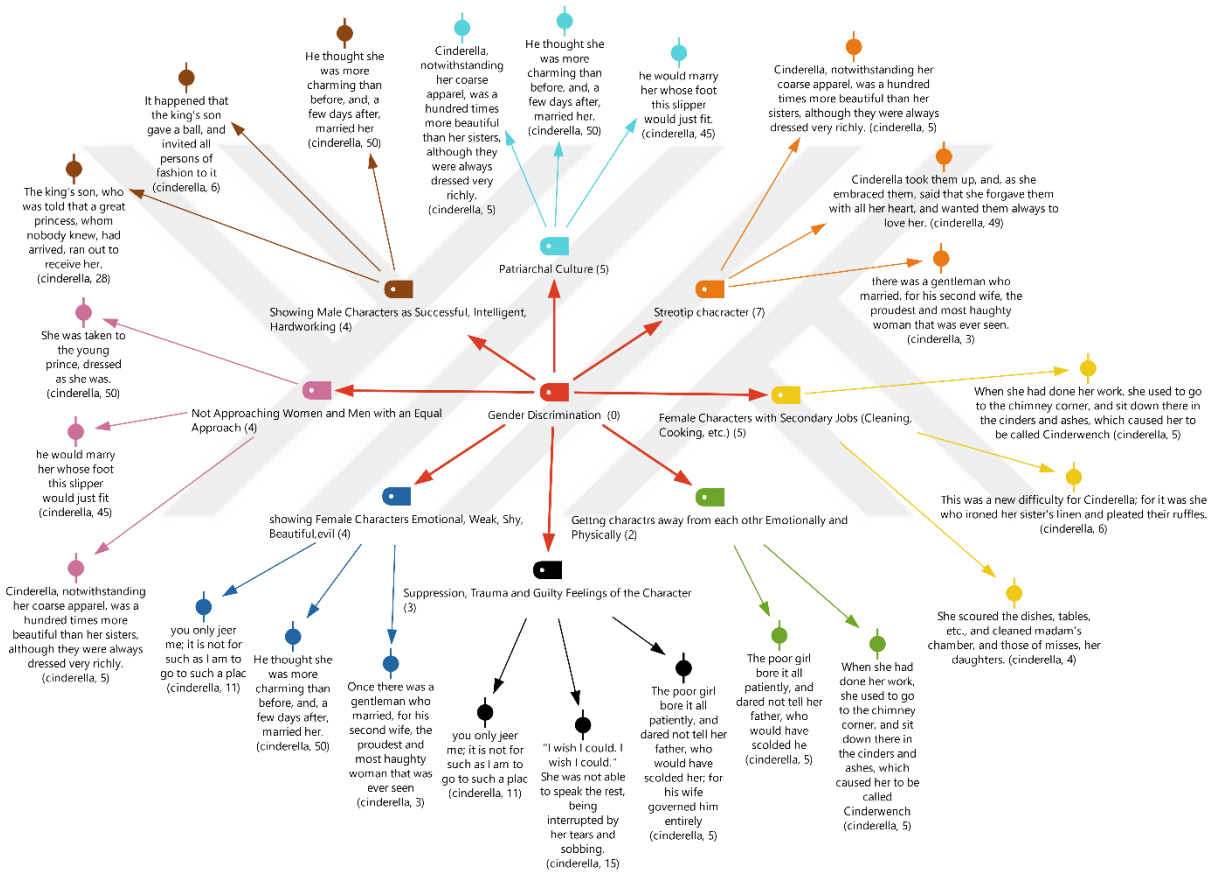
Main Theme	Sub Themes	Code
Gender Discrimination	Female Characters with Secondary (Cleaning, Cooking, etc.) Jobs	she forgave them with all her heart, and wanted them always to love her.
	Getting characters away from each other	When she had done her work, she used to go to the chimney corner, and sit down there in the

Emotionally and Physically	cinders and ashes, which caused her to be called Cinderwench
Suppression, Trauma and Guilty Feelings of the Character	you only jeer me; it is not for such as I am to go to such a place
Showing Female Characters Emotional, Weak, Shy, Beautiful, evil	When she lost sight of them, she started to cry.
Not Approaching Women and Men with an Equal Approach	She was taken to the young prince, dressed as she was
Showing Male Characters as Successful, Intelligent, Hardworking	he would marry her whose foot this slipper would just fit.
Patriarchal Culture	He thought she was more charming than before, and, a few days after, married her.
Stereotype (Uniformized) Characters	Her godmother, who saw her all in tears, asked her what was the matter.

The examination of table 41 uncovers several significant sub-themes associated with the topic "Gender Discrimination" in the fairy tale *Cinderella*. The code "*she forgave them with all her heart, and wanted them always to love her*" aligns with the sub-theme "Female Characters with Secondary (Cleaning, Cooking, etc.) Jobs". The code "*When she had done her work, she used to go to the chimney corner, and sit down there in the cinders and ashes, which caused her to be called Cinderwench.*" is associated with "Getting characters away from each other Emotionally and Physically". The code "*you only jeer me; it is not for such as I am to go to such a place"* aligns with the sub-theme "Suppression, Trauma and Guilty Feelings of the Character". The code "*When she lost sight of them, she started to cry.*" aligns with the sub-theme "Showing Female Characters Emotional, Weak, Shy, Beautiful, evil". The code "*The man had not had even one happy hour since he had left the children in the woods. However, the woman had died.*" is consistent with the sub-theme "Not Approaching Women

and Men with an Equal Approach". The code *"he would marry her whose foot this slipper would just fit."* Coincides with the sub-theme "Showing Male Characters as Successful, Intelligent, Hardworking". The code *" He thought she was more charming than before, and, a few days after, married her "* is in accordance with the sub-theme "Patriarchal Culture". The code "*Her godmother, who saw her all in tears, asked her what was the matter*." is in line with the sub-theme "Stereotype (Uniformized) Characters".

Figure 34. Thematic Model of Main Theme, Sub-Themes, and Codes Related to Gender Discrimination in Cinderella



The analysis of Figure 34 identifies notable sub-themes that correspond with the overall theme of "Gender Discrimination" in the fairy tale *Cinderella.* The findings demonstrate the presence of several key representations, including "Showing Female Characters Emotional, Weak, Shy, Beautiful, evil" (4),"Showing Male Characters as Successful, Intelligent, Hardworking"(4) and "Female Characters with Secondary (Cleaning, Cooking, etc.) Jobs," (1) "Getting Characters Emotionally and Physically,"(2) "Suppression, Trauma, and Guilt of the Character," (4), “Not Approaching Women and Men with an Equal Approach"(4), "Patriarchal Culture"(5) and "Stereotypical (Uniformized) Characters"(7).

4.1.3.9. The Findings of Ideological Discourses in *Cinderella*

This part submits the results on the Ideological Discourses of the fairy tale Cinderella in line with Research Question 2.5

Table 42. Main Theme, Sub-Themes, and Codes Related to Ideological Discourses in Cinderella

Main Theme	**Sub Themes**	**Codes**
Ideological Discourses	Presenting Moral Propositions	Graciousness, however, is priceless and of even greater value
	Advocating an idea	Young women, in the winning of a heart, graciousness is more important than a beautiful hairdo.

An examination of Table 42 uncovers several notable subthemes within the *Cinderella* narrative related to the broader subject of Ideological Discourses. The code "*Graciousness, however, is priceless and of even greater value*" aligns with the sub-theme "Presenting Moral Propositions." Furthermore, the code "*Young women, in the winning of a heart, graciousness is more important than a beautiful hairdo*" corresponds with the sub-theme "Advocating an idea."

Figure 35. Thematic Model of Main Theme, Sub-Themes, and Codes Related to Ideological Discourses in Cinderella

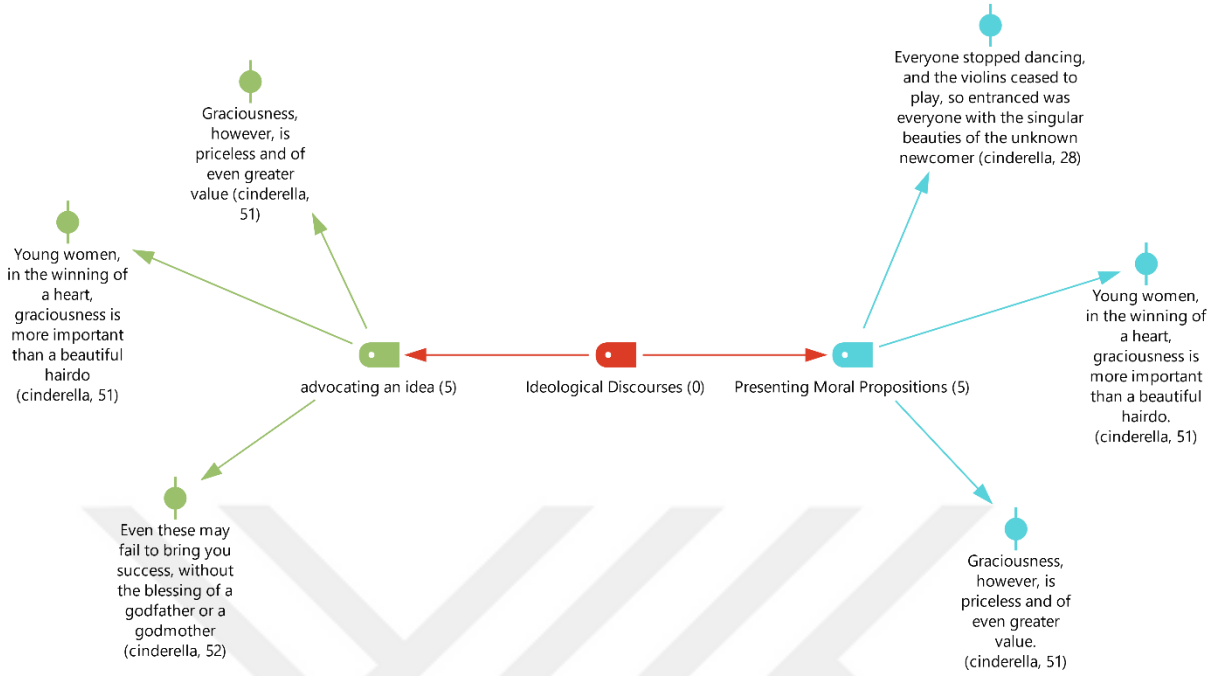


Figure 35 presents an in-depth analysis of the principal subthemes related to the core theme of "Ideological Discourses" in the fairy tale Cinderella. The subthemes are "Presenting Moral Propositions" (5) and "Advocating an Idea" (5).

4.1.3.10. The Findings of Fear and Anxiety in *Cinderella*

This part submits the results on the Fear and Anxiety of the fairy tale Cinderella in line with Research Question 2.6

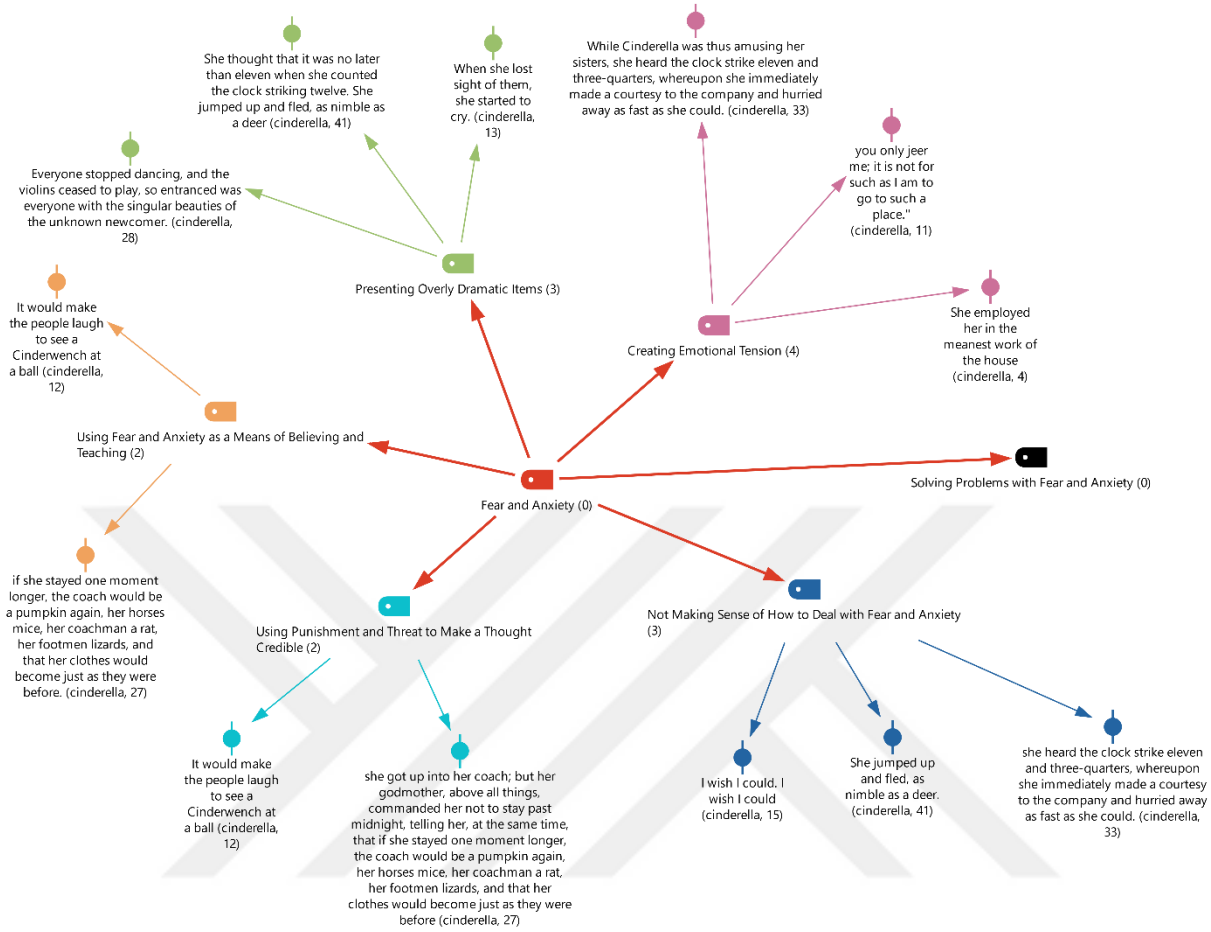
Table 43. Main Theme, Sub-Themes, and Codes Related to Fear and Anxiety in *Cinderella*

Main Theme	Sub Themes	Codes
Fear and Anxiety	Solving Problems with Fear and Anxiety	-
	Not Making Sense of How to Deal with Fear and Anxiety	I wish I could. I wish I could
	Using Punishment and Threat to Make a Thought Credible	It would make the people laugh to see a Cinderwench at a ball
	Using Fear and Anxiety	if she stayed one moment longer, the coach

as a Means of Believing and Teaching	would be a pumpkin again, her horses mice, her coachman a rat, her footmen lizards, and that her clothes would become just as they were before.
Presenting Overly Dramatic Items	Everyone stopped dancing, and the violins ceased to play, so entranced was everyone with the singular beauties of the unknown newcomer.
Creating Emotional Tension	While Cinderella was thus amusing her sisters, she heard the clock strike eleven and three-quarters, whereupon she immediately made a courtesy to the company and hurried away as fast as she could.

The examination of Table 43 uncovers significant sub-themes within the fairy tale Cinderella. the code " *I wish I could. I wish I could*" aligns with the sub-theme "Not Making Sense of How to Deal with Fear and Anxiety." The code *"It would make the people laugh to see a Cinderwench at a ball*" aligns with the sub-theme "Using Punishment and Threat to Make a Thought Credible". The code "*if she stayed one moment longer, the coach would be a pumpkin again, her horses mice, her coachman a rat, her footmen lizards, and that her clothes would become just as they were before." And she gave him no peace until he agreed.*" aligns with the sub-theme "Using Fear and Anxiety as a Means of Believing and Teaching". The code "*Everyone stopped dancing, and the violins ceased to play, so entranced was everyone with the singular beauties of the unknown newcomer.*" is consistent with the sub-theme "Presenting Overly Dramatic Items ". The code *"While Cinderella was thus amusing her sisters, she heard the clock strike eleven and three-quarters, whereupon she immediately made a courtesy to the company and hurried away as fast as she could."* coincides with the sub-theme "Creating Emotional Tension". However, no code was identified within the subtheme "Solving Problems with Fear and Anxiety".

Figure 36. Thematic Model of Main Theme, Sub-Themes, and Codes Related to Fear and Anxiety in Cinderella



The analysis of Figure 36 uncovers significant subthemes related to the overarching theme of 'Fear and Anxiety' in the fairy tale Cinderella. These subthemes include "Not Making Sense of How to Deal with Fear and Anxiety"(3), "Using Punishment and Threat to Make a Thought Credible" (2), "Using Punishment and Threat to Make a Thought Credible" (2), "Using Fear and Anxiety as a Means of Believing and Teaching" (3), "Presenting Overly Dramatic Items " (5), and “Creating Emotional Tension" (4). However, no code was identified within the subtheme "Solving Problems with Fear and Anxiety".

4.1.3.11. The Findings of Advice and Order in *Cinderella*

This part offers submits the results on the Advice and Order of the fairy tale Cinderella in line with Research Question 2.7

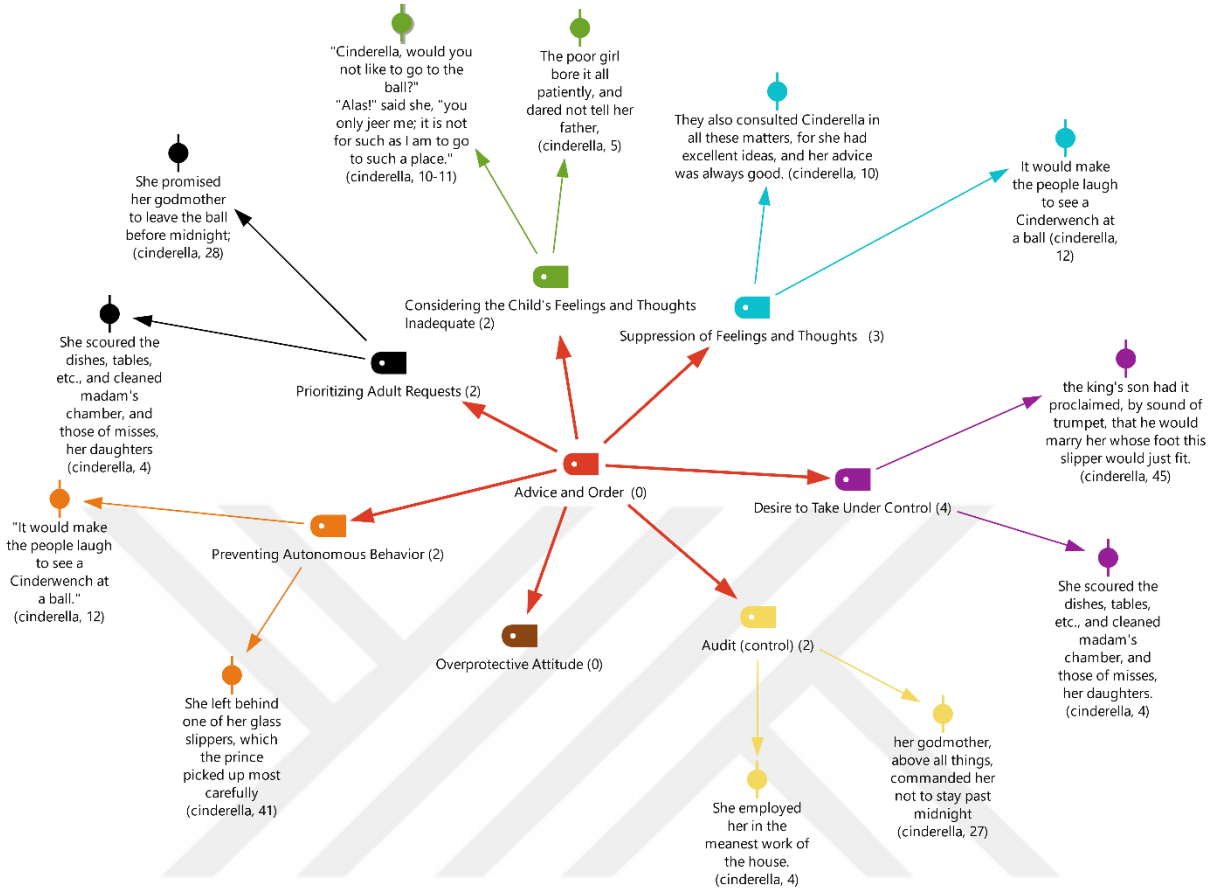
Table 44. Main Theme, Sub-Themes, and Codes Related to Advice and Order in *Cinderella*

Main Theme	Sub Themes	Codes

Advice and Order	Desire to Take Under Control	She scoured the dishes, tables, etc., and cleaned madam's chamber, and those of misses, her daughters.
	Audit (control)	her godmother, above all things, commanded her not to stay past midnight
	Overprotective Attitude	-
	Preventing Autonomous Behavior	"It would make the people laugh to see a Cinderwench at a ball."
	Prioritizing Adult Requests	She scoured the dishes, tables, etc., and cleaned madam's chamber, and those of misses, her daughters
	Considering the Child's Feelings and Thoughts Inadequate	The poor girl bore it all patiently, and dared not tell her father
	Suppression of Feelings and Thoughts	It would make the people laugh to see a Cinderwench at a ball

An analysis of Table 44 reveals several significant sub-themes related to "Advice and Order" in the fairy tale Cinderella, as shown by the corresponding codes. The code *"She scoured the dishes, tables, etc., and cleaned madam's chamber, and those of misses, her daughters.*" aligns with the sub-theme "Desire to Take Under Control". The code "*her godmother, above all things, commanded her not to stay past midnight* " is also related to "Audit (control)". Moreover, the code "*She had to do what the witch demanded"* pertains to the sub-theme "Preventing Autonomous Behaviour ". also, the code "*She scoured the dishes, tables, etc., and cleaned madam's chamber, and those of misses, her daughters*" relates to the sub-theme "Prioritizing Adult Requests." The code *"The poor girl bore it all patiently, and dared not tell her father.*" aligns with the sub-theme "Considering the Child's Feelings and Thoughts Inadequate". The code "*It would make the people laugh to see a Cinderwench at a ball.*" aligns with the sub-theme "Suppression of Feelings and Thoughts". It was indicated that no code was determined within the subtheme "Overprotective Attitude".

Figure 37. Thematic Model of Main Theme, Sub-Themes, and Codes Related to Advice and Order in Cinderella



The examination of Figure 37 identifies key subthemes related to the overarching theme of Advice and Order in the fairy tale *Cinderella*. These subthemes include Desire to Take Under Control (4), Audit (control) (2), Preventing Autonomous behaviour (2), Prioritizing Adult Requests (2), "Considering the Child's Feelings and Thoughts Inadequate," (2), and "Suppression of Feelings and Thoughts," (3). It was indicated that no code was determined within the subtheme "Overprotective Attitude".

4.1.3.12. The Findings of Teaching and Drilling in *Cinderella*

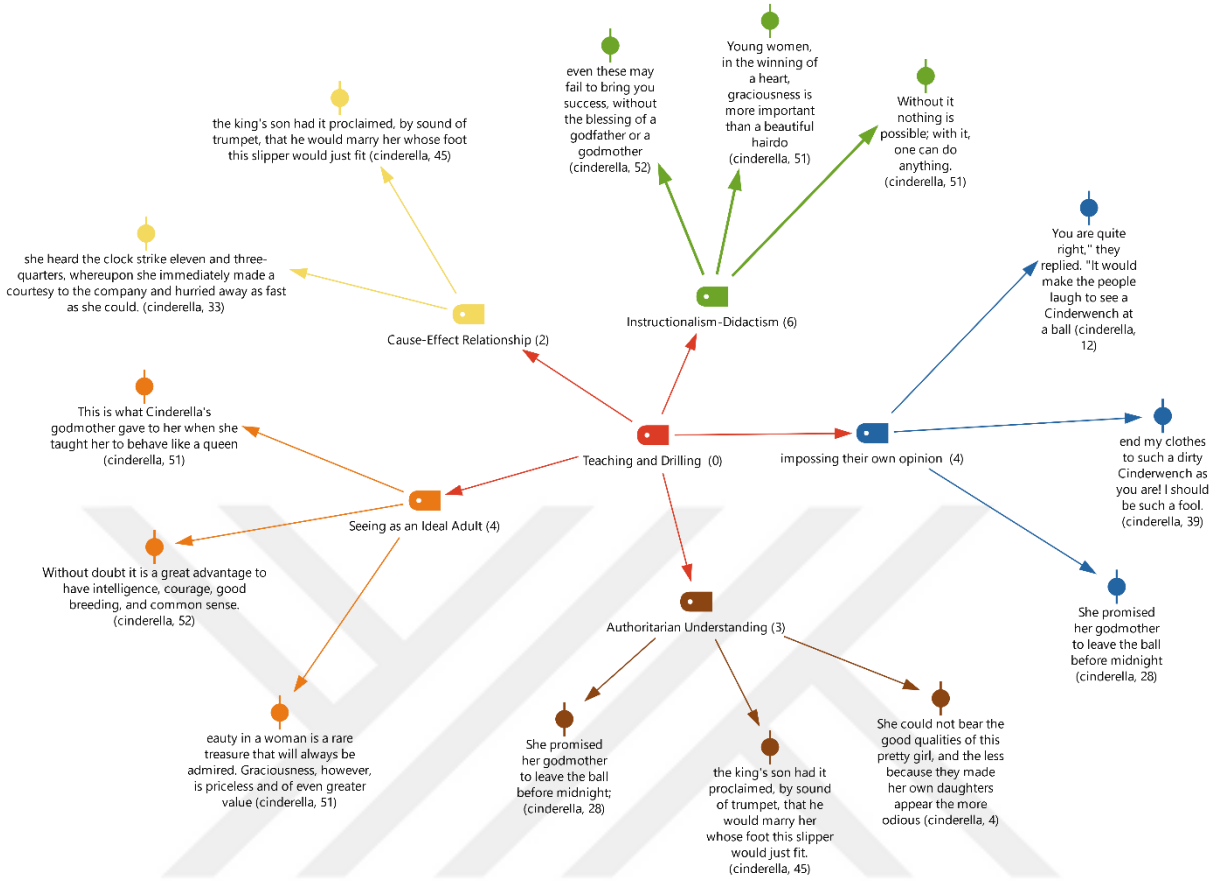
This part presents submits the results on the Teaching and Drilling of the fairy tale *Cinderella* in line with Research Question 2.8

Table 45. Main Theme, Sub-Themes, and Codes Related to Teaching and Drilling in *Cinderella*

Main Theme	**Sub Themes**	**Codes**
Teaching and Drilling	Imposing their Own Opinion	You are quite right," they replied. "It would make the people laugh to see a Cinderwench at a ball
	Authoritarian Understanding	She could not bear the good qualities of this pretty girl, and the less because they made her own daughters appear the more odious
	Seeing as an Ideal Adult	be but a good girl, and I will contrive that you shall go
	Cause-Effect Relationship	the king's son had it proclaimed, by sound of trumpet, that he would marry her whose foot this slipper would just fit
	Instructionalism-Didactism	The poor girl bore it all patiently.

The examination of Table 45 identifies significant sub-themes within the fairy tale Cinderella. The coded phrase *"You are quite right," they replied. "It would make the people laugh to see a Cinderwench at a ball*" corresponds to the sub-theme "Imposing their Own Opinion". The code " *She could not bear the good qualities of this pretty girl, and the less because they made her own daughters appear the more odious.*" corresponds to the sub-theme " Authoritarian Understanding ". The code *" be but a good girl, and I will contrive that you shall go.*" aligns with the sub-theme "Seeing as an Ideal Adult". The code "*the king's son had it proclaimed, by sound of trumpet, that he would marry her whose foot this slipper would just fit.*" aligns with the sub-theme "Cause-Effect Relationship". The code *"The poor girl bore it all patiently.*"" corresponds to the sub-theme "Instructionalism-Didactism. "

Figure 38. Thematic Model of Main Theme, Sub-Themes, and Codes Related to Teaching and Drilling in *Cinderella*



The analysis of Figure 38 reveals several notable subthemes related to the primary subject of Teaching and Drilling in the fairy tale Cinderella. The subthemes include code categories: Imposing their Own Opinion (4), Authoritarian Understanding (3), Seeing as an Ideal Adult (4), Cause-Effect Relationship (2), and Instructionalism-Didactism (6).

4.1.3.13. The Findings of Severity in Cinderella

This part offers submits the results on the Severity of the fairy tale *Cinderella* in line with Research Question 2.9

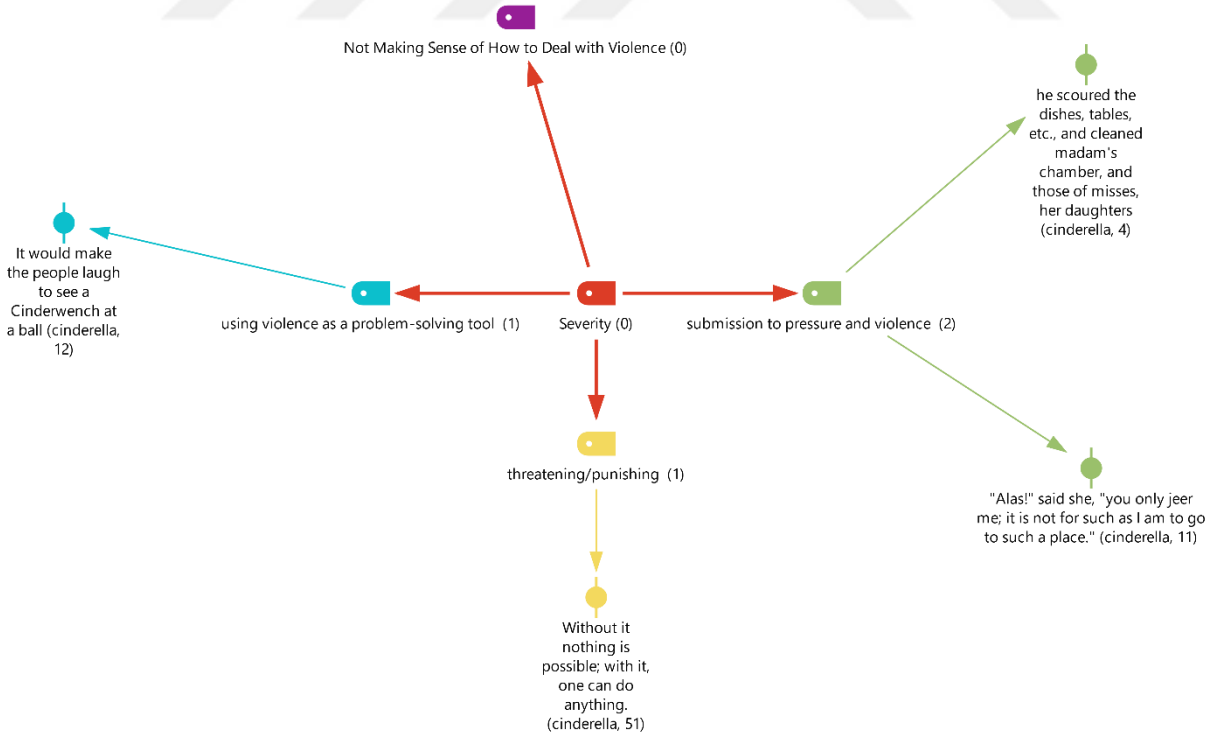
Table 46. Main Theme, Sub-Themes, and Codes Related to Severity in *Cinderella*

Main Theme	Sub Themes	Codes
Severity	Submission to pressure and violence	"Alas!" said she, "you only jeer me; it is not for such as I am to go to such a place."
	Threatening/Punishing	Without it nothing is possible; with it, one can do anything.

Using violence as a problem-solving tool	It would make the people laugh to see a Cinderwench at a ball
Not Making Sense of How to Deal with Violence	-

"Severity" is the subtheme that the examination of Table 46 highlights significant sub-themes present in the fairy tale Cinderella. The coded phrase "*Alas!" said she, "you only jeer me; it is not for such as I am to go to such a place*." relates to the sub-theme "submission to pressure and violence." The code " Without it nothing is possible; with it, one can do anything" is consistent with the subtheme "Threatening/Punishing". Furthermore, the code " *Without it nothing is possible; with it, one can do anything.*" align with the subtheme "Using violence as a problem-solving tool". No unique code was identified for the subtheme "Not Making Sense of How to Deal with Violence".

Figure 39. Thematic Model of Main Theme, Sub-Themes, and Codes Related to Severity in Cinderella



The analysis of Figure 39 delineates essential subthemes linked to the principal concept of Severity in the fairy tale *Cinderella*. The subthemes consist of the subsequent code

categories: Submission to pressure and violence (2), Threatening/Punishing (1), and Using violence as a problem-solving tool (1). Nonetheless, there is an absence of code pertaining to the subtheme of Not Making Sense of How to Deal with Violence.

4.1.4. The Findings Regarding the Fairy tale The Frog Prince

4.1.4.1. The Findings of Language and Narration in *Frog Prince*

This part offers the results on the Language and Narration of the fairy tale *The Frog Prince* in line with Research Question 1.1.

Table 47. Main Theme, Sub-Themes, and Codes Related to Language and Narration in *The Frog Prince*

Main Theme	**Sub Themes**	**Codes**
Language and Narration	Simple and Repetitive Language	He can never get out of the well
	Sentence Structure and Length	After a time she threw it up so high that when she stretched out her hand to catch it, the ball bounded away and rolled along upon the ground, till at last it fell into the spring
	Lexical Complexity	Lament, alas, fount, slumbered, astonished, malicious, bewailed, consent

An analysis of Table 47 indicates that the "Language and Narration" codes associated with the Frog Prince narrative highlight several important sub-themes. The code "*He can never get out of the well.*" aligns with the sub-theme "Simple and Repetitive Language. "The code " *After a time she threw it up so high that when she stretched out her hand to catch it, the ball bounded away and rolled along upon the ground, till at last it fell into the spring*" corresponds with the sub-theme "Sentence Structure and Length". The terms "Lament, alas, fount, slumbered, astonished, malicious, bewailed, consent" pertain to the sub-theme of "Lexical Complexity."

Figure 40. Thematic Model of Main Theme, Sub-Themes, and Codes Related to Language and Narration in The Frog Prince

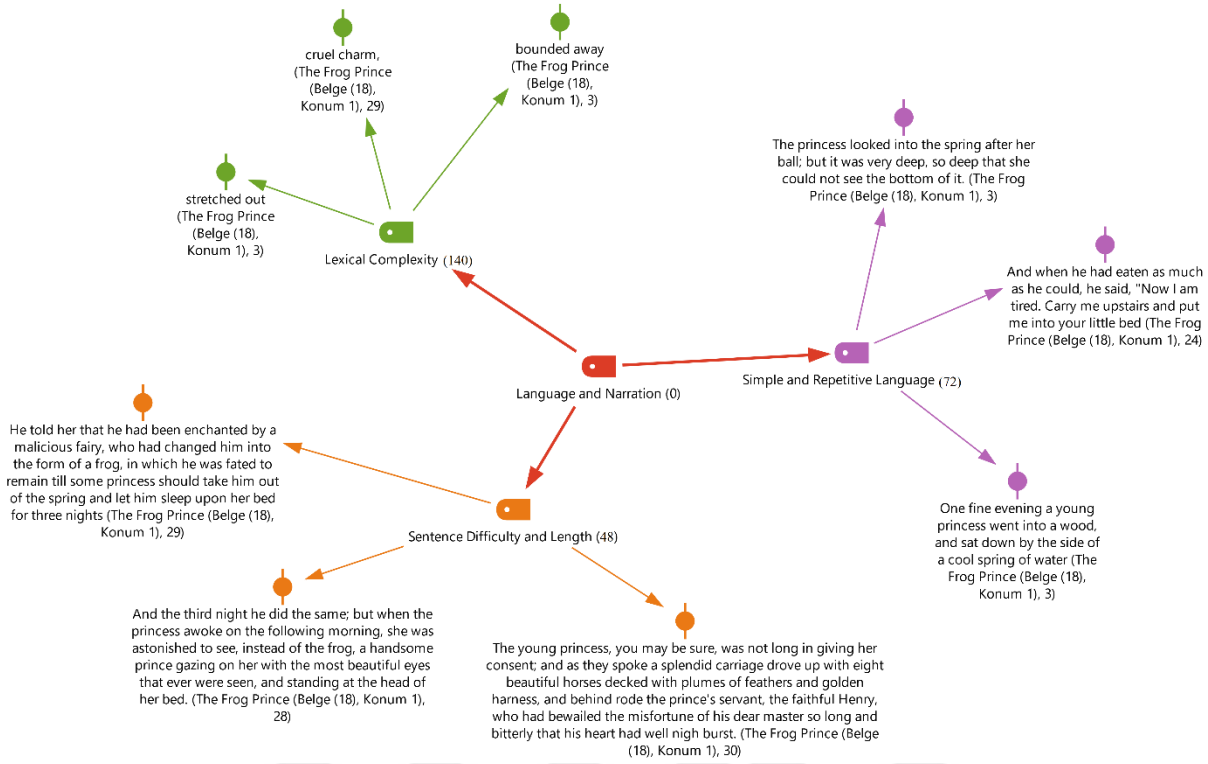


Figure 40 depicts the sub-themes associated with the primary topic of “Language and Character” in the fairy tale The Frog Prince: "Simple and Repetitive Language" (72), "Sentence Difficulty and Length" (48), and "Lexical Complexity" (140).

4.1.2.1.1. Readability Analysis of *The Frog Prince*

A readability evaluation was conducted on The Frog Prince to ascertain its linguistic suitability for young EFL learners. Following the identification of complex vocabulary and sentence structures, the Dale-Chall Readability Formula was employed to ascertain an objective reading level. Essential indicators, such as average sentence length and the proportion of complex language, were evaluated to determine the text's appropriateness for primary school children. The results are displayed in the following table.

Table 48. Detailed Dale-Chall Readability Analysis of The Frog Prince

Metric	**Value**
Total Words	1,800
Total Sentences	130

Difficult Words	140
Average Sentence Length	13.85 words
Difficult Word Percentage	7.78%
Dale-Chall Score	5.56

Score=0.1579×7.78+0.0496×13.85+3.6365≈1.23+0.69+3.64=5.56

4.1.4.2. The Finding of Character in The Frog Prince

This part offers the results on the Character of the fairy tale The Frog Prince in line with Research Question 1.2.

Table 49. Main Theme, Sub-Themes, and Codes Related to Character in *The Frog Prince*

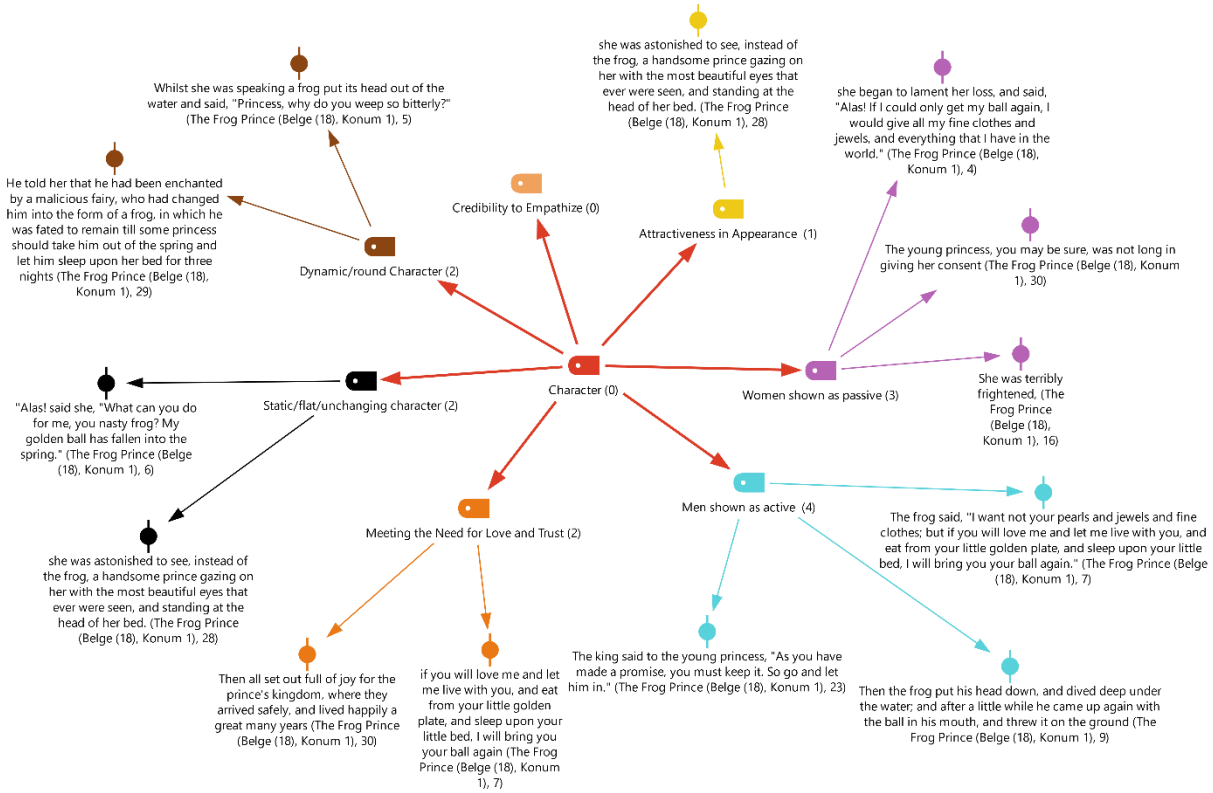
Main Theme	**Sub Themes**	**Codes**
Character	Women shown as passive	she began to lament her loss, and said, "Alas! If I could only get my ball again, I would give all my fine clothes and jewels, and everything that I have in the world."
	Men shown as active	The frog said, "I want not your pearls and jewels and fine clothes; but if you will love me and let me live with you, and eat from your little golden plate, and sleep upon your little bed, I will bring you your ball again"
	Meeting the Need for Love and Trust	if you will love me and let me live with you, and eat from your little golden plate, and sleep upon your little bed, I will bring you your ball again
	Static (flat) character	"Alas! said she, "What can you do for me, you nasty frog? My golden ball has fallen into the spring."
		she was astonished to see, instead of the frog, a handsome prince gazing on her with the most beautiful eyes that ever were seen, and standing

	at the head of her bed.
Dynamic (round) Character	Whilst she was speaking a frog put its head out of the water and said, "Princess, why do you weep so bitterly?" He told her that he had been enchanted by a malicious fairy, who had changed him into the form of a frog, in which he was fated to remain till some princess should take him out of the spring and let him sleep upon her bed for three nights
Credibility to Empathize	-
Attractiveness in Appearance	she was astonished to see, instead of the frog, a handsome prince gazing on her with the most beautiful eyes that ever were seen, and standing at the head of her bed.

An examination of Table 49 uncovers multiple notable sub-themes pertaining to "Character" in the fairy tale *The Frog Prince*, as indicated by the relevant codes. The narrative " *she began to lament her loss, and said, "Alas! If I could only get my ball again, I would give all my fine clothes and jewels, and everything that I have in the world.*" corresponds with the sub-theme "Women shown as passive". The code "*The frog said, "I want not your pearls and jewels and fine clothes; but if you will love me and let me live with you, and eat from your little golden plate, and sleep upon your little bed, I will bring you your ball again*"" aligns with the sub-theme "Men shown as active." The code "*if you will love me and let me live with you, and eat from your little golden plate, and sleep upon your little bed, I will bring you your ball again*" coincides with the subthemes "Meeting the Need for Love and Trust". Secondly, the linguistic evidence from both the beginning and the conclusion of the narrative underscores the static character exemplified in the tale of Frog Prince. The phrase *""Alas! said she, "What can you do for me, you nasty frog? My golden ball has fallen into the spring.*"" is extracted from the narrative's outset, revealing some character attributes prominently. The code " she was astonished to see, instead of the frog, a handsome prince gazing on her with the most beautiful eyes that ever were seen, and standing

at the head of her bed." is also derived from the conclusion of the paragraph, and certain characteristics remain consistent. In contrast, the code "*Whilst she was speaking a frog put its head out of the water and said, "Princess, why do you weep so bitterly?""* appears at the beginning of the story. This phrase portrays the original state of the protagonist as well as the features that define him. On the other hand, the declaration that is made in the conclusion, which states that "*He told her that he had been enchanted by a malicious fairy, who had changed him into the form of a frog, in which he was fated to remain till some princess should take him out of the spring and let him sleep upon her bed for three nights*" represents the culmination of a significant transition. These two extracts, when taken together, follow the character's developmental arc throughout the novel, so illustrating the characteristics of a round character, which is a character who undergoes significant internal or external change throughout the course of the narrative plot. The code "*she was astonished to see, instead of the frog, a handsome prince gazing on her with the most beautiful eyes that ever were seen, and standing at the head of her bed.*" coincides with the subthemes Attractiveness in Appearance". Furthermore, it is noteworthy that no codes correspond with the sub-theme "Credibility at the Level of Empathy".

Figure 41. Thematic Model of Main Theme, Sub-Themes, and Codes Related to Character in The Frog Prince



An analysis of Figure 41 uncovers the following sub-themes within the overarching theme of "Character" in the fairy tale The Frog Prince: "Women shown as Passive" (3), "Men shown as Active" (4), "Meeting the Need for Love, Trust" (2), and "Static (Flat) Character" (2), "Dynamic (Round) Character" (2) and "Attractiveness in Appearance" (1). No code exists for "Credibility to Empathy".

4.1.4.3. The Findings of Message in The Frog Prince

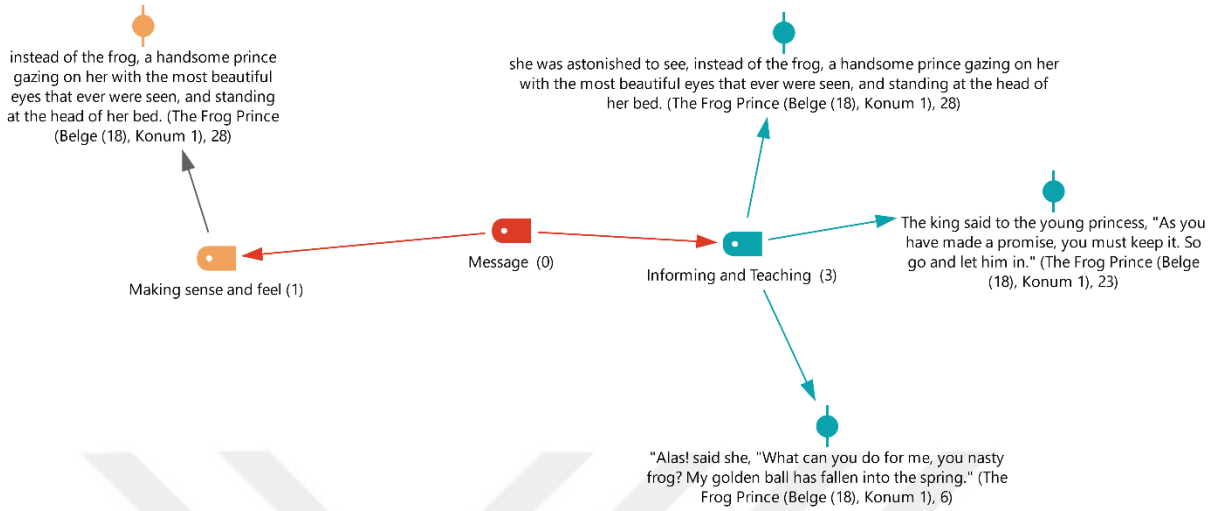
This part offers the results on the Message of the fairy tale *The Frog Prince* in line with Research Question 1.3.

Table 50. Main Theme, Sub-Themes, and Codes Related to Message in *The Frog Prince*

Main Theme	**Main Theme Sub Themes**	**Codes**
Message	Informing and Teaching	The king said to the young princess, "As you have made a promise, you must keep it. So go and let him in."
	Making sense and feel	instead of the frog, a handsome prince gazing on her with the most beautiful eyes that ever were seen, and standing at the head of her bed.

Table 50 reveals that the code within the message theme of the tale *The Frog Prince* namely "*the king said to the young princess, "As you have made a promise, you must keep it. So go and let him in.*" pertains to the sub-theme of "informing and teaching". Similarly, the code "*instead of the frog, a handsome prince gazing on her with the most beautiful eyes that ever were seen, and standing at the head of her bed"* coincides with "Making sense and feel".

Figure 42. Thematic Model of Main Theme, Sub-Themes, and Codes Related to Message in The Frog Prince



Examining Figure 42 reveals the following sub-themes under the theme of "Message" of the fairy tale *Frog Prince*. it involves the subthemes "informing and teaching (3), and "making sense and feel" (1).

4.1.4.4. The Findings of Subject in *the Frog Prince*

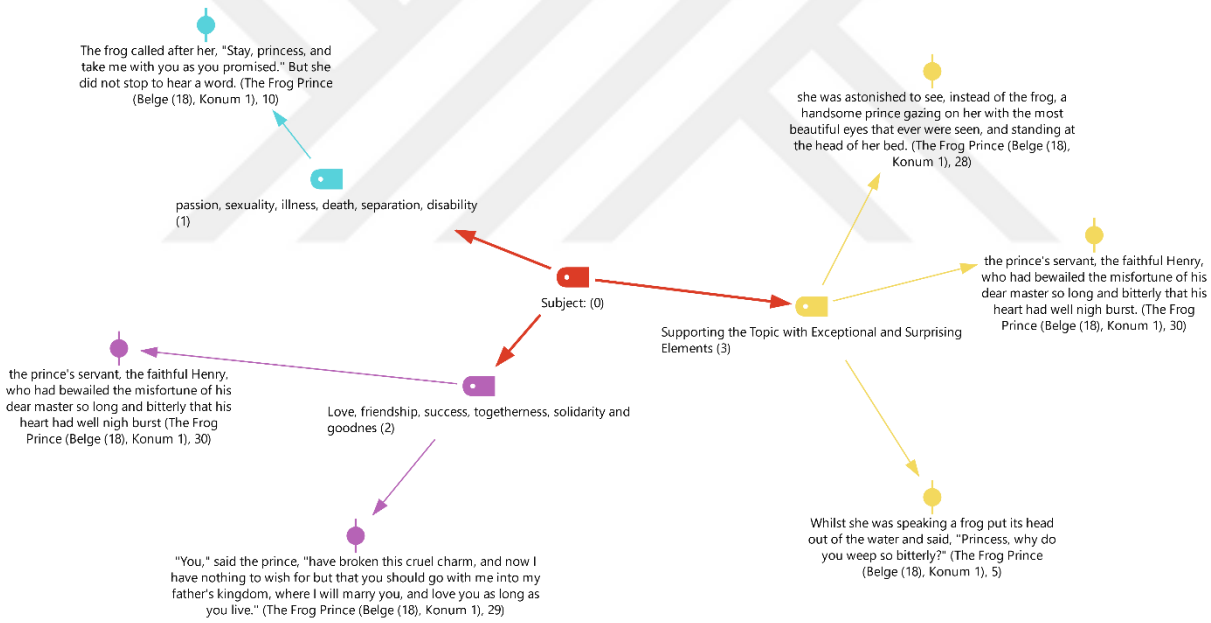
This part offers the results on the Subject of the fairy tale *The Frog Prince* in line with Research Question 1.4.

Table 51. Main Theme, Sub-Themes, and Codes Related to Subject in *The Frog Prince*

Main Theme	Sub Themes	Codes
Subject	Supporting the Topic with Exceptional and Surprising Elements	Whilst she was speaking a frog put its head out of the water and said, "Princess, why do you weep so bitterly?"
	Love, Friendship, Success, Togetherness, Solidarity, and Goodness	the prince's servant, the faithful Henry, who had bewailed the misfortune of his dear master so long and bitterly that his heart had well nigh burst
	Passion, Sexuality, Illness, Death, Separation, and Disability.	The frog called after her, "Stay, princess, and take me with you as you promised." But she did not stop to hear a word.

An examination of Table 51 uncovers multiple notable sub-themes pertaining to "Subject" in the fairy tale The Frog Prince, as indicated by the relevant codes. The code "*Whilst she was speaking a frog put its head out of the water and said, "Princess, why do you weep so bitterly?*" relates to the sub-theme "Supporting the Topic with Exceptional and Surprising Elements" Moreover, the code "*the prince's servant, the faithful Henry, who had bewailed the misfortune of his dear master so long and bitterly that his heart had well-nigh burst."* is associated with the sub-theme of "Love, Friendship, Success, Togetherness, Solidarity, and Goodness". The code "*The frog called after her, "Stay, princess, and take me with you as you promised." But she did not stop to hear a word.*" corresponds with the sub-theme of "Passion, Sexuality, Illness, Death, Separation, and Disability."

Figure 43. Thematic Model of Main Theme, Sub-Themes, and Codes Related to Subject in The Frog Prince



An analysis of Figure 43 uncovers the following sub-themes under the primary theme of "Subject" in the fairy tale The Frog Prince: "Supporting the Topic with Exceptional and Surprising Elements" (3), "Love, Friendship, Success, Togetherness, Solidarity, and Goodness" (2), and "Passion, Sexuality, Illness, Death, Separation, and Disability" (1).

4.1.4.5. The Findings of Excessive Emotional Elements and Randomness in *Frog Prince*

This part offers the results on Excessive Emotional Elements and Randomness of the

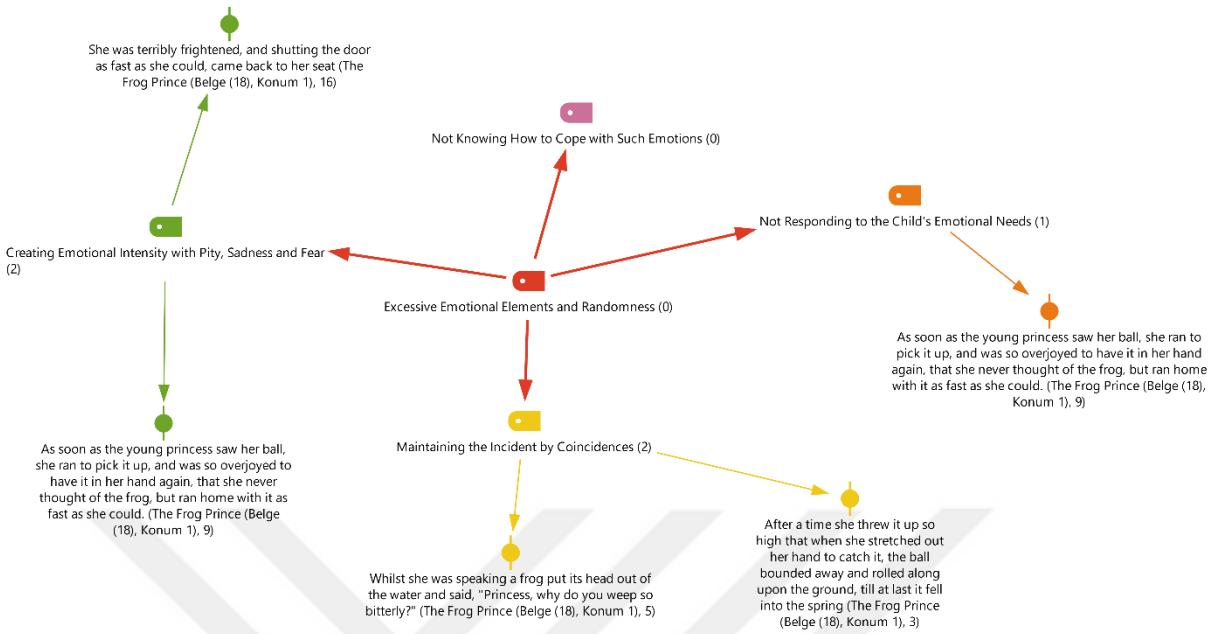
fairy tale The Frog Prince in line with Research Question 2.1.

Table 52. Main Theme, Sub-Themes, and Codes Related to Excessive Emotional Elements and Randomness in *The Frog Prince*

Main Theme	**Sub Themes**	**Codes**
Excessive Emotional Elements and Randomness	Not Responding to the Child's Emotional Needs	As soon as the young princess saw her ball, she ran to pick it up, and was so overjoyed to have it in her hand again, that she never thought of the frog, but ran home with it as fast as she could.
	Maintaining the Incident by Coincidences	After a time she threw it up so high that when she stretched out her hand to catch it, the ball bounded away and rolled along upon the ground, till at last it fell into the spring
	Creating Emotional Intensity with Pity, Sadness and Fear	As soon as the young princess saw her ball, she ran to pick it up, and was so overjoyed to have it in her hand again, that she never thought of the frog, but ran home with it as fast as she could.
	Not Knowing How to Cope with Such Emotions	-

An examination of Table 52 uncovers multiple notable sub-themes pertaining to "Excessive Emotional Elements and Randomness" in the fairy tale Rapunzel, as indicated by the relevant codes. The Frog Prince. The code "*The two children had not been able to fall asleep because of their hunger, and they heard what the stepmother had said to the father"* is associated with the sub-theme of "Not Responding to the Child's Emotional Needs". The code "*There are no boats here," answered Gretel, "but there is a white duck swimming. If I ask it, it will help us across* " corresponds with the sub-theme "Maintaining the Incident by Coincidences". The code "*Oh, how the poor little sister sobbed as she was forced to carry the water, and how the tears streamed down her cheeks! "Dear God, please help us," she cried.*" relates to the sub-theme "Creating Emotional Intensity with Pity, Sadness and Fear". Finally, there is no code available for " Not Knowing How to Cope with Such Emotions ".

Figure 44. Thematic Model of Main Theme, Sub-Themes, and Codes Related to Excessive Emotional Elements and Randomness in The Frog Prince



The study of Figure 44 identifies significant sub-themes related to the subthemes of "Creating Emotional Intensity with Pity, Sadness, and Fear" (2), "Maintaining the Incident by Coincidences"(2), and "Not Responding to the Child's Emotional Needs" (1). No code exists for "Not Knowing How to Cope with Such Emotions."

4.1.4.6. The Findings of Traditional Values, Sanctionary Judgments and Rules in *Frog Prince*

This part offers the results on Traditional Values, Sanctionary Judgments and Rules of the fairy tale *The Frog Prince* in line with Research Question 2.2.

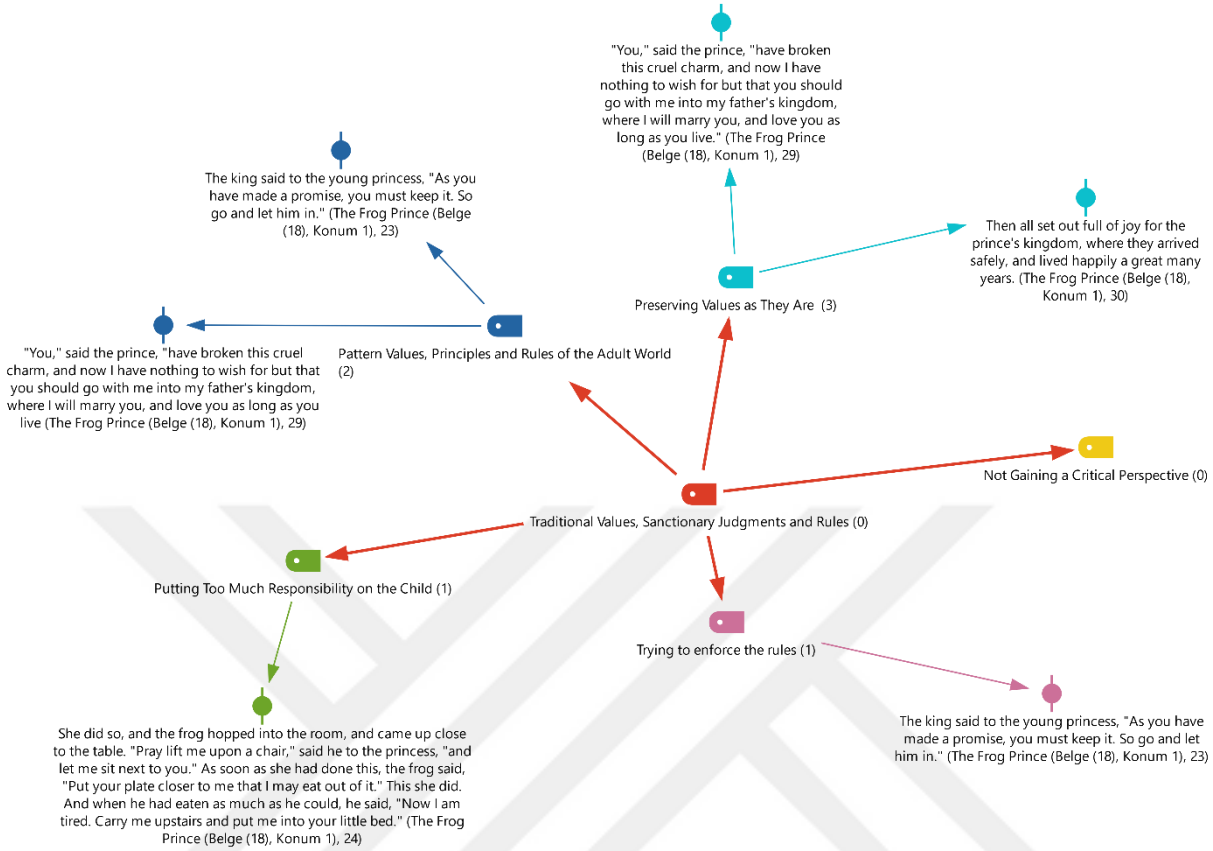
Table 53. Main Theme, Sub-Themes, and Codes Related to Traditional Values, Sanctionary, Judgments and Rules in *The Frog Prince*

Main Theme	Sub Themes	Codes
Traditional Values, Sanctionary Judgments and Rules	Not Gaining a Critical Perspective	-

Trying to enforce the rules	The king said to the young princess, "As you have made a promise, you must keep it. So go and let him in."
Putting Too Much Responsibility on the Child	She did so, and the frog hopped into the room, and came up close to the table. "Pray lift me upon a chair," said he to the princess, "and let me sit next to you." As soon as she had done this, the frog said, "Put your plate closer to me that I may eat out of it." This she did. And when he had eaten as much as he could, he said, "Now I am tired. Carry me upstairs and put me into your little bed."
Pattern Values, Principles and Rules of the Adult World	The king said to the young princess, "As you have made a promise, you must keep it. So go and let him in."
Preserving Values as They Are	"."

An analysis of Table 53 reveals multiple major sub-themes related to "Traditional Values, Sanctionary Judgments, and Rules" in the fairy tale The Frog Prince. The code " *The king said to the young princess, "As you have made a promise, you must keep it. So go and let him in.*" corresponds with the sub-theme of "Trying to enforce the rules". The phrase " *She did so, and the frog hopped into the room, and came up close to the table. "Pray lift me upon a chair," said he to the princess, "and let me sit next to you." As soon as she had done this, the frog said, "Put your plate closer to me that I may eat out of it." This she did. And when he had eaten as much as he could, he said, "Now I am tired. Carry me upstairs and put me into your little bed.*" aligns with the sub-theme "Putting Too Much Responsibility on the Child". The code " *The king said to the young princess, "As you have made a promise, you must keep it. So go and let him in.*"" corresponds with the sub-theme "Pattern Values, Principles and Rules of the Adult World." The code ""*You," said the prince, "have broken this cruel charm, and now I have nothing to wish for but that you should go with me into my father's kingdom, where I will marry you, and love you as long as you live.*"" corresponds with the sub-theme of "Preserving Values as They Are". No code exists for “Not Gaining a Critical Perspective".

Figure 45. Thematic Model of Main Theme, Sub-Themes, and Codes Related to Traditional Values, Sanctionary Judgments, and Rules in The Frog Prince



The examination of Figure 45 underscores notable subthemes that align with the primary topic of "Traditional Values, Sanctionary Judgments, and Rules" in the fairy tale The Frog Prince. The results reveal the existence of the sub-themes "Trying to enforce the rules" (1), " Putting Too Much Responsibility on the Child" (1), "Patterns Values, Principles, and Rules of the Adult World" (2), and "Preserving Values as They Are"(3). No code exists for “Not Gaining a Critical Perspective".

4.1.4.7. The Findings of Rosy World View in *Frog Prince*

This part offers the results on Rosy View of the World of the fairy tale The Frog Prince in line with Research Question 2.3.

Table 54. Main Theme, Sub-Themes, and Codes Related to Rosy View of the World in The Frog Prince

Main Theme	Sub Themes	Codes
Rosy View of the World	Formatting the Child with Abstract Values	You, "said the prince, "have broken this cruel charm, and now I have nothing to wish for but

	that you should go with me into my father's kingdom, where I will marry you, and love you as long as you live."
Suspension from Life Reality	she was astonished to see, instead of the frog, a handsome prince gazing on her with the most beautiful eyes that ever were seen, and standing at the head of her bed.
Presenting Life in a Simple Good-Bad, I-O, True-False Format	What can you do for me, you nasty frog? My golden ball has fallen into the spring
	she was astonished to see, instead of the frog, a handsome prince gazing on her with the most beautiful eyes that ever were seen, and standing at the head of her bed.
Pollyannaism	-

Examination of Table 54 reveals that the "Rosy View of the World" codes linked to the *Frog Prince* narrative underscore several significant sub-themes. First, the code "*You, "said the prince, "have broken this cruel charm, and now I have nothing to wish for but that you should go with me into my father's kingdom, where I will marry you, and love you as long as you live.*" aligns with the sub-theme" Formatting the Child with Abstract Values". Second, the code " *she was astonished to see, instead of the frog, a handsome prince gazing on her with the most beautiful eyes that ever were seen, and standing at the head of her bed*" aligns with the sub-theme "Suspension from Life Reality". Third, the code "*What can you do for me, you nasty frog? My golden ball has fallen into the spring*" and "*she was astonished to see, instead of the frog, a handsome prince gazing on her with the most beautiful eyes that ever were seen, and standing at the head of her bed*" correspond to the sub-theme "Presenting Life in a Simple Good-Bad, I-O, True-False Format'. The incorporation of both lines effectively demonstrates the binary opposition between good and evil, so emphasizing how the story simplifies moral and character disparities through opposing portrayals.. Finally, there is no code for "Pollyannaism".

Figure 46. Thematic Model of Main Theme, Sub-Themes, and Codes Related to Rosy View of the World in The Frog Prince

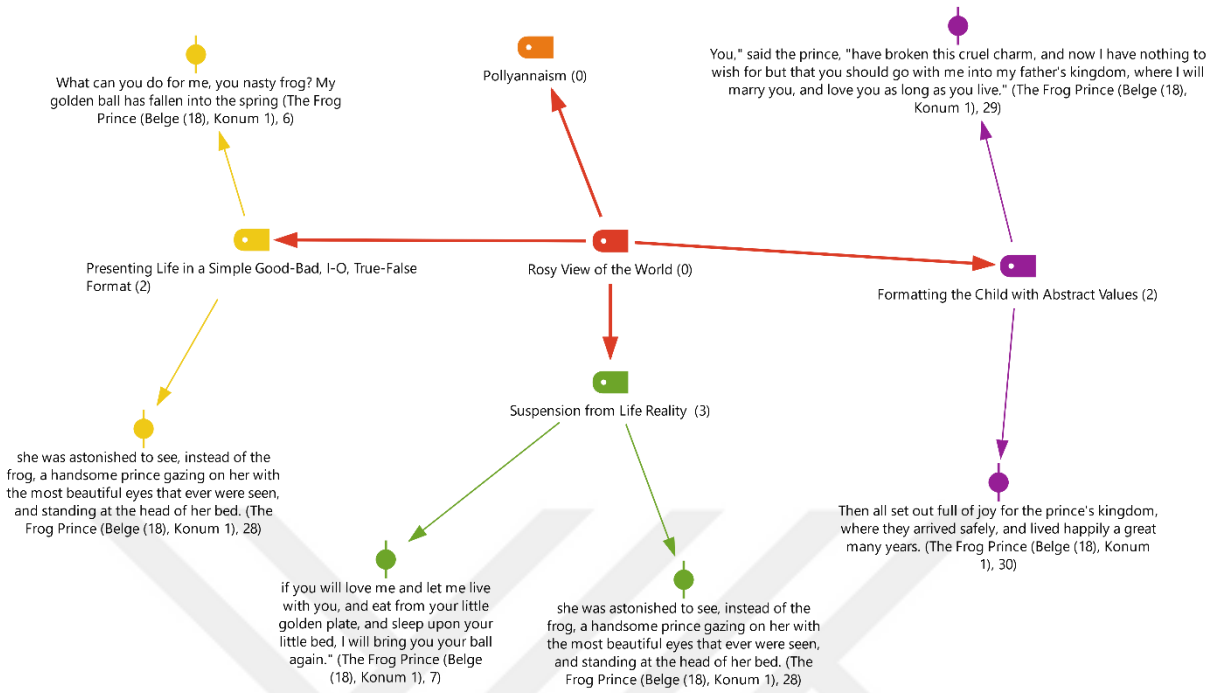


Figure 46 delineates the sub-themes associated with the core topic of "Rosy View of the World" in the fairy tale *The Frog Prince*: "Formatting the Child with Abstract Values (2)", "Suspension from Life Reality (3)", "Presenting Life in a Simple Good-Bad, I-O, True-False Format (2)", and "Pollyannaism" (0). There exists no code for "Pollyannaism".

4.1.4.8. The Findings of Gender Discrimination in *Frog Prince*

This part presents the results on Gender Discrimination of the fairy tale The Frog Prince in line with Research Question 2.4.

Table 55. Main Theme, Sub-Themes, and Codes Related to Gender Discrimination in *The Frog Prince*

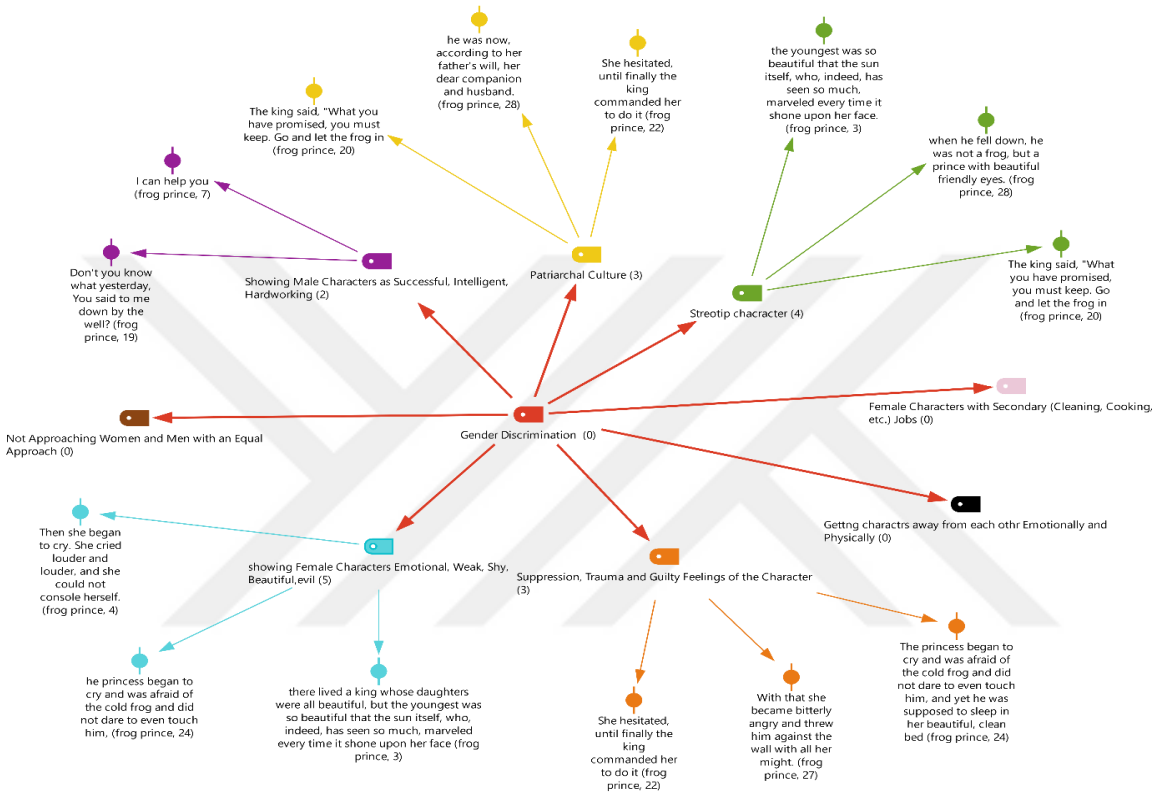
Main Theme	Sub Themes	Codes
Gender Discrimination	Female Characters with Secondary (Cleaning, Cooking, etc.) Jobs	-
	Getting characters away from each other Emotionally and Physically	-

Suppression, Trauma and Guilty Feelings of the Character	The princess began to cry and was afraid of the cold frog and did not dare to even touch him, and yet he was supposed to sleep in her beautiful, clean bed
Showing Female Characters Emotional, Weak, Shy, Beautiful, evil	there lived a king whose daughters were all beautiful, but the youngest was so beautiful that the sun itself, who, indeed, has seen so much, marveled every time it shone upon her face
Not Approaching Women and Men with an Equal Approach	-
Showing Male Characters as Successful, Intelligent, Hardworking	I can help you
Patriarchal Culture	The king said, "What you have promised, you must keep. Go and let the frog in
Stereotype (Uniformized) Characters	when he fell down, he was not a frog, but a prince with beautiful friendly eyes.

The examination of Table 55 uncovers several significant sub-themes associated with the topic "Gender Discrimination" in the fairy tale *The Frog Prince*. The code "*The princess began to cry and was afraid of the cold frog and did not dare to even touch him, and yet he was supposed to sleep in her beautiful, clean bed"* aligns with the sub-theme "Suppression, Trauma and Guilty Feelings of the Character". The code " *there lived a king whose daughters were all beautiful, but the youngest was so beautiful that the sun itself, who, indeed, has seen so much, marvelled every time it shone upon her face* aligns with the sub-theme "Showing Female Characters Emotional, Weak, Shy, Beautiful, evil". The code *"I can help you."* Coincides with the sub-theme "Showing Male Characters as Successful, Intelligent, Hardworking". The code *" The king said, "What you have promised, you must keep. Go and let the frog in"* is in accordance with the sub-theme "Patriarchal Culture". The code "*when he fell down, he was not a frog, but a prince with beautiful friendly eyes*" fits the sub-theme

"Stereotype (Uniformized) Characters". However, no code related to "Female Characters with Secondary (Cleaning, Cooking, etc.) Jobs", "Not Approaching Women and Men with an Equal Approach", and "Getting characters away from each other Emotionally and Physically" was identified in the text.

Figure 47. Thematic Model of Main Theme, Sub-Themes, and Codes Related to Gender Discrimination in The Frog Prince



The analysis of Figure 47 identifies notable sub-themes that correspond with the overall theme of "Gender Discrimination" in the fairy tale *The Frog Prince*. The findings demonstrate the presence of several key representations, including "Showing Female Characters Emotional, Weak, Shy, Beautiful, evil" (2),"Showing Male Characters as Successful, Intelligent, Hardworking"(4), "Suppression, Trauma, and Guilt of the Character," (3), "Patriarchal Culture"(3) and "Stereotypical (Uniformized) Characters" (4). The analysis did not reveal any instances corresponding to the themes of "Female Characters with Secondary Jobs (Cleaning, Cooking, etc.)", "Not Approaching Women and Men with an Equal Approach" or " Getting characters away from each other Emotionally and Physically".

4.1.4.9. The Findings of Ideological Discourses in *Frog Prince*

This part presents the results on Ideological Discourses of the fairy tale The Frog

Prince in line with Research Question 2.5.

Table 56. Main Theme, Sub-Themes, and Codes Related to Ideological Discourses in The Frog Prince

Main Theme	**Sub Themes**	**Codes**
Ideological Discourses	Presenting Moral Propositions	The frog called after her, "Stay, princess, and take me with you as you promised." But she did not stop to hear a word
	Advocating an idea	"The king said to the young princess, "As you have made a promise, you must keep it. So go and let him in."

An examination of Table 56 uncovers several notable subthemes within the *Frog Prince* narrative related to the broader subject of Ideological Discourses. The code "*The frog called after her, "Stay, princess, and take me with you as you promised." But she did not stop to hear a word.*" aligns with the sub-theme "Presenting Moral Propositions." Furthermore, the code "*The king said to the young princess, "As you have made a promise, you must keep it. So go and let him in.*" corresponds with the sub-theme "Advocating an idea."

Figure 48. Thematic Model of Main Theme, Sub-Themes, and Codes Related to Ideological Discourses in The Frog Prince

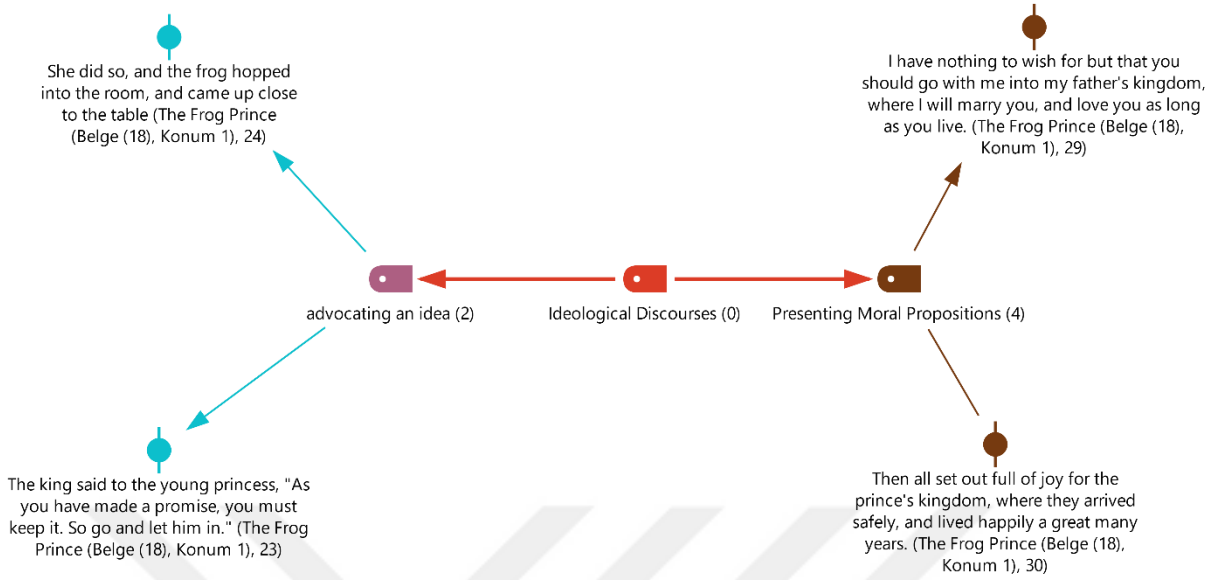


Figure 48 presents an in-depth analysis of the principal subthemes related to the core theme of "Ideological Discourses" in the fairy tale The Frog Prince. The subthemes are "Presenting Moral Propositions" (4) and "Advocating an Idea" (2).

4.1.4.10. The Findings of Fear and Anxiety in *Frog Prince*

This part presents the results on Fear and Anxiety of the fairy tale The Frog Prince in line with Research Question 2.6.

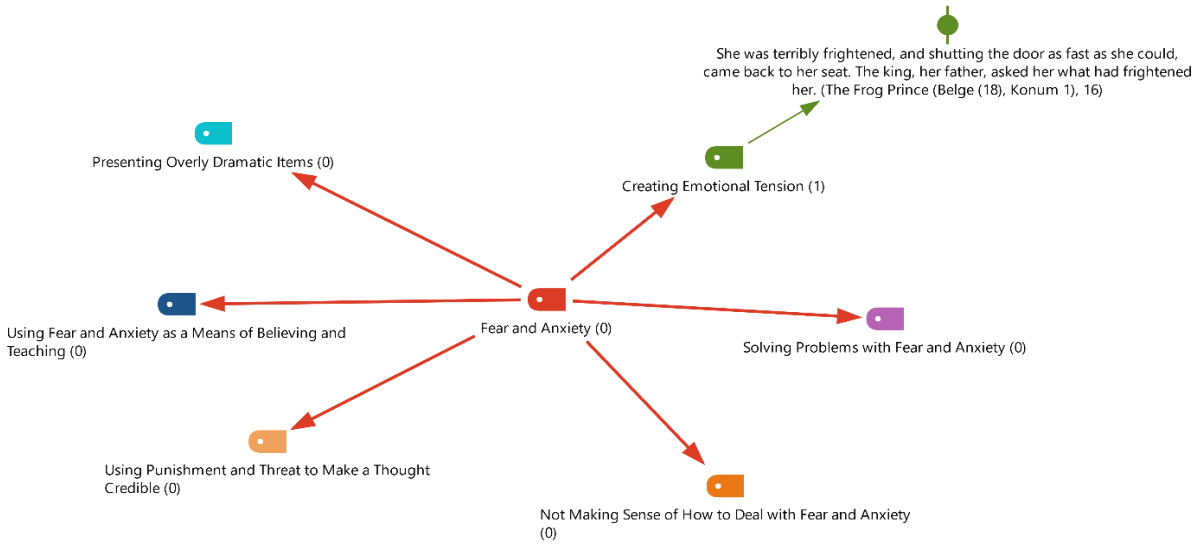
Table 57. Main Theme, Sub-Themes, and Codes Related to Fear and Anxiety in *The Frog Prince*

Main Theme	Sub Themes	Codes
Fear and Anxiety	Solving Problems with Fear and Anxiety	-
	Not Making Sense of How to Deal with Fear and Anxiety	-
	Using Punishment and Threat to Make a Thought Credible	-
	Using Fear and Anxiety as a Means of Believing	-

and Teaching	
Presenting Overly Dramatic Items	-
Creating Emotional Tension	She was terribly frightened, and shutting the door as fast as she could, came back to her seat. The king, her father, asked her what had frightened her.

An examination of Table 57 uncovers multiple notable sub-themes pertaining to "Fear and Anxiety" in the fairy tale *The Frog Prince*, as indicated by the relevant codes. The code *"Gretel began to cry, but it was all for nothing. She had to do what the witch demanded."* coincides with the sub-theme "Creating Emotional Tension". However, no code was identified within the subthemes "Solving Problems with Fear and Anxiety", "Not Making Sense of How to Deal with Fear and Anxiety", "Using Punishment and Threat to Make a Thought Credible", Using Fear and Anxiety as a Means of Believing and Teaching", "Presenting Overly Dramatic Items".

Figure 49. Thematic Model of Main Theme, Sub-Themes, and Codes Related to Fear and Anxiety in The Frog Prince



The analysis of Figure 49 uncovers significant subthemes related to the overarching theme of 'Fear and Anxiety' in the fairy tale The Frog Prince. These subthemes include "Creating Emotional Tension" (1), "Presenting Overly Dramatic Items"(0), “Creating Emotional Tension"(0), "Using Punishment and Threat to Make a Thought Credible" (0), "Using Fear and Anxiety as a Means of Believing and Teaching" (0), "Presenting Overly

Dramatic Items" (0), and "Not Making Sense of How to Deal with Fear and Anxiety" (0). Among the identified themes, only this particular theme was supported by code; no relevant codes were found for the remaining themes.

4.1.4.11. The Findings of Advice and Order in *Frog Prince*

This part presents the results on Advice and Order of the fairy tale *The Frog Prince* in line with Research Question 2.7.

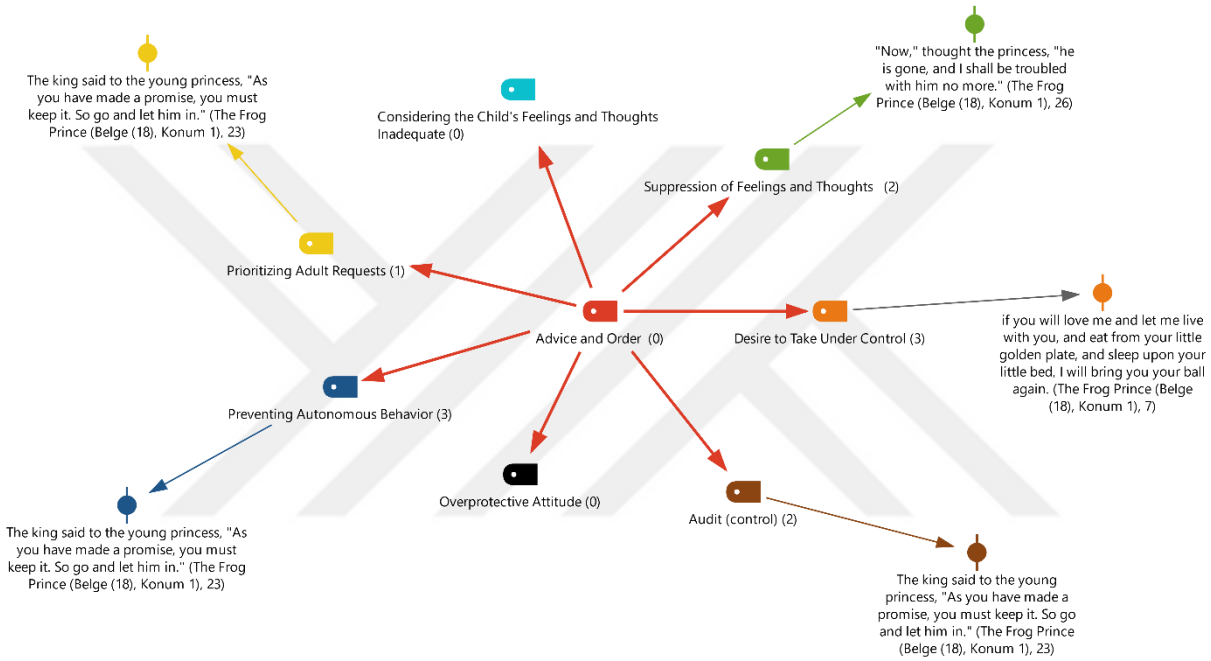
Table 58. Main Theme, Sub-Themes, and Codes Related to Advice and Order in *The Frog Prince*

Main Theme	Sub Themes	Codes
Advice and Order	Desire to Take Under Control	The king said to the young princess, "As you have made a promise, you must keep it. So go and let him in."
	Audit (control)	She did so, and the frog hopped into the room, and came up close to the table.
	Overprotective Attitude	-
	Preventing Autonomous Behaviour	Carry me upstairs and put me into your little bed
	Prioritizing Adult Requests	The king said to the young princess, "As you have made a promise, you must keep it. So go and let him in."
	Considering the Child's Feelings and Thoughts Inadequate	-
	Suppression of Feelings and Thoughts	"Now," thought the princess, "he is gone, and I shall be troubled with him no more."

The analysis of Table 58 reveals notable sub-themes within the fairy tale The Frog Prince. The code *"The king said to the young princess, " The king said to the young princess, "As you have made a promise, you must keep it. So go and let him in.*" aligns with the sub-theme "Desire to Take Under Control". The code "*She did so, and the frog hopped into the room, and came up close to the table.*" is also related to "Audit (control)". Moreover, the code "*Carry me upstairs and put me into your little bed"* pertains to the sub-theme "Preventing

Autonomous Behaviour ". also, the code "*The king said to the young princess, "As you have made a promise, you must keep it. So go and let him in.*" relates to the sub-theme "Prioritizing Adult Requests." The code "*Now, thought the princess: he is gone, and I shall be troubled with him no more."* aligns with the sub-theme "Suppression of Feelings and Thoughts". It was indicated that no code was determined within the subtheme "Overprotective Attitude" and "Considering the Child's Feelings and Thoughts Inadequate".

Figure 50. Thematic Model of Main Theme, Sub-Themes, and Codes Related to Advice and Order in The Frog Prince



The examination of Figure 50 identifies key subthemes related to the overarching theme of Advice and Order in the fairy tale *The Frog Prince*. These subthemes include Desire to Take Under Control (3), Audit (control) (2), Preventing Autonomous behaviour (3), Prioritizing Adult Requests (1), and "Suppression of Feelings and Thoughts," (2). It was indicated that no code was determined within the subtheme "Overprotective Attitude" and "Considering the Child's Feelings and Thoughts Inadequate,".

4.1.4.12. The Findings of Teaching and Drilling in *Frog Prince*

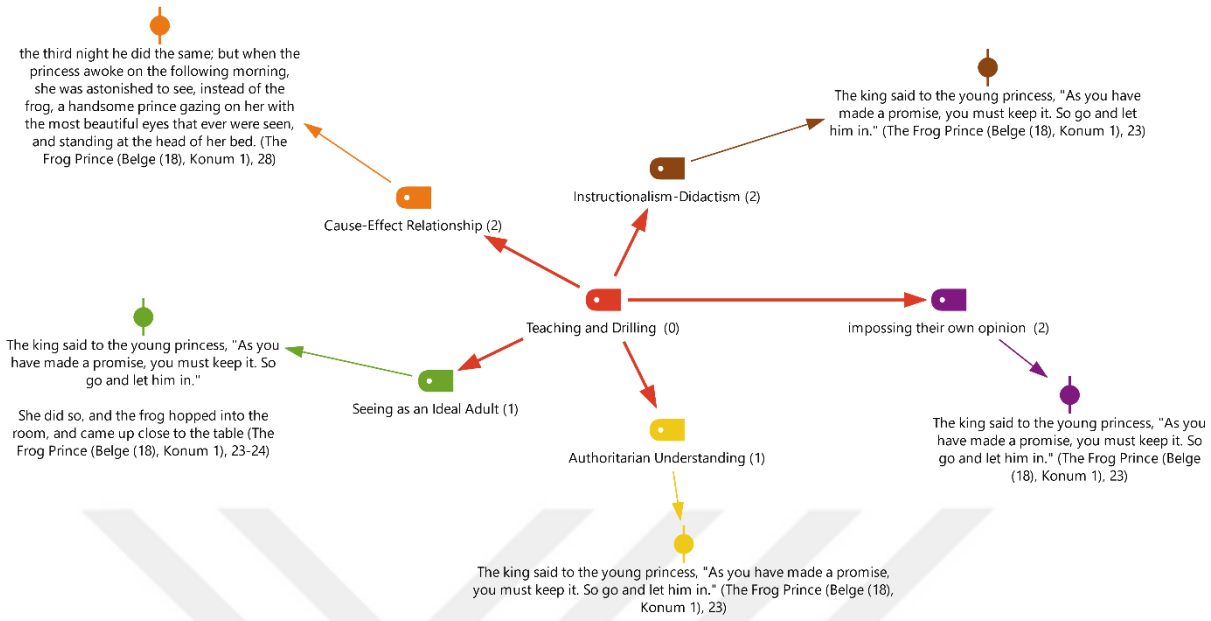
This part presents the results on Teaching and Drilling of the fairy tale The Frog Prince in line with Research Question 2.8.

Table 59. Main Theme, Sub-Themes, and Codes Related to Teaching and Drilling in The Frog Prince

Main Theme	**Sub Themes**	**Codes**
Teaching and Drilling	Imposing their Own Opinion	Open the door to thy true love here!
	Authoritarian Understanding	The king said to the young princess, "As you have made a promise, you must keep it. So go and let him in."
	Seeing as an Ideal Adult	She did so, and the frog hopped into the room, and came up close to the table
	Cause-Effect Relationship	Well, if you will bring me my ball, I promise to do all you require
	Instructionalism-Didactism	The king said to the young princess, "As you have made a promise, you must keep it. So go and let him in."

An analysis of Table 59 reveals several significant sub-themes related to "Teaching and Drilling" in the fairy tale *Frog Prince*, as denoted by the corresponding codes. The coded phrase *"Open the door to thy true love here!"* corresponds to the sub-theme "Imposing their Own Opinion". The code "*The king said to the young princess, "As you have made a promise, you must keep it. So go and let him in.*" corresponds to the sub-theme "Authoritarian Understanding". The code *"She did so, and the frog hopped into the room, and came up close to the table.*" aligns with the sub-theme "Seeing as an Ideal Adult". The code "*Well, if you will bring me my ball, I promise to do all you require.*" aligns with the sub-theme "Cause-Effect Relationship". The code *"The king said to the young princess, "As you have made a promise, you must keep it. So go and let him in."* corresponds to the sub-theme "Instructionalism-Didactism."

Figure 51. Thematic Model of Main Theme, Sub-Themes, and Codes Related to Teaching and Drilling in The Frog Prince



The analysis of Figure 51 reveals several notable subthemes related to the primary subject of Teaching and Drilling in the fairy tale The Frog Prince. The subthemes include code categories: Imposing their Own Opinion (2), Authoritarian Understanding (1), Seeing as an Ideal Adult (1), Cause-Effect Relationship (2), and Instructionalism-Didactism (2).

4.1.4.13. The Findings of Severity in *the Frog Prince*

This part presents the results on Severity of the fairy tale *The Frog Prince* in line with Research Question 2.8.

Table 60. Main Theme, Sub-Themes and Code for the Fairy Tale *the Frog Prince*

Main Theme	Sub Themes	Codes
Severity	Submission to pressure and violence	She did it, but one could see that she did not want to
	Threatening/Punishing	Pick me up or I'll tell your father.
	Using violence as a problem-solving tool	With that she became bitterly angry and threw him against the wall with all her might. "Now you will have your peace, you disgusting frog!
	Not Making Sense of	-

How to Deal with Violence

An examination of Table 60 highlights "Severity" as a significant sub-theme present in the fairy tale The Frog Prince. The coded phrase "*She did it, but one could see that she did not want to*" relates to the sub-theme "submission to pressure and violence". The code "*Pick me up or I'll tell your father*." is consistent with the subtheme "Threatening/Punishing". The code "*With that she became bitterly angry and threw him against the wall with all her might. "Now you will have your peace, you disgusting frog*!" lines up with the subtheme "Using violence as a problem-solving tool". However, no unique code was identified for the subtheme "Not Making Sense of How to Deal with Violence".

Figure 52. Thematic Model of Main Theme, Sub-Themes, and Codes Related to Severity in The Frog Prince



The examination of Figure 52 delineates significant subthemes related to the overall notion of Severity in the fairy tale The Frog Prince. The subsequent code categories consist of the subthemes: "Submission to pressure and violence" (4), "Using violence as a problem-solving tool"(3), and "Threatening/Punishing"(2). Nonetheless, there is an absence of code

pertaining to the subtheme of "Not Making Sense of How to Deal with Violence".

4.1.5. The Findings Regarding the Fairy tale *Hansel and Gretel*

4.1.5.1. The Findings of Language and Narration in *Hansel and Gretel*

This part offers the results on the Language and Narration of the fairy tale *Hansel and Gretel* in line with Research Question 1.1.

Table 61. Main Theme, Sub-Themes, and Codes Related to Language and Narration in Hansel and Gretel

Main Theme	Sub Themes	Codes
Language and Narration	Simple and Repetitive Language	The wind, the wind, The heavenly child.
	Sentence Structure and Length	Hansel reached up and broke off a little of the roof to see how it tasted, while Gretel stood next to the windowpanes and was nibbling at them.
	Lexical Complexity	Famine, abandon rid of, coffin, fetch, crumbs, lazybones

An analysis of Table 61 indicates that the "Language and Narration" codes associated with the Hansel and Gretel narrative highlight several important sub-themes. The code " *The wind, the wind, the heavenly child.*" aligns with the sub-theme "Simple and Repetitive Language. "The code " *Hansel reached up and broke off a little of the roof to see how it tasted, while Gretel stood next to the windowpanes and was nibbling at them*" corresponds with the sub-theme "Sentence Structure and Length". The terms " Famine, abandon rid of, coffin, fetch, crumbs, lazybones" pertain to the sub-theme of "Lexical Complexity."

Figure 53. Thematic Model of Main Theme, Sub-Themes, and Codes Related to Language and Narration in Hansel and Gretel

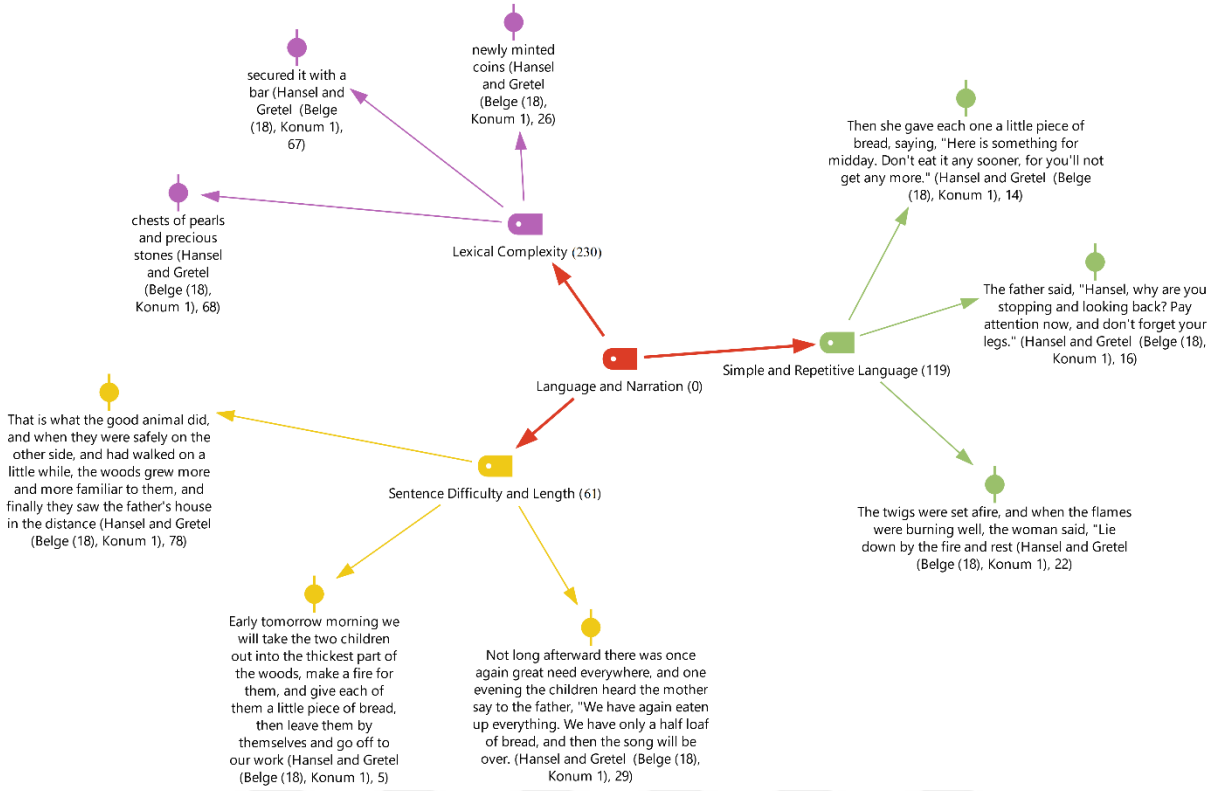


Figure 53 illustrates the sub-themes related to the main topic of “Language and Narration” in the fairy tale Hansel and Gretel: "Simple and Repetitive Language" (119), "Sentence Difficulty and Length" (61), and "Lexical Complexity" (230).

4.1.5.1.1. Readability Analysis of *Hansel and Gretel*

Hansel and Gretel underwent a readability analysis to ascertain their language suitability for young EFL pupils. Finding complex vocabulary and sentence patterns led one to use the Dale-Chall Readability Formula to ascertain an objective reading level. Key factors such average sentence length and language complexity ratio were evaluated to see if the book would be appropriate for pupils in primary school. The results are show in the table that follows.

Table 62. Detailed Dale-Chall Readability Analysis of *Hansel and Gretel*

Metric	**Value**
Total Words	2,750
Total Sentences	180
Difficult Words	230
Average Sentence Length	15.28 words
Metric	Value
Dale-Chall Score	5.71

Score=0.1579×8.36+0.0496×15.28+3.6365≈1.32+0.76+3.64=5.71

4.1.5.2. The Findings of Character in Hansel and Gretel

This part offers the results on the Character of the fairy tale *Hansel and Gretel* in line with Research Question 1.2.

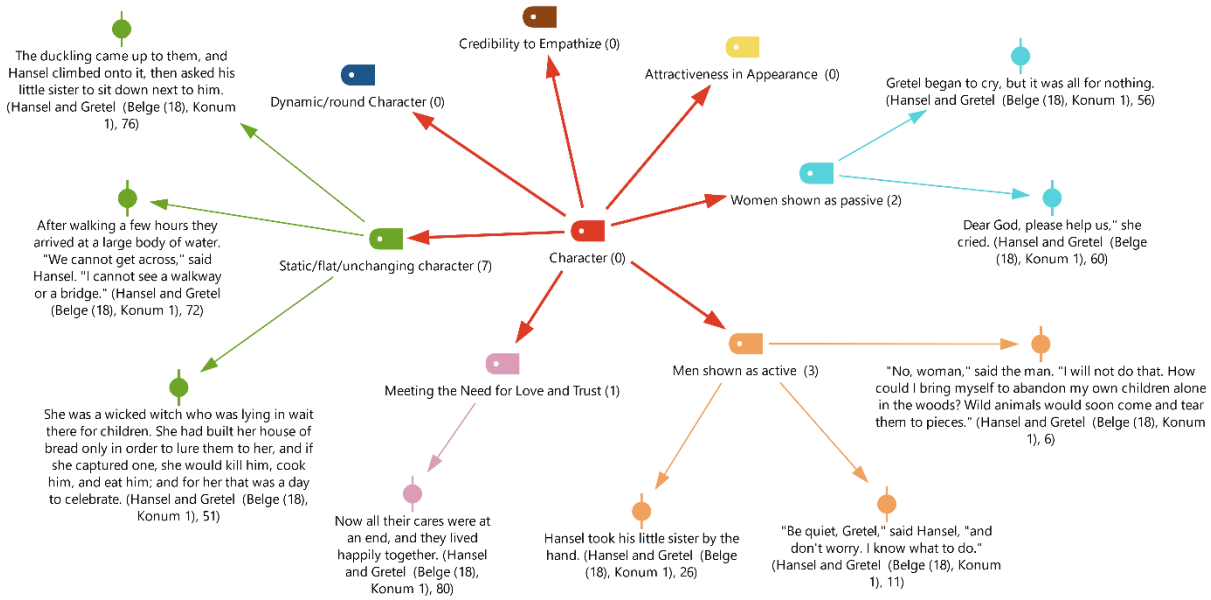
Table 63. Main Theme, Sub-Themes, and Codes Related to Character in *Hansel and Gretel*

Main Theme	**Sub Themes**	**Codes**
Character	Women shown as passive	Gretel began to cry, but it was all for nothing.
	Men shown as active	"Be quiet, Gretel," said Hansel, "and don't worry. I know what to do."
	Meeting the Need for Love and Trust	Now all their cares were at an end, and they lived happily together.
	Static (flat) character	"don't worry. I know what to do" The duckling came up to them, and Hansel climbed onto it, then asked his little sister to sit down next to him
	Dynamic (round) Character	-
	Credibility to Empathize	-

Attractiveness in Appearance	-

An analysis of Table 63 underscores "Character" as a prominent sub-theme in the fairy tale *Hansel and Gretel.* The narrative "*Gretel began to cry, but it was all for nothing.*" corresponds with the sub-theme " Women shown as passive" The code " *Be quiet, Gretel," said Hansel, "and don't worry. I know what to do*" aligns with the sub-theme "Men shown as active." The code "*Now all their cares were at an end, and they lived happily together*" coincides with the subthemes "Meeting the Need for Love and Trust". Secondly, linguistic evidence from both the beginning and the finish of the narrative highlights Hansel and Gretel's consistent characterization. The code "*Don't worry. I know what to do*" is drawn from the beginning of the narrative and underscores her consistent, idealized character. Likewise, the code "*The duckling came to them and Hansel climbed on top of her, then asked his little sister to sit next to him*," taken from the end of the story, reinforces her static disposition, highlighting the lack of change in her behaviour throughout the narrative. Furthermore, it is noteworthy that no codes correspond with the sub-themes "Dynamic (round) Character", "Credibility at the Level of Empathy" and “Attractiveness in Appearance".

Figure 54. Thematic Model of Main Theme, Sub-Themes, and Codes Related to Character in Hansel and Gretel



An analysis of Figure 54 uncovers the following sub-themes within the overarching theme of "Character" in the fairy tale Hansel and Gretel: "Women shown as Passive" (2), "Men shown as Active" (3), "Meeting the Need for Love and Trust" (1), and "Static (Flat)

Character" (7). No code exists for "Dynamic (Round) Character", "Credibility to Empathy" and "Attractiveness in Appearance". The results reveal the existence of conventional gender roles, an emphasis on emotional satisfaction, and a prevalence of unchanging character traits, with little indication of character development or empathetic complexity.

4.1.5.3. The Findings of Message in *Hansel and Gretel*

This part offers the results on the Message of the fairy tale *Hansel and Gretel* in line with Research Question 1.3.

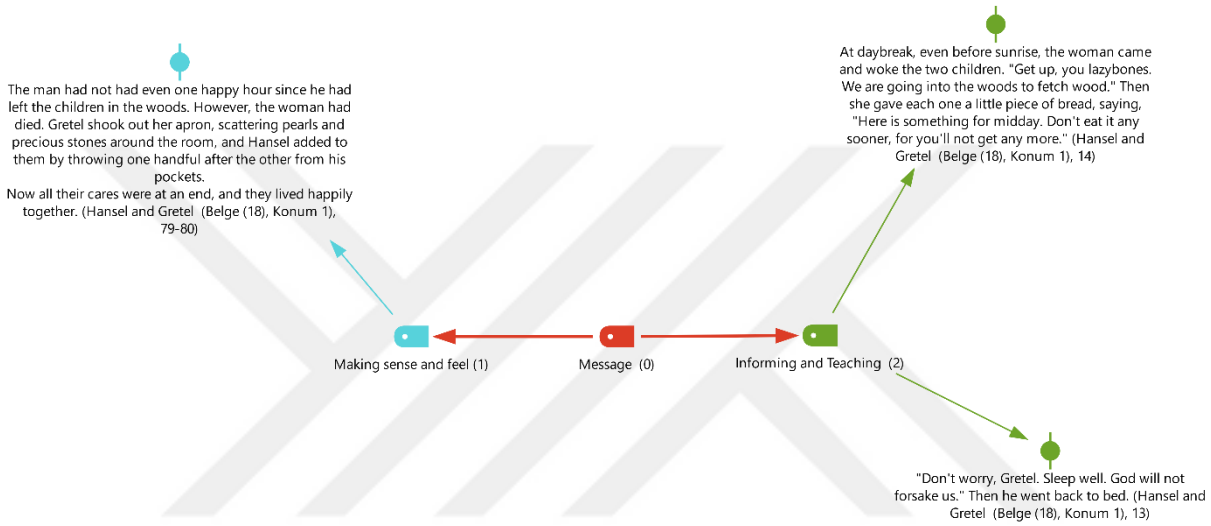
Table 64. Main Theme, Sub-Themes, and Codes Related to Message in *Hansel and Gretel*

Main Theme	Main Theme Sub Themes	Codes
Message	Informing and Teaching	At daybreak, even before sunrise, the woman came and woke the two children. "Get up, you lazybones. We are going into the woods to fetch wood." Then she gave each one a little piece of bread, saying, "Here is something for midday. Don't eat it any sooner, for you'll not get any more."
	Making sense and feel	The man had not had even one happy hour since he had left the children in the woods. However, the woman had died. Gretel shook out her apron, scattering pearls and precious stones around the room, and Hansel added to them by throwing one handful after the other from his pockets. Now all their cares were at an end, and they lived happily together.

Table 64 reveals that the code within the message theme of the tale *Hansel and Gretel* namely "*At daybreak, even before sunrise, the woman came and woke the two children. "Get up, you lazybones. We are going into the woods to fetch wood." Then she gave each one a little piece of bread, saying, "Here is something for midday. Don't eat it any sooner, for you'll*

not get any more." pertains to the sub-theme of "informing and teaching". Similarly, the code "*The man had not had even one happy hour since he had left the children in the woods. However, the woman had died. Gretel shook out her apron, scattering pearls and precious stones around the room, and Hansel added to them by throwing one handful after the other from his pockets. Now all their cares were at an end, and they lived happily together"* coincides with "Making sense and feel".

Figure 55. Thematic Model of Main Theme, Sub-Themes, and Codes Related to Message in Hansel and Gretel



Examining Figure 55 reveals the following sub-themes under the theme of "Message " of the fairy tale *Hansel and Gretel*. it involves the subthemes "informing and teaching (2), and "making sense and feel" (1).

4.1.5.4. The Findings of Subject in *Hansel and Gretel*

This part presents the results on the Subject of the fairy tale *Hansel and Gretel* in line with Research Question 1.4.

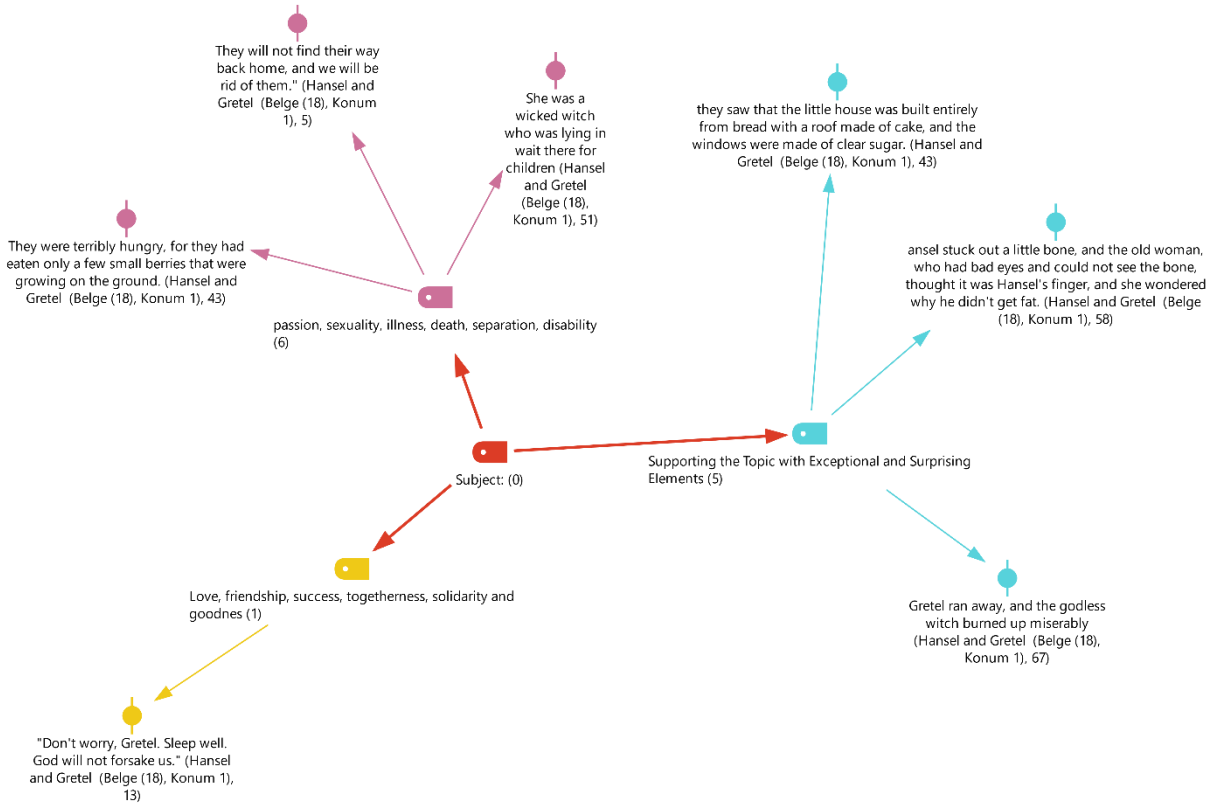
Table 65. Main Theme, Sub-Themes, and Codes Related to Subject in *Hansel and Gretel*

Main Theme	Sub Themes	Codes
Subject	Supporting the Topic with Exceptional and Surprising Elements	they saw that the little house was built entirely from bread with a roof made of cake, and the windows were made of clear sugar.

Love, Friendship, Success, Togetherness, Solidarity, and Goodness	"Don't worry, Gretel. Sleep well. God will not forsake us.".
Passion, Sexuality, Illness, Death, Separation, and Disability.	The old witch is dead

An analysis of Table 65 underscores "Subject" as a prominent sub-theme in the fairy tale *Hansel and Gretel*. The code "*they saw that the little house was built entirely from bread with a roof made of cake, and the windows were made of clear sugar*" in the thematic message of Hansel and Gretel relates to the sub-theme "Supporting the Topic with Exceptional and Surprising Elements" Moreover, the code "*Don't worry, Gretel. Sleep well. God will not forsake us."* is associated with the sub-theme of "Love, Friendship, Success, Togetherness, Solidarity, and Goodness". The code "*The old witch is dead*" corresponds with the sub-theme of "Passion, Sexuality, Illness, Death, Separation, and Disability."

Figure 56. Thematic Model of Main Theme, Sub-Themes, and Codes Related to Subject in Hansel and Gretel



An analysis of Figure 56 uncovers the following sub-themes under the primary theme of "Subject" in the fairy tale Hansel and Gretel: "Supporting the Topic with Exceptional and Surprising Elements" (5), "Love, Friendship, Success, Togetherness, Solidarity, and Goodness" (1), and "Passion, Sexuality, Illness, Death, Separation, and Disability" (6).

4.1.5.5. The Findings of Excessive Emotional Elements and Randomness in Hansel and Gretel

This part presents the results on the Excessive Emotional Elements and Randomness of the fairy tale *Hansel and Gretel* in line with Research Question 2.1

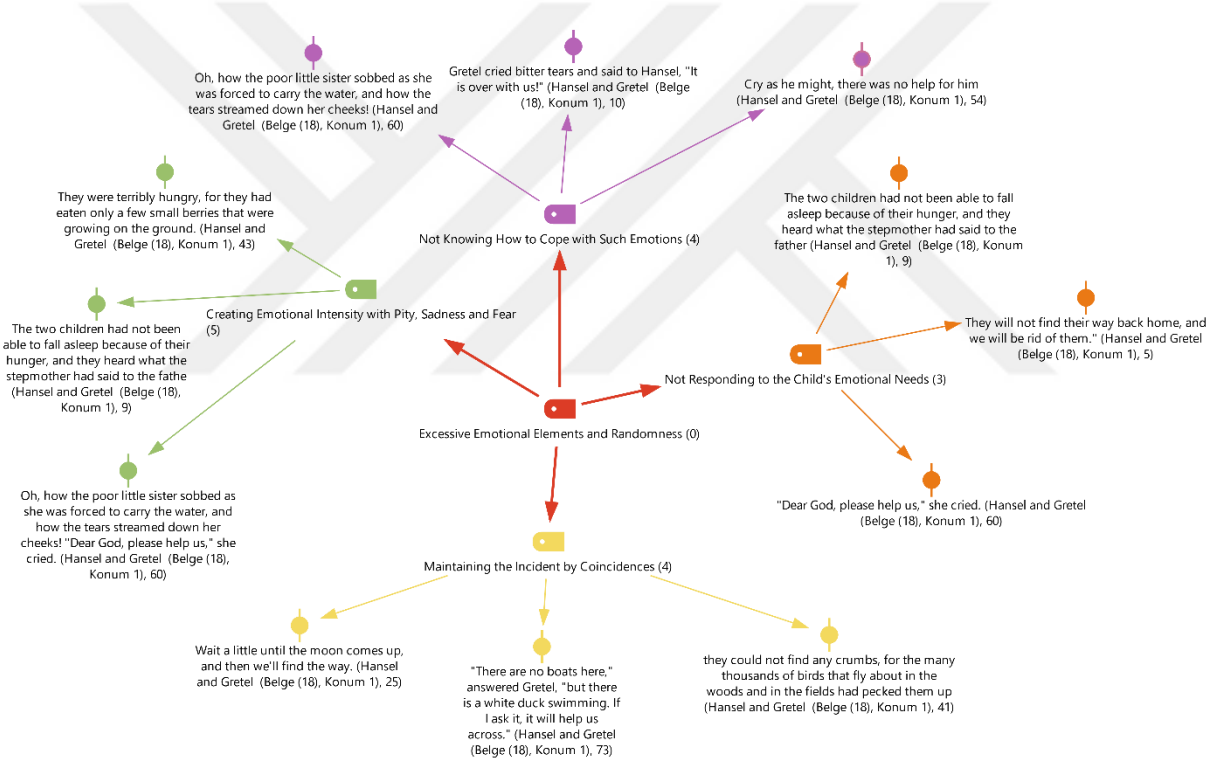
Table 66. Main Theme, Sub-Themes, and Codes Related to Excessive Emotional Elements and Randomness in *Hansel and Gretel*

Main Theme	Sub Themes	Codes
Excessive Emotional Elements and Randomness	Not Responding to the Child's Emotional Needs	The two children had not been able to fall asleep because of their hunger, and they heard what the stepmother had said to the father
	Maintaining the Incident by Coincidences	"There are no boats here," answered Gretel, "but there is a white duck swimming. If I ask it, it will help us across."
	Creating Emotional Intensity with Pity, Sadness and Fear	Oh, how the poor little sister sobbed as she was forced to carry the water, and how the tears streamed down her cheeks! "Dear God, please help us," she cried.
	Not Knowing How to Cope with Such Emotions	Gretel cried bitter tears and said to Hansel, "It is over with us!

An analysis of Table 66 underscores "Excessive Emotional Elements and Randomness" as a prominent sub-theme in the fairy tale *Hansel and Gretel.* The code "*The two children had not been able to fall asleep because of their hunger, and they heard what*

the stepmother had said to the father" is associated with the sub-theme of " Not Responding to the Child's Emotional Needs". The code "*There are no boats here," answered Gretel, "but there is a white duck swimming. If I ask it, it will help us across* " corresponds with the sub-theme "Maintaining the Incident by Coincidences". The code " *Oh, how the poor little sister sobbed as she was forced to carry the water, and how the tears streamed down her cheeks! "Dear God, please help us," she cried.*" relates to the sub-theme "Creating Emotional Intensity with Pity, Sadness and Fear". Finally, the statement "*Gretel cried bitter tears and said to Hansel, "It is over with us!*" pertains to the sub-theme of "Not Knowing How to Cope with Such Emotions."

Figure 57. Thematic Model of Main Theme, Sub-Themes, and Codes Related to Excessive Emotional Elements and Randomness in Hansel and Gretel



The study of Figure 57 identifies significant sub-themes related to the subthemes of "Creating Emotional Intensity with Pity, Sadness, and Fear" (5), "Maintaining the Incident by Coincidences"(4), "Not Responding to the Child's Emotional Needs" (3), and "Not Knowing How to Cope with Such Emotions." (4), in the fairy tale *Hansel and Gretel*.

4.1.5.6. The Findings of Traditional Values, Sanctionary Judgments and Rules in *Hansel and Gretel*

This part presents the results on the Traditional Values, Sanctionary Judgments and

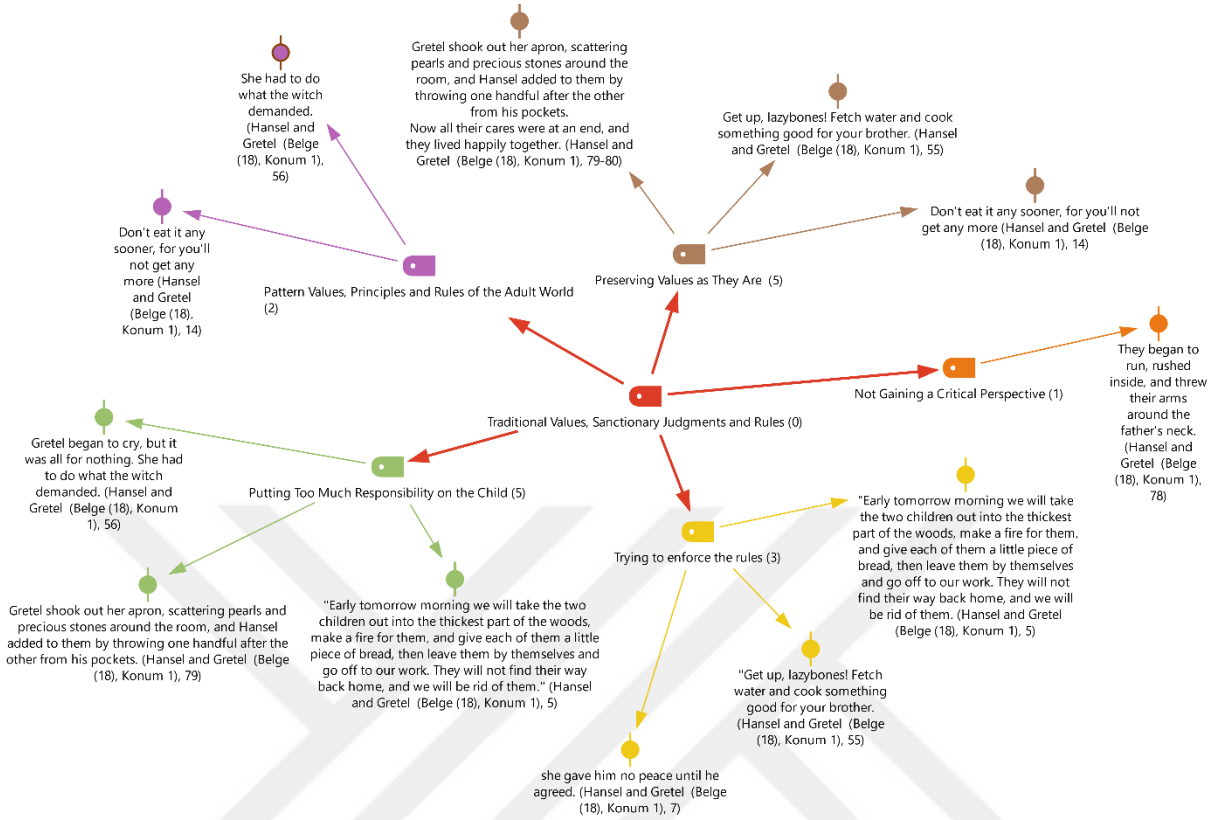
Rules of the fairy tale *Hansel and Gretel* in line with Research Question 2.2

Table 67. Main Theme, Sub-Themes, and Codes Related to Traditional Values, Sanctionary, Judgments and Rules in *Hansel and Gretel*

Main Theme	**Sub Themes**	**Codes**
Traditional Values, Sanctionary Judgments and Rules	Not Gaining a Critical Perspective	They began to run, rushed inside, and threw their arms around the father's neck.
	Trying to enforce the rules	she gave him no peace until he agreed.
	Putting Too Much Responsibility on the Child	Gretel began to cry, but it was all for nothing. She had to do what the witch demanded.
	Pattern Values, Principles and Rules of the Adult World	Don't eat it any sooner, for you'll not get any more
	Preserving Values as They Are	Get up, lazybones! Fetch water and cook something good for your brother.

An analysis of Table 67 reveals multiple major sub-themes related to "Traditional Values, Sanctionary Judgments, and Rules" in the fairy tale Hansel and Gretel. The code "*They began to run, rushed inside, and threw their arms around the father's neck.*" corresponds with the sub-theme “Not Gaining a Critical Perspective". The code "*she gave him no peace until he agreed*" corresponds with the sub-theme of "Trying to enforce the rules". The phrase "*Gretel began to cry, but it was all for nothing. She had to do what the witch demanded.*" aligns with the sub-theme "Putting Too Much Responsibility on the Child". The code "*Don't eat it any sooner, for you'll not get any more*" corresponds with the sub-theme "Pattern Values, Principles and Rules of the Adult World." The code "*Get up, lazybones! Fetch water and cook something good for your brother.*" corresponds with the sub-theme of "Preserving Values as They Are".

Figure 58. Thematic Model of Main Theme, Sub-Themes, and Codes Related to Traditional Values, Sanctionary Judgments, and Rules in Hansel and Gretel



The examination of Figure 58 underscores notable subthemes that align with the primary topic of "Traditional Values, Sanctionary Judgments, and Rules" in the fairy tale Hansel and Gretel. The results reveal the existence of the sub-themes "Not Gaining a Critical Perspective"(1), " Trying to enforce the rules" (3), " Putting Too Much Responsibility on the Child" (5), "Values, Principles, and Rules of the Adult World" (1), and "Preserving Values as They Are"(5).

4.1.5.7. The Findings of Rosy View of the World in *Hansel and Gretel*

This part submits the results on the Rosy View of the World of the fairy tale *Hansel and Gretel* in line with Research Question 2.3

Table 68. Main Theme, Sub-Themes, and Codes Related to Rosy View of the World in *Hansel and Gretel*

Main Theme	Sub Themes	Codes
Rosy View of the World	Formatting the Child with Abstract Values	Don't cry, Gretel. Sleep well. God will help us

Suspension from Life Reality	The duckling came up to them, and Hansel climbed onto it, then asked his little sister to sit down next to him
Presenting Life in a Simple Good-Bad, I-O, True-False Format	She was a wicked witch who was lying in wait there for children
Pollyannaism	They began to run, rushed inside, and threw their arms around the father's neck.

Examination of Table 68 reveals that the "Rosy View of the World" codes linked to the *Hansel and Gretel* narrative underscore several significant sub-themes. First, the code "*Don't cry, Gretel. Sleep well. God will help us*" aligns with the sub-theme" Formatting the Child with Abstract Values". Second, the code "*Don't cry, Gretel. Sleep well. God will help us*" aligns with the sub-theme "Suspension from Life Reality". Third, the code "*She was a wicked witch who was lying in wait there for children*" correspond to the sub-theme "Presenting Life in a Simple Good-Bad, I-O, True-False Format'. Finally, the code "*They began to run, rushed inside, and threw their arms around the father's neck*" aligns with the sub-theme "Pollyannaism".

Figure 59. Thematic Model of Main Theme, Sub-Themes, and Codes Related to Rosy View of the World in Hansel and Gretel

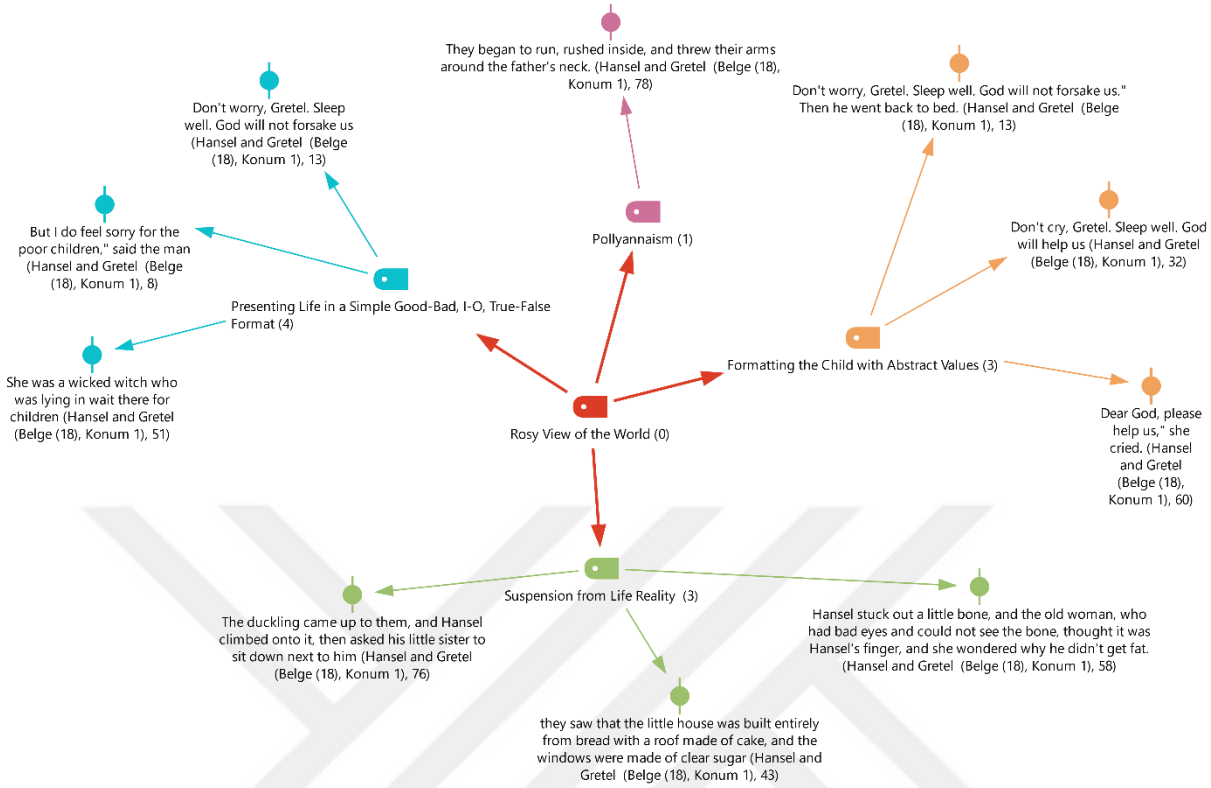


Figure 59 delineates the sub-themes associated with the core topic of "Rosy View of the World" in the fairy tale *Hansel and Gretel*: "Formatting the Child with Abstract Values (3)", "Suspension from Life Reality (3)", "Presenting Life in a Simple Good-Bad, I-O, True-False Format (4)", and "Pollyannaism" (1).

4.1.5.8. The Findings of Gender Discrimination in *Hansel and Gretel*

This part submits the results on the Gender Discrimination of the fairy tale *Hansel and Gretel* in line with Research Question 2.4

Table 69. Main Theme, Sub-Themes, and Codes Related to Gender Discrimination in *Hansel and Gretel*

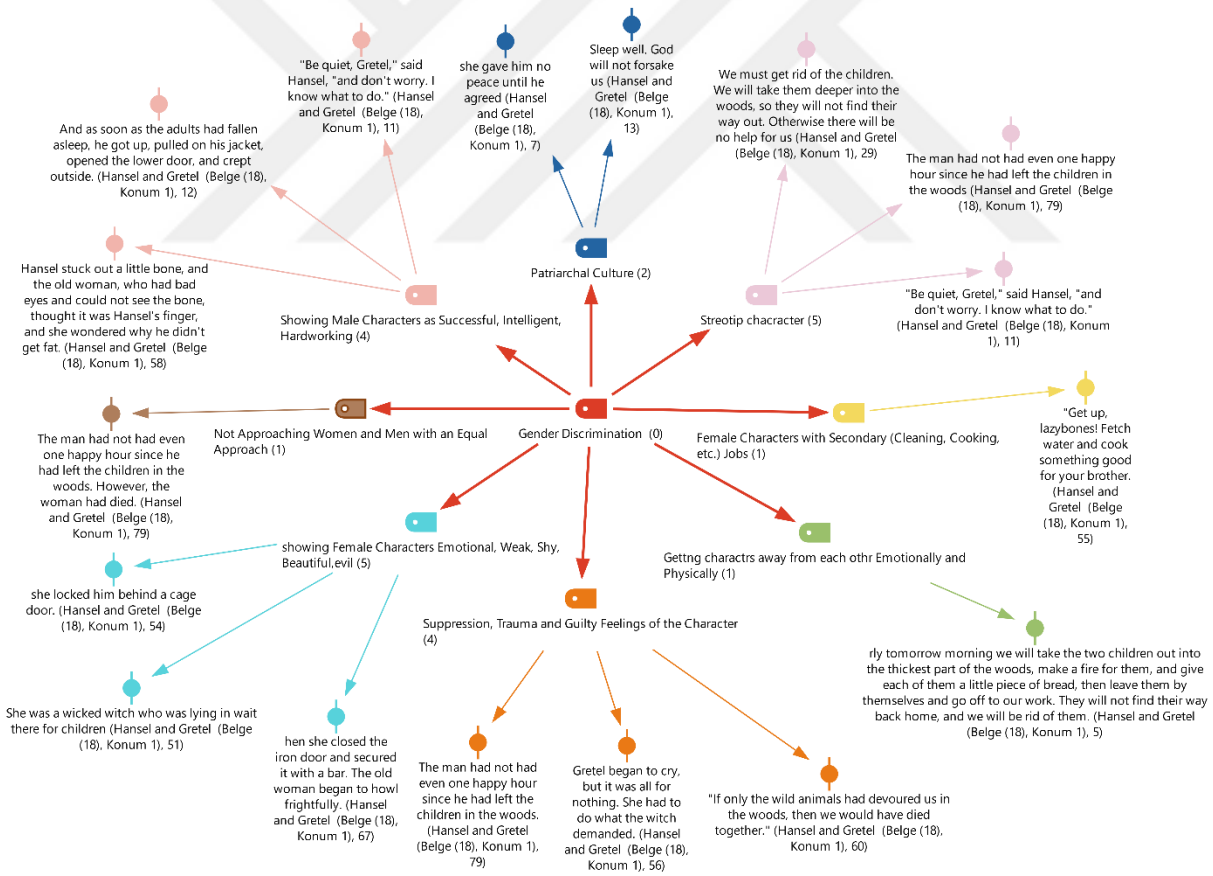
Main Theme	Sub Themes	Codes
Gender Discrimination	Female Characters with Secondary (Cleaning, Cooking, etc.) Jobs	Get up, lazybones! Fetch water and cook something good for your brother.
	Getting characters away from each other	Early tomorrow morning we will take the two children out into the thickest part of the

Emotionally and Physically	woods, make a fire for them, and give each of them a little piece of bread, then leave them by themselves and go off to our work. They will not find their way back home, and we will be rid of them.
Suppression, Trauma and Guilty Feelings of the Character	Gretel cried bitter tears and said to Hansel, "It is over with us!"
Showing Female Characters Emotional, Weak, Shy, Beautiful, evil	She was a wicked witch who was lying in wait there for children
Not Approaching Women and Men with an Equal Approach	The man had not had even one happy hour since he had left the children in the woods. However, the woman had died.
Showing Male Characters as Successful, Intelligent, Hardworking	"Be quiet, Gretel," said Hansel, "and don't worry. I know what to do."
Patriarchal Culture	Sleep well. God will not forsake us
Stereotype (Uniformized) Characters	The man had not had even one happy hour since he had left the children in the woods

The examination of table 69 uncovers several significant sub-themes associated with the topic "Gender Discrimination" in the fairy tale *Hansel and Gretel*. The code "*Get up, lazybones! Fetch water and cook something good for your brother.*" aligns with the sub-theme "Female Characters with Secondary (Cleaning, Cooking, etc.) Jobs". The code "*Early tomorrow morning we will take the two children out into the thickest part of the woods, make a fire for them, and give each of them a little piece of bread, then leave them by themselves and go off to our work. They will not find their way back home, and we will be rid of them.*" is associated with "Getting characters away from each other Emotionally and Physically". The code "*Gretel cried bitter tears and said to Hansel, "It is over with us!"* aligns with the sub-

theme "Suppression, Trauma and Guilty Feelings of the Character". The code " *She was a wicked witch who was lying in wait there for children.*" aligns with the sub-theme "Showing Female Characters Emotional, Weak, Shy, Beautiful, evil". The code " *The man had not had even one happy hour since he had left the children in the woods. However, the woman had died.*" is consistent with the sub-theme "Not Approaching Women and Men with an Equal Approach". The code *"Be quiet, Gretel," said Hansel, "and don't worry. I know what to do."* Coincides with the sub-theme "Showing Male Characters as Successful, Intelligent, Hardworking". The code *" Sleep well. God will not forsake u," said Hansel, "and don't worry. I know what to do."* is in accordance with the sub-theme " Patriarchal Culture". The code "*The man had not had even one happy hour since he had left the children in the woods.*" is in line with the sub-theme "Stereotype (Uniformized) Characters".

Figure 60. Thematic Model of Main Theme, Sub-Themes, and Codes Related to Gender Discrimination in Hansel and Gretel



The analysis of figure 60 identifies notable sub-themes that correspond with the overall theme of "Gender Discrimination" in the fairy tale *Hansel and Gretel.* The findings demonstrate the presence of several key representations, including "Showing Female Characters Emotional, Weak, Shy, Beautiful, evil" (5),"Showing Male Characters as

Successful, Intelligent, Hardworking"(1) and "Female Characters with Secondary (Cleaning, Cooking, etc.) Jobs," (1) "Separating Characters Emotionally and Physically," "Suppression, Trauma, and Guilt of the Character," (4), “Not Approaching Women and Men with an Equal Approach" (1), "Patriarchal Culture"(2) and "Stereotypical (Uniformized) Characters"(5).

4.1.5.9. The Findings of Ideological Discourses in *Hansel and Gretel*

This part submits the results on the Ideological Discourses of the fairy tale *Hansel and Gretel* in line with Research Question 2.5

Table 70. Main Theme, Sub-Themes, and Codes Related to Ideological Discourses in *Hansel and Gretel*

Main Theme	Sub Themes	Codes
Ideological Discourses	Presenting Moral Propositions	the godless witch burned up miserably.
	Advocating an idea	"Dear God, please help us," she cried.

An examination of table 70 uncovers several notable subthemes within the *Hansel and Gretel* narrative related to the broader subject of Ideological Discourses. The code "*The godless witch burned up miserably.*" aligns with the sub-theme "Presenting Moral Propositions." Furthermore, the code "*"Dear God, please help us," she cried.*" corresponds with the sub-theme "Advocating an idea."

Figure 61. Thematic Model of Main Theme, Sub-Themes, and Codes Related to Ideological Discourses in Hansel and Gretel

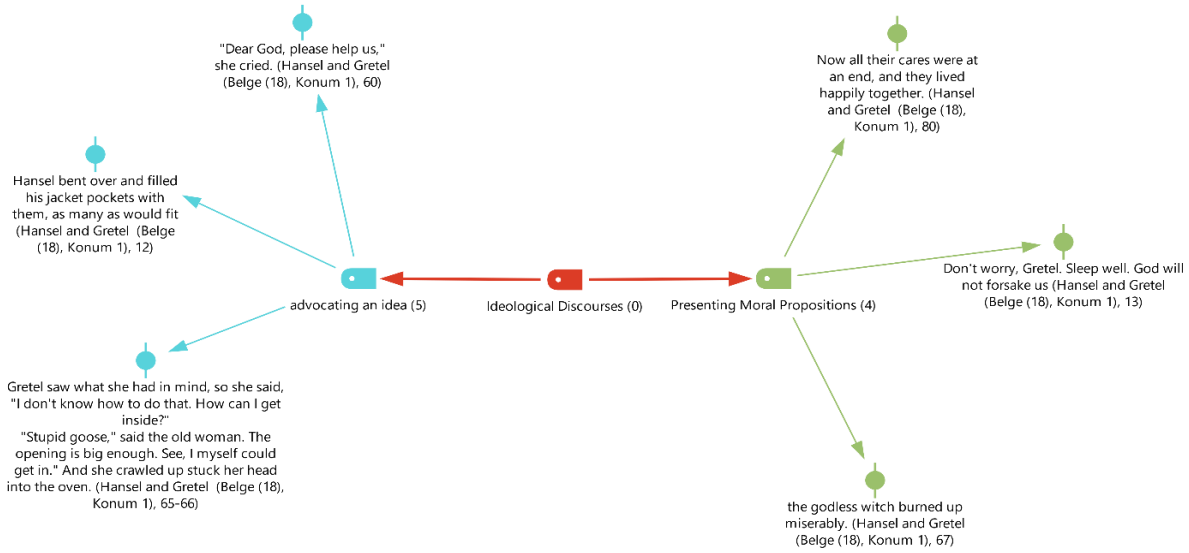


Figure 61 presents an in-depth analysis of the principal subthemes related to the core theme of "Ideological Discourses" in the fairy tale Hansel and Gretel. The subthemes are "Presenting Moral Propositions" (4) and "Advocating an Idea" (5).

4.1.5.10. The Findings of Fear and Anxiety in *Hansel and Gretel*

This part submits the results on the Fear and Anxiety of the fairy tale *Hansel and Gretel* in line with Research Question 2.6

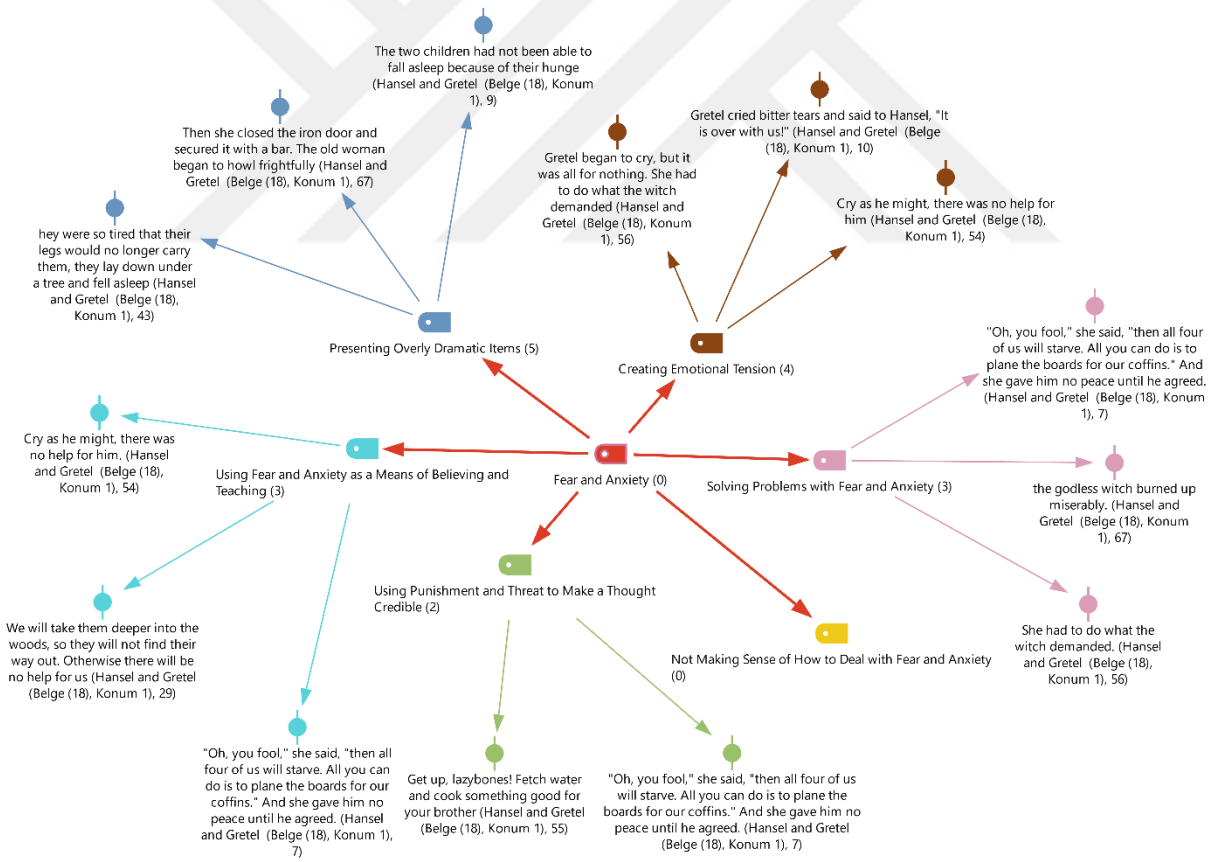
Table 71. Main Theme, Sub-Themes, and Codes Related to Fear and Anxiety in *Hansel and Gretel*

Main Theme	Sub Themes	Codes
Fear and Anxiety	Solving Problems with Fear and Anxiety	"Oh, you fool," she said, "then all four of us will starve. All you can do is to plane the boards for our coffins." And she gave him no peace until he agreed.
	Not Making Sense of How to Deal with Fear and Anxiety	-
	Using Punishment and Threat to Make a Thought Credible	Get up, lazybones! Fetch water and cook something good for your brother
	Using Fear and Anxiety as a Means of Believing and Teaching	"Oh, you fool," she said, "then all four of us will starve. All you can do is to plane the boards for our coffins." And she gave him no peace until he agreed
	Presenting Overly Dramatic Items	Then she closed the iron door and secured it with a bar. The old woman began to howl frightfully
	Creating Emotional Tension	Gretel began to cry, but it was all for nothing. She had to do what the witch demanded

The examination of Table 71 uncovers significant sub-themes within the fairy tale Hansel and Gretel. the code "*"Oh, you fool," she said, "then all four of us will starve. All you can do is to plane the boards for our coffins." And she gave him no peace until he agreed.*"

aligns with the sub-theme "Solving Problems with Fear and Anxiety." The code *" Get up, lazybones! Fetch water and cook something good for your brother!"* aligns with the sub-theme "Using Punishment and Threat to Make a Thought Credible". The code *"Oh, you fool," she said, "then all four of us will starve. All you can do is to plane the boards for our coffins." And she gave him no peace until he agreed.*" aligns with the sub-theme "Using Fear and Anxiety as a Means of Believing and Teaching". The code "*Then she closed the iron door and secured it with a bar. The old woman began to howl frightfully.*" is consistent with the sub-theme "Presenting Overly Dramatic Items". The code *"Gretel began to cry, but it was all for nothing. She had to do what the witch demanded."* coincides with the sub-theme "Creating Emotional Tension". However, no code was identified within the subtheme "Not Making Sense of How to Deal with Fear and Anxiety.

Figure 62. Thematic Model of Main Theme, Sub-Themes, and Codes Related to Fear and Anxiety in Hansel and Gretel



The analysis of Figure 62 uncovers significant subthemes related to the overarching theme of 'Fear and Anxiety' in the fairy tale Hansel and Gretel. These subthemes include “Presenting Overly Dramatic Items"(5), “Creating Emotional Tension" (4), "Using Punishment and Threat to Make a Thought Credible" (3), "Using Fear and Anxiety as a

Means of Believing and Teaching" (3), "Presenting Overly Dramatic Items " (5), and “Creating Emotional Tension" (4). No code was found within the subthemes Not Making Sense of How to Deal with Fear and Anxiety

4.1.5.11. The Findings of Advice and Order in *Hansel and Gretel*

This part submits the results on the Advice and Order of the fairy tale *Hansel and Gretel* in line with Research Question 2.7

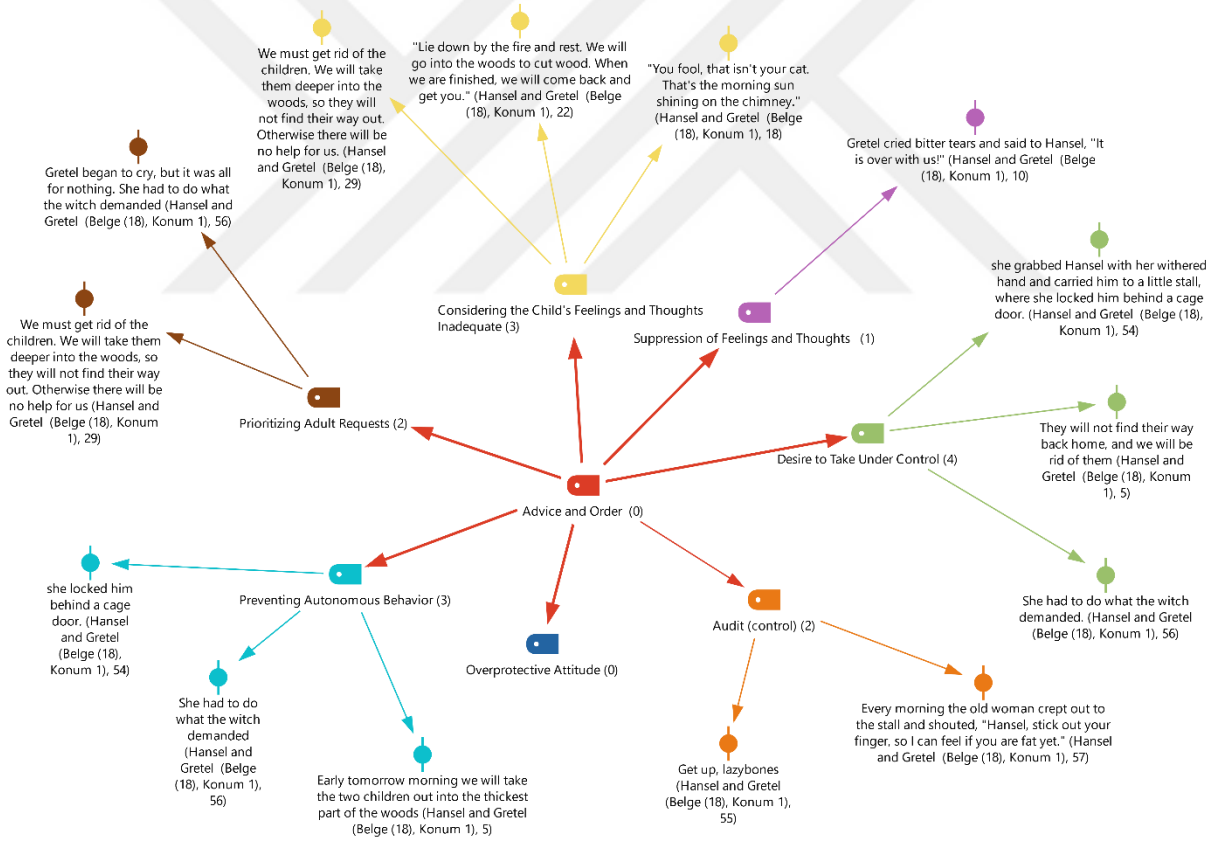
Table 72. Main Theme, Sub-Themes, and Codes Related to Advice and Order in *Hansel and Gretel*

Main Theme	Sub Themes	Codes
Advice and Order	Desire to Take Under Control	They will not find their way back home, and we will be rid of them
	Audit (control)	Every morning the old woman crept out to the stall and shouted, "Hansel, stick out your finger, so I can feel if you are fat yet.
	Overprotective Attitude	-
	Preventing Autonomous Behaviour	She had to do what the witch demanded
	Prioritizing Adult Requests	We must get rid of the children. We will take them deeper into the woods, so they will not find their way out. Otherwise, there will be no help for us
	Considering the Child's Feelings and Thoughts Inadequate	"You fool, that isn't your cat. That's the morning sun shining on the chimney."
	Suppression of Feelings and Thoughts	Gretel cried bitter tears and said to Hansel, "It is over with us!"

An analysis of Table 72 underscores "Advice and Order" as a prominent sub-theme in the fairy tale *Hansel and Gretel.* The code *" They will not find their way back home, and we will be rid of them* " aligns with the sub-theme "Desire to Take Under Control". The code "*Every morning the old woman crept out to the stall and shouted, "Hansel, stick out your*

finger, so I can feel if you are fat yet." is also related to "Audit (control)". Moreover, the code "*She had to do what the witch demanded"* pertains to the sub-theme "Preventing Autonomous Behaviour ". also, the code "*We must get rid of the children. We will take them deeper into the woods, so they will not find their way out. Otherwise, there will be no help for us*" relates to the sub-theme "Prioritizing Adult Requests." The code *"You fool, that isn't your cat. That's the morning sun shining on the chimney* " aligns with the sub-theme "Considering the Child's Feelings and Thoughts Inadequate". The code "*Gretel cried bitter tears and said to Hansel, "It is over with us!" And she gave him no peace until he agreed.*" aligns with the sub-theme "Suppression of Feelings and Thoughts". It was indicated that no code was determined within the subtheme "Overprotective Attitude".

Figure 63. Thematic Model of Main Theme, Sub-Themes, and Codes Related to Advice and Order in Hansel and Gretel



The examination of Figure 63 identifies key subthemes related to the overarching theme of Advice and Order in the fairy tale Hansel and Gretel. These subthemes include Desire to Take Under Control (4), Audit (control) (2), Preventing Autonomous behaviour (3), Prioritizing Adult Requests (2), "Considering the Child's Feelings and Thoughts Inadequate," (3), and "Suppression of Feelings and Thoughts," (1). It was indicated that no code was

determined within the subtheme "Overprotective Attitude".

4.1.5.12. The Findings of Teaching and Drilling in *Hansel and Gretel*

This part submits the results on the Teaching and Drilling of the fairy tale *Hansel and Gretel* in line with Research Question 2.8

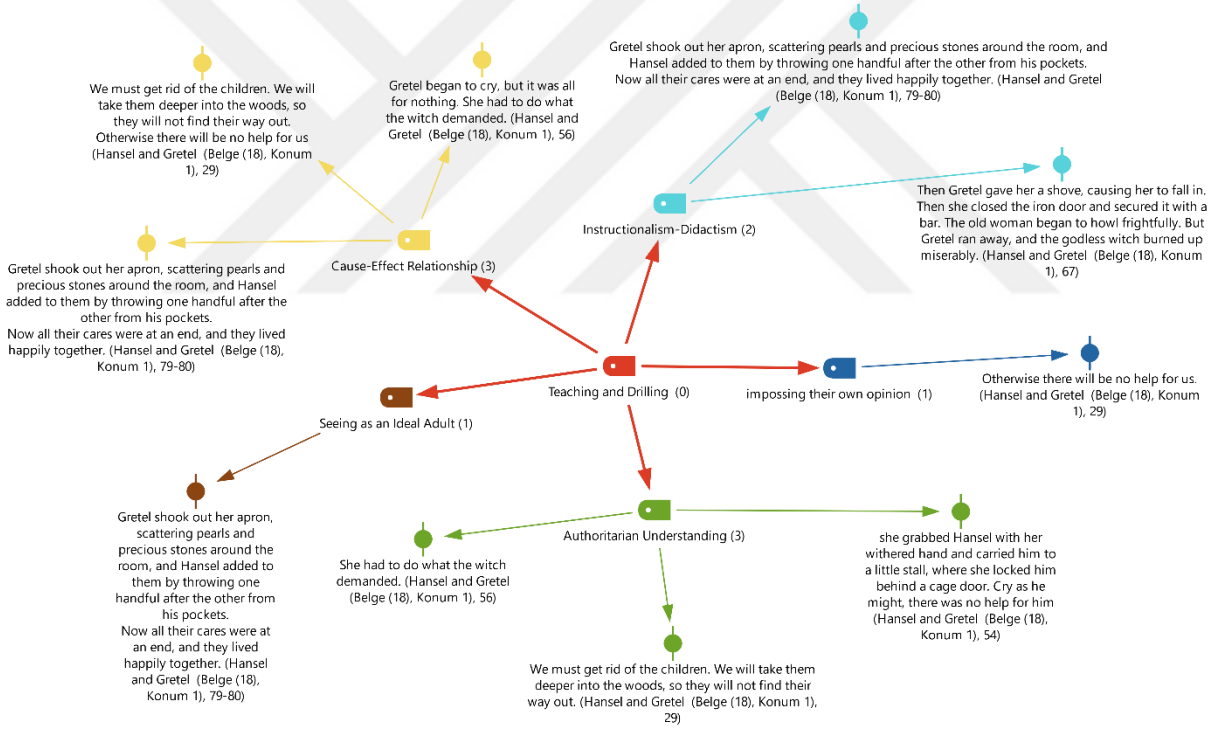
Table 73. Main Theme, Sub-Themes, and Codes Related to Teaching and Drilling in *Hansel and Gretel*

Main Theme	Sub Themes	Code
Teaching and Drilling	Imposing their Own Opinion	Otherwise, there will be no help for us.
	Authoritarian Understanding	She had to do what the witch demanded.
	Seeing as an Ideal Adult	Gretel shook out her apron, scattering pearls and precious stones around the room, and Hansel added to them by throwing one handful after the other from his pockets. [P SEP]Now all their cares were at an end, and they lived happily together.
	Cause-Effect Relationship	We must get rid of the children. We will take them deeper into the woods, so they will not find their way out. Otherwise there will be no help for us.
	Instructionalism-Didactism	Then Gretel gave her a shove, causing her to fall in. Then she closed the iron door and secured it with a bar. The old woman began to howl frightfully. But Gretel ran away, and the godless witch burned up miserably.

An analysis of Table 73 underscores "Teaching and Drilling" as a prominent sub-theme in the fairy tale *Hansel and Gretel.* The coded phrase *"Otherwise there will be no help for us."* corresponds to the sub-theme "Imposing their Own Opinion". The code "*She had to do what the witch demanded.*" corresponds to the sub-theme "Authoritarian Understanding".

The code *"Gretel shook out her apron, scattering pearls and precious stones around the room, and Hansel added to them by throwing one handful after the other from his pockets. Now all their cares were at an end, and they lived happily together*." aligns with the sub-theme "Seeing as an Ideal Adult". The code "*We must get rid of the children. We will take them deeper into the woods, so they will not find their way out. Otherwise, there will be no help for us. "And she gave him no peace until he agreed.*" aligns with the sub-theme "Cause-Effect Relationship". The code *"Then Gretel gave her a shove, causing her to fall in. Then she closed the iron door and secured it with a bar. The old woman began to howl frightfully. But Gretel ran away, and the godless witch burned up miserably*"" corresponds to the sub-theme "Instructionalism-Didactism"

Figure 64. Thematic Model of Main Theme, Sub-Themes, and Codes Related to Teaching and Drilling in Hansel and Gretel



The analysis of Figure 64 reveals several notable subthemes related to the primary subject of Teaching and Drilling in the fairy tale Hansel and Gretel. The subthemes include code categories: Imposing their Own Opinion (1), Authoritarian Understanding (3), Seeing as an Ideal Adult (1), Cause-Effect Relationship (3), and Instructionalism-Didactism (2).

4.1.5.13. The Findings of Severity in *Hansel and Gretel*

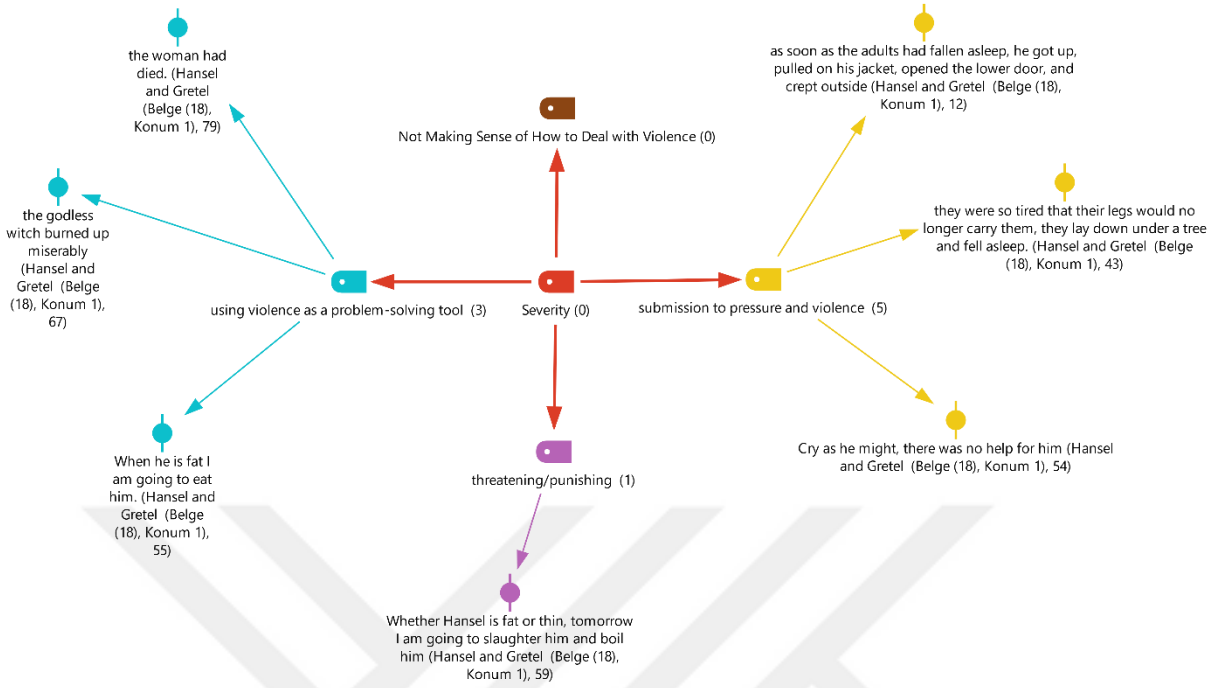
This part submits the results on the Severity of the fairy tale *Hansel and Gretel* in line with Research Question 2.9

Table 74. Main Theme, Sub-Themes, and Codes Related to Severity in *Hansel and Gretel*

Main Theme	**Sub Themes**	**Codes**
Severity	Submission to pressure and violence	Cry as he might, there was no help for him
	Threatening/Punishing	Whether Hansel is fat or thin, tomorrow I am going to slaughter him and boil him
	Using violence as a problem-solving tool	the godless witch burned up miserably
	Not Making Sense of How to Deal with Violence	-

An analysis of Table 74 underscores "Severity" as a prominent sub-theme in the fairy tale *Hansel and Gretel.* The coded phrase "*Cry as he might, there was no help for him*" relates to the sub-theme "submission to pressure and violence." The code "*Whether Hansel is fat or thin, tomorrow I am going to slaughter him and boil him*" is consistent with the subtheme "Threatening/Punishing". Furthermore, the code *"the godless witch burned up miserably.*" align with the subtheme "Using violence as a problem-solving tool". No unique code was identified for the subtheme "Not Making Sense of How to Deal with Violence".

Figure 65. Thematic Model of Main Theme, Sub-Themes, and Codes Related to Severity in Hansel and Gretel



The analysis of Figure 65 delineates essential subthemes linked to the principal concept of Severity in the fairy tale *Hansel and Gretel*. The following code categories comprise the subthemes: Submission to pressure and violence (5), Threatening/Punishing (1), and Using violence as a problem-solving tool (3). Nonetheless, there is an absence of code pertaining to the subtheme of Not Making Sense of How to Deal with Violence.

4.1.6. The Findings Regarding the Fairy Tale *Little Red Cap*

4.1.6.1. The Findings of Language and Narration in *Little Red Cap*

This part offers the results on the Language and Narration of the fairy tale *Little Red Cap* in line with Research Question 1.1.

Table 75. Main Theme, Sub-Themes, and Codes Related to Language and Narration in *Little Red Cap*

Main Theme	Sub Themes	Codes
Language and Narration	Simple and Repetitive Language	Once upon a time there was a sweet little girl.
	Sentence Structure and	Each time she picked one she thought that she

Length	could see an even more beautiful one a little way off, and she ran after it, going further and further into the woods
Lexical Complexity	Manners, obey, apron, hedge, blossoming, wicked

---

An analysis of Table 75 indicates that the "Language and Narration" codes associated with the Little Red Cap narrative highlight several important sub-themes. The code "*Once upon a time there was a sweet little girl*" aligns with the sub-theme "Simple and Repetitive Language. "The code "*Each time she picked one she thought that she could see an even more beautiful one a little way off, and she ran after it, going further and further into the woods*" corresponds with the sub-theme "Sentence Structure and Length". The terms "Manners, obey, apron, hedge, blossoming, wicked" pertain to the sub-theme of "Lexical Complexity."

Figure 66. Thematic Model of Main Theme, Sub-Themes, and Codes Related to Language and Narration in Little Red Cap

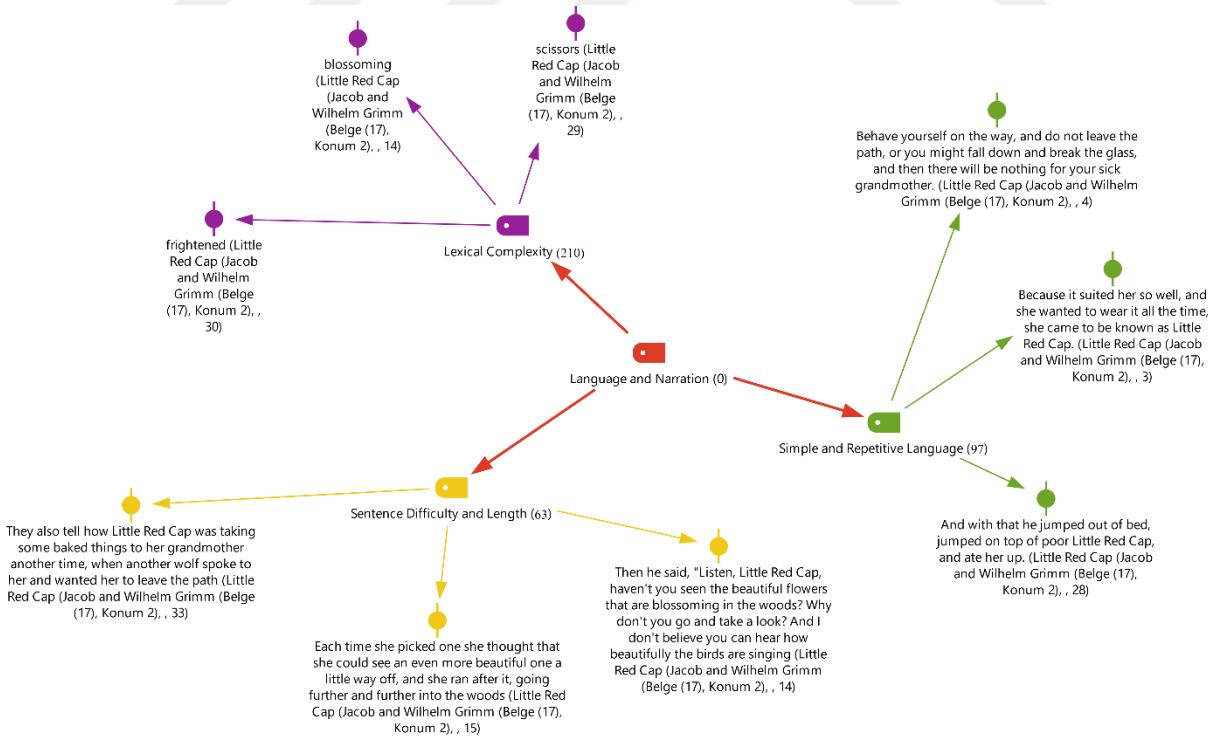


Figure 66 illustrates the sub-themes related to the main topic of “Language and Narration” in the fairy tale Little Red Cap: "Simple and Repetitive Language" (97), "Sentence

Difficulty and Length" (63), and "Lexical Complexity" (210).

4.1.6.1.1. Readability Analysis of *Little Red Cap*

A readability assessment was performed on Little Red Cap to determine its linguistic appropriateness for young EFL learners. After identifying challenging vocabulary and sentence patterns, the Dale-Chall Readability Formula was utilised to determine an objective reading level. Key metrics, including average sentence length and the ratio of complex vocabulary, were considered to assess the text's suitability for primary school children. The outcomes are presented in the subsequent table.

Table 76. Detailed Dale-Chall Readability Analysis of *Little Red Cap*

Metric	**Value**
Total Words	2,500
Total Sentences	160
Difficult Words	210
Average Sentence Length	15.63 words
Difficult Word Percentage (PDW)	8.4%
Dale-Chall Readability Score:	5.74

Score=0.1579×8.4+0.0496×15.63+3.6365≈1.33+0.78+3.64=5.74

4.1.6.2. The Findings of Character in Little Red Cap

This part offers the results on the Character of the fairy tale *Little Red Cap* in line with Research Question 1.2.

Table 77. Main Theme, Sub-Themes, and Codes Related to Character in Little Red Cap

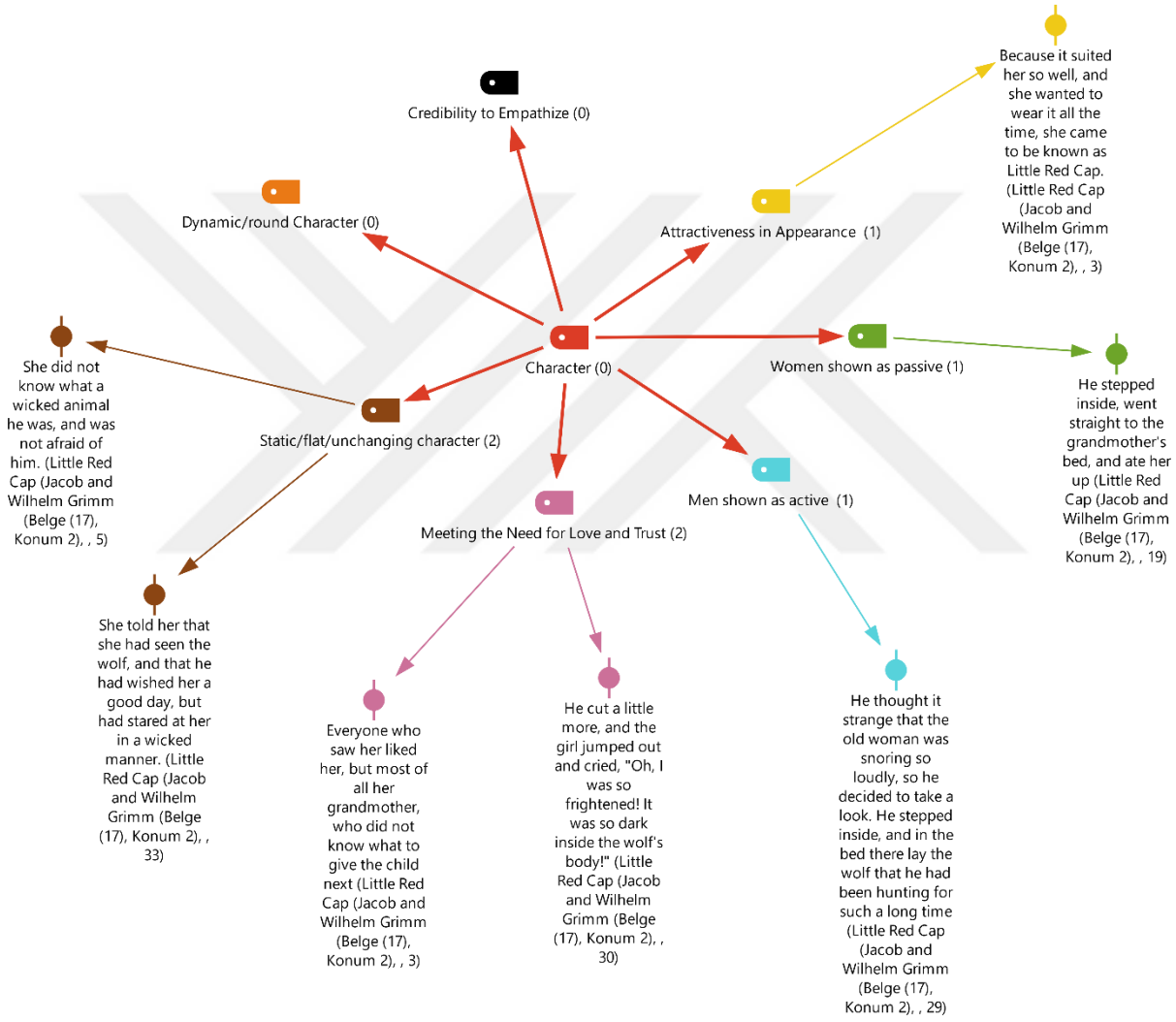
Main Theme	**Sub Themes**	**Codes**
Character	Women shown as passive	He stepped inside, went straight to the grandmother's bed, and ate her up
	Men shown as active	He thought it strange that the old woman was snoring so loudly, so he decided to take a look.

	He stepped inside, and in the bed there lay the wolf that he had been hunting for such a long time
Meeting the Need for Love and Trust	Everyone who saw her liked her, but most of all her grandmother, who did not know what to give the child next
Static (flat) character	She did not know what a wicked animal he was, and was not afraid of him She told her that she had seen the wolf, and that he had wished her a good day, but had stared at her in a wicked manner.
Dynamic (round) Character	-
Credibility to Empathize	-
Attractiveness in Appearance	Because it suited her so well, and she wanted to wear it all the time, she came to be known as Little Red Cap.

Analysis of Table 77 indicates that the codes associated with the fairy tale *Little Red Cap* highlight numerous significant sub-themes within the theme of Character. The narrative "*He stepped inside, went straight to the grandmother's bed, and ate her up*" corresponds with the sub-theme " Women shown as passive" The code "*He thought it strange that the old woman was snoring so loudly, so he decided to take a look. He stepped inside, and in the bed there lay the wolf that he had been hunting for such a long time*" aligns with the sub-theme "Men shown as active." The code "Everyone who saw her liked her, but most of all her grandmother, who did not know what to give the child next" coincides with the subthemes "Meeting the Need for Love and Trust". Secondly, linguistic evidence from both the beginning and the finish of the narrative highlights Little Red Cap's consistent characterization. The code "*She did not know what a wicked animal he was, and was not afraid of him*" originates from the introductory part of the narrative, highlighting her unchanging, idealized essence. In a similar manner, the narrative states, "She told her that she had seen the wolf, and that he had wished her a good day, but had stared at her in a wicked manner." The code from the conclusion of the narrative reinforces her static demeanour, since

she remains quiet and unaltered throughout the tale. Furthermore, it is noteworthy that no codes correspond with the sub-themes "Dynamic (round) Character" or "Credibility at the Level of Empathy." The code "*Because it suited her so well, and she wanted to wear it all the time, she came to be known as Little Red Cap*" aligns with the sub-theme "Attractiveness in Appearance."

Figure 67. Thematic Model of Main Theme, Sub-Themes, and Codes Related to Character in Little Red Cap



An examination of Figure 67 reveals the subsequent sub-themes within the principal theme of "Character" in the fairy tale Little Red Cap: "Women shown as Passive" (1), "Men shown as Active" (1), "Meeting the Need for Love and Trust" (2), "Static (Flat) Character" (2), and "Attractiveness in Appearance" (1). No code exists for "Dynamic (Round) Character" or "Credibility to Empathy." The findings indicate the presence of traditional gender roles, a focus on emotional fulfilment, and a dominance of static character qualities, with no evidence of character evolution or sympathetic depth.

4.1.6.3. The Findings of Message in Little Red Cap

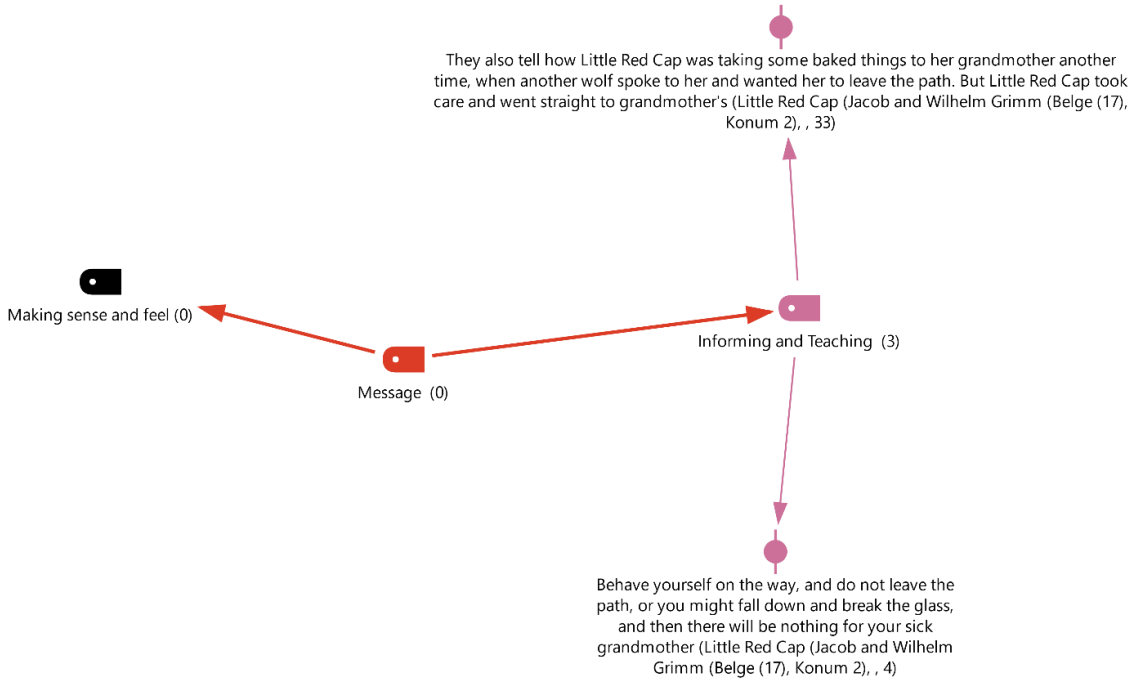
This part offers the results on the Message of the fairy tale *Little Red Cap* in line with Research Question 1.3.

Table 78. Main Theme, Sub-Themes, and Codes Related to Message in *Little Red Cap*

Main Theme	Main Theme Sub Themes	Codes
Message	Informing and Teaching	As long as I live, I will never leave the path and run off into the woods by myself if mother tells me not to do
	Making sense and feel	-

Table 78 reveals that the code within the message theme of the tale *Little Red Cap* namely "*As long as I live, I will never leave the path and run off into the woods by myself if mother tells me not to*" pertains to the sub-theme of "informing and teaching". Nevertheless, it is observed that no results were derived from the “Making sense and feel” sub-theme.

Figure 68. Thematic Model of Main Theme, Sub-Themes, and Codes Related to Message in Little Red Cap



Examining Figure 68 reveals the following sub-themes under the theme of "Message "

of the fairy tale *little Red Cap*. it involves the subthemes "informing and teaching (3), and "making sense and feel" (0).

4.1.6.4. The Findings of Subject in Little Red Cap

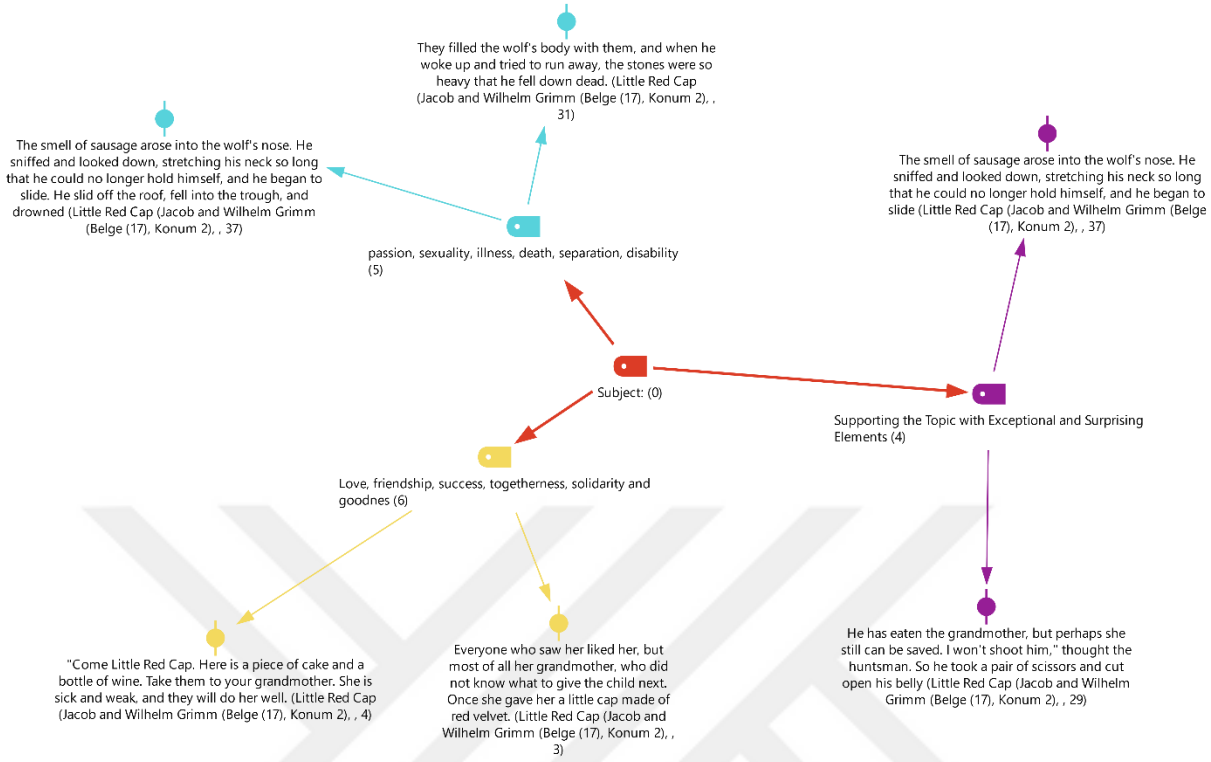
This part presents the results on the Subject of the fairy tale *Little Red Cap* in line with Research Question 1.4.

Table 79. Main Theme, Sub-Themes, and Codes Related to Subject in *Little Red Cap*

Main Theme	Sub Themes	Codes
Subject	Supporting the Topic with Exceptional and Surprising Elements	He has eaten the grandmother, but perhaps she still can be saved. I won't shoot him," thought the huntsman. So he took a pair of scissors and cut open his belly.
	Love, Friendship, Success, Togetherness, Solidarity, and Goodness	Everyone who saw her liked her, but most of all her grandmother, who did not know what to give the child next. Once she gave her a little cap made of red velvet.
	Passion, Sexuality, Illness, Death, Separation, and Disability.	They filled the wolf's body with them, and when he woke up and tried to run away, the stones were so heavy that he fell down dead.

Table 79 indicates that the phrase "*He has eaten the grandmother, but perhaps she still can be saved. I won't shoot him," thought the huntsman so he took a pair of scissors and cut open his belly*." in the thematic message of Little Red Cap relates to the sub-theme "Supporting the Topic with Exceptional and Surprising Elements" Moreover, the code "*Everyone who saw her liked her, but most of all her grandmother, who did not know what to give the child next. Once she gave her a little cap made of red velvet*" is associated with the sub-theme of “Love, Friendship, Success, Togetherness, Solidarity, and Goodness." The code “*They filled the wolf's body with them, and when he woke up and tried to run away, the stones were so heavy that he fell down dead*" corresponds with the sub-theme of "Passion, Sexuality, Illness, Death, Separation, and Disability."

Figure 69. Thematic Model of Main Theme, Sub-Themes, and Codes Related to Subject in Little Red Cap



An analysis of Figure 69 uncovers the following sub-themes under the primary theme of "Subject" in the fairy tale Little Red Cap: "Supporting the Topic with Exceptional and Surprising Elements" (3), "Love, Friendship, Success, Togetherness, Solidarity, and Goodness" (3), and "Passion, Sexuality, Illness, Death, Separation, and Disability" (6).

4.1.6.5. The Findings of Excessive Emotional Elements and Randomness in Little Red Cap

This part presents the results on the Excessive Emotional Elements and Randomness of the fairy tale *Little Red Cap* in line with Research Question 2.1.

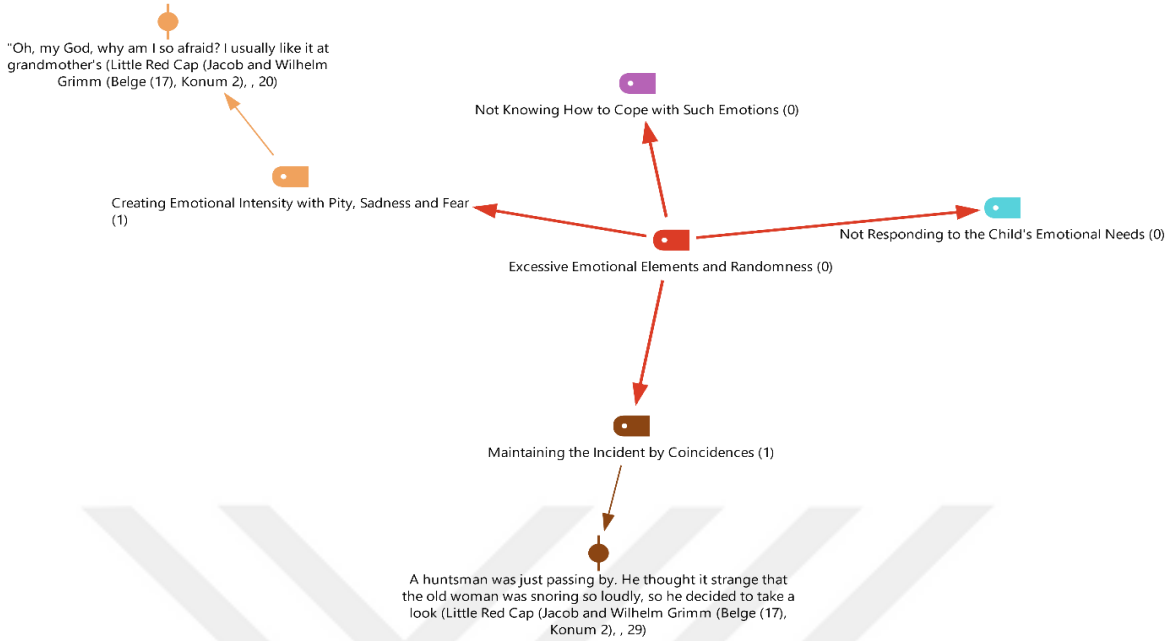
Table 80. Main Theme, Sub-Themes, and Codes Related to Excessive Emotional Elements and Randomness in *Little Red Cap*

Main Theme	Sub Themes	Codes
Excessive Emotional Elements and Randomness	Not Responding to the Child's Emotional Needs	-

	Maintaining the Incident by Coincidences	A huntsman was just passing by. He thought it strange that the old woman was snoring so loudly, so he decided to take a look
	Creating Emotional Intensity with Pity, Sadness and Fear	"Oh, my God, why am I so afraid? I usually like it at grandmother's
	Not Knowing How to Cope with Such Emotions	-

An examination of Table 80 reveals that the codes related to the fairy tale Little Red Cap underscore several notable sub-themes within the overarching subject of Excessive Emotional Elements and Randomness. The statement "*A huntsman was just passing by. He thought it strange that the old woman was snoring so loudly, so he decided to take a look*" corresponds with the sub-theme "Maintaining the Incident by Coincidences". The code "*A huntsman was just passing by. He thought it strange that the old woman was snoring so loudly, so he decided to take a look*" relates to the sub-theme "Creating Emotional Intensity with Pity, Sadness and Fear". No distinct code was created for the sub-themes" Not Responding to the Child's Emotional Needs" and "Not Knowing How to Cope with Such Emotions."

Figure 70. Thematic Model of Main Theme, Sub-Themes, and Codes Related to Excessive Emotional Elements and Randomness in Little Red Cap



The study of Figure 70 identifies significant sub-themes related to the subthemes of "Creating Emotional Intensity with Pity, Sadness, and Fear" (1) and "Maintaining the Incident by Coincidences"(1) in the fairy tale *Little Red Cap*. No unique code was established for the sub-themes "Not Responding to the Child's Emotional Needs" and "Not Knowing How to Cope with Such Emotions."

4.1.6.6. The Findings of Traditional Values, Sanctionary Judgments and Rules in *Little Red Cap*

This part presents the results on Traditional Values, Sanctionary Judgments and Rules of the fairy tale *Little Red Cap* in line with Research Question 2.2.

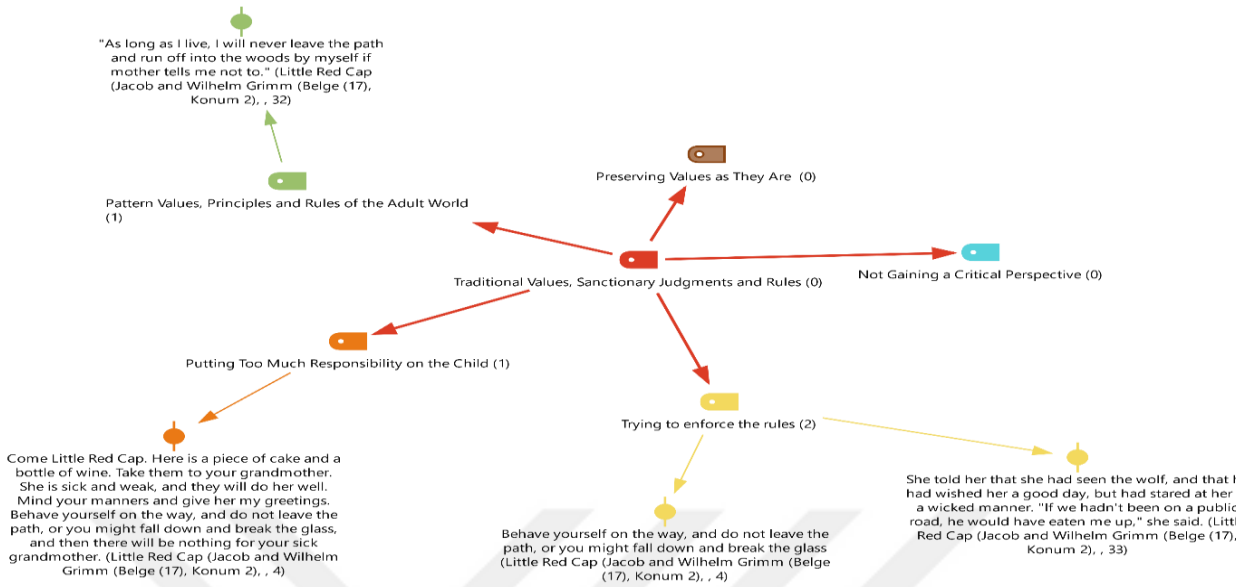
Table 81. Main Theme, Sub-Themes, and Codes Related to Traditional Values, Sanctionary, Judgments and Rules in *Little Red Cap*

Main Theme	Sub Themes	Codes
Traditional Values, Sanctionary Judgments and Rules	Not Gaining a Critical Perspective	-

Trying to enforce the rules	Behave yourself on the way, and do not leave the path, or you might fall down and break the glass
Putting Too Much Responsibility on the Child	Come Little Red Cap. Here is a piece of cake and a bottle of wine. Take them to your grandmother. She is sick and weak, and they will do her well. Mind your manners and give her my greetings. Behave yourself on the way, and do not leave the path, or you might fall down and break the glass, and then there will be nothing for your sick grandmother.
Pattern Values, Principles and Rules of the Adult World	"As long as I live, I will never leave the path and run off into the woods by myself if mother tells me not to."
Preserving Values as They Are	-

An analysis of Table 81 reveals multiple major sub-themes related to "Traditional Values, Sanctionary Judgments, and Rules" in the fairy tale Little Red Cap. The code "*Behave yourself on the way, and do not leave the path, or you might fall down and break the glass*" corresponds with the sub-theme of "Trying to enforce the rules". The phrase "*Come Little Red Cap. Here is a piece of cake and a bottle of wine. Take them to your grandmother. She is sick and weak, and they will do her well. Mind your manners and give her my greetings. Behave yourself on the way, and do not leave the path, or you might fall down and break the glass, and then there will be nothing for your sick grandmother*" aligns with the sub-theme "Putting Too Much Responsibility on the Child". The code "*As long as I live, I will never leave the path and run off into the woods by myself if mother tells me not to*" corresponds with the sub-theme "Pattern Values, Principles and Rules of the Adult World." No specific code was developed under the sub-themes "Not Gaining a Critical Perspective" and "Preserving Values as They Are."

Figure 71. Thematic Model of Main Theme, Sub-Themes, and Codes Related to Traditional Values, Sanctionary Judgments, and Rules in Little Red Cap



The analysis of Figure 71 highlights significant subthemes that correspond with the central subject of "Traditional Values, Sanctionary Judgments, and Rules" in the fairy tale *Little Red Cap*. The findings indicate the presence of the sub-themes "Trying to enforce the rules"(2), "Putting Too Much Responsibility on the Child" (1), and "Pattern Values, Principles and Rules of the Adult World" (1). It is seen that no code was detected in the subthemes "Not Gaining a Critical Perspective" and "Preserving Values as They Are".

4.1.6.7. The Findings of Rosy View of the World in Little Red Cap

This part offers the results on Rosy View of the World of the fairy tale *Little Red Cap* in line with Research Question 2.3.

Table 82. Main Theme, Sub-Themes, and Codes Related to Rosy View of the World in *Little Red Cap*

Main Theme	Sub Themes	Codes
Rosy View of the World	Formatting the Child with Abstract Values	-
	Suspension from Life Reality	He has eaten the grandmother, but perhaps she still can be saved. I won't shoot him," thought the huntsman. So he took a pair of scissors and cut open his belly
	Presenting Life in a	She did not know what a wicked animal he

Simple Good-Bad, I-O, True-False Format	was, and was not afraid of him. there was a sweet little girl
Pollyannaism	-

Examination of Table 82 reveals that the "Rosy View of the World" codes linked to the *Little Red Cap* narrative underscore several significant sub-themes. First, the code "*He has eaten the grandmother, but perhaps she still can be saved. I won't shoot him," thought the huntsman. So, he took a pair of scissors and cut open his belly*" aligns with the sub-theme "Suspension from Life Reality." Second, the code "*She did not know what a wicked animal he was, and was not afraid of him.*" and "*there was a sweet little girl*" correspond to the sub-theme "Presenting Life in a Simple Good-Bad, I-O, True-False Format". This narrative exemplifies the dichotomy of good and evil, as evidenced by the contrasting representations of the wolf as the personification of malevolence and Little Red Cap as a symbol of innocence and virtue. Finally, no code was identified in the subthemes "Formatting the Child with Abstract Values " and "Pollyannaism".

Figure 72. Thematic Model of Main Theme, Sub-Themes, and Codes Related to Rosy View of the World in Little Red Cap

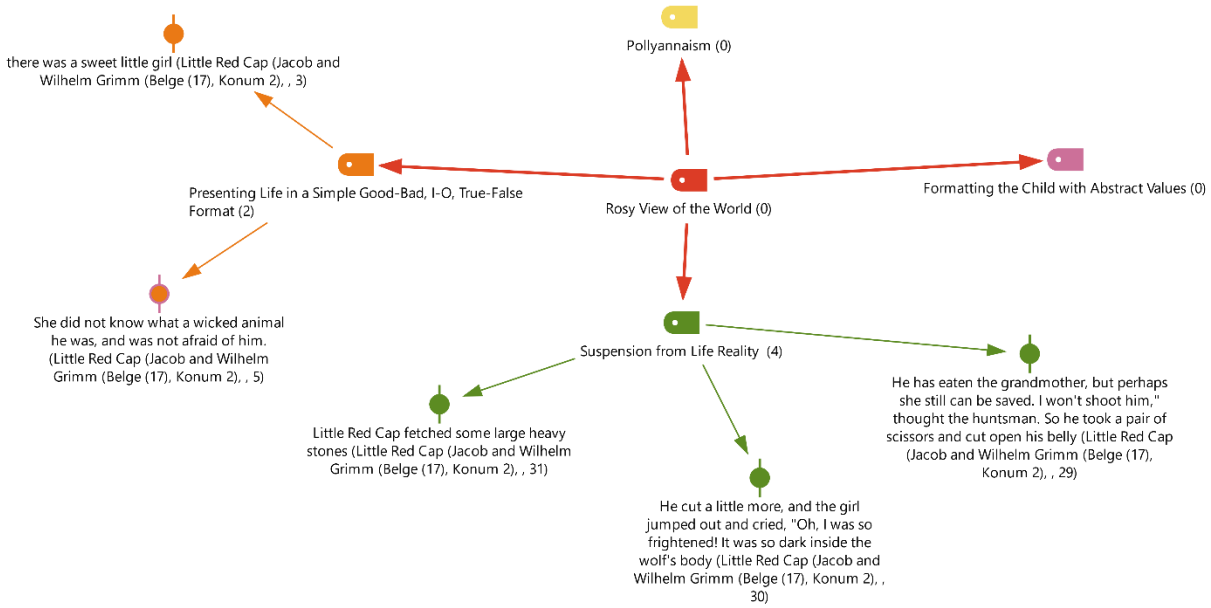


Figure 72 delineates the sub-themes associated with the core topic of "Rosy View of the World" in the fairy tale *Little Red Cap*: "Suspension from Life Reality (4)", and "Presenting Life in a Simple Good-Bad, I-O, True-False Format (2)". No code was detected in the subthemes "Formatting the Child with Abstract Values" and "Pollyannaism."

4.1.6.8. The Findings of Gender Discrimination in Little Red Cap

This part offers the results on Gender Discrimination of the fairy tale *Little Red Cap* in line with Research Question 2.4.

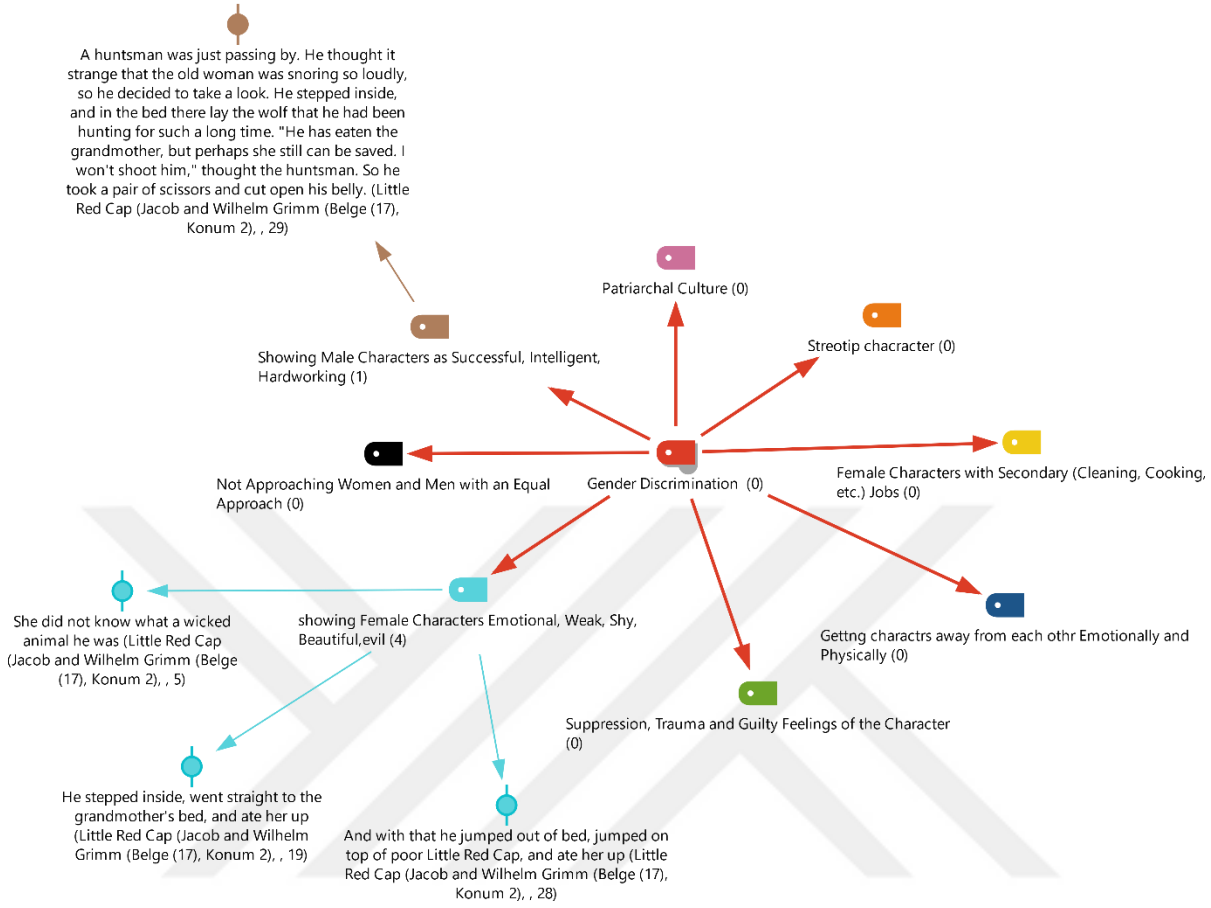
Table 83. Main Theme, Sub-Themes, and Codes Related to Gender Discrimination in *Little Red Cap*

Main Theme	Sub Themes	Codes
Gender Discrimination	Female Characters with Secondary (Cleaning, Cooking, etc.) Jobs	-
	Getting characters away from each other Emotionally and Physically	-
	Suppression, Trauma and Guilty Feelings of the Character	-
	Showing Female Characters Emotional, Weak, Shy, Beautiful, evil	I'm too weak to get up
	Not Approaching Women and Men with an Equal Approach	-
	Showing Male Characters as Successful, Intelligent, Hardworking	A huntsman was just passing by. He thought it strange that the old woman was snoring so loudly, so he decided to take a look. He stepped inside, and in the bed there lay the wolf that he had been hunting for such a long time. "He has eaten the grandmother, but perhaps she still can be saved. I won't shoot him," thought the huntsman. So he took a pair of scissors and cut open his belly.

Patriarchal Culture	-
Stereotype (Uniformized) Characters	-

The examination of Table 83 uncovers several significant sub-themes associated with the topic "Gender Discrimination" in the fairy tale *Little Red Cap*. The code "*I'm too weak to get up*" aligns with the sub-theme "Showing Female Characters Emotional, Weak, Shy, Beautiful, evil". The code "*A huntsman was just passing by. He thought it strange that the old woman was snoring so loudly, so he decided to take a look. He stepped inside, and in the bed, there lay the wolf that he had been hunting for such a long time. "He has eaten the grandmother, but perhaps she still can be saved. I won't shoot him," thought the huntsman. So, he took a pair of scissors and cut open his belly*" is associated with "Showing Male Characters as Successful, Intelligent, Hardworking". However, no code was identified in the subthemes "Female Characters with Secondary (Cleaning, Cooking, etc.) Jobs", "Getting characters away from each other Emotionally and Physically", "Suppression, Trauma and Guilty Feelings of the Character", "Not Approaching Women and Men with an Equal Approach", "Patriarchal Culture" and "Stereotype (Uniformized) Characters".

Figure 73. Thematic Model of Main Theme, Sub-Themes, and Codes Related to Gender Discrimination in Little Red Cap



The analysis of figure 73 identifies notable sub-themes that correspond with the overall theme of "Gender Discrimination" in the fairy tale *Little Red Cap*. The findings demonstrate the presence of several key representations, including "Showing Female Characters Emotional, Weak, Shy, Beautiful, evil" (4) and "Showing Male Characters as Successful, Intelligent, Hardworking"(1). Nevertheless, no code was discerned within the subthemes "Female Characters with Secondary (Cleaning, Cooking, etc.) Jobs," "Separating Characters Emotionally and Physically," "Suppression, Trauma, and Guilt of the Character," "Unequal Treatment of Women and Men," "Patriarchal Culture," and "Stereotypical (Uniformized) Characters."

4.1.6.9. The Findings of Ideological Discourses in Little Red Cap

This part offers the results on Ideological Discourses of the fairy tale *Little Red Cap* in line with Research Question 2.5.

Table 84. Main Theme, Sub-Themes, and Codes Related to Ideological Discourses in Little Red Cap

Main Theme	Sub Themes	Codes
Ideological Discourses	Presenting Moral Propositions	Behave yourself on the way, and do not leave the path, or you might fall down and break the glass, and then there will be nothing for your sick grandmother.
	Advocating an idea	"As long as I live, I will never leave the path and run off into the woods by myself if mother tells me not to."

An examination of table 84 uncovers several notable subthemes within the *Little Red Cap* narrative related to the broader subject of Ideological Discourses. The code "*Behave yourself on the way, and do not leave the path, or you might fall down and break the glass, and then there will be nothing for your sick grandmother*" aligns with the sub-theme "Presenting Moral Propositions." Furthermore, the code "*As long as I live, I will never leave the path and run off into the woods by myself if mother tells me not to*" corresponds with the sub-theme "Advocating an idea."

Figure 74. Thematic Model of Main Theme, Sub-Themes, and Codes Related to Ideological Discourses in Little Red Cap

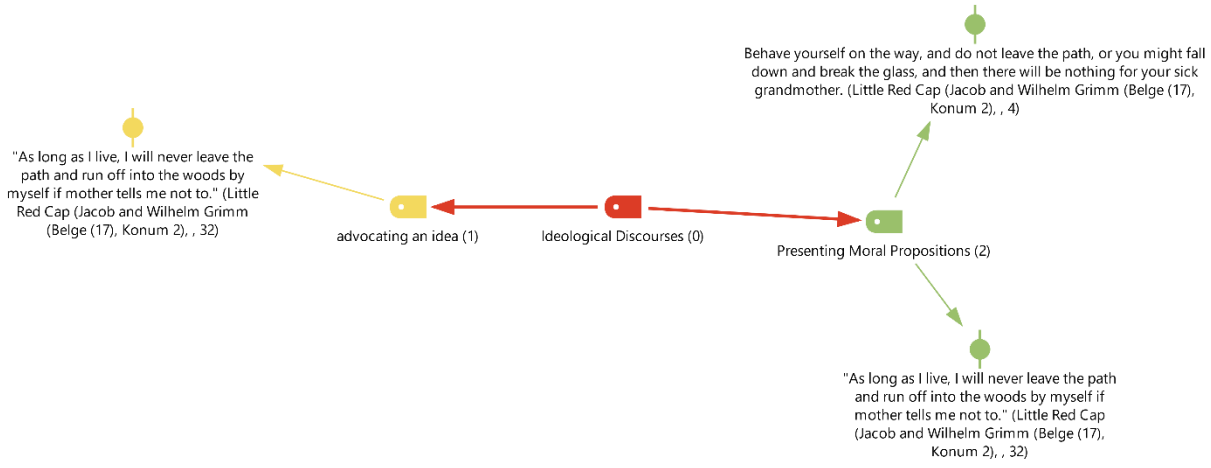


Figure 74 presents an in-depth analysis of the principal subthemes related to the core theme of "Ideological Discourses" in the fairy tale Little Red Cap. The subthemes are "Presenting Moral Propositions" (2) and "Advocating an idea" (1).

4.1.6.10. The Findings of Fear and Anxiety in *Little Red Cap*

This part offers the results on Fear and Anxiety of the fairy tale *Little Red Cap* in line with Research Question 2.6.

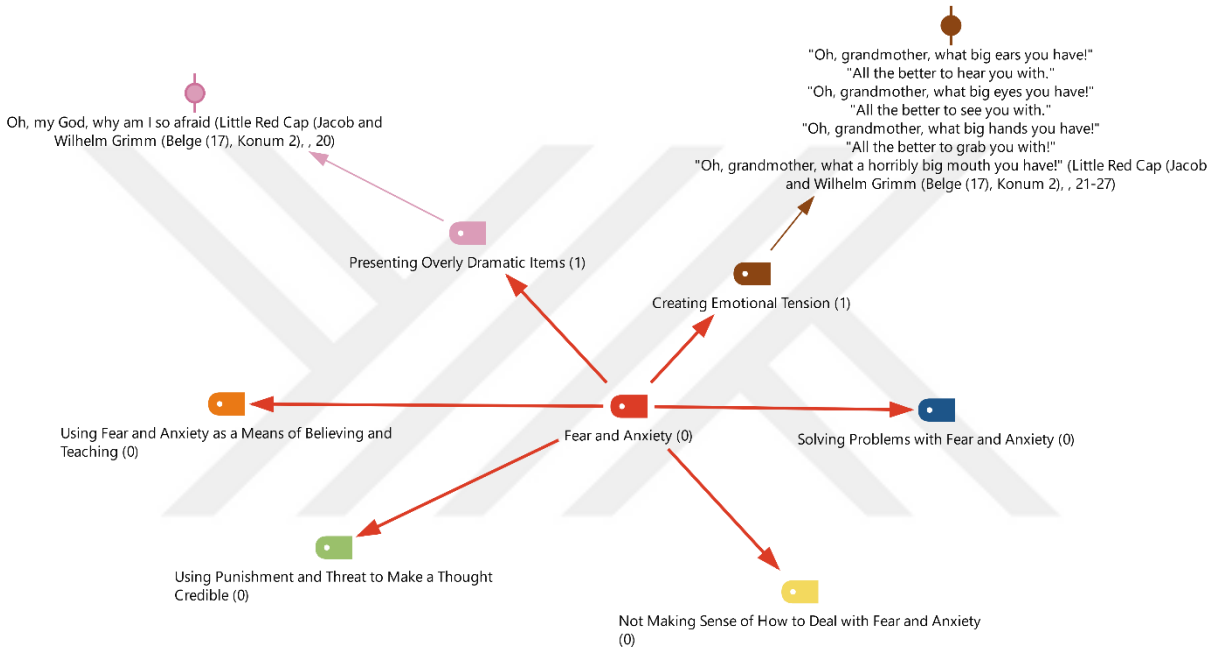
Table 85. Main Theme, Sub-Themes, and Codes Related to Fear and Anxiety in *Little Red Cap*

Main Theme	**Sub Themes**	**Codes**
Fear and Anxiety	Solving Problems with Fear and Anxiety	-
	Not Making Sense of How to Deal with Fear and Anxiety	-
	Using Punishment and Threat to Make a Thought Credible	-
	Using Fear and Anxiety as a Means of Believing and Teaching	-
	Presenting Overly Dramatic Items Creating Emotional Tension	"Oh, grandmother, what big ears you have!" "All the better to hear you with." "Oh, grandmother, what big eyes you have!" "All the better to see you with." "Oh, grandmother, what big hands you have!" "All the better to grab you with!" "Oh, grandmother, what a horribly big mouth you have!"

The examination of Table 85 uncovers significant sub-themes within the fairy tale Little Red Cap. the code "*Oh, my God, why am I so afraid*" aligns with the sub-theme "Presenting Overly Dramatic Items." The code *""Oh, grandmother, what big ears you have!" "All the better to hear you with. "Oh, grandmother, what big eyes you have! "All the better to*

see you with. "Oh, grandmother, what big hands you have! "All the better to grab you with! "Oh, grandmother, what a horribly big mouth you have!"" aligns with the sub-theme "Creating Emotional Tension." However, no code was identified within the subthemes "Solving Problems with Fear and Anxiety", "Not Making Sense of How to Deal with Fear and Anxiety", "Using Punishment and Threat to Make a Thought Credible", and " Using Fear and Anxiety as a Means of Believing and Teaching ".

Figure 75. Thematic Model of Main Theme, Sub-Themes, and Codes Related to Fear and Anxiety in Little Red Cap



The analysis of Figure 75 uncovers significant subthemes related to the overarching theme of 'Fear and Anxiety' in the fairy tale Little Red Cap. These subthemes include 'Presenting Overly Dramatic Items (1),' and 'Creating Emotional Tension (1).' No code was found within the subthemes "Solving Problems with Fear and Anxiety," "Not Understanding How to Address Fear and Anxiety," "Employing Punishment and Threat to Validate a Thought," and "Utilizing Fear and Anxiety as a Method of Belief and Instruction."

4.1.6.11. The Findings of Advice and Order in Little Red Cap

This part offers the results on Advice and Order of the fairy tale *Little Red Cap* in line with Research Question 2.7.

Table 86. Main Theme, Sub-Themes, and Codes Related to Advice and Order in *Little Red Cap*

Main Theme	**Sub Themes**	**Code**
Advice and Order	Desire to Take Under Control	"Listen, Little Red Cap, haven't you seen the beautiful flowers that are blossoming in the woods? Why don't you go and take a look? And I don't believe you can hear how beautifully the birds are singing. You are walking along as though you were on your way to school in the village. It is very beautiful in the woods.
	Audit (control)	Behave yourself on the way, and do not leave the path, or you might fall down and break the glass, and then there will be nothing for your sick grandmother.
	Overprotective Attitude	-
	Preventing Autonomous Behaviour	"As long as I live, I will never leave the path and run off into the woods by myself if mother tells me not to."
	Prioritizing Adult Requests	Come Little Red Cap. Here is a piece of cake and a bottle of wine. Take them to your grandmother. She is sick and weak, and they will do her well
	Considering the Child's Feelings and Thoughts Inadequate	-
	Suppression of Feelings and Thoughts	-

An examination of Table 86 reveals that the codes related to the fairy tale *Little Red Cap* underscore several notable sub-themes within the overarching subject of Advice and Order. The code *"Listen, Little Red Cap, haven't you seen the beautiful flowers that are blossoming in the woods? Why don't you go and take a look? And I don't believe you can*

hear how beautifully the birds are singing. You are walking along as though you were on your way to school in the village. It is very beautiful in the woods" aligns with the sub-theme "Desire to Take Under Control". The code "*Behave yourself on the way, and do not leave the path, or you might fall down and break the glass, and then there will be nothing for your sick grandmother.*" is also related to "Audit (control)". Moreover, the code "*As long as I live, I will never leave the path and run off into the woods by myself if mother tells me not to"* pertains to the sub-theme "Preventing Autonomous Behaviour". Also, the code "*Come Little Red Cap. Here is a piece of cake and a bottle of wine. Take them to your grandmother. She is sick and weak, and they will do her well*" relates to the sub-theme "Prioritizing Adult Requests." It was indicated that no code was determined within the subthemes "Considering the Child's Feelings and Thoughts Inadequate", "Suppression of Feelings and Thoughts" and "Overprotective Attitude".

Figure 76. Thematic Model of Main Theme, Sub-Themes, and Codes Related to Advice and Order in Little Red Cap



The examination of Figure 76 identifies key subthemes related to the overarching theme of Fear and Anxiety in the fairy tale Little Red Cap. These subthemes include Desire to Take Under Control (2), Audit (control) (4), Preventing Autonomous behaviour (1), Prioritizing Adult Requests (3), however, the subthemes "Considering the Child's Feelings and Thoughts Inadequate," "Suppression of Feelings and Thoughts," and "Overprotective Attitude" were not coded.

4.1.6.12. The Findings of Teaching and Drilling in *Little Red Cap*

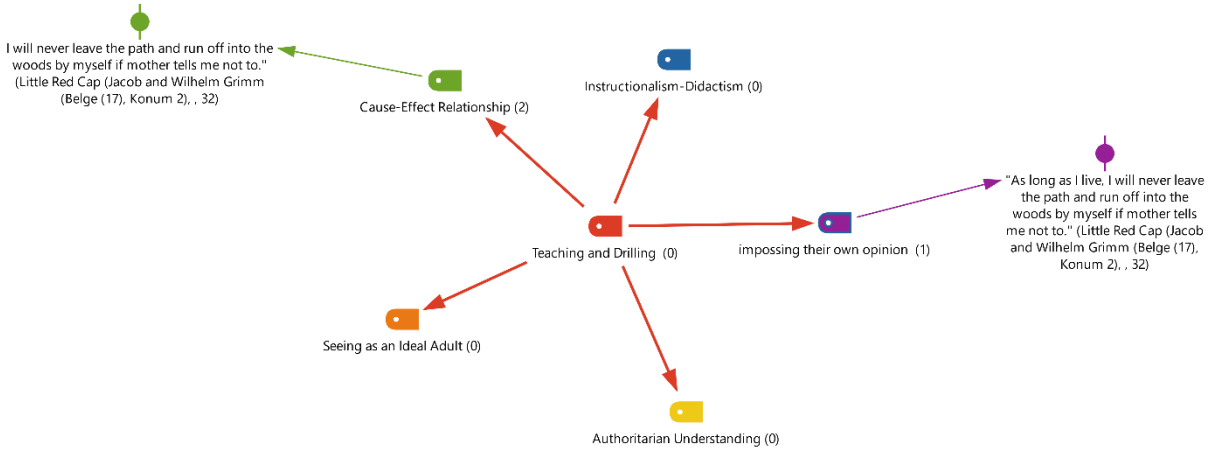
This part offers the results on Teaching and Drilling of the fairy tale *Little Red Cap* in line with Research Question 2.8.

Table 87. Main Theme, Sub-Themes, and Codes Related to Teaching and Drilling in *Little Red Cap*

Main Theme	**Sub Themes**	**Codes**
Teaching and Drilling	Imposing their Own Opinion	"As long as I live, I will never leave the path and run off into the woods by myself if mother tells me not to."
	Authoritarian Understanding	-
	Seeing as an Ideal Adult	-
	Cause-Effect Relationship	If we hadn't been on a public road, he would have eaten me up," she said. .
	Instructionalism-Didactism	-

The examination of Table 87 identifies significant sub-themes within the fairy tale Little Red Cap. The coded phrase *"As long as I live, I will never leave the path and run off into the woods by myself if mother tells me not to."*" corresponds to the sub-theme "Imposing their Own Opinion". The code "*The king ordered her a cover, but could not furnish her with a case of gold as the others, because they had only seven made for the seven fairies*" corresponds to the sub-theme "Cause-Effect Relationship". However, no code was identified within the subthemes "Authoritarian Understanding", "Seeing as an Ideal Adult" and "Instructionalism-Didactism".

Figure 77. Thematic Model of Main Theme, Sub-Themes, and Codes Related to Teaching and Drilling in Little Red Cap



The analysis of Figure 77 reveals several notable subthemes related to the primary subject of Fear and Anxiety in the fairy tale Little Red Cap. The subthemes include code categories: Imposing Their Own Opinion (1), and Cause-Effect Relationship (2). It was found that no codes correspond to the sub-themes "Authoritarian Understanding", "Seeing as an Ideal Adult," and "Instructionalism-Didactism."

4.1.6.13. The Findings of Severity in *Little Red Cap*

This part offers the results on Severity of the fairy tale *Little Red Cap* in line with Research Question 2.9.

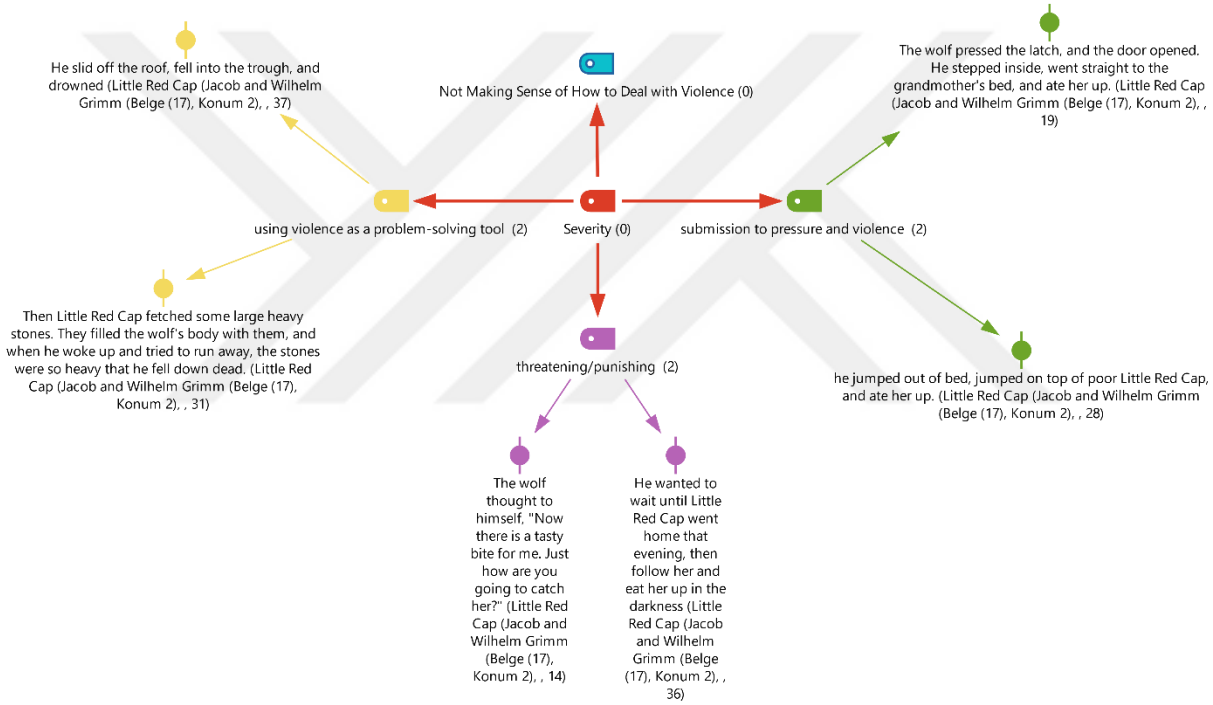
Table 88. Main Theme, Sub-Themes, and Codes Related to Severity in *Little Red Cap*

Main Theme	Sub Themes	Codes
Severity	Submission to pressure and violence	he jumped out of bed, jumped on top of poor Little Red Cap, and ate her up.
	Threatening/Punishing	He wanted to wait until Little Red Cap went home that evening, then follow her and eat her up in the darkness
	Using violence as a problem-solving tool	Then Little Red Cap fetched some large heavy stones. They filled the wolf's body with them, and when he woke up and tried to run away, the stones were so heavy that he fell down dead.
	Not Making Sense of How to Deal with Violence	-

The examination of Table 88 highlights "Severity" as a significant sub-theme present

in the fairy tale *Little Red Cap*. The coded phrase "*he jumped out of bed, jumped on top of poor Little Red Cap, and ate her up"* relates to the sub-theme "submission to pressure and violence." The code " *He wanted to wait until Little Red Cap went home that evening, then follow her and eat her up in the darkness* ". Furthermore, the code "*Then Little Red Cap fetched some large heavy stones. They filled the wolf's body with them, and when he woke up and tried to run away, the stones were so heavy that he fell down dead.*" align with the subtheme "Using violence as a problem-solving tool". No unique code was identified for the subtheme "Not Making Sense of How to Deal with Violence".

Figure 78. Thematic Model of Main Theme, Sub-Themes, and Codes Related to Severity in Little Red Cap



The analysis of Figure 78 delineates essential subthemes linked to the principal concept of Severity in the fairy tale *Little Red Cap*. The subthemes are Submission to pressure and violence (4), Threatening/Punishing (5), and Using violence as a problem-solving tool (6). Nonetheless, there is an absence of code pertaining to the subtheme of Not Making Sense of How to Deal with Violence.

4.1.7. The Findings Regarding the Fairy Tale *Pinocchio*

4.1.7.1. The Findings of Language and Narration in *Pinocchio*

This part offers the results on the Language and Narration of the fairy tale *Pinocchio*

in line with Research Question 1.1.

Table 89. Main Theme, Sub-Themes, and Codes Related to Language and Narration in *Pinocchio*

Main Theme	**Sub Themes**	**Codes**
Language and Narration	Simple and Repetitive Language	"A king!" my little readers will say immediately
	Sentence Structure and Length	And then the Talking Cricket said to me, 'You deserve it; you were bad;' and I said to him, 'Careful, Cricket;' and he said to me, 'You are a Marionette and you have a wooden head;' and I threw the hammer at him and killed him
	Lexical Complexity	Affectionately, ammunition, acquire, Across Yawn, whispering, whatever, Unmercifully, Truant, Swallow, wipe

An analysis of Table 89 indicates that the "Language and Narration" codes associated with the Pinocchio narrative highlight several important sub-themes. The code "*"A king!" my little readers will say immediately*" is in accordance with the sub-theme "Simple and Repetitive Language". The code " *And then the Talking Cricket said to me, 'You deserve it; you were bad;' and I said to him, 'Careful, Cricket;' and he said to me, 'You are a Marionette and you have a wooden head;' and I threw the hammer at him and killed him* " is associated with the sub-theme "Sentence Structure and Length". The terms "*Coach, palace, garret, wretched, inlaid, haughty, hairdos, jestingly*" pertain to the sub-theme of "Lexical Complexity."

Figure 79. Thematic Model of Main Theme, Sub-Themes, and Codes Related to Language and Narration in Pinocchio

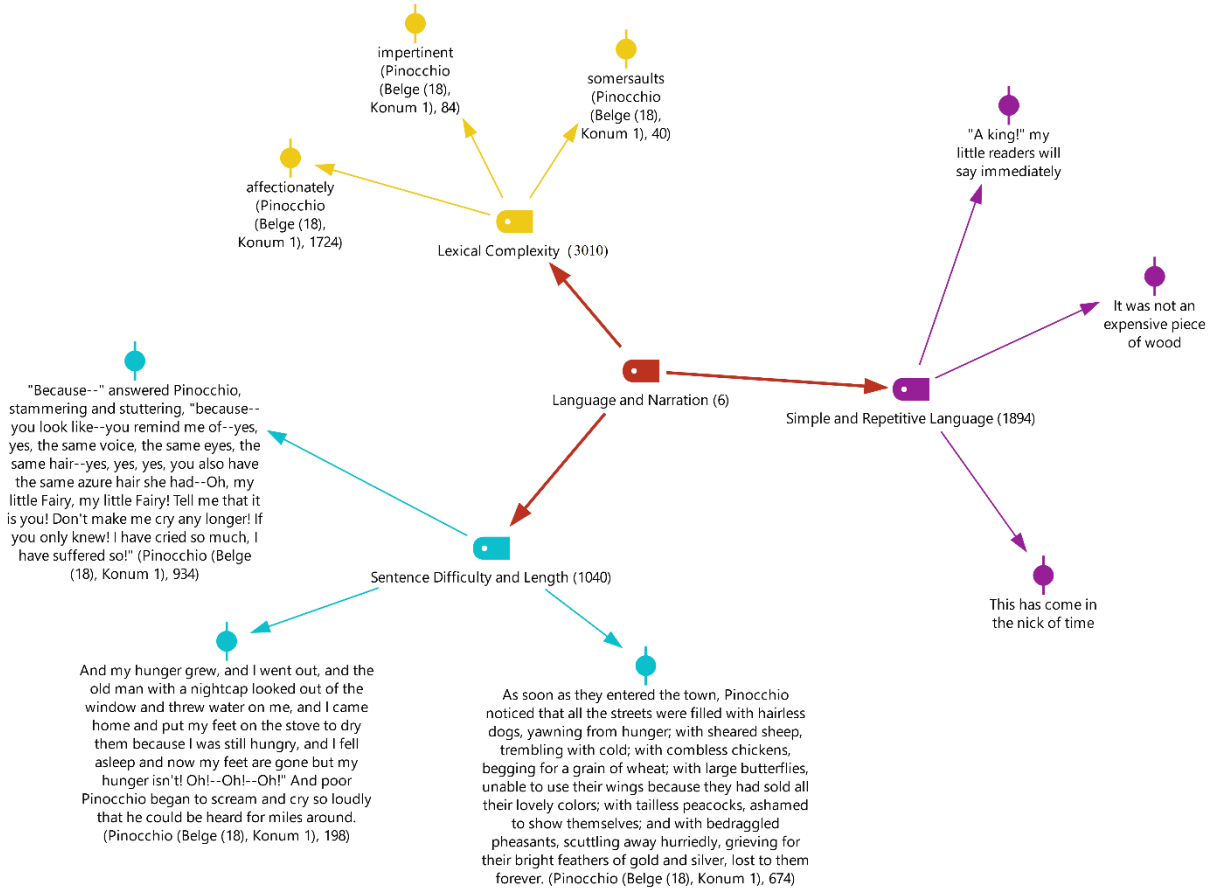


Figure 79 illustrates the sub-themes related to the main topic of “Language and Narration” in the fairy tale Pinocchio: "Simple and Repetitive Language" (1894), "Sentence Difficulty and Length" (1042), and "Lexical Complexity" (3010).

4.1.7.1.1. Readability Analysis of *Pinocchio*

A preliminary readability analysis was performed to evaluate the linguistic accessibility of *Pinocchio* for early EFL pupils, along with its thematic categorisation under "Language and Narration." The process began with identifying complex vocabulary and sophisticated sentence patterns, followed by employing the Dale-Chall Readability Formula to determine an objective reading level. Readability indicators, such as average sentence length and the ratio of complicated vocabulary, were utilised to evaluate the text's suitability for the primary school age group. The following table presents the complete measures of readability and the calculated score.

Table 90. Detailed Dale-Chall Readability Analysis of *Pinocchio*

Metric	**Value**
Total Words	39,900
Total Sentences	4,000
Difficult Words	3,010
Average Sentence Length	9.97 words
Difficult Word Percentage	7.54%
Dale-Chall Readability Score:	5.32

Score=0.1579×7.54+0.0496×9.97+3.6365≈1.19+0.49+3.64=5.32

4.1.7.2. The Findings of Character in *Pinocchio*

This part offers the results on the Character of the fairy tale *Pinocchio* in line with Research Question 1.2.

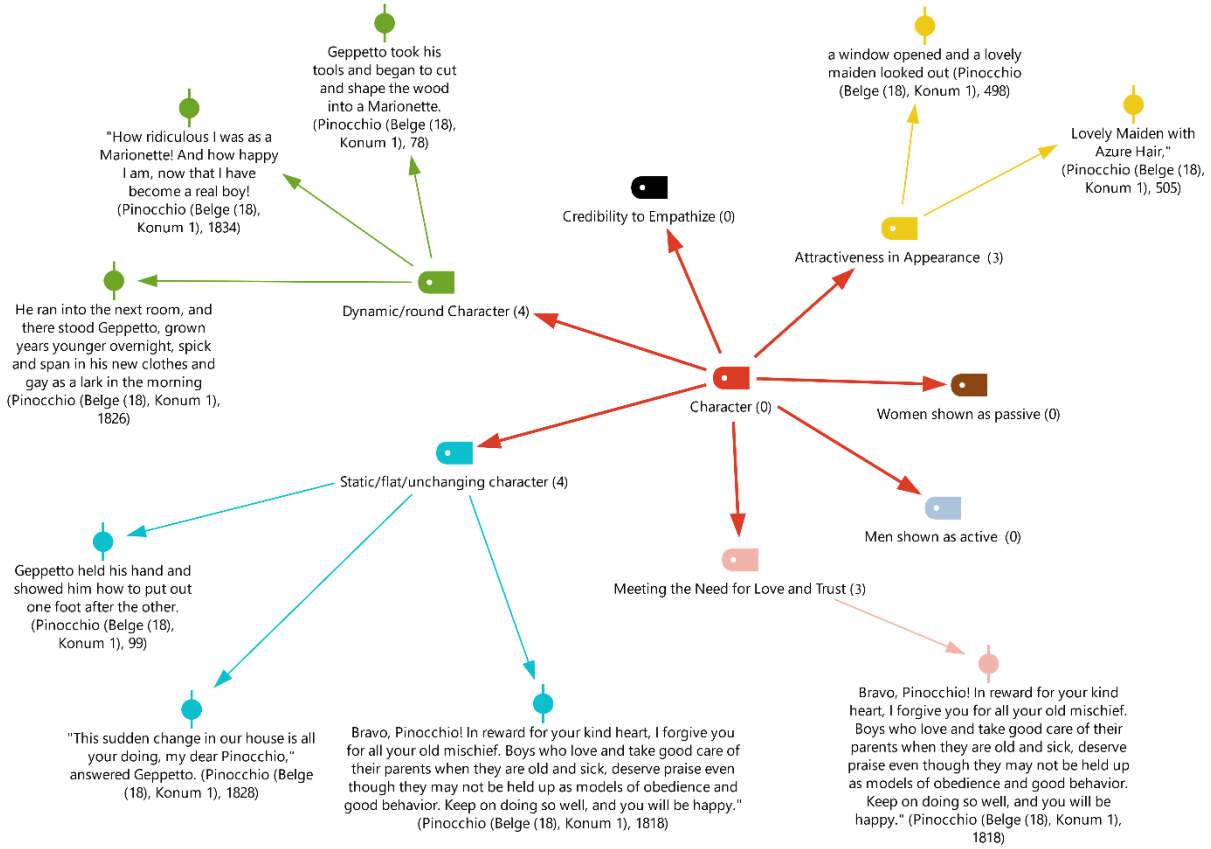
Table 91. Main Theme, Sub-Themes, and Codes Related to Character in *Pinocchio*

Main Theme	**Sub Themes**	**Codes**
Character	Women shown as passive	-
	Men shown as active	-
	Meeting the Need for Love and Trust	Bravo, Pinocchio! In reward for your kind heart, I forgive you for all your old mischief. Boys who love and take good care of their parents when they are old and sick, deserve praise even though they may not be held up as models of obedience and good behaviour. Keep on doing so well, and you will be happy."
	Static (flat) character	a window opened and a lovely maiden looked out Bravo, Pinocchio! In reward for your kind

	heart, I forgive you for all your old mischief.
Dynamic (round) Character	he had become a real live boy! Geppetto took his tools and began to cut and shape the wood into a Marionette
Credibility to Empathize	-
Attractiveness in Appearance	a window opened and a lovely maiden looked out

The examination of Table 91 highlights "Character" as a significant sub-theme present in the fairy tale *Pinocchio*. The code "*Bravo, Pinocchio! In reward for your kind heart, I forgive you for all your old mischief. Boys who love and take good care of their parents when they are old and sick, deserve praise even though they may not be held up as models of obedience and good behaviour. Keep on doing so well, and you will be happy."* coincides with the subthemes "Meeting the Need for Love and Trust". When the static/flat/unchanging character subtheme was considered the linguistic evidence from both the beginning and the end of the narrative emphasizes the unchanging character example in the tale of the Pinocchio. The code "*a window opened and a lovely maiden looked out*" is taken from the beginning of the narrative, and some of the character traits are seen to come to the fore. The code "*Bravo, Pinocchio! In reward for your kind heart, I forgive you for all your old mischief*" is also taken from the end of the paragraph, and some of the same traits remain unchanged. Conversely, the expression "*Geppetto took his tools and began to cut and shape the wood into a Marionette*" in the narrative originates from its outset and underscores the character's various traits, whereas the phrase "*he had become a real live boy!"* extracted from the story's conclusion, signifies that the character has undergone a transformation. These two excerpts illustrate the character's growth trajectory across the narrative, so emphasizing the traits of a round character—one who undergoes significant internal or external transformation during the story. The code "*a window opened and a lovely maiden looked out* " coincides with the subthemes "Attractiveness in Appearance". Additionally, it is significant that no codes align with the sub-themes "Women shown as passive", "Men shown as active" and "Credibility at the Level of Empathy."

Figure 80. Thematic Model of Main Theme, Sub-Themes, and Codes Related to Character in Pinocchio



An analysis of Figure 80 uncovers the following sub-themes within the overarching theme of "Character" in the fairy tale Pinocchio "Meeting the Need for Love and Trust" (3), "Static (Flat) Character" (4), "Dynamic (round) Character" (4) and "Attractiveness in Appearance" (3). Finally, it is important to note that none of the codes correspond to the subthemes "Women shown as passive," "Men shown as active," and "Credibility at the Level of Empathy."

4.1.7.3. The Findings of Message in *Pinocchio*

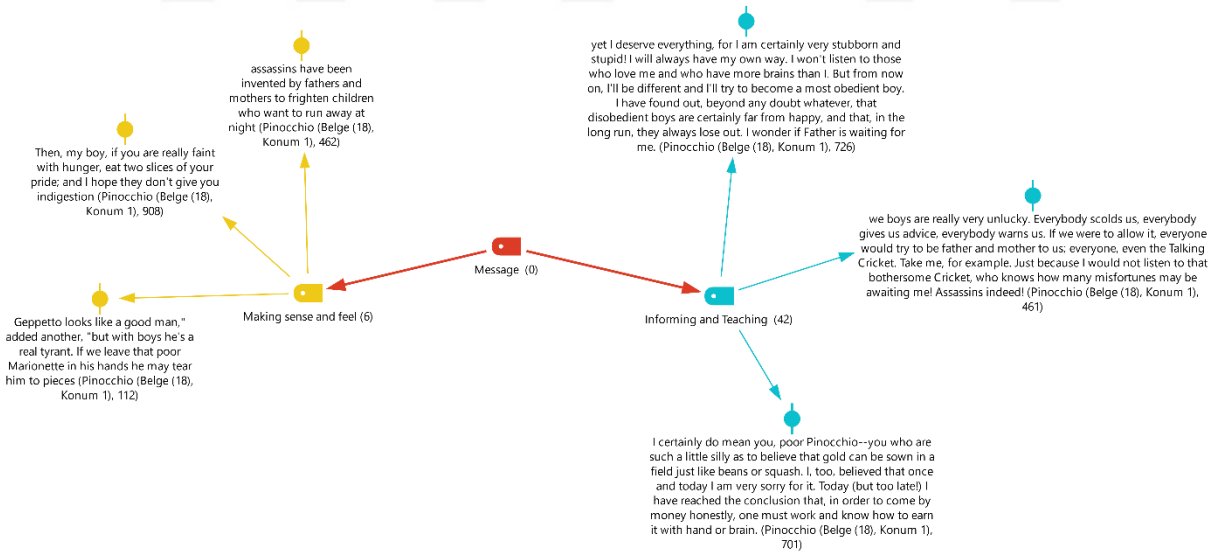
This part offers the results on the Message of the fairy tale *Pinocchio* in line with Research Question 1.3.

Table 92. Main Theme, Sub-Themes, and Codes Related to Message in *Pinocchio*

Main Theme	**Main Theme Sub Themes**	**Codes**
Message	Informing and Teaching	Woe to boys who refuse to obey their parents and run away from home! They will never be happy in this world, and when they are older they will be very sorry for it
	Making sense and feel	Will you be good enough to give me a bit of bread? I am hungry

Table 92 reveals that the code within the message theme of the tale *Pinocchio* namely "*Woe to boys who refuse to obey their parents and run away from home! They will never be happy in this world, and when they are older they will be very sorry for it* " pertains to the sub-theme of "informing and teaching". Similarly, the code " *Will you be good enough to give me a bit of bread? I am hungry"* coincides with "Making sense and feel".

Figure 81. Thematic Model of Main Theme, Sub-Themes, and Codes Related to Message in Pinocchio



Examining Figure 81 reveals the following sub-themes under the theme of "Message " of the fairy tale *Pinocchio.* it involves the subthemes informing and teaching" (42) and "making sense and feel" (6).

4.1.7.4. The Findings of Subject in *Pinocchio*

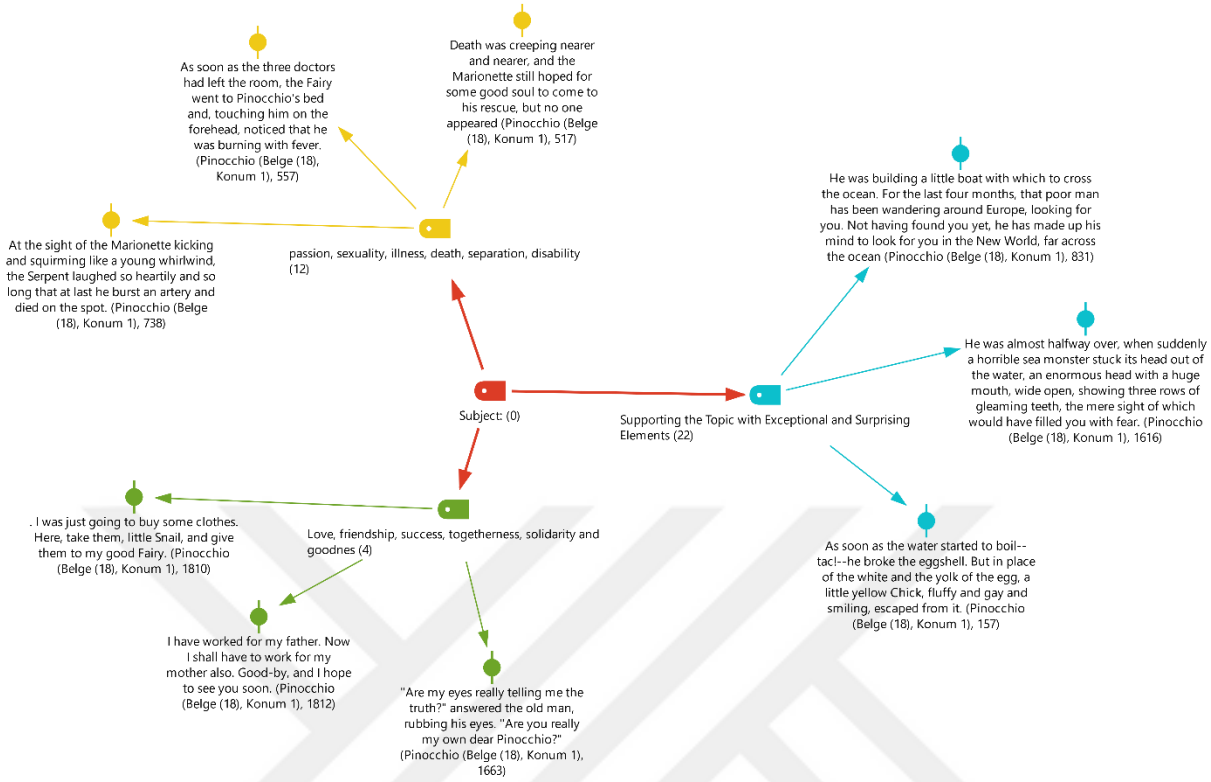
This part offers the results on the Subjects of the fairy tale *Pinocchio* in line with Research Question 1.4.

Table 93. Main Theme, Sub-Themes, and Codes Related to Subject in *Pinocchio*

Main Theme	Sub Themes	Codes
Subject	Supporting the Topic with Exceptional and Surprising Elements	How it happened that Mastro Cherry, carpenter, found a piece of wood that wept and laughed like a child
	Love, Friendship, Success, Togetherness, Solidarity, and Goodness	"Are my eyes really telling me the truth?" answered the old man, rubbing his eyes. "Are you really my own dear Pinocchio?"
	Passion, Sexuality, Illness, Death, Separation, and Disability.	With a last weak "cri-cri-cri" the poor Cricket fell from the wall, dead!

Table 93 illustrates that the code "*How it happened that Mastro Cherry, carpenter, found a piece of wood that wept and laughed like a child* " in the thematic message of Pinocchio relates to the sub-theme "Supporting the Topic with Exceptional and Surprising Elements" Moreover, the code "*"Are my eyes really telling me the truth?" answered the old man, rubbing his eyes. "Are you really my own dear Pinocchio?""* is associated with the sub-theme of "Love, Friendship, Success, Togetherness, Solidarity, and Goodness". The code " *With a last weak "cri-cri-cri" the poor Cricket fell from the wall, dead!*" corresponds with the sub-theme of "Passion, Sexuality, Illness, Death, Separation, and Disability."

Figure 82. Thematic Model of Main Theme, Sub-Themes, and Codes Related to Subject in Pinocchio



An analysis of Figure 82 uncovers the following sub-themes under the primary theme of "Subject" in the fairy tale Pinocchio: "Supporting the Topic with Exceptional and Surprising Elements" (22), "Love, Friendship, Success, Togetherness, Solidarity, and Goodness" (4), and "Passion, Sexuality, Illness, Death, Separation, and Disability" (12).

4.1.7.5. The Findings of Excessive Emotional Elements and Randomness in *Pinocchio*

This part offers the results on Excessive Emotional Elements and Randomness of the fairy tale *Pinocchio* in line with Research Question 2.1.

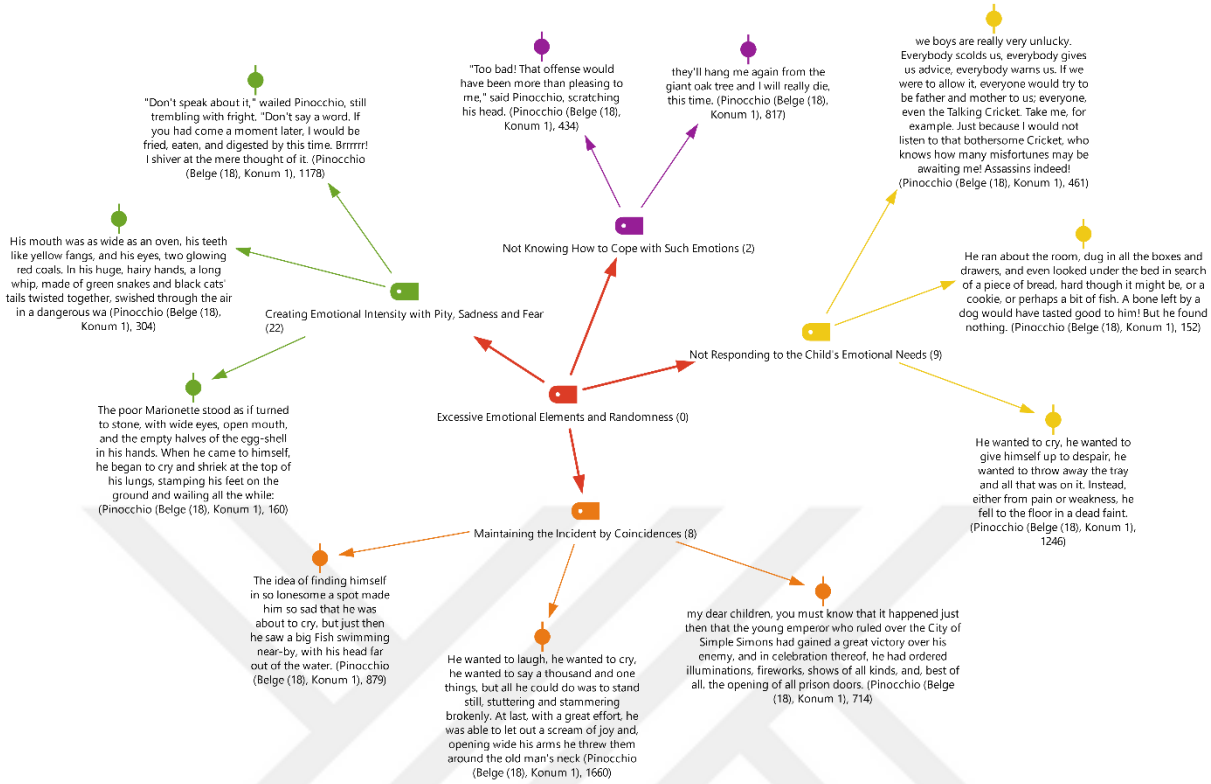
Table 94. Main Theme, Sub-Themes, and Codes Related to Excessive Emotional Elements and Randomness in *Pinocchio*

Main Theme	Sub Themes	Codes
Excessive Emotional Elements and Randomness	Not Responding to the Child's Emotional Needs	Oh, Father, dear Father! If you were only here.

Maintaining the Incident by Coincidences	Suddenly he saw a little cottage gleaming white as the snow among the trees of the forest.
Creating Emotional Intensity with Pity, Sadness and Fear	poor Pinocchio began to scream and cry so loudly that he could be heard for miles around
Not Knowing How to Cope with Such Emotions	"Too bad! That offense would have been more than pleasing to me," said Pinocchio, scratching his head.

The examination of Table 94 uncovers several significant sub-themes within the fairy tale Pinocchio. the code "*Oh, Father, dear Father! If you were only here."* is associated with the sub-theme of " Not Responding to the Child's Emotional Needs". The code "*Suddenly he saw a little cottage gleaming white as the snow among the trees of the forest.*" corresponds with the sub-theme "Maintaining the Incident by Coincidences". The code " *poor Pinocchio began to scream and cry so loudly that he could be heard for miles around.*" relates to the sub-theme "Creating Emotional Intensity with Pity, Sadness and Fear". Finally, the statement "*"Too bad! That offense would have been more than pleasing to me," said Pinocchio, scratching his head.*" pertains to the sub-theme of "Not Knowing How to Cope with Such Emotions."

Figure 83. Thematic Model of Main Theme, Sub-Themes, and Codes Related to Excessive Emotional Elements and Randomness in Pinocchio



The study of Figure 83 identifies significant sub-themes related to the subthemes of "Creating Emotional Intensity with Pity, Sadness, and Fear" (22), "Maintaining the Incident by Coincidences"(8), "Not Responding to the Child's Emotional Needs" (9), and "Not Knowing How to Cope with Such Emotions." (2), in the fairy tale *Pinocchio*.

4.1.7.6. The Findings of Traditional Values, Sanctionary Judgments and Rules in *Pinocchio*

This part offers the results on Traditional Values, Sanctionary Judgments and Rules of the fairy tale *Pinocchio* in line with Research Question 2.2.

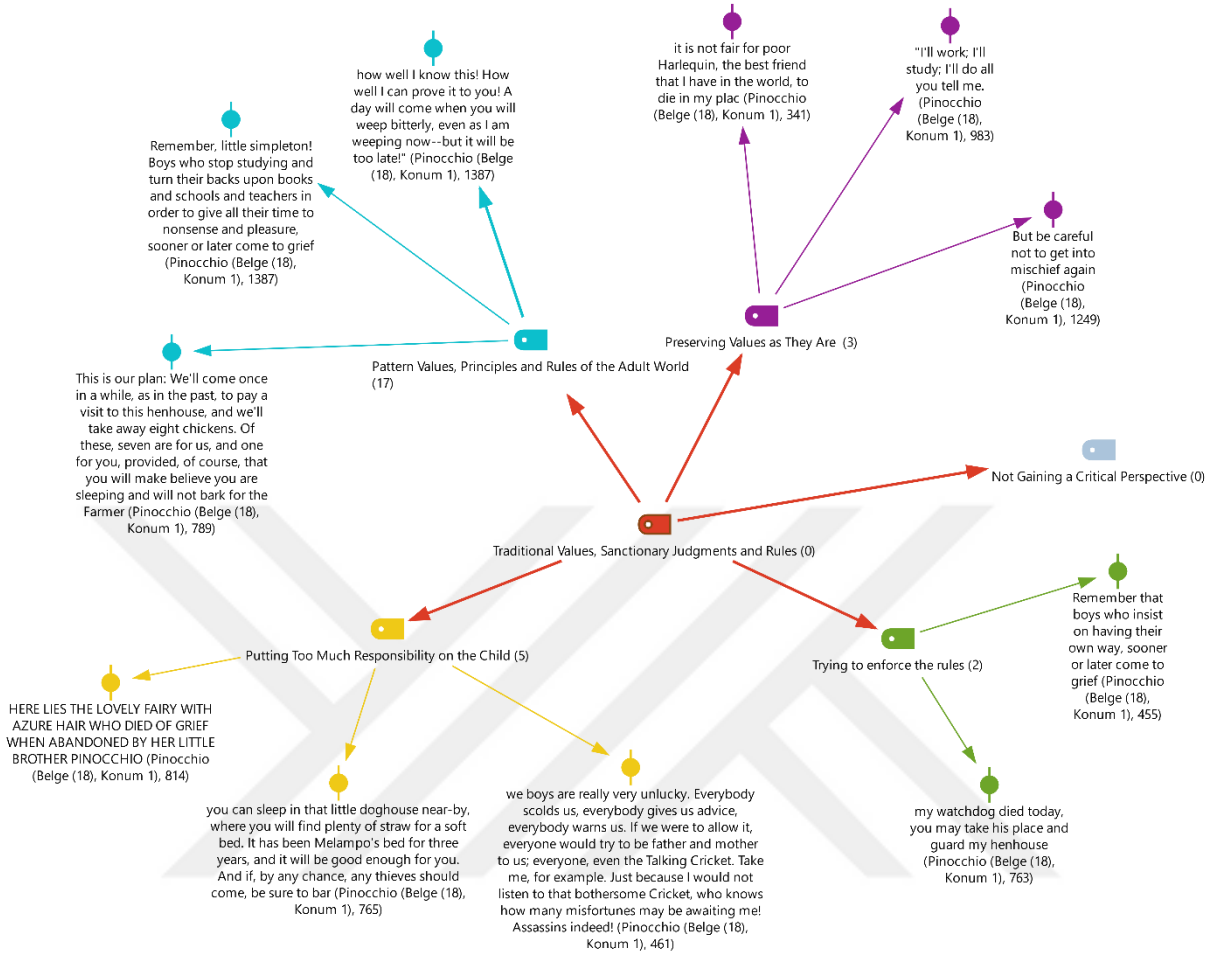
Table 95. Main Theme, Sub-Themes, and Codes Related to Traditional Values, Sanctionary, Judgments and Rules in *Pinocchio*

Main Theme	Sub Themes	Codes
Traditional Values, Sanctionary Judgments	Not Gaining a Critical Perspective	-

and Rules	
Trying to enforce the rules	Remember that boys who insist on having their own way, sooner or later come to grief
Putting Too Much Responsibility on the Child	you can sleep in that little doghouse near-by, where you will find plenty of straw for a soft bed. It has been Melampo's bed for three years, and it will be good enough for you. And if, by any chance, any thieves should come, be sure to bark
Pattern Values, Principles and Rules of the Adult World	my watchdog died today, you may take his place and guard my henhouse
Preserving Values as They Are	I'll work; I'll study; I'll do all you tell me.

An analysis of Table 95 reveals multiple major sub-themes related to "Traditional Values, Sanctionary Judgments, and Rules" in the fairy tale Pinocchio. The code "*Remember that boys who insist on having their own way, sooner or later come to grief* " corresponds with the sub-theme of "Trying to enforce the rules". The phrase "*you can sleep in that little doghouse near-by, where you will find plenty of straw for a soft bed. It has been Melampo's bed for three years, and it will be good enough for you. And if, by any chance, any thieves should come, be sure to bark.*" aligns with the sub-theme "Putting Too Much Responsibility on the Child". The code "*my watchdog died today, you may take his place and guard my henhouse*" corresponds with the sub-theme "Pattern Values, Principles and Rules of the Adult World". The code "*I'll work; I'll study; I'll do all you tell me.*" corresponds with the sub-theme of "Preserving Values as They Are". It is important to note that none of the codes correspond to the subtheme “Not Gaining a Critical Perspective".

Figure 84. Thematic Model of Main Theme, Sub-Themes, and Codes Related to Traditional Values, Sanctionary Judgments, and Rules in Pinocchio



The examination of figure 84 underscores notable subthemes that align with the primary topic of "Traditional Values, Sanctionary Judgments, and Rules" in the fairy tale Pinocchio. The results reveal the existence of the sub-themes "Trying to enforce the rules" (2), "Putting Too Much Responsibility on the Child" (5), "Pattern Values, Principles, and Rules of the Adult World" (17), and "Preserving Values as They Are"(3). Importantly, none of the codes correspond to the subtheme "Not Gaining a Critical Perspective".

4.1.7.7. The Findings of Rosy View of the World in *Pinocchio*

This part offers the results on Rosy View of the World of the fairy tale *Pinocchio* in line with Research Question 2.3.

Table 96. Main Theme, Sub-Themes, and Codes Related to Rosy View of the World in *Pinocchio*

Main Theme	**Sub Themes**	**Codes**
Rosy View of the World	Formatting the Child with Abstract Values	Because I have become a rich man
	Suspension from Life Reality	You left me when I was a little girl and now you find me a grown woman. I am so old; I could almost be your mother
	Presenting Life in a Simple Good-Bad, I-O, True-False Format	"What good people," thought Pinocchio to himself
	Pollyannaism	And as soon as I have them, I shall keep two thousand for myself and the other five hundred I'll give to you two

Examination of table 96 reveals that the "Rosy View of the World" codes linked to the *Pinocchio* narrative underscore several significant sub-themes. First, the code "*Because I have become a rich man*" aligns with the sub-theme" Formatting the Child with Abstract Values". Second, the code "*You left me when I was a little girl and now you find me a grown woman. I am so old; I could almost be your mother*" aligns with the sub-theme "Suspension from Life Reality". Third, the code "*"What good people," thought Pinocchio to himself* " correspond to the sub-theme "Presenting Life in a Simple Good-Bad, I-O, True-False Format'. Finally, the code "*And as soon as I have them, I shall keep two thousand for myself and the other five hundred I'll give to you two.*" aligns with the sub-theme "Pollyannaism".

Figure 85. Thematic Model of Main Theme, Sub-Themes, and Codes Related to Rosy View of the World in Pinocchio

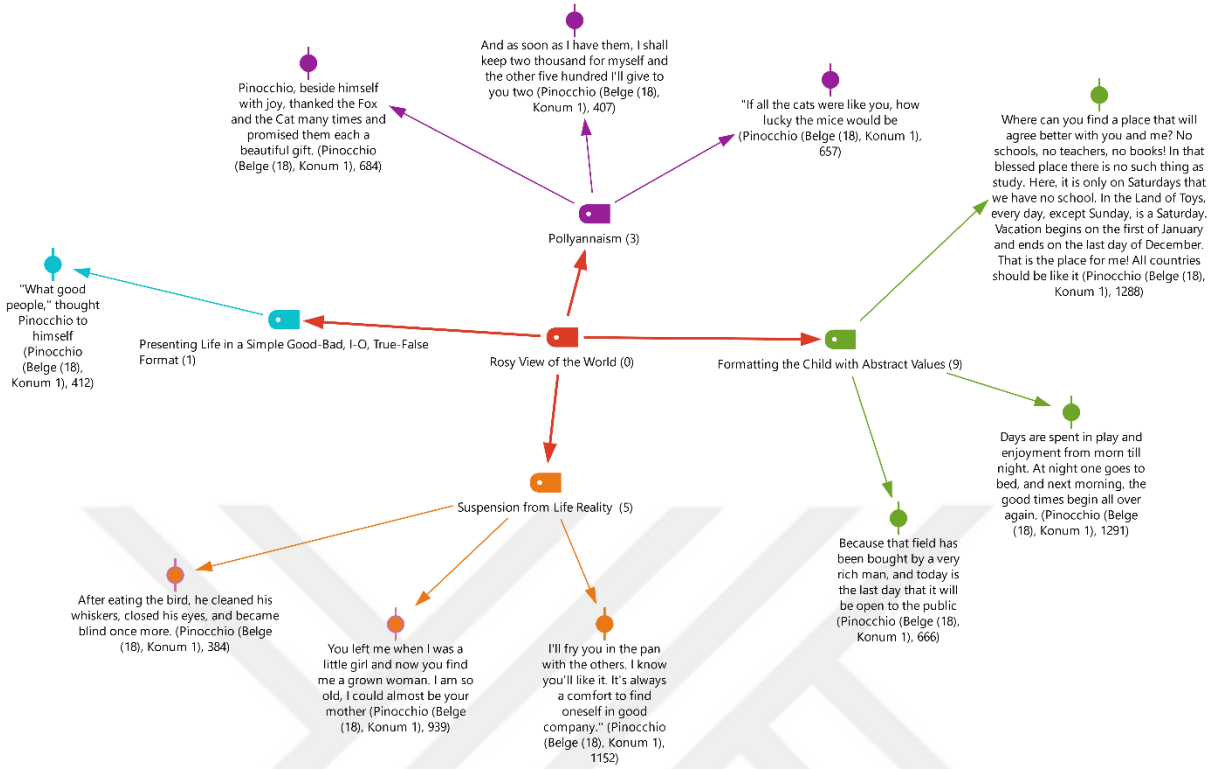


Figure 85 delineates the sub-themes associated with the core topic of "Rosy View of the World" in the fairy tale *Pinocchio*: "Formatting the Child with Abstract Values (9)", "Suspension from Life Reality (5) ", "Presenting Life in a Simple Good-Bad, I-O, True-False Format (1)", and "Pollyannaism" (3).

4.1.7.8. The Findings of Gender Discrimination in *Pinocchio*

This part offers the results on Gender Discrimination of the fairy tale *Pinocchio* in line with Research Question 2.4

Table 97. Main Theme, Sub-Themes, and Codes Related to Gender Discrimination in Pinocchio

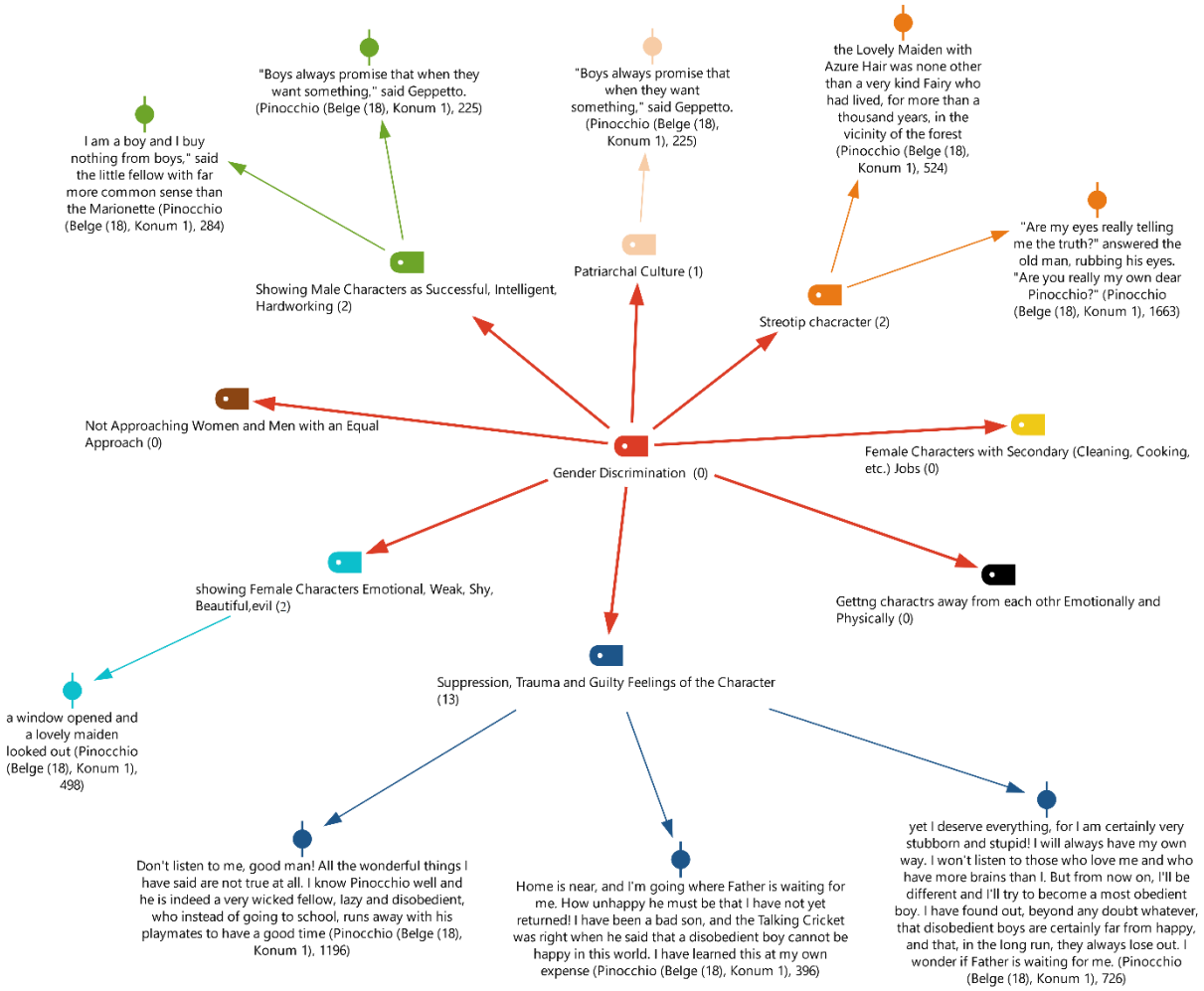
Main Theme	Sub Themes	Codes
Gender Discrimination	Female Characters with Secondary (Cleaning, Cooking, etc.) Jobs	-
	Getting characters away from each other	-

Emotionally and Physically Suppression, Trauma and Guilty Feelings of the Character	You deserve it; you were bad
Showing Female Characters Emotional, Weak, Shy, Beautiful, evil	She has been stricken with trouble and illness
Not Approaching Women and Men with an Equal Approach	-
Showing Male Characters as Successful, Intelligent, Hardworking	"Boys always promise that when they want something," said Geppetto.
Patriarchal Culture	"Boys always promise that when they want something," said Geppetto
Stereotype (Uniformized) Characters	the Lovely Maiden with Azure Hair was none other than a very kind Fairy who had lived, for more than a thousand years, in the vicinity of the forest

The examination of Table 97 uncovers several significant sub-themes associated with the topic "Gender Discrimination" in the fairy tale *Pinocchio*. The code "*You deserve it; you were bad"* aligns with the sub-theme "Suppression, Trauma and Guilty Feelings of the Character". The code "*She has been stricken with trouble and illness*" aligns with the sub-theme "Showing Female Characters Emotional, Weak, Shy, Beautiful, evil". The code " *The man had not had even one happy hour since he had left the children in the woods. However, the woman had died.*" is consistent with the sub-theme "Not Approaching Women and Men with an Equal Approach". The code *"he would marry her whose foot this slipper would just fit."* Coincides with the sub-theme "Showing Male Characters as Successful, Intelligent, Hardworking". The code *"He thought she was more charming than before, and, a few days after, married her "* is in accordance with the sub-theme "Patriarchal Culture". The code "*Her*

godmother, who saw her all in tears, asked her what was the matter." is in line with the sub-theme "Stereotype (Uniformized) Characters". It is important to note that none of the codes correspond to the subtheme "Female Characters with Secondary (Cleaning, Cooking, etc.) Jobs", "Getting characters away from each other Emotionally and Physically", and Not Approaching Women and Men with an Equal Approach.

Figure 86. Thematic Model of Main Theme, Sub-Themes, and Codes Related to Gender Discrimination in Pinocchio



The analysis of Figure 86 identifies notable sub-themes that correspond with the overall theme of "Gender Discrimination" in the fairy tale *Pinocchio.* The findings demonstrate the presence of several key representations, including "Showing Female Characters Emotional, Weak, Shy, Beautiful, evil" (4),"Showing Male Characters as Successful, Intelligent, Hardworking"(4) and "Female Characters with Secondary (Cleaning, Cooking, etc.) Jobs," (1) "Getting Characters Emotionally and Physically,"(2) "Suppression, Trauma, and Guilt of the Character," (4), “Not Approaching Women and Men with an Equal Approach"(4), "Patriarchal Culture"(5) and "Stereotypical (Uniformized) Characters"(7).

4.1.7.9. The Findings of Ideological Discourses in *Pinocchio*

This part offers the results on Ideological Discourses of the fairy tale *Pinocchio* in line with Research Question 2.5

Table 98. Main Theme, Sub-Themes, and Codes Related to Ideological Discourses in *Pinocchio*

Main Theme	Sub Themes	Codes
Ideological Discourses	Presenting Moral Propositions	"Ungrateful boy! To think I tried so hard to make you a well-behaved Marionette!
	Advocating an idea	When poverty shows itself, even mischievous boys understand what it means.

An examination of Table 98 uncovers several notable subthemes within the *Pinocchio* narrative related to the broader subject of Ideological Discourses. The code "*Ungrateful boy! To think I tried so hard to make you a well-behaved Marionette!*" aligns with the sub-theme "Presenting Moral Propositions." Furthermore, the code "*When poverty shows itself, even mischievous boys understand what it means.*" corresponds with the sub-theme "Advocating an idea."

Figure 87. Thematic Model of Main Theme, Sub-Themes, and Codes Related to Ideological Discourses in Pinocchio

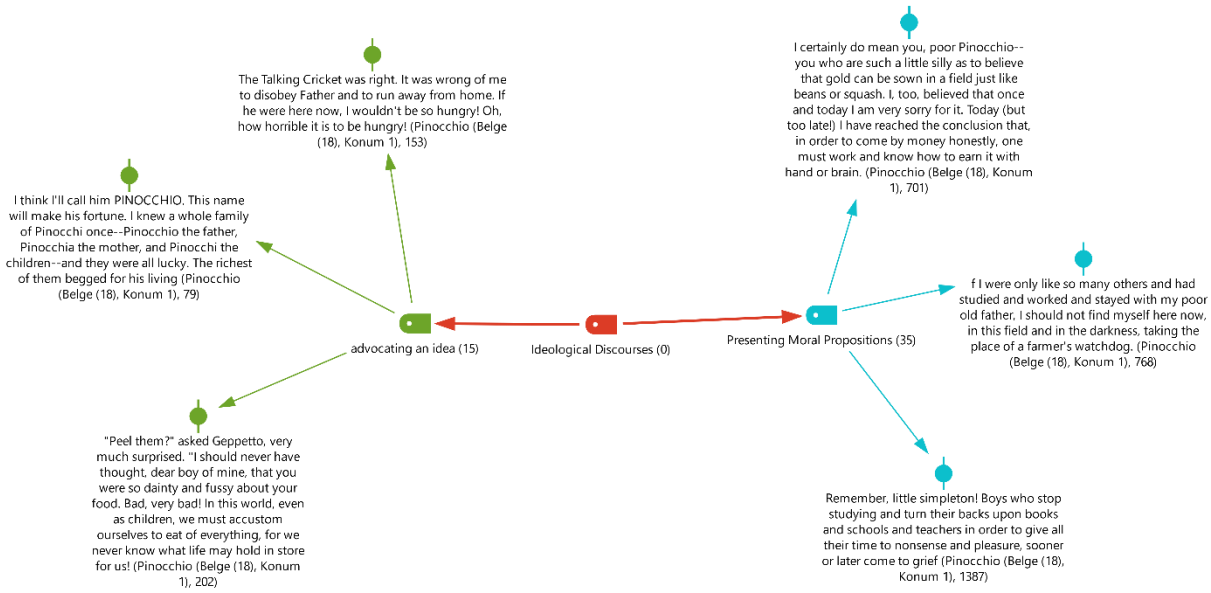


Figure 87 presents an in-depth analysis of the principal subthemes related to the core

theme of "Ideological Discourses" in the fairy tale Pinocchio. The subthemes are "Presenting Moral Propositions" (35) and "Advocating an Idea" (15).

4.1.7.10. The Findings of Fear and Anxiety in *Pinocchio*

This part offers the results on Fear and Anxiety of the fairy tale *Pinocchio* in line with Research Question 2.6.

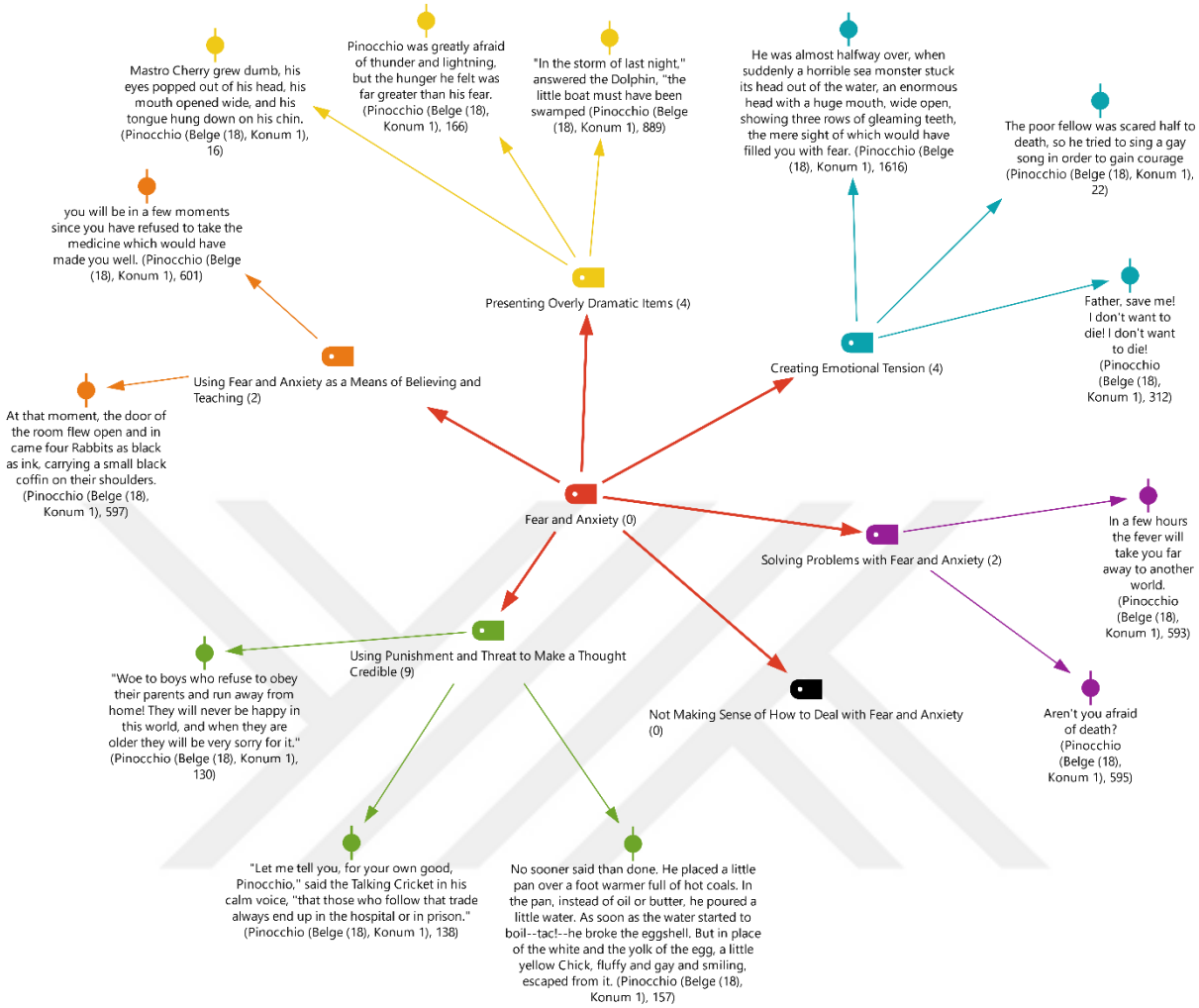
Table 99. Main Theme, Sub-Themes, and Codes Related to Fear and Anxiety in *Pinocchio*

Main Theme	Sub Themes	Codes
Fear and Anxiety	Solving Problems with Fear and Anxiety	In a few hours the fever will take you far away to another world.
	Not Making Sense of How to Deal with Fear and Anxiety	-
	Using Punishment and Threat to Make a Thought Credible	Woe to boys who refuse to obey their parents and run away from home! They will never be happy in this world, and when they are older they will be very sorry for it.
	Using Fear and Anxiety as a Means of Believing and Teaching	"No, not dead yet; but you will be in a few moments since you have refused to take the medicine which would have made you well."
	Presenting Overly Dramatic Items	As he spoke, he stopped suddenly, frozen with terror.
	Creating Emotional Tension	He was almost halfway over, when suddenly a horrible sea monster stuck its head out of the water, an enormous head with a huge mouth, wide open, showing three rows of gleaming teeth, the mere sight of which would have filled you with fear.

An examination of Table 99 uncovers several notable subthemes within the *Pinocchio* narrative related to the broader subject of Fear and Anxiety. The code *"In a few hours the*

fever will take you far away to another world." coincides with the sub-theme "Solving Problems with Fear and Anxiety". Additionally, the code *"* Woe *to boys who refuse to obey their parents and run away from home! They will never be happy in this world, and when they are older they will be very sorry for it*." correlates with the subtheme "Using Punishment and Threat to Make a Thought Credible." The code " *I wish I could. I wish I could*" aligns with the sub-theme "Not Making Sense of How to Deal with Fear and Anxiety." The code *"It would make the people laugh to see a Cinderwench at a ball*" aligns with the sub-theme "Using Punishment and Threat to Make a Thought Credible". The code "*if she stayed one moment longer, the coach would be a pumpkin again, her horses mice, her coachman a rat, her footmen lizards, and that her clothes would become just as they were before." And she gave him no peace until he agreed.*" aligns with the sub-theme "Using Fear and Anxiety as a Means of Believing and Teaching". The code "*As he spoke, he stopped suddenly, frozen with terror.*" is consistent with the sub-theme "Presenting Overly Dramatic Items ". The code *"He was almost halfway over, when suddenly a horrible sea monster stuck its head out of the water, an enormous head with a huge mouth, wide open, showing three rows of gleaming teeth, the mere sight of which would have filled you with fear."* coincides with the sub-theme "Creating Emotional Tension". However, no code was identified within the subthemes "Not Making Sense of How to Deal with Fear and Anxiety".

Figure 88. Thematic Model of Main Theme, Sub-Themes, and Codes Related to Fear and Anxiety in Pinocchio



The analysis of Figure 88 uncovers significant subthemes related to the overarching theme of 'Fear and Anxiety' in the fairy tale Pinocchio. These subthemes include "Solving Problems with Fear and Anxiety "(2), "Using Punishment and Threat to Make a Thought Credible" (2), "Using Punishment and Threat to Make a Thought Credible" (2), "Using Fear and Anxiety as a Means of Believing and Teaching" (9), "Presenting Overly Dramatic Items" (4), and “Creating Emotional Tension" (4). However, no code was identified within the subtheme "Not Making Sense of How to Deal with Fear and Anxiety ".

4.1.7.11. The Findings of Advice and Order in *Pinocchio*

This part offers the results on Advice and Order the fairy tale of *Pinocchio* in line with Research Question 2.7.

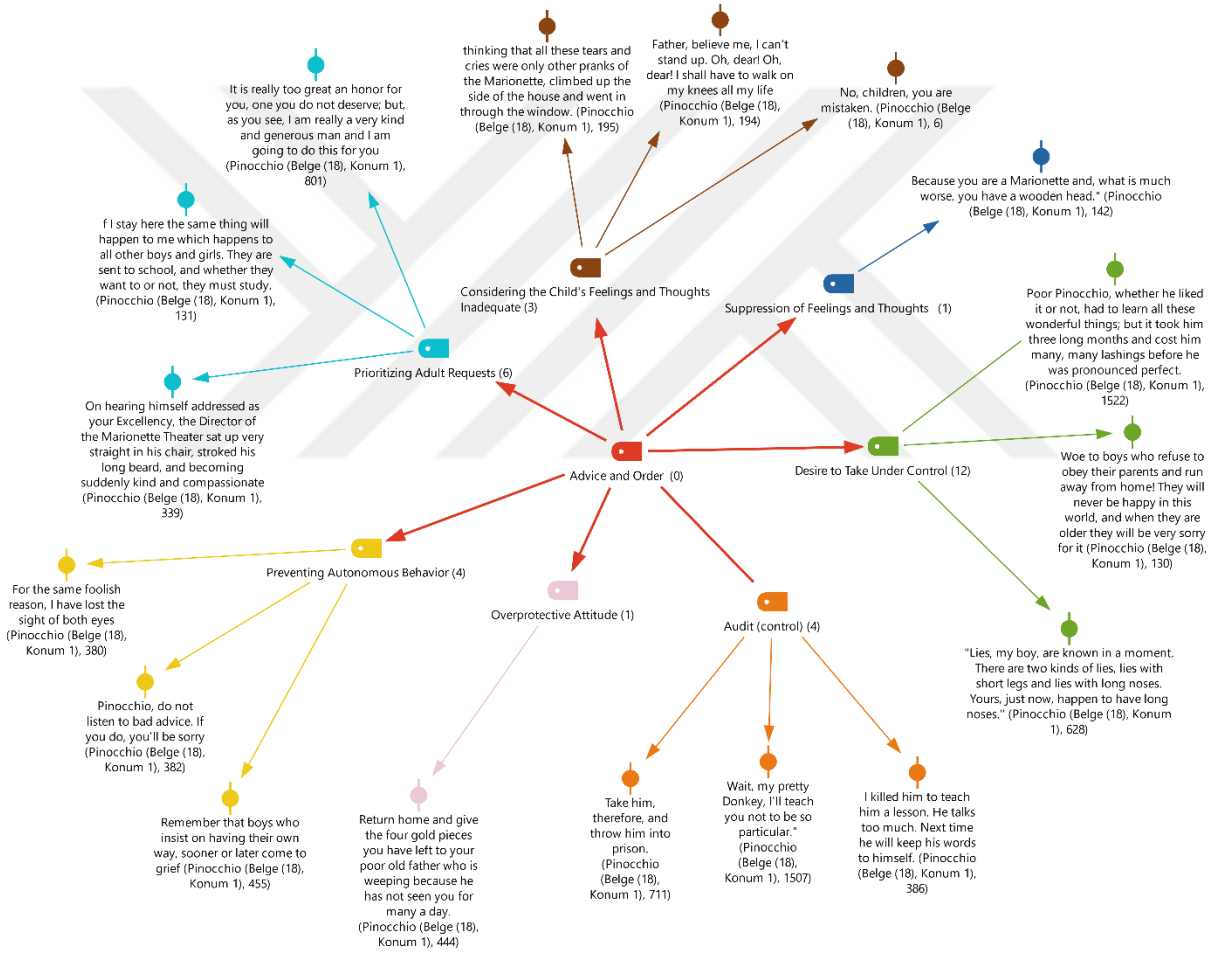
Table 100. Main Theme, Sub-Themes, and Codes Related to Advice and Order in Pinocchio

Main Theme	**Sub Themes**	**Codes**
Advice and Order	Desire to Take Under Control	Woe to boys who refuse to obey their parents and run away from home! They will never be happy in this world, and when they are older they will be very sorry for it
	Audit (control)	Take him, therefore, and throw him into prison.
	Overprotective Attitude	Return home and give the four gold pieces you have left to your poor old father who is weeping because he has not seen you for many a day.
	Preventing Autonomous Behavior	For the silly reason of wanting to study, I have lost a paw.
	Prioritizing Adult Requests	if I stay here the same thing will happen to me which happens to all other boys and girls. They are sent to school, and whether they want to or not, they must study.
	Considering the Child's Feelings and Thoughts	No, children, you are mistaken.
	Inadequate Suppression of Feelings and Thoughts	Because you are a Marionette and, what is much worse, you have a wooden head."

The analysis of Table 100 underscores "Advice and Order" as a prominent sub-theme within the fairy tale *Pinocchio*. The code *"Woe to boys who refuse to obey their parents and run away from home! They will never be happy in this world, and when they are older they will be very sorry for it.*" aligns with the sub-theme "Desire to Take Under Control". The code " *Take him, therefore, and throw him into prison* " is also related to "Audit (control)". The code "*Return home and give the four gold pieces you have left to your poor old father who is weeping because he has not seen you for many a day*" is relevant to the subtheme "Overprotective Attitude". Moreover, the code " *For the silly reason of wanting to study, I*

have lost a paw." pertains to the sub-theme "Preventing Autonomous Behaviour ". Also, the code "*if I stay here the same thing will happen to me which happens to all other boys and girls. They are sent to school, and whether they want to or not, they must study*." relates to the sub-theme "Prioritizing Adult Requests." The code *"No, children, you are mistaken.*" aligns with the sub-theme "Considering the Child's Feelings and Thoughts Inadequate". The code "*Because you are a Marionette and, what is much worse, you have a wooden head."* coincide with the sub-theme "Suppression of Feelings and Thoughts".

Figure 89. Thematic Model of Main Theme, Sub-Themes, and Codes Related to Advice and Order in Pinocchio



The examination of figure 89 identifies key subthemes related to the overarching theme of Advice and Order in the fairy tale *Pinocchio*. These subthemes include Desire to Take Under Control (12), Audit (control) (4), "Overprotective Attitude" (1), “Preventing Autonomous behaviour" (4), Prioritizing Adult Requests (6), "Considering the Child's Feelings and Thoughts Inadequate" (3), and "Suppression of Feelings and Thoughts" (1).

4.1.7.12. The Findings of Teaching and Drilling in *Pinocchio*

This part offers the results on Teaching and Drilling of the fairy tale *Pinocchio* in line with Research Question 2.8.

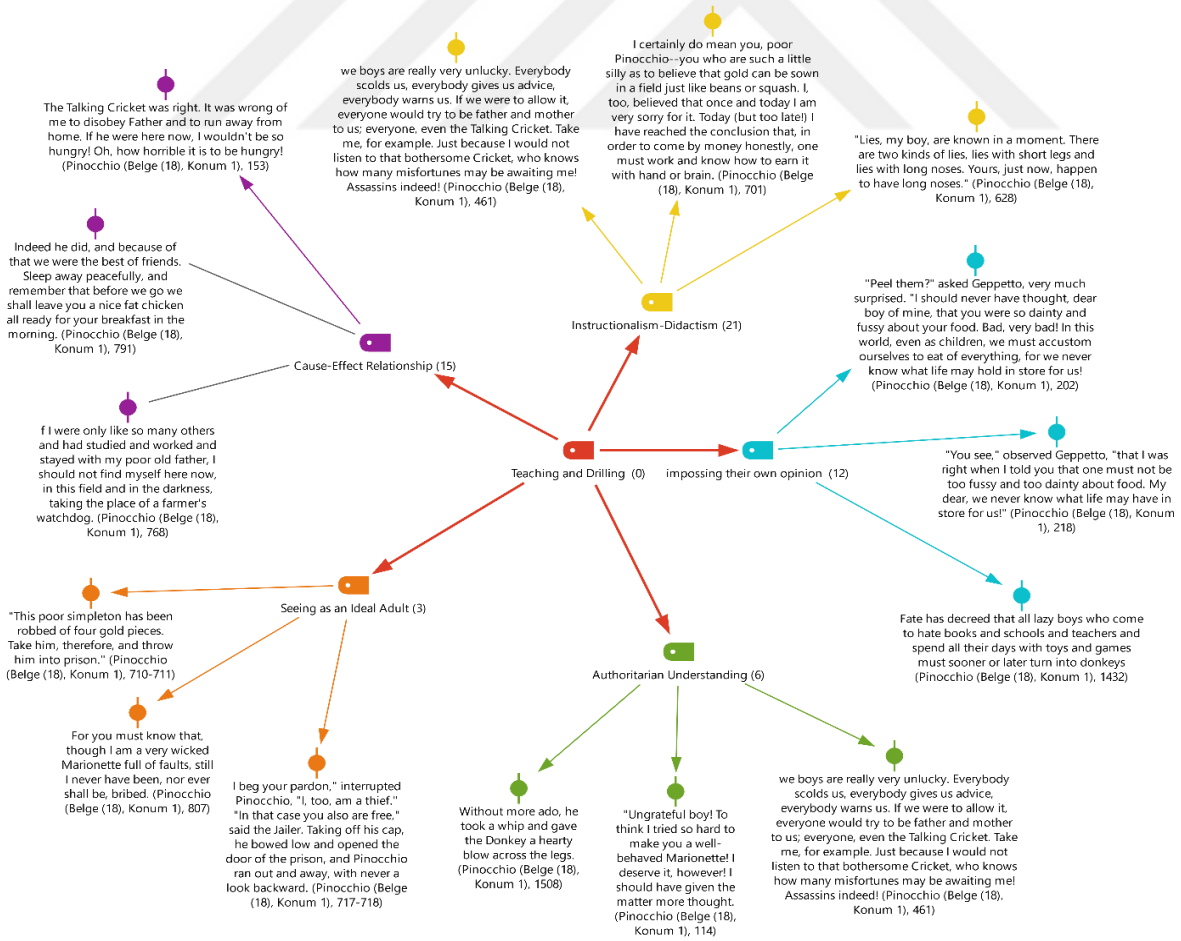
Table 101. Main Theme, Sub-Themes, and Codes Related to Teaching and Drilling in *Pinocchio*

Main Theme	Sub Themes	Codes
Teaching and Drilling	Imposing their Own Opinion	Poor little silly! Don't you know that if you go on like that, you will grow into a perfect donkey and that you'll be the laughingstock of everyone?"
	Authoritarian Understanding	"Ungrateful boy! To think I tried so hard to make you a well-behaved Marionette! I deserve it, however! I should have given the matter more thought.
	Seeing as an Ideal Adult	I beg your pardon," interrupted Pinocchio, "I, too, am a thief." "In that case you also are free," said the Jailer. Taking off his cap, he bowed low and opened the door of the prison, and Pinocchio ran out and away, with never a look backward.
	Cause-Effect Relationship	Poor little silly! Don't you know that if you go on like that, you will grow into a perfect donkey and that you'll be the laughingstock of everyone?"
	Instructionalism-Didactism	the Fairy showed no pity toward him, as she was trying to teach him a good lesson, so that he would stop telling lies, the worst habit any boy may acquire

The examination of Table 101 highlights "Severity" as a significant sub-theme present in the fairy tale Pinocchio. The coded phrase *"Poor little silly! Don't you know that if you go*

on like that, you will grow into a perfect donkey and that you'll be the laughingstock of everyone?"" corresponds to the sub-theme "Imposing their Own Opinion". The code ""*Ungrateful boy! To think I tried so hard to make you a well-behaved Marionette! I deserve it, however! I should have given the matter more thought.*" corresponds to the sub-theme "Authoritarian Understanding". The code *"I beg your pardon," interrupted Pinocchio, "I, too, am a thief." "In that case you also are free," said the Jailer. Taking off his cap, he bowed low and opened the door of the prison, and Pinocchio ran out and away, with never a look backward*" aligns with the sub-theme "Seeing as an Ideal Adult". The code "*Poor little silly! Don't you know that if you go on like that, you will grow into a perfect donkey and that you'll be the laughingstock of everyone?*" aligns with the sub-theme "Cause-Effect Relationship". The code *"the Fairy showed no pity toward him, as she was trying to teach him a good lesson, so that he would stop telling lies, the worst habit any boy may acquire*"" corresponds to the sub-theme "Instructionalism-Didactism".

Figure 90. Thematic Model of Main Theme, Sub-Themes, and Codes Related to Teaching and Drilling in Pinocchio



The analysis of Figure 90 reveals several notable subthemes related to the primary

subject of Teaching and Drilling in the fairy tale Pinocchio. The subthemes include code categories: Imposing their Own Opinion (12), Authoritarian Understanding (6), Seeing as an Ideal Adult (3), Cause-Effect Relationship (15), and Instructionalism-Didactism (21).

4.1.7.13. The Findings of Severity in *Pinocchio*

This part offers the results on Severity of the fairy tale *Pinocchio* in line with Research Question 2.9.

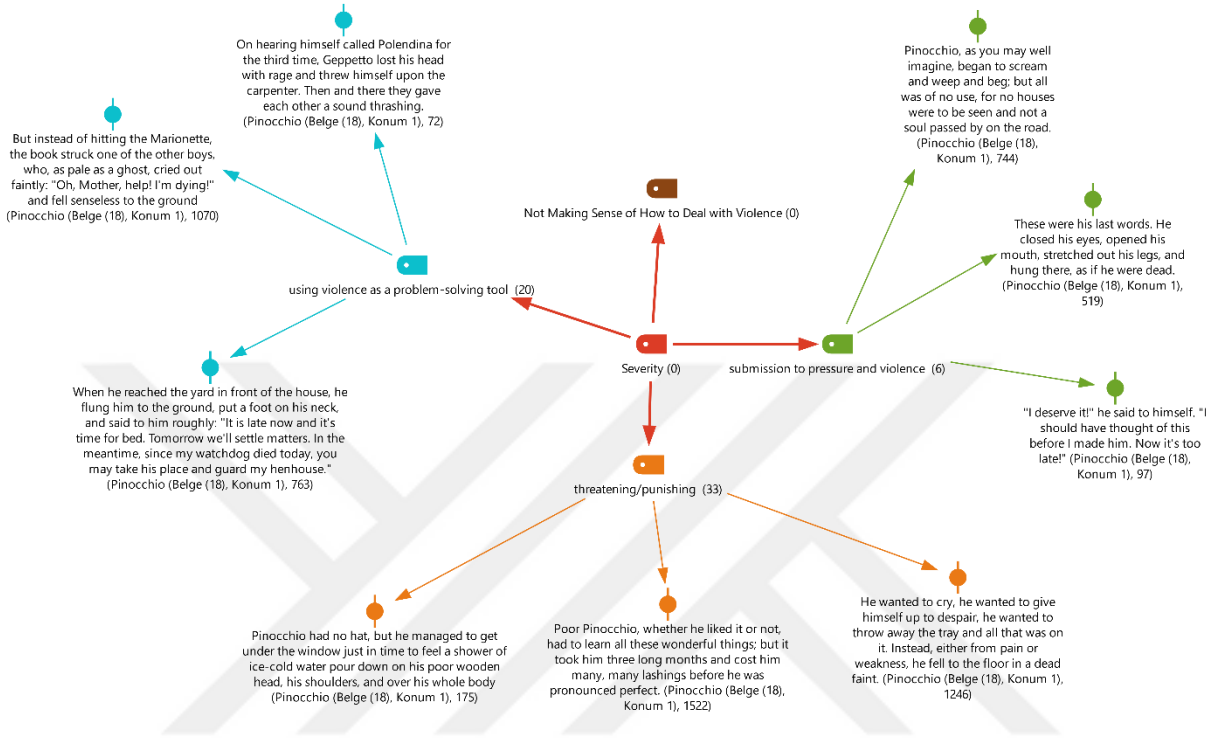
Table 102. Main Theme, Sub-Themes, and Codes Related to Severity in *Pinocchio*

Main Theme	Sub Themes	Codes
Severity	Submission to pressure and violence	These were his last words. He closed his eyes, opened his mouth, stretched out his legs, and hung there, as if he were dead.
	Threatening/Punishing	Careful, ugly Cricket! If you make me angry, you'll be sorry!
	Using violence as a problem-solving tool	With these words, he grabbed the log with both hands and started to knock it about unmercifully. He threw it to the floor, against the walls of the room, and even up to the ceiling.
	Not Making Sense of How to Deal with Violence	-

The examination of Table 102 identifies "Severity" as a significant sub-theme in the fairy tale Pinocchio. The coded phrase "*These were his last words. He closed his eyes, opened his mouth, stretched out his legs, and hung there, as if he were dead.*" relates to the sub-theme "submission to pressure and violence." The code "*Careful, ugly Cricket! If you make me angry, you'll be sorry*!" is consistent with the subtheme Threatening/Punishing". Furthermore, the code *" With these words, he grabbed the log with both hands and started to knock it about unmercifully. He threw it to the floor, against the walls of the room, and even up to the ceiling.*" align with the subtheme "Using violence as a problem-solving tool". No

unique code was identified for the subtheme "Not Making Sense of How to Deal with Violence".

Figure 91. Thematic Model of Main Theme, Sub-Themes, and Codes Related to Severity in Pinocchio



The analysis of Figure 91 delineates essential subthemes linked to the principal concept of Severity in the fairy tale *Pinocchio*. The subthemes consist of the subsequent code categories: Submission to pressure and violence (6), Threatening/Punishing (33), and Using violence as a problem-solving tool (20). Nonetheless, there is an absence of code pertaining to the subtheme of Not Making Sense of How to Deal with Violence.

4.1.8. The Findings Regarding the Fairy tale *Little Snow-White*

4.1.8.1. The Findings of Language and Narration in *Little Snow-White*

This part offers the results on the Language and Narration of the fairy tale *Little Snow-White* in line with Research Question 1.1.

Table 103. Main Theme, Sub-Themes, and Codes Related to Language and Narration in *Little Snow-White*

Main Theme	**Sub Themes**	**Codes**
Language and Narration	Simple and Repetitive Language	As she sewed she looked up at the snow and pricked her finger with her needle
	Sentence Structure and Length	But then it happened that one of them stumbled on some brush, and this dislodged from Snow-White's throat the piece of poisoned apple that she had bitten off
	Lexical Complexity	Ebony, pricked, surpass, devour, entrusted, ore, companions, peddler, bodice, laced

An analysis of Table 103 indicates that the "Language and Narration" codes associated with the Little Snow-White narrative highlight several important sub-themes. The code "*As she sewed, she looked up at the snow and pricked her finger with her needle* " is in accordance with the sub-theme "Simple and Repetitive Language". The code "*But then it happened that one of them stumbled on some brush, and this dislodged from Snow-White's throat the piece of poisoned apple that she had bitten off*" is associated with the sub-theme "Sentence Structure and Length". The terms " Ebony, pricked, surpass, devour, entrusted, ore, companions, peddler, bodice, laced " pertain to the sub-theme of "Lexical Complexity."

Figure 92. Thematic Model of Main Theme, Sub-Themes, and Codes Related to Language and Narration in Little Snow-White

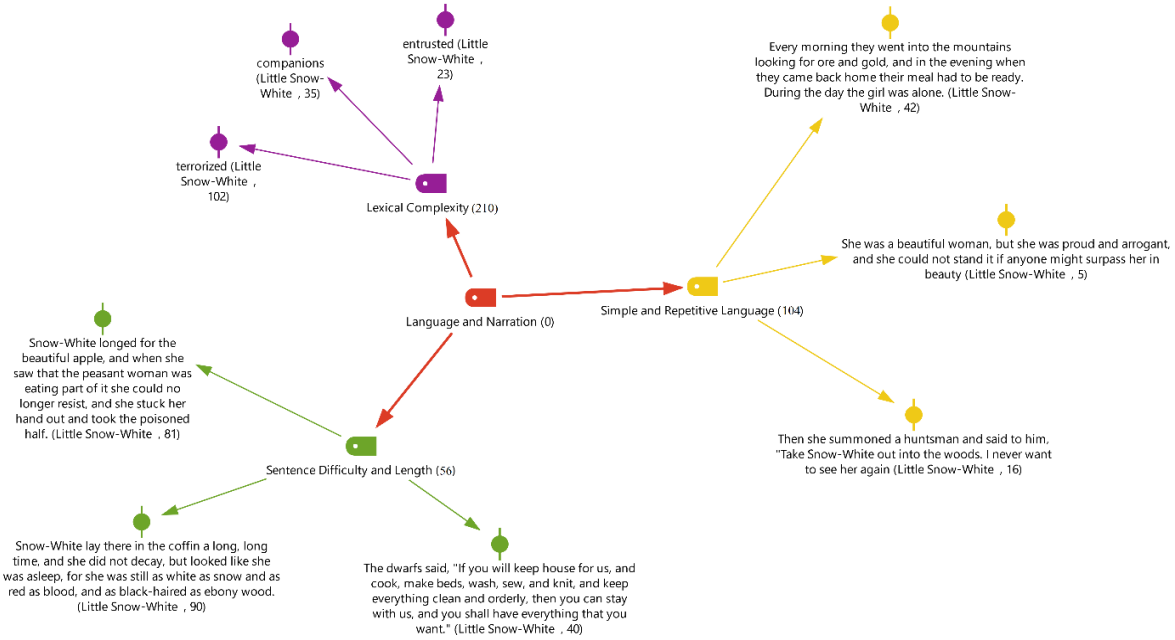


Figure 92 illustrates the sub-themes related to the main topic of “Language and Character” in the fairy tale Little Snow-White: "Simple and Repetitive Language" (104), "Sentence Difficulty and Length" (56), and "Lexical Complexity" (210).

4.1.8.1.1. Readability Analysis of *Little Snow-White*

A readability study to find their language fit for young EFL learners. Finding difficult vocabulary and sentence patterns led one to utilise the Dale-Chall Readability Formula to determine an objective reading level. Average sentence length and language complexity ratio were assessed to see whether the book would be appropriate for primary school pupils. The table that follows shows the outcomes.

Table 104. Detailed Dale-Chall Readability Analysis of *Little Snow-White*

Metric	**Value**
Total Words	2,500
Total Sentences	160
Difficult Words	210
Average Sentence Length (ASL)	15.63 words
Difficult Word Percentage (PDW)	8.4%

Dale-Chall Score	5.75

Score=0.1579×8.4+0.0496×15.63+3.6365≈1.33+0.78+3.64=5.75

4.1.8.2. The Findings of Character in *Little Snow-White*

This part offers the results on the Character of the fairy tale *Little Snow-White* in line with Research Question 1.2.

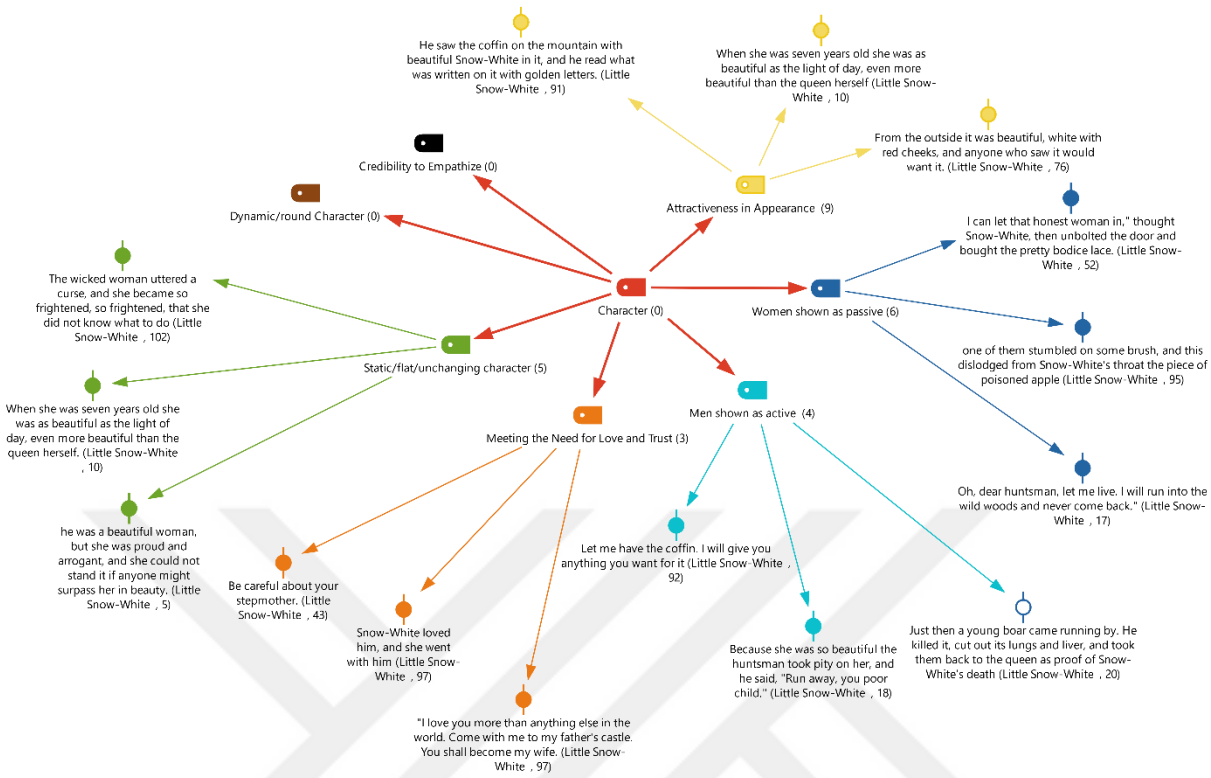
Table 105. Main Theme, Sub-Themes, and Codes Related to Character in *Little Snow-White*

Main Theme	**Sub Themes**	**Codes**
Character	Women shown as passive	Oh, dear huntsman, let me live. I will run into the wild woods and never come back.
	Men shown as active	Because she was so beautiful the huntsman took pity on her, and he said, "Run away, you poor child."
	Meeting the Need for Love and Trust	Snow-White loved him, and she went with him
	Static (flat) character	she was a beautiful woman, but she was proud and arrogant, and she could not stand it if anyone might surpass her in beauty.
		The wicked woman uttered a curse, and she became so frightened, so frightened, that she did not know what to do
	Dynamic (round) Character	-
	Credibility to Empathize	-
	Attractiveness in Appearance	She was a beautiful woman

An examination of Table 105 highlights "Character" as a significant sub-theme in the folk tale *Little Snow-White*. The narrative "*Oh, dear huntsman, let me live. I will run into the*

wild woods and never come back." corresponds with the sub-theme "Women shown as passive" The code "*Because she was so beautiful the huntsman took pity on her, and he said, "Run away, you poor child* ""aligns with the sub-theme "Men shown as active." The code "*Snow-White loved him, and she went with him*" coincides with the subthemes "Meeting the Need for Love and Trust". Likewise, the phrase "*she was a beautiful woman, but she was proud and arrogant, and she could not stand it if anyone might surpass her in beauty*," is extracted from the narrative's opening segment and underscores the character's original portrayal. The code near the conclusion of the narrative underscores her unchanging disposition, as it remains constant throughout the novel. Conversely, the passage "*The wicked woman uttered a curse, and she became so frightened, so frightened, that she did not know what to do*" extracted from the tale's conclusion, distinctly illustrates the character's metamorphosis. The juxtaposition of these two moments underscores the character's evolution throughout the narrative, so exemplifying a round character—one who undergoes substantial internal or external transformation. The code "*She was a beautiful woman* " coincides with the subthemes "Attractiveness in Appearance". Furthermore, it is noteworthy that no codes correspond with the sub-themes "Dynamic (round) Character", and "Credibility at the Level of Empathy.

Figure 93. Thematic Model of Main Theme, Sub-Themes, and Codes Related to Character in Little Snow-White



An analysis of Figure 93 uncovers the following sub-themes within the overarching theme of "Character" in the fairy tale Little Snow-White: "Women shown as Passive" (6), "Men shown as Active" (4), "Meeting the Need for Love and Trust" (3), "Static (Flat) Character" (5) and "Attractiveness in Appearance" (9). No code exists for "Dynamic (Round) Character" and "Credibility to Empathy".

4.1.8.3. The Findings of Message in *Little Snow-White*

This part offers the results on the Message of the fairy tale *Little Snow-White* in line with Research Question 1.3.

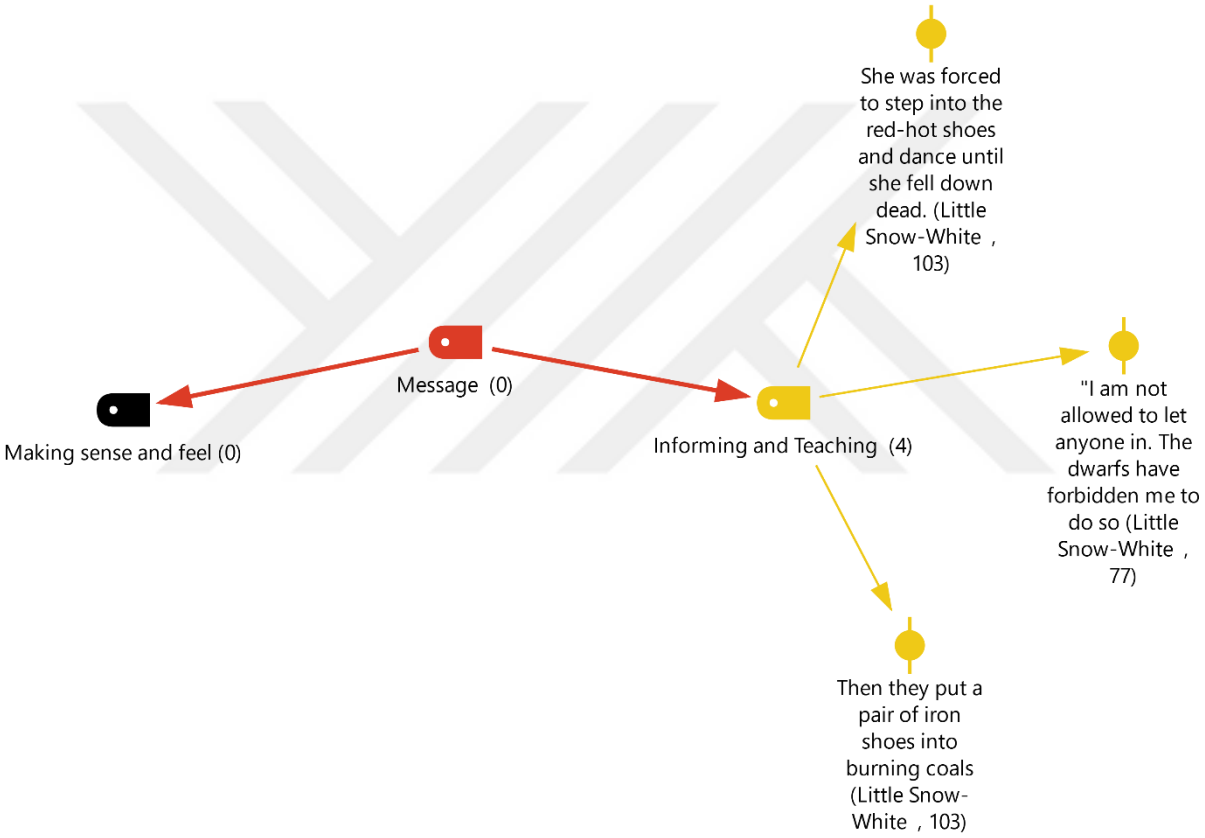
Table 106. Main Theme, Sub-Themes, and Codes Related to Message in *Little Snow-White*

Main Theme	**Main Theme Sub Themes**	**Codes**
Message	Informing and Teaching	I am not allowed to let anyone in. The dwarfs have forbidden me to do so

Making sense and feel	-

Table 106 reveals that the code within the message theme of the tale *Little Snow-White* namely " *I am not allowed to let anyone in. The dwarfs have forbidden me to do so*" pertains to the sub-theme of "informing and teaching". However, no code was identified within the subtheme with "Making sense and feel".

Figure 94. Thematic Model of Main Theme, Sub-Themes, and Codes Related to Message in Little Snow-White



Examining Figure 94 reveals the following sub-themes under the theme of "Message " of the fairy tale *Little Snow-White*. it involves the subthemes "informing and teaching" (4) and "making sense and feel" (0). No code was detected under the subtheme "making sense and feel".

4.1.8.4. The Findings of Subject in Little Snow-White

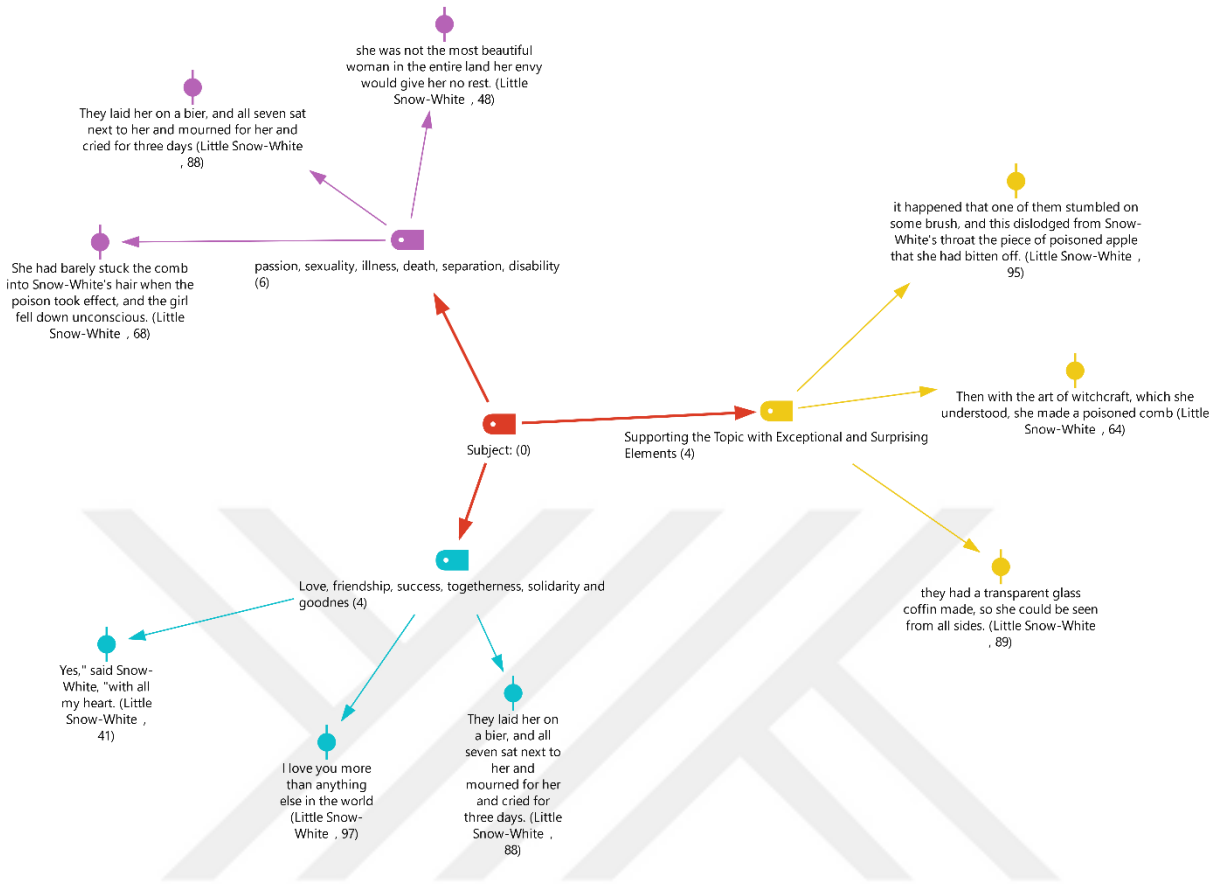
This part presents the results on the Subject of the fairy tale *Little Snow-White* in line with Research Question 1.4.

Table 107. Main Theme, Sub-Themes, and Codes Related to Subject in *Little Snow-White*

Main Theme	**Sub Themes**	**Codes**
Subject	Supporting the Topic with Exceptional and Surprising Elements	She had a magic mirror
	Love, Friendship, Success, Togetherness, Solidarity, and Goodness	I love you more than anything else in the world
	Passion, Sexuality, Illness, Death, Separation, and Disability.	she was not the most beautiful woman in the entire land her envy would give her no rest.

An analysis of Table 107 underscores "Subject" as a prominent sub-theme in the fairy tale *Little Snow-White.* the code "*She had a magic mirror*" relates to the sub-theme "Supporting the Topic with Exceptional and Surprising Elements" Moreover, the code "*I love you more than anything else in the world"* is associated with the sub-theme of "Love, Friendship, Success, Togetherness, Solidarity, and Goodness". The code "*she was not the most beautiful woman in the entire land her envy would give her no rest.*" corresponds with the sub-theme of "Passion, Sexuality, Illness, Death, Separation, and Disability."

Figure 95. Thematic Model of Main Theme, Sub-Themes, and Codes Related to Subject in Little Snow-White



An analysis of Figure 95 uncovers the following sub-themes under the primary theme of "Subject" in the fairy tale Little Snow-White: "Supporting the Topic with Exceptional and Surprising Elements" (4), "Love, Friendship, Success, Togetherness, Solidarity, and Goodness" (4), and "Passion, Sexuality, Illness, Death, Separation, and Disability" (6).

4.1.8.5. The Findings of Excessive Emotional Elements and Randomness in *Little Snow-White*

This part presents the results on Excessive Emotional Elements and Randomness of the fairy tale *Little Snow-White* in line with Research Question 2.1

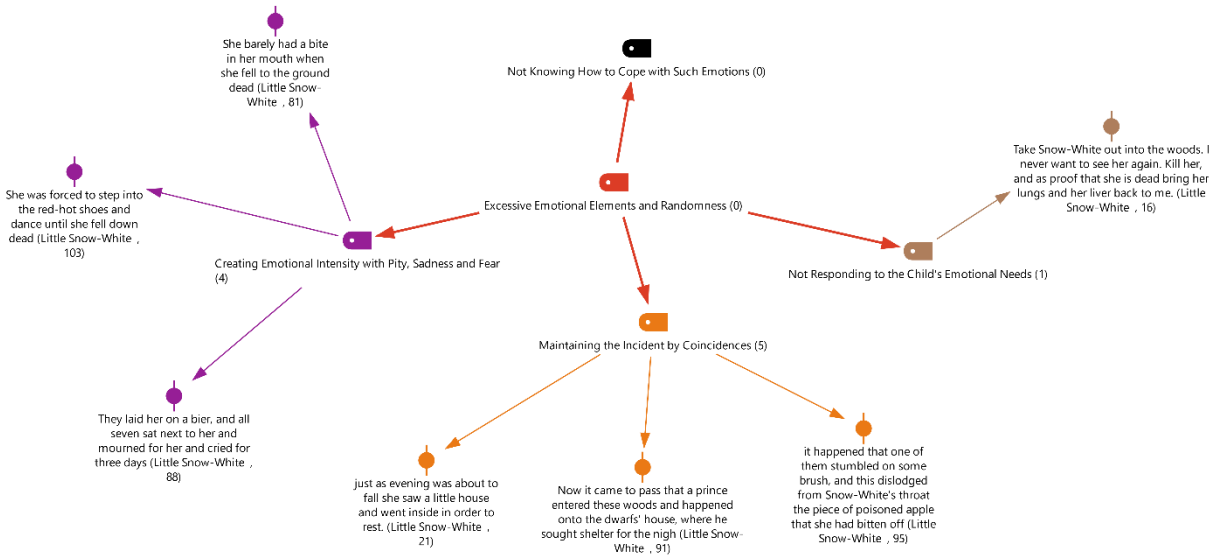
Table 108. Main Theme, Sub-Themes, and Codes Related to Excessive Emotional Elements and Randomness in *Little Snow-White*

Main Theme	Sub Themes	Codes
Excessive Emotional Elements and	Not Responding to the Child's Emotional Needs	Take Snow-White out into the woods. I never want to see her again. Kill her, and as proof that she is dead bring her lungs and her liver

Randomness		back to me.
	Maintaining the Incident by Coincidences	just as evening was about to fall she saw a little house and went inside in order to rest.
	Creating Emotional Intensity with Pity, Sadness and Fear	The poor child was now all alone in the great forest
	Not Knowing How to Cope with Such Emotions	-

The examination of Table 108 uncovers several significant sub-themes within the fairy tale Little Snow-White. the code "*Take Snow-White out into the woods. I never want to see her again. Kill her, and as proof that she is dead bring her lungs and her liver back to me."* is associated with the sub-theme of "Not Responding to the Child's Emotional Needs". The code "*just as evening was about to fall she saw a little house and went inside in order to rest.*" corresponds with the sub-theme "Maintaining the Incident by Coincidences". The code "*The poor child was now all alone in the great forest.*" relates to the sub-theme "Creating Emotional Intensity with Pity, Sadness and Fear". However, no code was identified within the subtheme "Not Knowing How to Cope with Such Emotions."

Figure 96. Thematic Model of Main Theme, Sub-Themes, and Codes Related to Excessive Emotional Elements and Randomness in Little Snow-White



The study of Figure 96 identifies significant sub-themes related to the subthemes of

"Creating Emotional Intensity with Pity, Sadness, and Fear" (5), "Maintaining the Incident by Coincidences"(5), "Not Responding to the Child's Emotional Needs" (5), and "Not Knowing How to Cope with Such Emotions." (3), in the fairy tale *Little Snow-White.*

4.1.8.6. The Findings of Traditional Values, Sanctionary Judgments and Rules in *Little Snow-White*

This part presents the results on Traditional Values, Sanctionary Judgments and Rules of the fairy tale *Little Snow-White* in line with Research Question 2.2

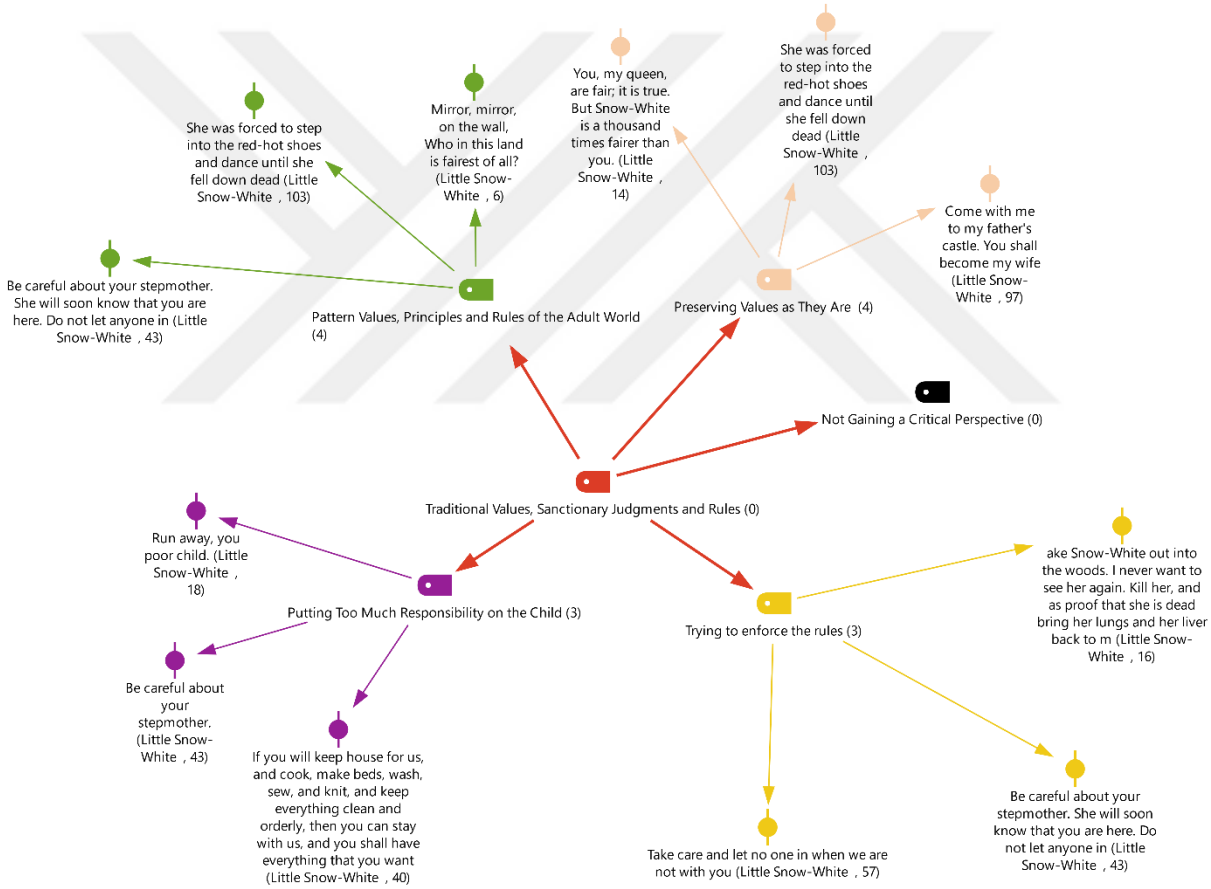
Table 109. Main Theme, Sub-Themes, and Codes Related to Traditional Values, Sanctionary, Judgments and Rules in *Little Snow-White*

Main Theme	Sub Themes	Codes
Traditional Values, Sanctionary Judgments and Rules	Not Gaining a Critical Perspective	-
	Trying to enforce the rules	Be careful about your stepmother. She will soon know that you are here. Do not let anyone in
	Putting Too Much Responsibility on the Child	If you will keep house for us, and cook, make beds, wash, sew, and knit, and keep everything clean and orderly, then you can stay with us, and you shall have everything that you want
	Pattern Values, Principles and Rules of the Adult World	Mirror, mirror, on the wall, Who in this land is fairest of all?
	Preserving Values as They Are	Come with me to my father's castle. You shall become my wife

An analysis of Table 109 reveals multiple major sub-themes related to "Traditional Values, Sanctionary Judgments, and Rules" in the fairy tale Little Snow-White. The code "*Be careful about your stepmother. She will soon know that you are here. Do not let anyone in*" corresponds with the sub-theme of "Trying to enforce the rules". The phrase "*If you will keep*

house for us, and cook, make beds, wash, sew, and knit, and keep everything clean and orderly, then you can stay with us, and you shall have everything that you want " aligns with the sub-theme "Putting Too Much Responsibility on the Child". The code "*Mirror, mirror, on the wall, who in this land is fairest of all?*" corresponds with the sub-theme "Pattern Values, Principles and Rules of the Adult World." The code " *Come with me to my father's castle. You shall become my wife.*" corresponds with the sub-theme of "Preserving Values as They Are". However, no code was identified within the subtheme "Not Gaining a Critical Perspective".

Figure 97. Thematic Model of Main Theme, Sub-Themes, and Codes Related to Traditional Values, Sanctionary Judgments, and Rules in Little Snow-White



The examination of Figure 97 underscores notable subthemes that align with the primary topic of "Traditional Values, Sanctionary Judgments, and Rules" in the fairy tale Little Snow-White. The results reveal the existence of the sub-themes "Trying to enforce the rules" (3), "Putting Too Much Responsibility on the Child" (4), "Pattern Values, Principles, and Rules of the Adult World" (4), and "Preserving Values as They Are"(4). However, no code was identified within the subtheme "Not Gaining a Critical Perspective".

4.1.8.7. The Findings of Rosy View of the World in *Little Snow-White*

This part presents the results on Rosy View of the World of the fairy tale *Little Snow-White* in line with Research Question 2.3

Table 110. Main Theme, Sub-Themes, and Codes Related to Rosy View of the World in *Little Snow-White*

Main Theme	Sub Themes	Codes
Rosy View of the World	Formatting the Child with Abstract Values	Come with me to my father's castle. You shall become my wife
	Suspension from Life Reality	this dislodged from Snow-White's throat the piece of poisoned apple that she had bitten off
	Presenting Life in a Simple Good-Bad, I-O, True-False Format	She was a beautiful woman, but she was proud and arrogant, and she could not stand it if anyone might surpass her in beauty.
	Pollyannaism	-

Examination of Table 110 reveals that the "Rosy View of the World" codes linked to the *Little Snow-White narrative* underscore several significant sub-themes. First, the code "*Come with me to my father's castle. You shall become my wife.*" aligns with the sub-theme" Formatting the Child with Abstract Values". Second, the code "*this dislodged from Snow-White's throat the piece of poisoned apple that she had bitten off*" aligns with the sub-theme "Suspension from Life Reality". Third, the code "*She was a beautiful woman, but she was proud and arrogant, and she could not stand it if anyone might surpass her in beauty*." correspond to the sub-theme "Presenting Life in a Simple Good-Bad, I-O, True-False Format'. However, no code was identified within the subtheme "Pollyannaism".

Figure 98. Thematic Model of Main Theme, Sub-Themes, and Codes Related to Rosy View of the World in Little Snow-White

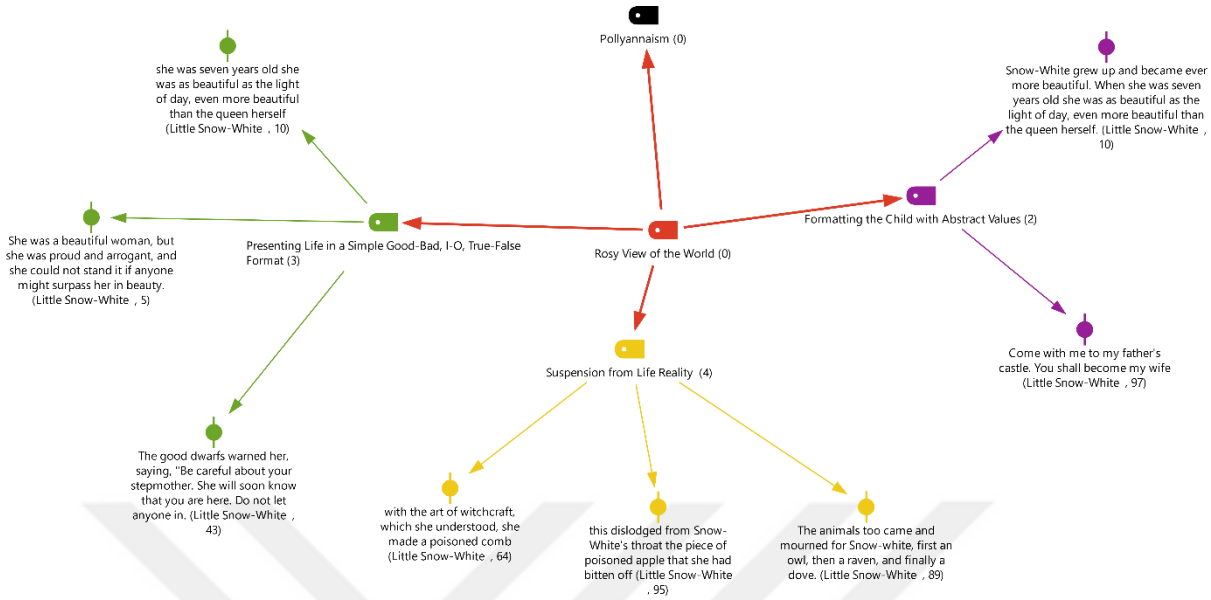


Figure 98 delineates the sub-themes associated with the core topic of "Rosy View of the World" in the fairy tale *Little Snow-White:* "Formatting the Child with Abstract Values (2)", "Suspension from Life Reality (4)", and "Presenting Life in a Simple Good-Bad, I-O, True-False Format (3)". Nonetheless, no code was discerned within the subtheme "Pollyannaism".

4.1.8.8. The Findings Gender Discrimination in Little Snow-White

This part presents the results on Gender Discrimination of the fairy tale *Little Snow-White* in line with Research Question 2.4

Table 111. Main Theme, Sub-Themes, and Codes Related to Gender Discrimination in *Little Snow-White*

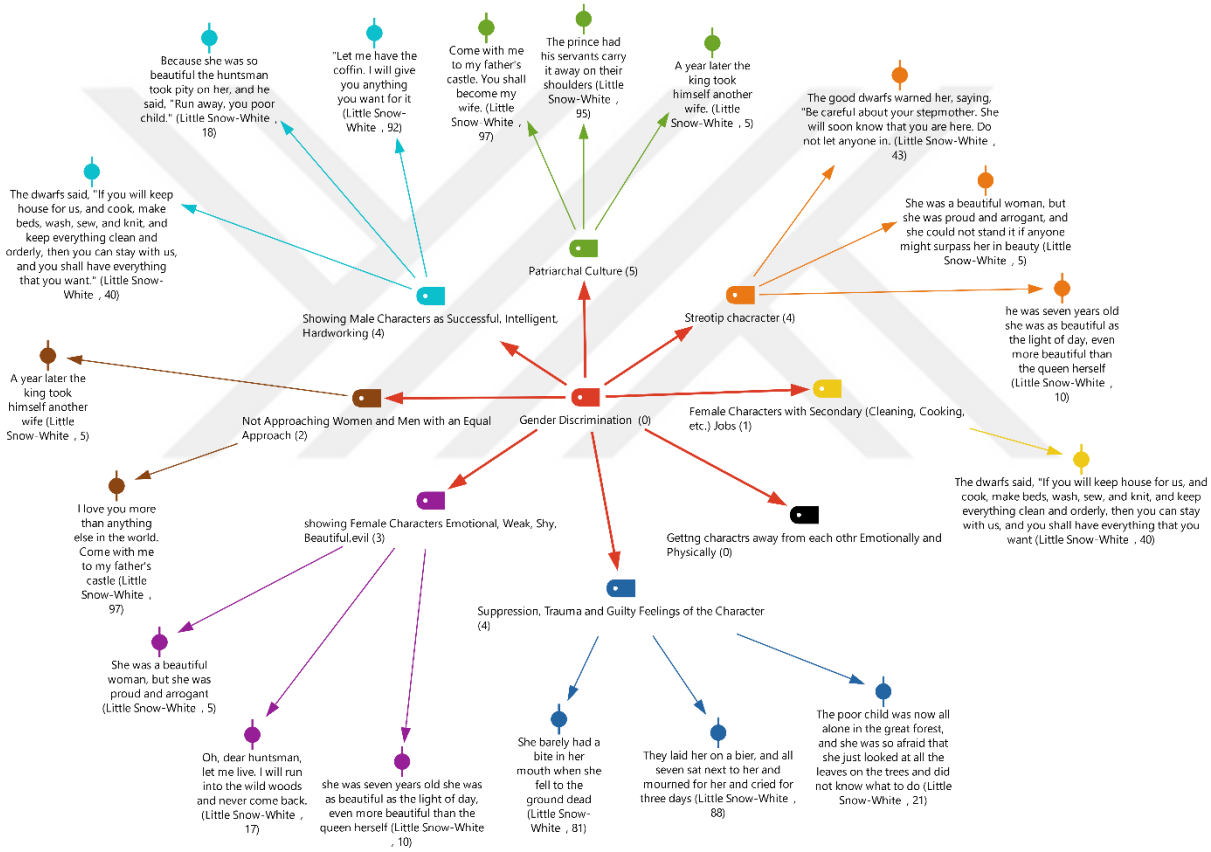
Main Theme	Sub Themes	Codes
Gender Discrimination	Female Characters with Secondary (Cleaning, Cooking, etc.) Jobs	The dwarfs said, "If you will keep house for us, and cook, make beds, wash, sew, and knit, and keep everything clean and orderly, then you can stay with us, and you shall have everything that you want
	Getting characters away from each other	-

Emotionally and Physically	
Suppression, Trauma and Guilty Feelings of the Character	The poor child was now all alone in the great forest, and she was so afraid that she just looked at all the leaves on the trees and did not know what to do
Showing Female Characters Emotional, Weak, Shy, Beautiful, evil	She was a beautiful woman, but she was proud and arrogant
Not Approaching Women and Men with an Equal Approach	I love you more than anything else in the world. Come with me to my father's castle
Showing Male Characters as Successful, Intelligent, Hardworking	Because she was so beautiful the huntsman took pity on her, and he said, "Run away, you poor child."
Patriarchal Culture	Snow-White loved him, and she went with him.
Stereotype (Uniformized) Characters	it came to pass that a prince entered these woods and happened onto the dwarfs' house

The examination of Table 111 uncovers several significant sub-themes associated with the topic "Gender Discrimination" in the fairy tale *Little Snow-White.* The code " *The dwarfs said, "If you will keep house for us, and cook, make beds, wash, sew, and knit, and keep everything clean and orderly, then you can stay with us, and you shall have everything that you want*" aligns with the sub-theme "Female Characters with Secondary (Cleaning, Cooking, etc.) Jobs". The code "*The poor child was now all alone in the great forest, and she was so afraid that she just looked at all the leaves on the trees and did not know what to do"* aligns with the sub-theme "Suppression, Trauma and Guilty Feelings of the Character". The code "*She was a beautiful woman, but she was proud and arrogant.*" aligns with the sub-theme "Showing Female Characters Emotional, Weak, Shy, Beautiful, evil". The code "*I love you more than anything else in the world. Come with me to my father's castle.*" is consistent with the sub-theme "Not Approaching Women and Men with an Equal Approach". The code

"Because she was so beautiful the huntsman took pity on her, and he said, "Run away, you poor child." Coincides with the sub-theme "Showing Male Characters as Successful, Intelligent, Hardworking". The code *"Snow-White loved him, and she went with him"* is in accordance with the sub-theme " Patriarchal Culture". The code "*it came to pass that a prince entered these woods and happened onto the dwarfs' house.*" is in line with the sub-theme "Stereotype (Uniformized) Characters". Nevertheless, no code was identified inside the subtheme "Getting characters away from each other Emotionally and Physically".

Figure 99. Thematic Model of Main Theme, Sub-Themes, and Codes Related to Gender Discrimination in Little Snow-White



The analysis of Figure 99 identifies notable sub-themes that correspond with the overall theme of "Gender Discrimination" in the fairy tale *Little Snow-White.* The findings demonstrate the presence of several key representations, including "Showing Female Characters Emotional, Weak, Shy, Beautiful, evil" (1),"Showing Male Characters as Successful, Intelligent, Hardworking"(4) and "Female Characters with Secondary (Cleaning, Cooking, etc.) Jobs," (5) "Suppression, Trauma, and Guilt of the Character," (4), "Not Approaching Women and Men with an Equal Approach"(2), "Patriarchal Culture"(5) and "Stereotypical (Uniformized) Characters"(4). However, no code was found inside the

subtheme "Separating Characters Emotionally and Physically."

4.1.8.9. The Findings of Ideological Discourses in Little Snow-White

This part presents the results on Ideological Discourses of the fairy tale *Little Snow-White* in line with Research Question 2.5

Table 112. Main Theme, Sub-Themes, and Codes Related to Ideological Discourses in *Little Snow-White*

Main Theme	Sub Themes	Codes
Ideological Discourses	Presenting Moral Propositions	She was forced to step into the red-hot shoes and dance until she fell down dead
	Advocating an idea	The old peddler woman was no one else but the godless queen.

An examination of Table 112 uncovers several notable subthemes within the *Little Snow-White* narrative related to the broader subject of Ideological Discourses. The code "*She was forced to step into the red-hot shoes and dance until she fell down dead*" is consistent with the sub-theme "Presenting Moral Propositions." Furthermore, the code "*The old peddler woman was no one else but the godless queen.*" is in line with the sub-theme "Advocating an idea."

Figure 100. Thematic Model of Main Theme, Sub-Themes, and Codes Related to Ideological Discourses in Little Snow-White

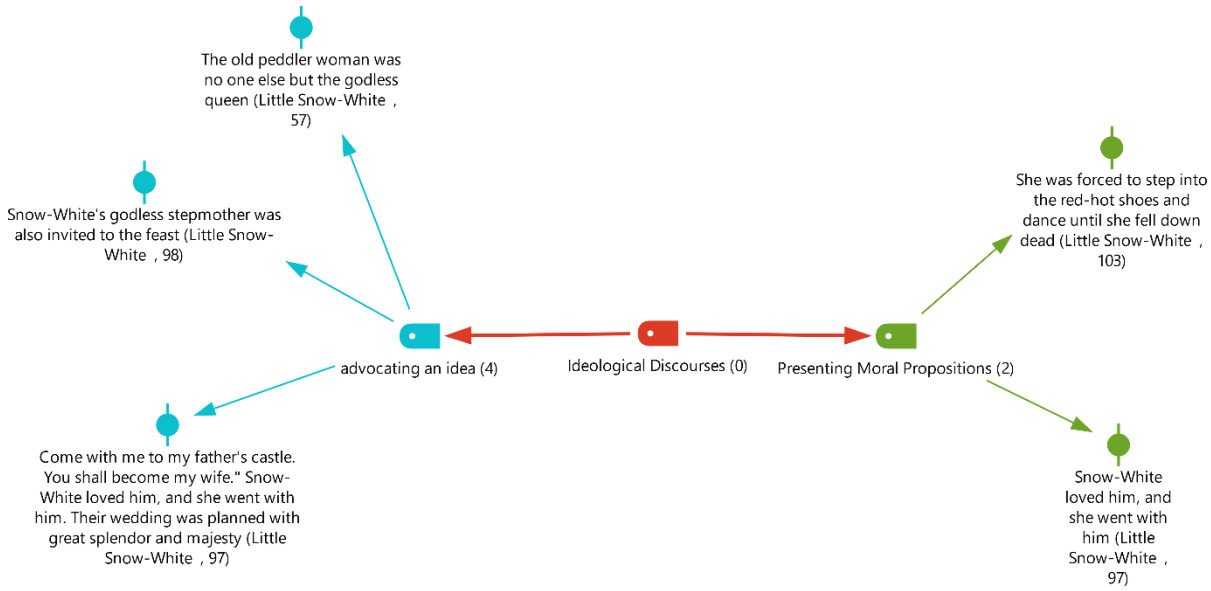


Figure 100 presents an in-depth analysis of the principal subthemes related to the core theme of "Ideological Discourses" in the fairy tale Little Snow-White. The subthemes are "Presenting Moral Propositions" (2) and "Advocating an Idea" (4).

4.1.8.10. The Findings of Fear and Anxiety in Little Snow-White

This part presents the results on Fear and Anxiety of the fairy tale *Little Snow-White* in line with Research Question 2.6

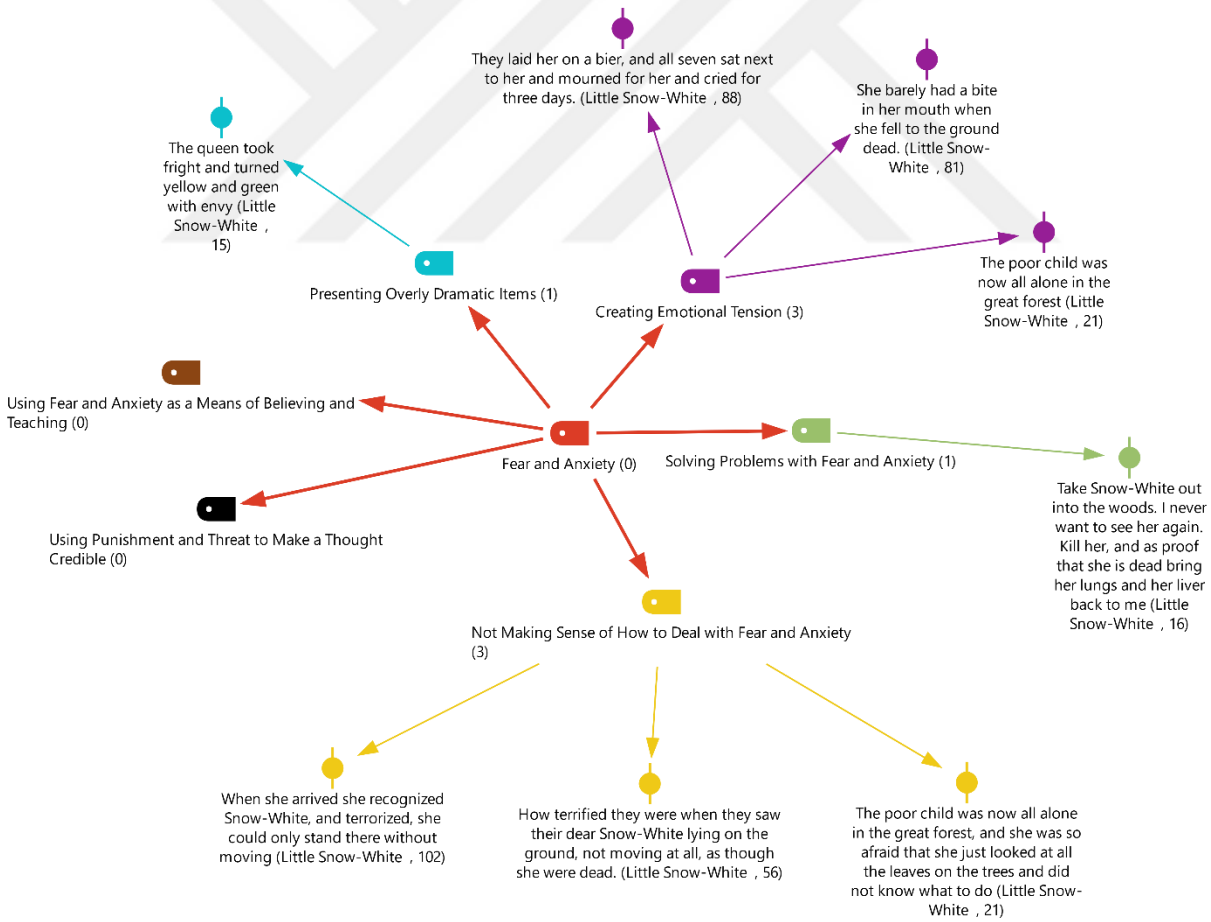
Table 113. Main Theme, Sub-Themes, and Codes Related to Fear and Anxiety in Little Snow-White

Main Theme	Sub Themes	Codes
Fear and Anxiety	Solving Problems with Fear and Anxiety	Take Snow-White out into the woods. I never want to see her again. Kill her, and as proof that she is dead bring her lungs and her liver back to me
	Not Making Sense of How to Deal with Fear and Anxiety	The poor child was now all alone in the great forest, and she was so afraid that she just looked at all the leaves on the trees and did not know what to do
	Using Punishment and Threat to Make a Thought Credible	-
	Using Fear and Anxiety as a Means of Believing and Teaching	-
	Presenting Overly Dramatic Items	The queen took fright and turned yellow and green with envy
	Creating Emotional Tension	The poor child was now all alone in the great forest

The examination of Table 113 uncovers significant sub-themes within the fairy tale

Little Snow-White. the code "*Take Snow-White out into the woods. I never want to see her again. Kill her, and as proof that she is dead bring her lungs and her liver back to me*" aligns with t the subtheme "Solving Problems with Fear and Anxiety". The code "*The poor child was now all alone in the great forest, and she was so afraid that she just looked at all the leaves on the trees and did not know what to do* " is accordance with the subtheme "Not Making Sense of How to Deal with Fear and Anxiety." The code " *The queen took fright and turned yellow and green with envy.*" is consistent with the sub-theme "Presenting Overly Dramatic Items ". The code *"The poor child was now all alone in the great forest."* coincides with the sub-theme "Creating Emotional Tension". However, no code was identified within the subtheme "Using Punishment and Threat to Make a Thought Credible" and "Using Fear and Anxiety as a Means of Believing and Teaching".

Figure 101. Thematic Model of Main Theme, Sub-Themes, and Codes Related to Fear and Anxiety in Little Snow-White



The analysis of Figure 101 uncovers significant subthemes related to the overarching theme of 'Fear and Anxiety' in the fairy tale Little Snow-White. These subthemes include "Solving Problems with Fear and Anxiety"(1), "Not Making Sense of How to Deal with Fear

and Anxiety"(3), ", "Presenting Overly Dramatic Items" (1), and "Creating Emotional Tension" (3). However, no code was detected within the subthemes "Using Punishment and Threat to Make a Thought Credible" and "Using Fear and Anxiety as a Means of Believing and Teaching".

4.1.8.11. The Findings of Advice and Order in Little Snow-White

This part presents the results on Advice and Order of the fairy tale *Little Snow-White* in line with Research Question 2.7

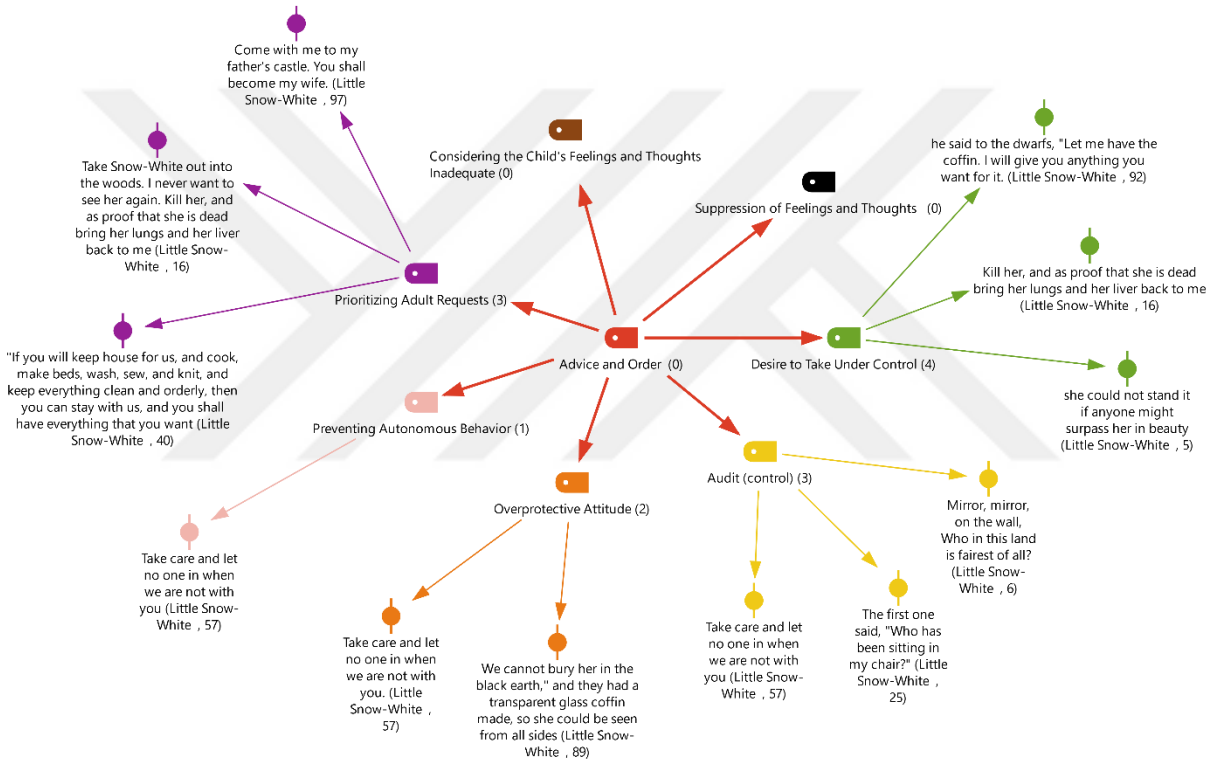
Table 114. Main Theme, Sub-Themes, and Codes Related to Advice and Order in Little Snow-White

Main Theme	Sub Themes	Codes
Advice and Order	Desire to Take Under Control	she could not stand it if anyone might surpass her in beauty
	Audit (control)	Mirror, mirror, on the wall, Who in this land is fairest of all?
	Overprotective Attitude	We cannot bury her in the black earth," and they had a transparent glass coffin made, so she could be seen from all sides
	Preventing Autonomous Behaviour	Take care and let no one in when we are not with you
	Prioritizing Adult Requests	Come with me to my father's castle. You shall become my wife.
	Considering the Child's Feelings and Thoughts	-
	Inadequate Suppression of Feelings and Thoughts	-

The analysis of Table 114 reveals notable sub-themes within the fairy tale *Little Snow-White*. The code *" she could not stand it if anyone might surpass her in beauty.*" aligns with the sub-theme "Desire to Take Under Control". The code " *Mirror, mirror, on the wall, who in this land is fairest of all?*" is also related to "Audit (control)". Moreover, the code "*She had to do what the witch demanded"* pertains to the sub-theme "Preventing Autonomous

Behaviour". also, the code "*We cannot bury her in the black earth," and they had a transparent glass coffin made, so she could be seen from all sides*" relates to the sub-theme "Overprotective Attitude". The code *"Take care and let no one in when we are not with you*" aligns with the sub-theme "Preventing Autonomous Behaviour ". The code *"* Come with me to my father's castle. You shall become my wife." aligns with the sub-theme "Prioritizing Adult Requests". However, no code was detected within the subthemes "Considering the Child's Feelings and Thoughts Inadequate" and "Suppression of Feelings and Thoughts".

Figure 102. Thematic Model of Main Theme, Sub-Themes, and Codes Related to Advice and Order in Little Snow-White



The examination of Figure 102 identifies key subthemes related to the overarching theme of Advice and Order in the fairy tale *Little Snow-White*. These subthemes include Desire to Take Under Control (4), Audit (control) (3), Preventing Autonomous behaviour (1), Overprotective Attitude (2), and Prioritizing Adult Requests (3). No code was identified within the subthemes "Considering the Child's Feelings and Thoughts Inadequate" and "Suppression of Feelings and Thoughts".

4.1.8.12. The Findings of Teaching and Drilling in Little Snow-White

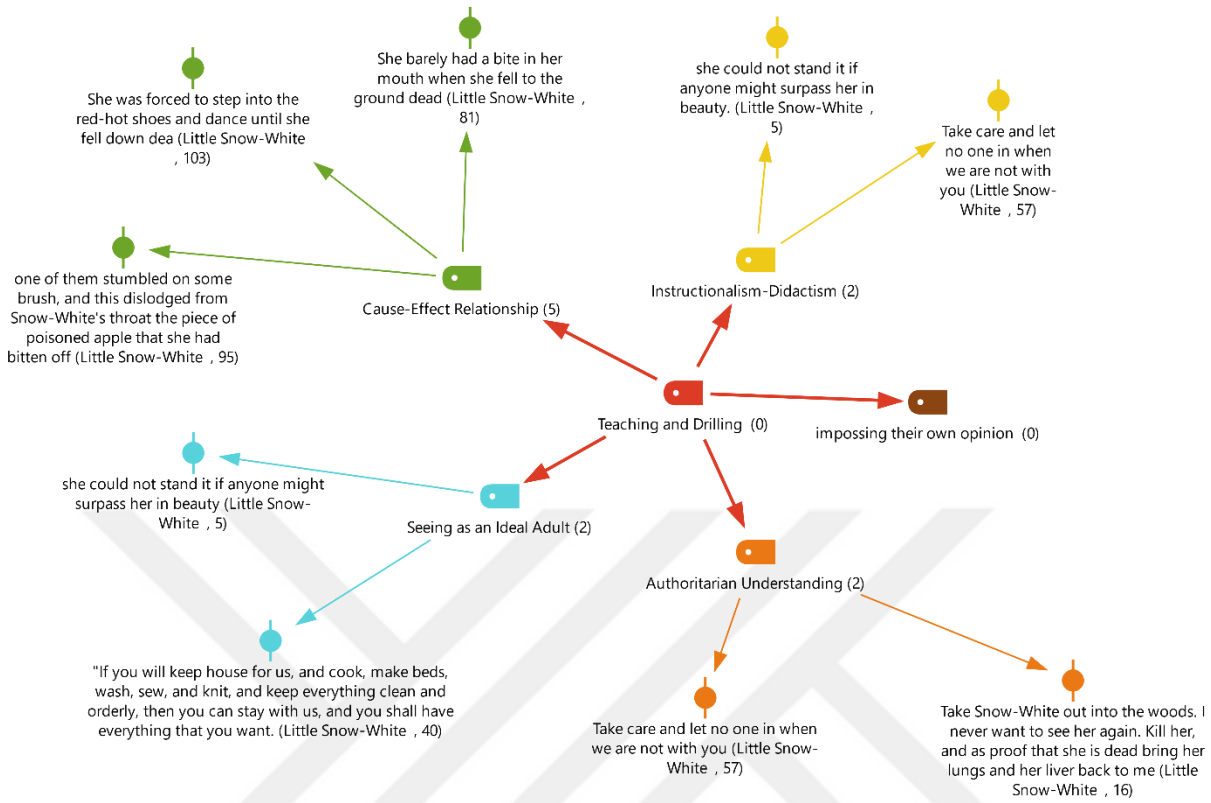
This part presents the results on Teaching Drilling of the fairy tale *Little Snow-White* in line with Research Question 2.8

Table 115. Main Theme, Sub-Themes, and Codes Related to Teaching and Drilling in *Little Snow-White*

Main Theme	**Sub Themes**	**Codes**
Teaching and Drilling	Imposing their Own Opinion	-
	Authoritarian Understanding	Take Snow-White out into the woods. I never want to see her again. Kill her, and as proof that she is dead bring her lungs and her liver back to me
	Seeing as an Ideal Adult	"If you will keep house for us, and cook, make beds, wash, sew, and knit, and keep everything clean and orderly, then you can stay with us, and you shall have everything that you want.
	Cause-Effect Relationship	Because she was so beautiful the huntsman took pity on her
	Instructionalism-Didactism	Take care and let no one in when we are not with you

An analysis of Table 115 underscores "Teaching and Drilling" as a prominent sub-theme in the fairy tale *Little Snow-White* highlighting numerous significant sub-themes. The code "*Take Snow-White out into the woods. I never want to see her again. Kill her, and as proof that she is dead bring her lungs and her liver back to me.*" corresponds to the sub-theme " Authoritarian Understanding ". The code *"If you will keep house for us, and cook, make beds, wash, sew, and knit, and keep everything clean and orderly, then you can stay with us, and you shall have everything that you want.*" aligns with the sub-theme "Seeing as an Ideal Adult". The code "*Because she was so beautiful the huntsman took pity on her*" aligns with the sub-theme "Cause-Effect Relationship". The code *" Take care and let no one in when we are not with you.""* corresponds to the sub-theme " Instructionalism-Didactism". "Imposing their Own Opinion" was not associated with any codes.

Figure 103. Thematic Model of Main Theme, Sub-Themes, and Codes Related to Teaching and Drilling in Little Snow-White



The analysis of Figure 103 reveals several notable subthemes related to the primary subject of Teaching and Drilling in the fairy tale Little Snow-White. The subthemes include code categories: Authoritarian Understanding (2), Seeing as an Ideal Adult (2), Cause-Effect Relationship (5), and Instructionalism-Didactism (2). There were no codes linked to "Imposing their Own Opinion".

4.1.8.13. The Findings of Severity in Little Snow-White

This part presents the results on Severity of the fairy tale *Little Snow-White* in line with Research Question 2.9

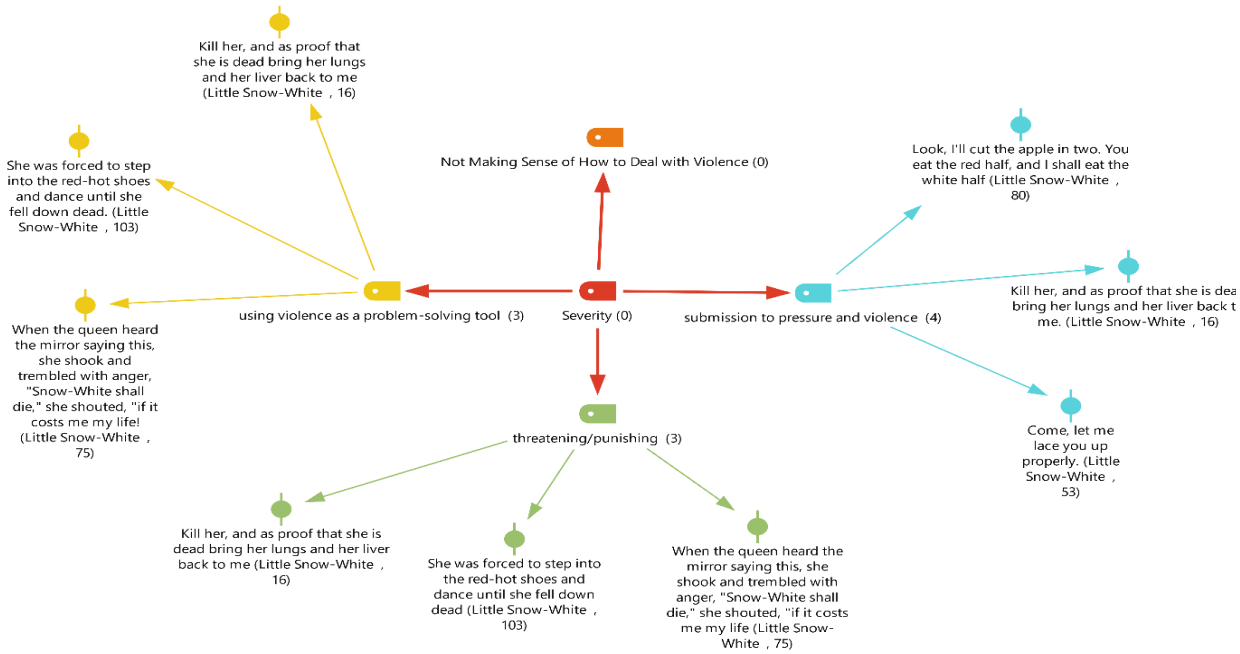
Table 116. Main Theme, Sub-Themes, and Codes Related to Severity in *Little Snow-White*

Main Theme	Sub Themes	Codes
Severity	Submission to pressure and violence	Kill her, and as proof that she is dead bring her lungs and her liver back to me
	Threatening/Punishing	She was forced to step into the red-hot shoes and dance until she fell down dead

Using violence as a problem-solving tool	When the queen heard the mirror saying this, she shook and trembled with anger, "Snow-White shall die," she shouted, "if it costs me my life!
Not Making Sense of How to Deal with Violence	-

An examination of Table 116 highlights "Severity" as a significant sub-theme in the fairy tale *Little Snow-White.* The coded phrase "*Kill her, and as proof that she is dead bring her lungs and her liver back to me*." relates to the sub-theme "submission to pressure and violence." The code "*She was forced to step into the red-hot shoes and dance until she fell down dead*" is consistent with the subtheme "Threatening/Punishing". Furthermore, the code *"When the queen heard the mirror saying this, she shook and trembled with anger, "Snow-White shall die," she shouted, "if it costs me my life!*." align with the subtheme "Using violence as a problem-solving tool". No unique code was identified for the subtheme "Not Making Sense of How to Deal with Violence".

Figure 104. Thematic Model of Main Theme, Sub-Themes, and Codes Related to Severity in Little Snow-White



The analysis of Figure 104 delineates essential subthemes linked to the principal concept of Severity in the fairy tale *Little Snow-White.* The subthemes comprise the following

code categories: Submission to pressure and violence (4), Threatening/Punishing (3), and Using violence as a problem-solving tool (1). Nonetheless, there is an absence of code pertaining to the subtheme of Not Making Sense of How to Deal with Violence.

4.1.9. The Findings Regarding the Fairy tale *The Ugly Duckling*

4.1.9.1. The Findings of Language and Narration in *The Ugly Duckling*

This part offers the results on the Language and Narration of the fairy tale *The Ugly Duckling* in line with Research Question 1.1.

Table 117. Main Theme, Sub-Themes, and Codes Related to Language and Narration in *The Ugly Duckling*

Main Theme	Sub Themes	Codes
Language and Narration	Simple and Repetitive Language	No, I declare, the largest egg lies there still
	Sentence Structure and Length	In a sunny spot stood a pleasant old farm-house close by a deep river, and from the house down to the water side grew great burdock leaves, so high, that under the tallest of them a little child could stand upright.
	Lexical Complexity	Meadows, burdock, moor, hatch, ventured, ventured, whirled, flapped, fluttered, bent

An analysis of Table 117 indicates that the "Language and Narration" codes associated with the Ugly Duckling narrative highlight several important sub-themes. The code "*No, I declare, the largest egg lies there still.*" aligns with the sub-theme "Simple and Repetitive Language". The code " *In a sunny spot stood a pleasant old farm-house close by a deep river, and from the house down to the water side grew great burdock leaves, so high, that under the tallest of them a little child could stand upright*" corresponds with the sub-theme "Sentence Structure and Length". The terms " Meadows, burdock, moor, hatch, ventured, ventured, whirled, flapped, fluttered, bent" pertain to the sub-theme of "Lexical Complexity."

Figure 105. Thematic Model of Main Theme, Sub-Themes, and Codes Related to Language and Narration in The Ugly Duckling

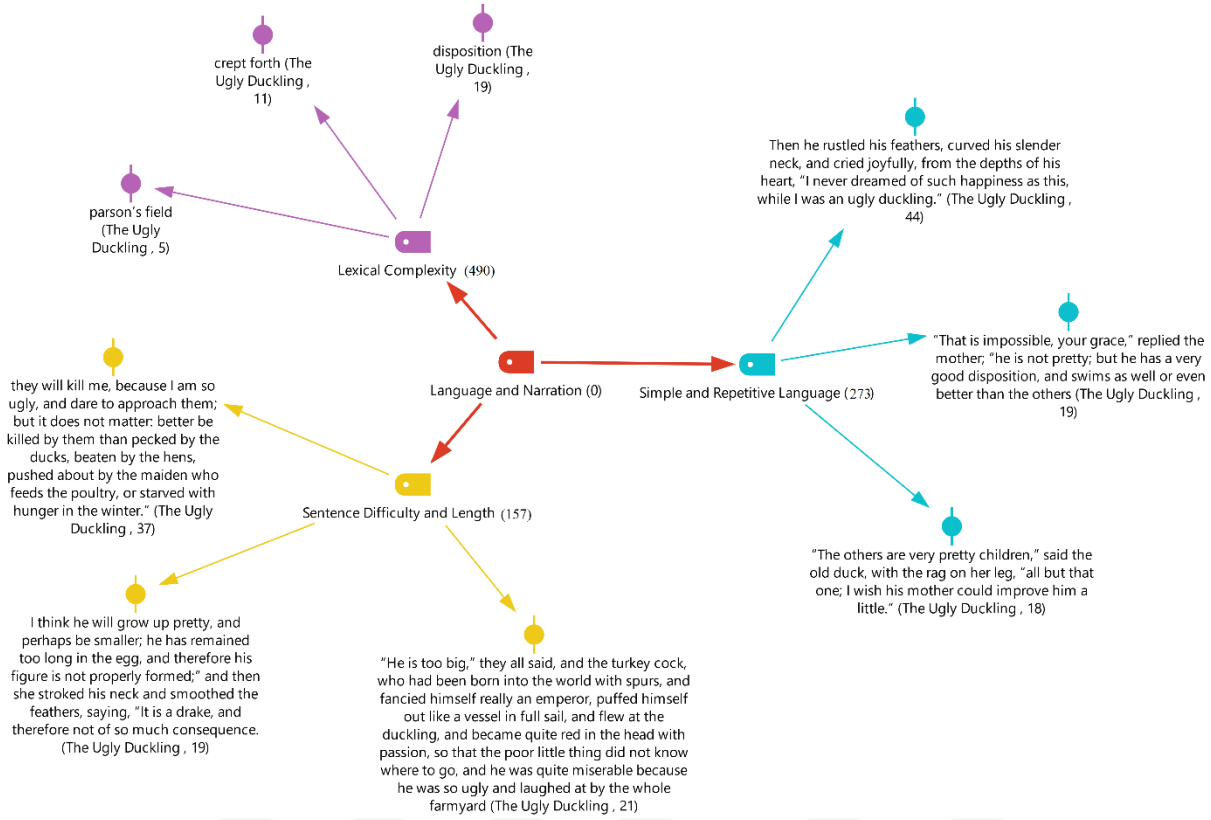


Figure 105 depicts the sub-themes associated with the primary topic of "Language and Narration" in the fairy tale The Ugly Duckling: "Simple and Repetitive Language" (126), "Sentence Difficulty and Length" (84), and "Lexical Complexity" (245).

4.1.9.1.1. Readability Analysis of *The Ugly Duckling*

A preliminary readability analysis was conducted to assess the linguistic accessibility of *The Ugly Duckling* for early EFL pupils, accompanied by its thematic classification under "Language and Narration." The method commenced with the identification of complex vocabulary and intricate sentence structures, succeeded by the utilisation of the Dale-Chall Readability Formula to ascertain an objective reading level. Readability metrics, including average sentence length and the proportion of complex terms, were employed to assess the appropriateness of the text for the primary school age demographic. The subsequent table displays the comprehensive metrics of readability and the computed score.

Table 118. Detailed Dale-Chall Readability Analysis of *The Ugly Duckling*

Metric	**Value**
Total Words	2,840
Total Sentences	210
Difficult Words	245
Average Sentence Length (ASL)	13.52 words
Difficult Word Percentage (PDW)	8.63%
Dale-Chall Readability Score:	5.67

Score = 0.1579×8.63 + 0.0496×13.52 + 3.6365 = 5.67

4.1.9.2. The Findings of Character in *The Ugly Duckling*

This part offers the results on the Character of the fairy tale *The Ugly Duckling* in line with Research Question 1.2.

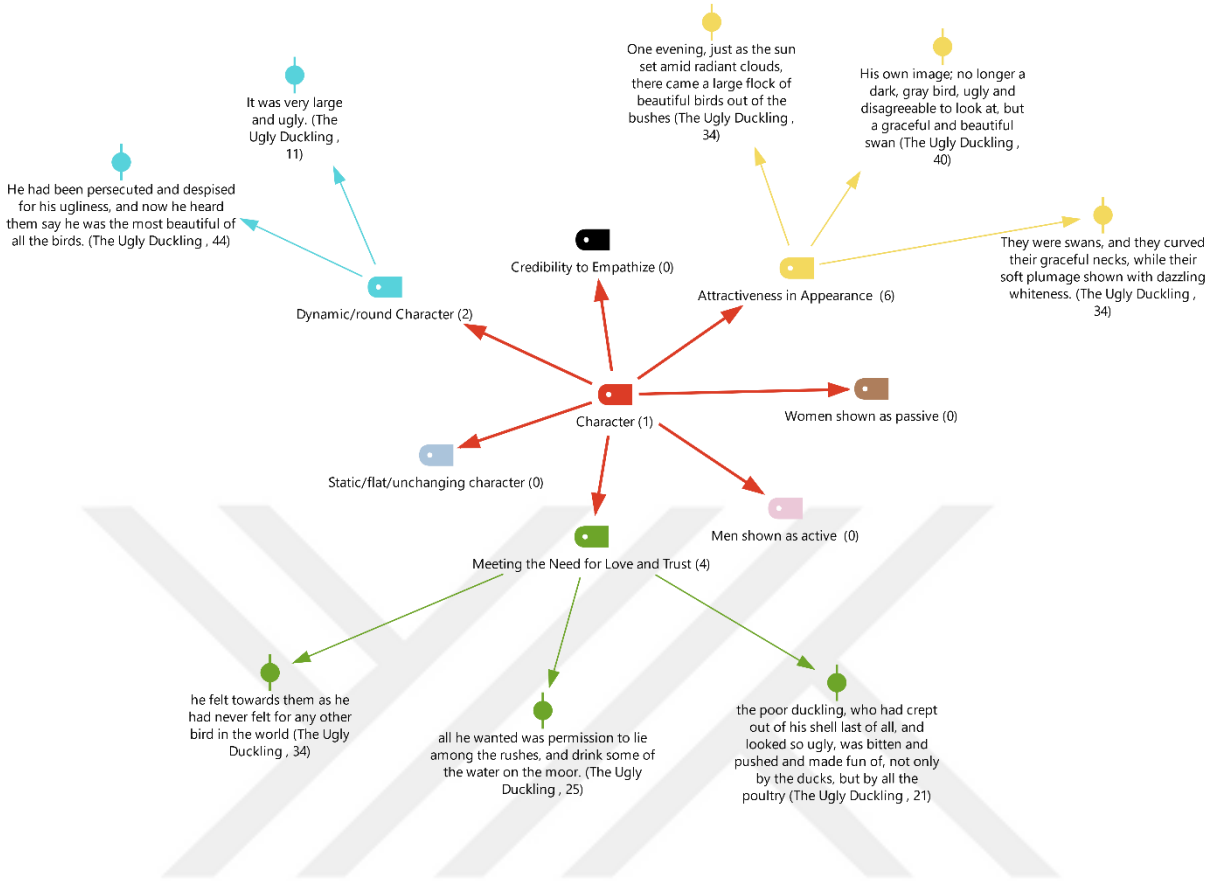
Table 119. Main Theme, Sub-Themes, and Codes Related to Character in *The Ugly Duckling*

Main Theme	**Sub Themes**	**Codes**
Character	Women shown as passive	-
	Men shown as active	-
	Meeting the Need for Love and Trust	the poor duckling, who had crept out of his shell last of all, and looked so ugly, was bitten and pushed and made fun of, not only by the ducks, but by all the poultry
	Static (flat) character	-
	Dynamic (round) Character	It was very large and ugly.
		He had been persecuted and despised for his ugliness, and now he heard them say he was the most beautiful of all the birds.

Credibility to Empathize	-
Attractiveness in Appearance	They were swans, and they curved their graceful necks, while their soft plumage shown with dazzling whiteness.

An analysis of Table 119 underscores "Character" as a prominent sub-theme in the fairy tale *The Ugly Duckling* highlight numerous significant sub-themes. The code " *the poor duckling, who had crept out of his shell last of all, and looked so ugly, was bitten and pushed and made fun of, not only by the ducks, but by all the poultry* " coincides with the subthemes "Meeting the Need for Love and Trust". The opening statement, "*It was very huge and ugly*" and the concluding remark, "*He had been tortured and reviled for his ugliness, and now he heard people declare he was the most beautiful of all the birds*" distinctly exemplify the character's metamorphosis. The pronounced disparity between these two instances underscores the character's evolution throughout the narrative, exemplifying a complete figure that experiences both internal and exterior transformation. The code "*They were swans, and they curved their graceful necks, while their soft plumage shown with dazzling whiteness.*" coincides with the subthemes Attractiveness in Appearance". Furthermore, it is noteworthy that no codes correspond with the sub-themes "Women shown as passive", "Men shown as active", "Credibility at the Level of Empathy", "Static (flat) character", and Credibility to Empathize.

Figure 106. Thematic Model of Main Theme, Sub-Themes, and Codes Related to Character in The Ugly Duckling



An analysis of Figure 106 uncovers the following sub-themes within the overarching theme of "Character" in the fairy tale The Ugly Duckling: "Meeting the Need for Love, Trust" (2), and (2), "Dynamic (Round) Character" (2) and "Attractiveness in Appearance" (6). No code exists for "Credibility to Empathy", "Women shown as Passive", "Men shown as Active", and "Static (Flat) Character".

4.1.9.3. The Findings of Message in *The Ugly Duckling*

This part offers the results on the Message of the fairy tale *The Ugly Duckling* in line with Research Question 1.3.

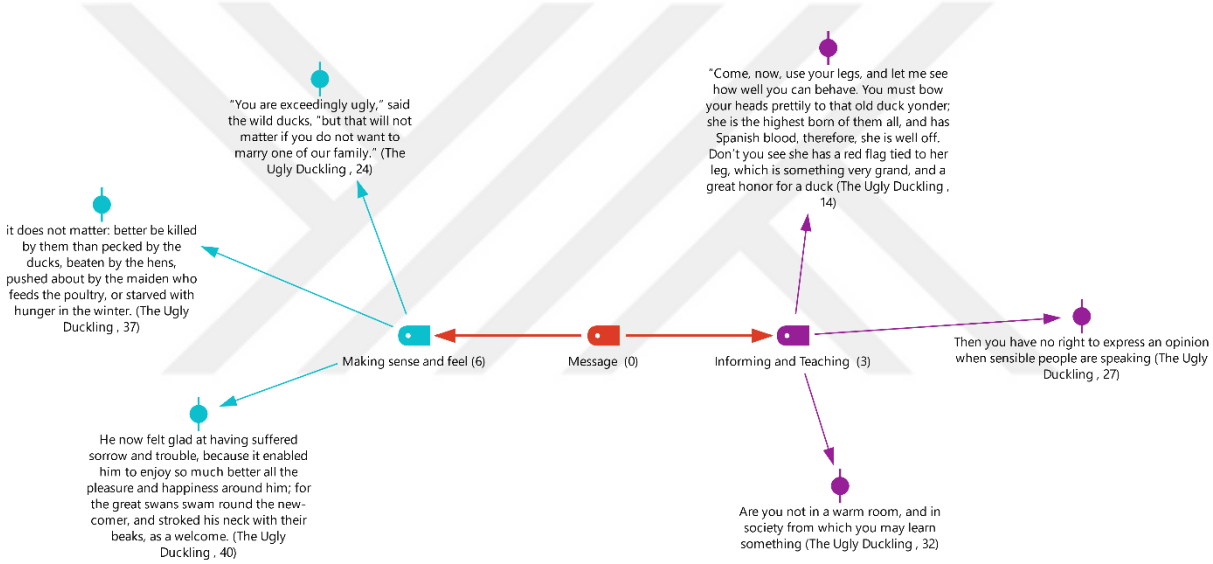
Table 120. Main Theme, Sub-Themes, and Codes Related to Message in *The Ugly Duckling*

Main Theme	**Main Theme Sub Themes**	**Codes**
Message	Informing and Teaching	Are you not in a warm room, and in society from which you may learn something

Making sense and feel	he is not pretty; but he has a very good disposition, and swims as well or even better than the others.

Table 120 reveals that the code within the message theme of the tale *The Ugly Duckling* namely "*Are you not in a warm room, and in society from which you may learn something*" pertains to the sub-theme of "informing and teaching". Similarly, the code "*he is not pretty; but he has a very good disposition, and swims as well or even better than the others"* coincides with "Making sense and feel".

Figure 107. Thematic Model of Main Theme, Sub-Themes, and Codes Related to Message in The Ugly Duckling



Examining Figure 107 reveals the following sub-themes under the theme of "Message " of the fairy tale *Ugly Duckling.* it involves the subthemes "informing and teaching (3), and "making sense and feel" (6).

4.1.9.4. The Findings of Subject in *The Ugly Duckling*

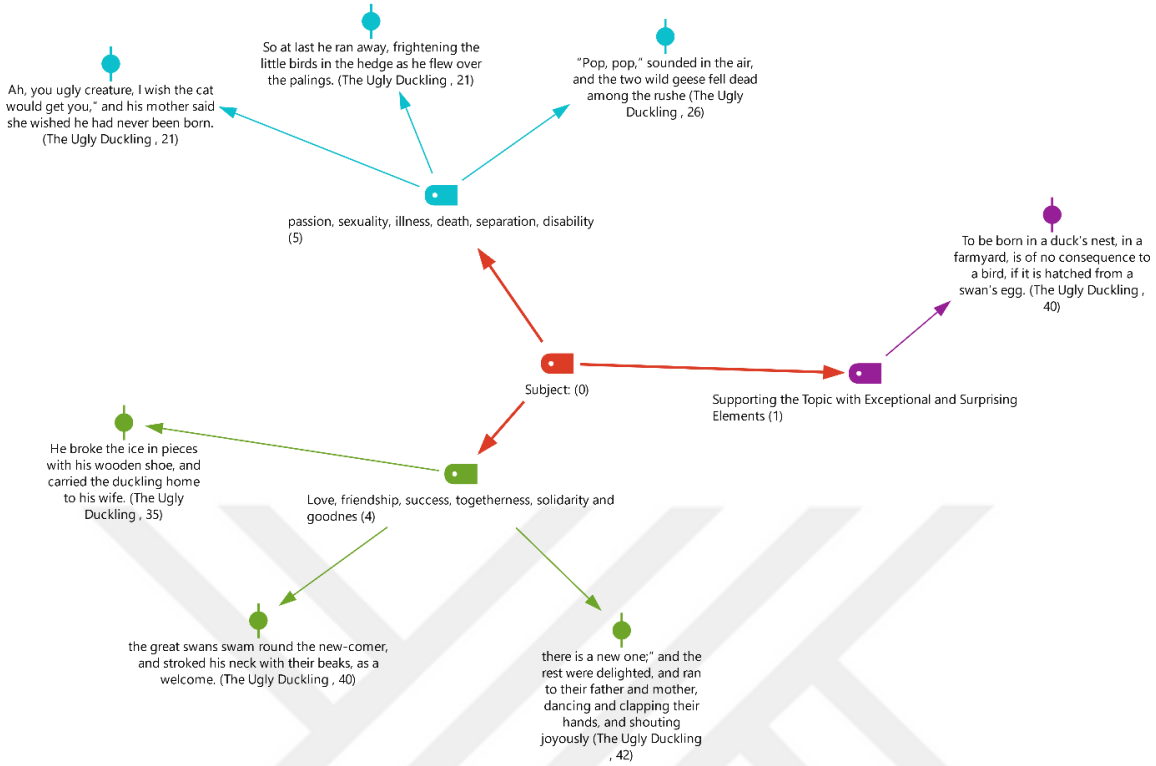
This part offers the results on the Subject of the fairy tale *The Ugly Duckling* in line with Research Question 1.4.

Table 121. Main Theme, Sub-Themes, and Codes Related to Subject in *The Ugly Duckling*

Main Theme	**Sub Themes**	**Codes**
Subject	Supporting the Topic with Exceptional and Surprising Elements	To be born in a duck's nest, in a farmyard, is of no consequence to a bird, if it is hatched from a swan's egg.
	Love, Friendship, Success, Togetherness, Solidarity, and Goodness	he felt towards them as he had never felt for any other bird in the world.
	Passion, Sexuality, Illness, Death, Separation, and Disability.	Ah, you ugly creature, I wish the cat would get you," and his mother said she wished he had never been born.

An analysis of Table 121 underscores "Subject" as a prominent sub-theme in the fairy tale *The Ugly Duckling*. The code "*To be born in a duck's nest, in a farmyard, is of no consequence to a bird, if it is hatched from a swan's egg* relates to the sub-theme "Supporting the Topic with Exceptional and Surprising Elements" Moreover, the code he felt towards them as he had never felt for any other bird in the world" is associated with the sub-theme of "Love, Friendship, Success, Togetherness, Solidarity, and Goodness". The code "*Ah, you ugly creature, I wish the cat would get you," and his mother said she wished he had never been born.*" corresponds with the sub-theme of "Passion, Sexuality, Illness, Death, Separation, and Disability."

Figure 108. Thematic Model of Main Theme, Sub-Themes, and Codes Related to Subject in The Ugly Duckling



An analysis of Figure 108 uncovers the following sub-themes under the primary theme of "Subject" in the fairy tale The Ugly Duckling: "Supporting the Topic with Exceptional and Surprising Elements" (1), "Love, Friendship, Success, Togetherness, Solidarity, and Goodness" (4), and "Passion, Sexuality, Illness, Death, Separation, and Disability" (5).

4.1.9.5. The Findings of Excessive Emotional Elements and Randomness in *The Ugly Duckling*

This part offers the results on Excessive Emotional Elements and Randomness of the fairy tale *The Ugly Duckling* in line with Research Question 2.1

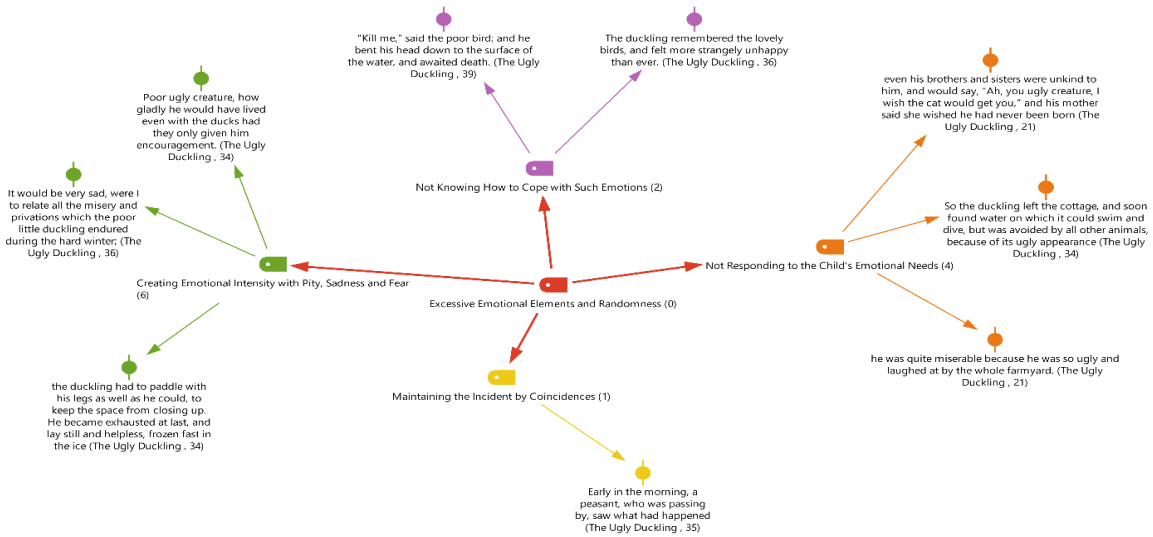
Table 122. Main Theme, Sub-Themes, and Codes Related to Excessive Emotional Elements and Randomness in *The Ugly Duckling*

Main Theme	Sub Themes	Codes
Excessive Emotional Elements and	Not Responding to the Child's Emotional Needs	he was quite miserable because he was so ugly and laughed at by the whole farmyard.

Randomness	
Maintaining the Incident by Coincidences	Early in the morning, a peasant, who was passing by, saw what had happened
Creating Emotional Intensity with Pity, Sadness and Fear	so, it went on from day to day till it got worse and worse
Not Knowing How to Cope with Such Emotions	The duckling remembered the lovely birds, and felt more strangely unhappy than ever.

An analysis of Table 122 underscores "Excessive Emotional Elements and Randomness" as a prominent sub-theme in the fairy tale The Ugly Duckling. the code "*he was quite miserable because he was so ugly and laughed at by the whole farmyard."* is associated with the sub-theme of "Not Responding to the Child's Emotional Needs". The code "*Early in the morning, a peasant, who was passing by, saw what had happened*" corresponds with the sub-theme "Maintaining the Incident by Coincidences". The code "*So it went on from day to day till it got worse and worse*" relates to the sub-theme "Creating Emotional Intensity with Pity, Sadness and Fear". Finally, the code "*The duckling remembered the lovely birds, and felt more strangely unhappy than ever*" Is associated with the sub-theme" Not Knowing How to Cope with Such Emotions ".

Figure 109. Thematic Model of Main Theme, Sub-Themes, and Codes Related to Excessive Emotional Elements and Randomness in The Ugly Duckling



The study of Figure 109 identifies significant sub-themes related to the subthemes of "Creating Emotional Intensity with Pity, Sadness, and Fear" (6), "Maintaining the Incident by Coincidences"(1), and "Not Responding to the Child's Emotional Needs" (4) and “Not Knowing How to Cope with Such Emotions." (2).

4.1.9.6. The Findings of Traditional Values, Sanctionary Judgments and Rules in *The Ugly Duckling*

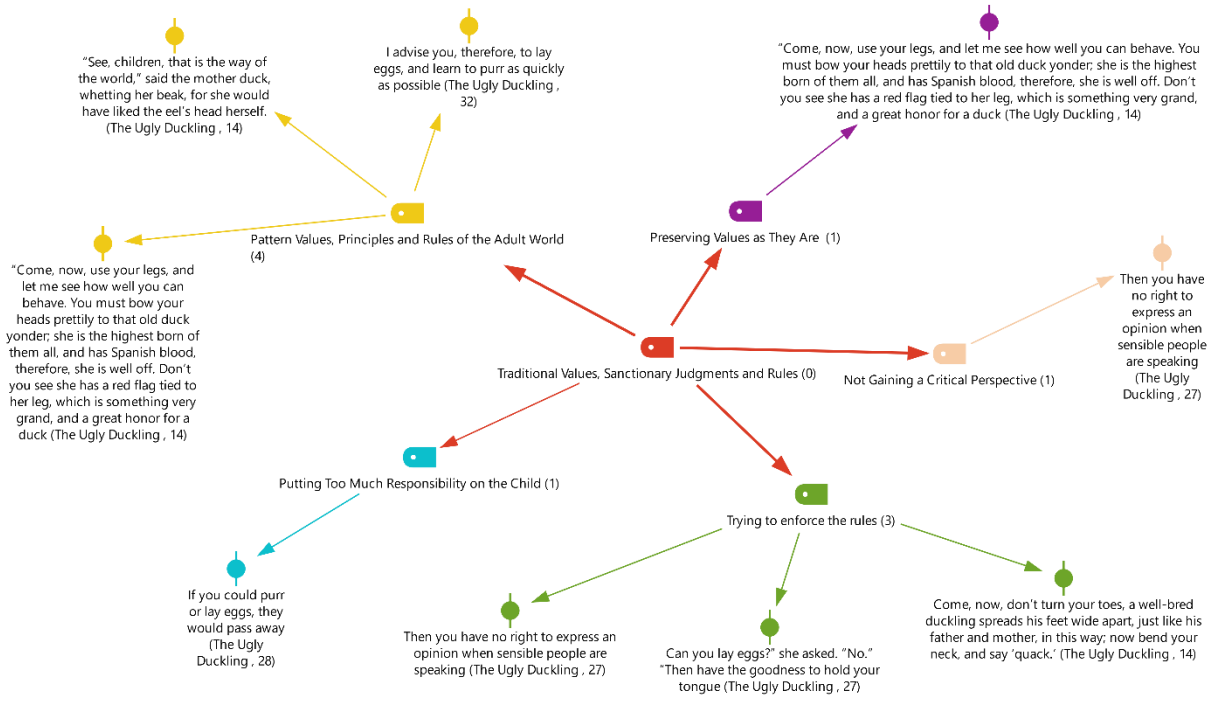
This part offers the results on Traditional Values, Sanctionary Judgments and Rules of the fairy tale *The Ugly Duckling* in line with Research Question 2.2

Table 123. Main Theme, Sub-Themes, and Codes Related to Traditional Values, Sanctionary, Judgments and Rules in *The Ugly Duckling*

Main Theme	Sub Themes	Codes
Traditional Values, Sanctionary Judgments and Rules	Not Gaining a Critical Perspective	Then you have no right to express an opinion when sensible people are speaking
	Trying to enforce the rules	Then you have no right to express an opinion when sensible people are speaking
	Putting Too Much Responsibility on the Child	If you could purr or lay eggs, they would pass away
	Pattern Values, Principles and Rules of the Adult World	“See, children, that is the way of the world,” said the mother duck, whetting her beak, for she would have liked the eel’s head herself.
	Preserving Values as They Are	Come, now, use your legs, and let me see how well you can behave. You must bow your heads prettily to that old duck yonder; she is the highest born of them all, and has Spanish blood, therefore, she is well off. Don’t you see she has a red flag tied to her leg, which is something very grand, and a great honor for a duck

An analysis of Table 123 reveals multiple major sub-themes related to "Traditional Values, Sanctionary Judgments, and Rules" in the fairy tale The Ugly Duckling. The statement "*Then you have no right to express an opinion when sensible people are speaking* " aligns with the sub-theme of "Not Gaining a Critical Perspective." The code "*Then you have no right to express an opinion when sensible people are speaking.*" corresponds with the sub-theme of "Trying to enforce the rules". The phrase "*If you could purr or lay eggs, they would pass away*" aligns with the sub-theme "Putting Too Much Responsibility on the Child". The code "*The king said to the young princess, "“See, children, that is the way of the world,” said the mother duck, whetting her beak, for she would have liked the eel’s head herself"* corresponds with the sub-theme "Pattern Values, Principles and Rules of the Adult World." The code "*Come, now, use your legs, and let me see how well you can behave. You must bow your heads prettily to that old duck yonder; she is the highest born of them all, and has Spanish blood, therefore, she is well off. Don’t you see she has a red flag tied to her leg, which is something very grand, and a great honour for a duck.*" corresponds with the sub-theme of "Preserving Values as They Are". No code exists for “Not Gaining a Critical Perspective".

Figure 110. Thematic Model of Main Theme, Sub-Themes, and Codes Related to Traditional Values, Sanctionary Judgments, and Rules in The Ugly Duckling



The examination of Figure 110 underscores notable subthemes that align with the

primary topic of "Traditional Values, Sanctionary Judgments, and Rules" in the fairy tale The Ugly Duckling. The results reveal the existence of the sub-themes "Trying to enforce the rules" (3), " Putting Too Much Responsibility on the Child" (1), "Patterns Values, Principles, and Rules of the Adult World" (4), and "Preserving Values as They Are"(1), and “Not Gaining a Critical Perspective"(1).

4.1.9.7. The Findings of Rosy View of the World in *The Ugly Duckling*

This part offers the results on Rosy View of the World of the fairy tale *The Ugly Duckling* in line with Research Question 2.3

Table 124. Main Theme, Sub-Themes, and Codes Related to Rosy View of the World in *The Ugly Duckling*

Main Theme	**Sub Themes**	**Codes**
Rosy View of the World	Formatting the Child with Abstract Values	“The new one is the most beautiful of all; he is so young and pretty.” And the old swans bowed their heads before him.
	Suspension from Life Reality	-
	Presenting Life in a Simple Good-Bad, I-O, True-False Format	What sort of a duck are you? the poor duckling, who had crept out of his shell last of all, and looked so ugly, was bitten and pushed and made fun of, not only by the ducks, but by all the poultry.
	Pollyannaism	He now felt glad at having suffered sorrow and trouble, because it enabled him to enjoy so much better all the pleasure and happiness around him; for the great swans swam round the new-comer, and stroked his neck with their beaks, as a welcome

Examination of Table 124 reveals that the "Rosy View of the World" codes linked to

the *Ugly Duckling narrative* underscore several significant sub-themes. First, the code "*The new one is the most beautiful of all; he is so young and pretty." And the old swans bowed their heads before him*" aligns with the sub-theme" Formatting the Child with Abstract Values". Second, the code "*What sort of a duck are you?*" and "*the poor duckling, who had crept out of his shell last of all, and looked so ugly, was bitten and pushed and made fun of, not only by the ducks, but by all the poultry.*" correspond to the sub-theme "Presenting Life in a Simple Good-Bad, I-O, True-False Format". The incorporation of both lines effectively demonstrates the binary opposition between good and evil, so emphasizing how the story simplifies moral and character disparities through opposing portrayals. the code "*He now felt glad at having suffered sorrow and trouble, because it enabled him to enjoy so much better all the pleasure and happiness around him; for the great swans swam round the new-comer, and stroked his neck with their beaks, as a welcome"* aligns with the sub-theme "Pollyannaism". Finally, there is no code for "Suspension from Life Reality".

Figure 111. Thematic Model of Main Theme, Sub-Themes, and Codes Related to Rosy View of the World in The Ugly Duckling

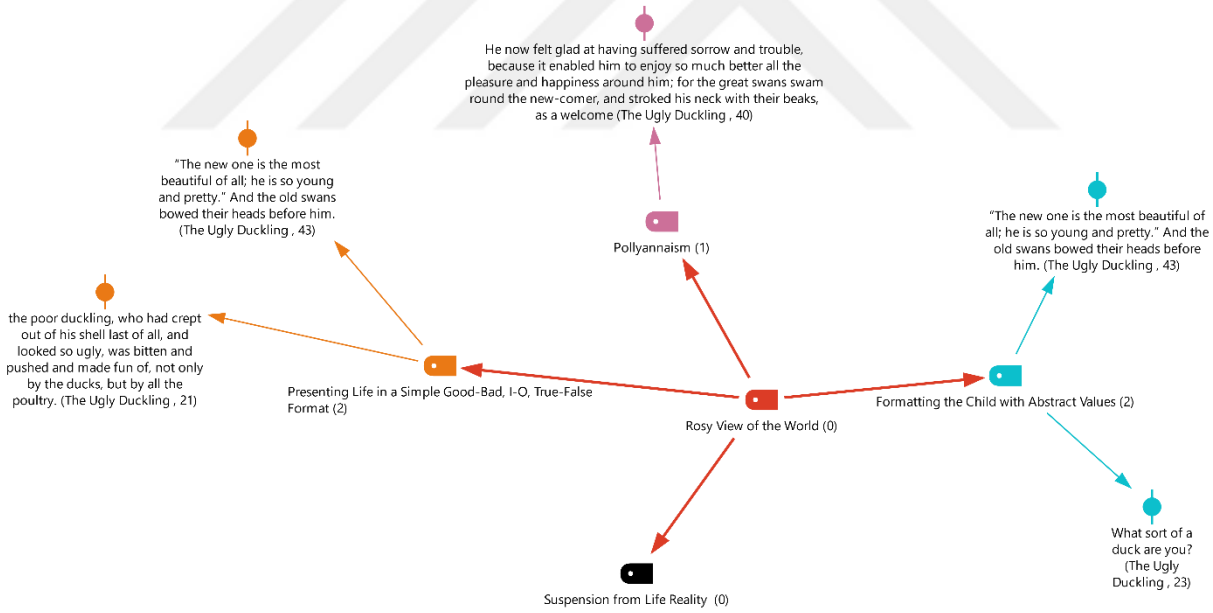


Figure 111 delineates the sub-themes associated with the core topic of "Rosy View of the World" in the fairy tale *The Ugly Duckling:* "Formatting the Child with Abstract Values (2)", "Presenting Life in a Simple Good-Bad, I-O, True-False Format (2)", and "Pollyannaism"(1). There exists no code for "Suspension from Life Reality".

4.1.9.8. The Findings of Gender Discrimination in *The Ugly Duckling*

This part offers the results on Gender Discrimination of the fairy tale *The Ugly*

Duckling in line with Research Question 2.4

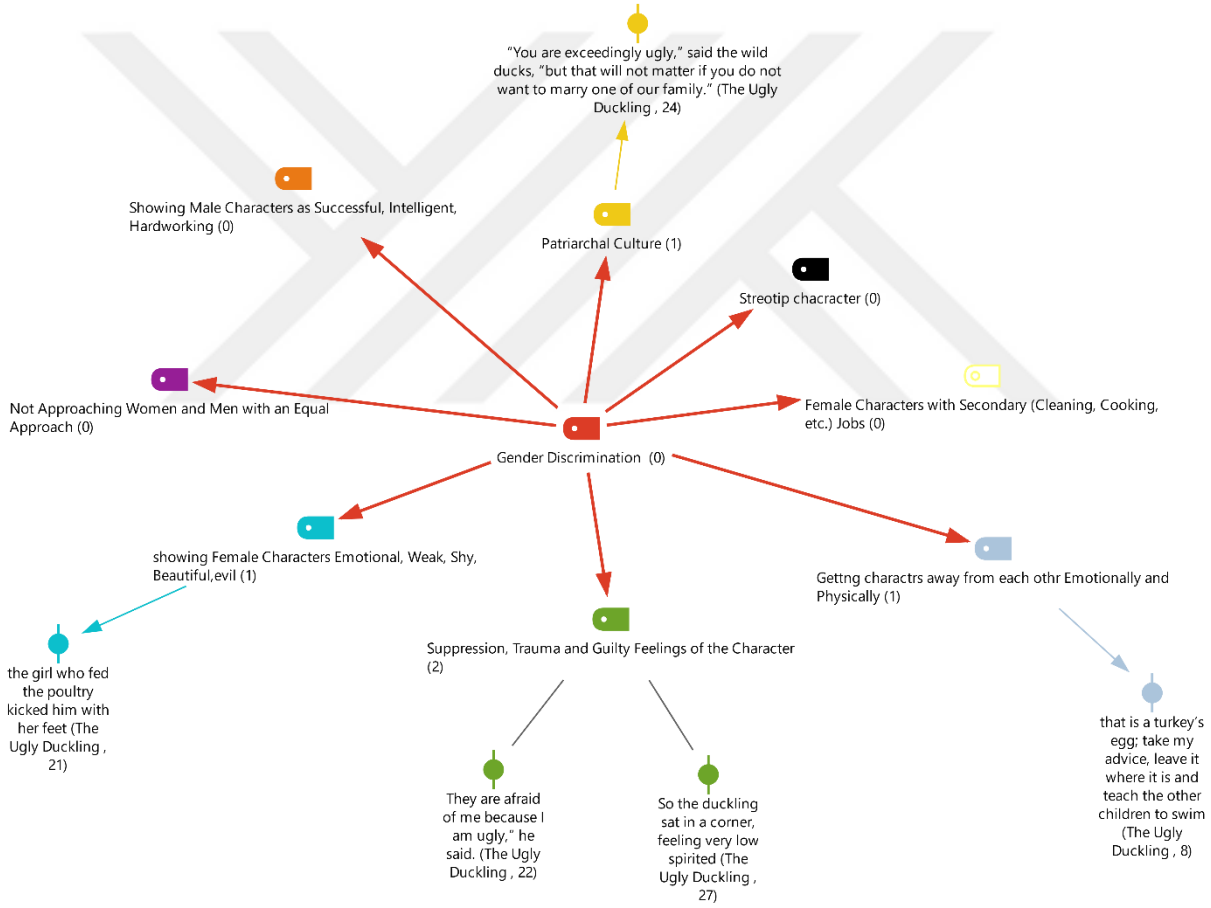
Table 125. Main Theme, Sub-Themes, and Codes Related to Gender Discrimination in *The Ugly Duckling*

Main Theme	**Sub Themes**	**Codes**
Gender Discrimination	Female Characters with Secondary (Cleaning, Cooking, etc.) Jobs	-
	Getting characters away from each other Emotionally and Physically	That is a turkey's egg; take my advice, leave it where it is and teach the other children to swim
	Suppression, Trauma and Guilty Feelings of the Character	So the duckling sat in a corner, feeling very low spirited
	Showing Female Characters Emotional, Weak, Shy, Beautiful, evil	The girl who fed the poultry kicked him with her feet
	Not Approaching Women and Men with an Equal Approach	-
	Showing Male Characters as Successful, Intelligent, Hardworking	-
	Patriarchal Culture	"You are exceedingly ugly," said the wild ducks, "but that will not matter if you do not want to marry one of our family."
	Stereotype (Uniformized) Characters	-

The examination of Table 125 uncovers several significant sub-themes associated with the topic "Gender Discrimination" in the fairy tale The Ugly Duckling. The code "*that is a turkey's egg; take my advice, leave it where it is and teach the other children to swim*" is associated with "Getting characters away from each other Emotionally and Physically". The code "*So the duckling sat in a corner, feeling very low spirited*" aligns with the sub-theme

"Suppression, Trauma and Guilty Feelings of the Character". The code "*The girl who fed the poultry kicked him with her feet*." aligns with the sub-theme "Showing Female Characters Emotional, Weak, Shy, Beautiful, evil". the code ""*You are exceedingly ugly," said the wild ducks, "but that will not matter if you do not want to marry one of our family*."" is in accordance with the sub-theme "Patriarchal Culture". However, no code related to "Female Characters with Secondary (Cleaning, Cooking, etc.) Jobs", "Not Approaching Women and Men with an Equal Approach", " Showing Male Characters as Successful, Intelligent, Hardworking" and "Stereotype (Uniformized) Characters" was identified in the text.

Figure 112. Thematic Model of Main Theme, Sub-Themes, and Codes Related to Gender Discrimination in The Ugly Duckling



The analysis of Figure 112 identifies notable sub-themes that correspond with the overall theme of "Gender Discrimination" in the fairy tale *The Ugly Duckling*. The findings demonstrate the presence of several key representations, including "Showing Female Characters Emotional, Weak, Shy, Beautiful, evil"(1), "Getting characters away from each other Emotionally and Physically "(1), "Suppression, Trauma, and Guilt of the Character," (2), and "Patriarchal Culture"(1). No code pertaining to "Female Characters with Secondary

(Cleaning, Cooking, etc.) Jobs", "Not Approaching Women and Men with an Equal Approach", "Showing Male Characters as Successful, Intelligent, Hardworking" and "Stereotype (Uniformized) Characters" was found in the text.

4.1.9.9. The Findings of Ideological Discourses in *The Ugly Duckling*

This part offers the results on Ideological Discourses of the fairy tale *The Ugly Duckling* in line with Research Question 2.5

Table 126. Main Theme, Sub-Themes, and Codes Related to Ideological Discourses in *The Ugly Duckling*

Main Theme	**Sub Themes**	**Codes**
Ideological Discourses	Presenting Moral Propositions	To be born in a duck's nest, in a farmyard, is of no consequence to a bird, if it is hatched from a swan's egg
	Advocating an idea	"Look, here comes another brood, as if there were not enough of us already! and what a queer looking object one of them is; we don't want him here," and then one flew out and bit him in the neck.

An examination of Table 126 uncovers several notable subthemes within the *Ugly Duckling* narrative related to the broader subject of Ideological Discourses. The code "*To be born in a duck's nest, in a farmyard, is of no consequence to a bird, if it is hatched from a swan's egg*" aligns with the sub-theme "Presenting Moral Propositions." Furthermore, the code "*"Look, here comes another brood, as if there were not enough of us already! and what a queer looking object one of them is; we don't want him here," and then one flew out and bit him in the neck.*" corresponds with the sub-theme "Advocating an idea."

Figure 113. Thematic Model of Main Theme, Sub-Themes, and Codes Related to Ideological Discourses in The Ugly Duckling

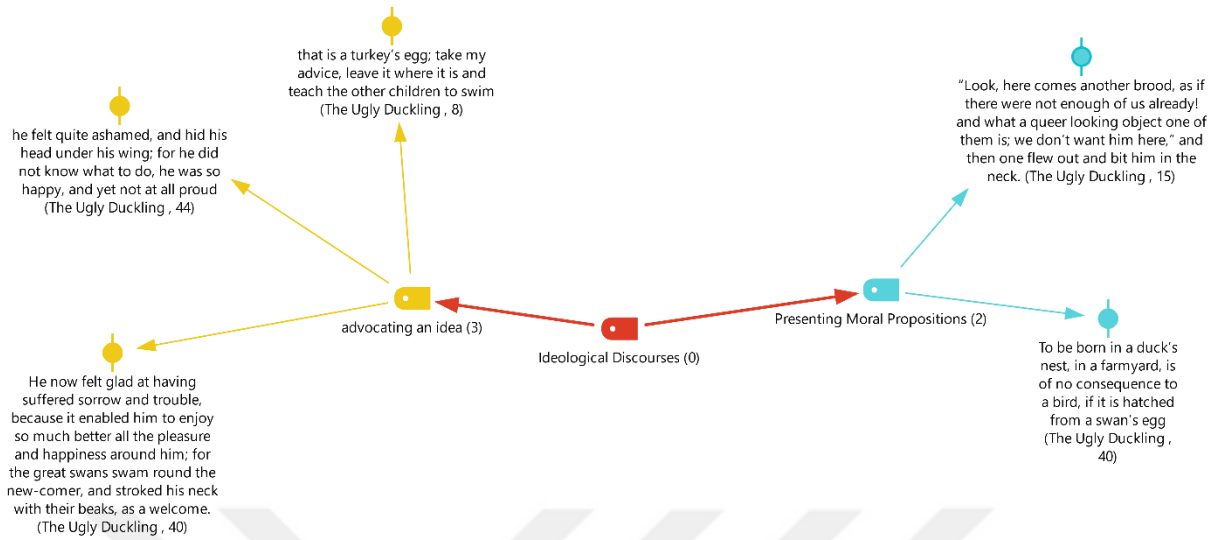


Figure 113 presents an in-depth analysis of the principal subthemes related to the core theme of "Ideological Discourses" in the fairy tale The Ugly Duckling. The subthemes are "Presenting Moral Propositions" (2) and "Advocating an idea" (3).

4.1.9.10. The Findings of Fear and Anxiety in *The Ugly Duckling*

This part offers the results on Fear and Anxiety of the fairy tale *The Ugly Duckling* in line with Research Question 2.6

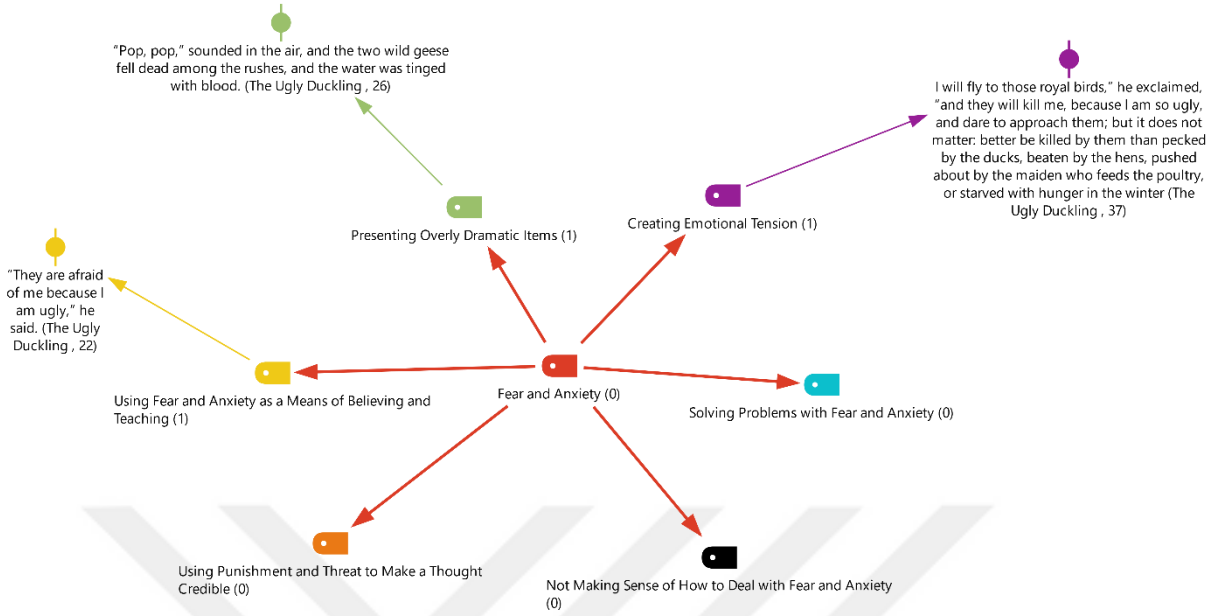
Table 127. Main Theme, Sub-Themes, and Codes Related to Fear and Anxiety in *The Ugly Duckling*

Main Theme	Sub Themes	Codes
Fear and Anxiety	Solving Problems with Fear and Anxiety	-
	Not Making Sense of How to Deal with Fear and Anxiety	-
	Using Punishment and Threat to Make a Thought Credible	-
	Using Fear and Anxiety as a Means of Believing	"They are afraid of me because I am ugly," he said.

and Teaching	
Presenting Overly Dramatic Items	“Pop, pop,” sounded in the air, and the two wild geese fell dead among the rushes, and the water was tinged with blood
Creating Emotional Tension	I will fly to those royal birds,” he exclaimed, “and they will kill me, because I am so ugly, and dare to approach them; but it does not matter: better be killed by them than pecked by the ducks, beaten by the hens, pushed about by the maiden who feeds the poultry, or starved with hunger in the winter

The examination of Table 127 uncovers significant sub-themes within the fairy tale The Ugly Duckling. The code "“*They are afraid of me because I am ugly*” is compatible with “the sub-theme "Using Fear and Anxiety as a Means of Believing and Teaching". "*“Pop, pop,” sounded in the air, and the two wild geese fell dead among the rushes, and the water was tinged with blood*" aligns with the sub-theme "Presenting Overly Dramatic Items". The code *"I will fly to those royal birds,” he exclaimed, “and they will kill me, because I am so ugly, and dare to approach them; but it does not matter: better be killed by them than pecked by the ducks, beaten by the hens, pushed about by the maiden who feeds the poultry, or starved with hunger in the winter"* coincides with the sub-theme "Creating Emotional Tension". However, no code was identified within the subthemes "Solving Problems with Fear and Anxiety", "Not Making Sense of How to Deal with Fear and Anxiety", "Using Punishment and Threat to Make a Thought Credible", "Presenting Overly Dramatic Items".

Figure 114. Thematic Model of Main Theme, Sub-Themes, and Codes Related to Fear and Anxiety in The Ugly Duckling



The analysis of Figure 114 uncovers significant subthemes related to the overarching theme of "Fear and Anxiety" in the fairy tale The Ugly Duckling. These subthemes include "Creating Emotional Tension" (1), "Presenting Overly Dramatic Items"(1), "Creating Emotional Tension"(1), “Using Fear and Anxiety as a Means of Believing and Teaching" (1). No code was discerned under the subthemes "Solving Problems with Fear and Anxiety", "Not Making Sense of How to Deal with Fear and Anxiety", "Using Punishment and Threat to Make a Thought Credible", "Presenting Overly Dramatic Items".

4.1.9.11. The Findings of Advice and Order in *The Ugly Duckling*

This part offers the results on Advice and Order of the fairy tale *The Ugly Duckling* in line with Research Question 2.7

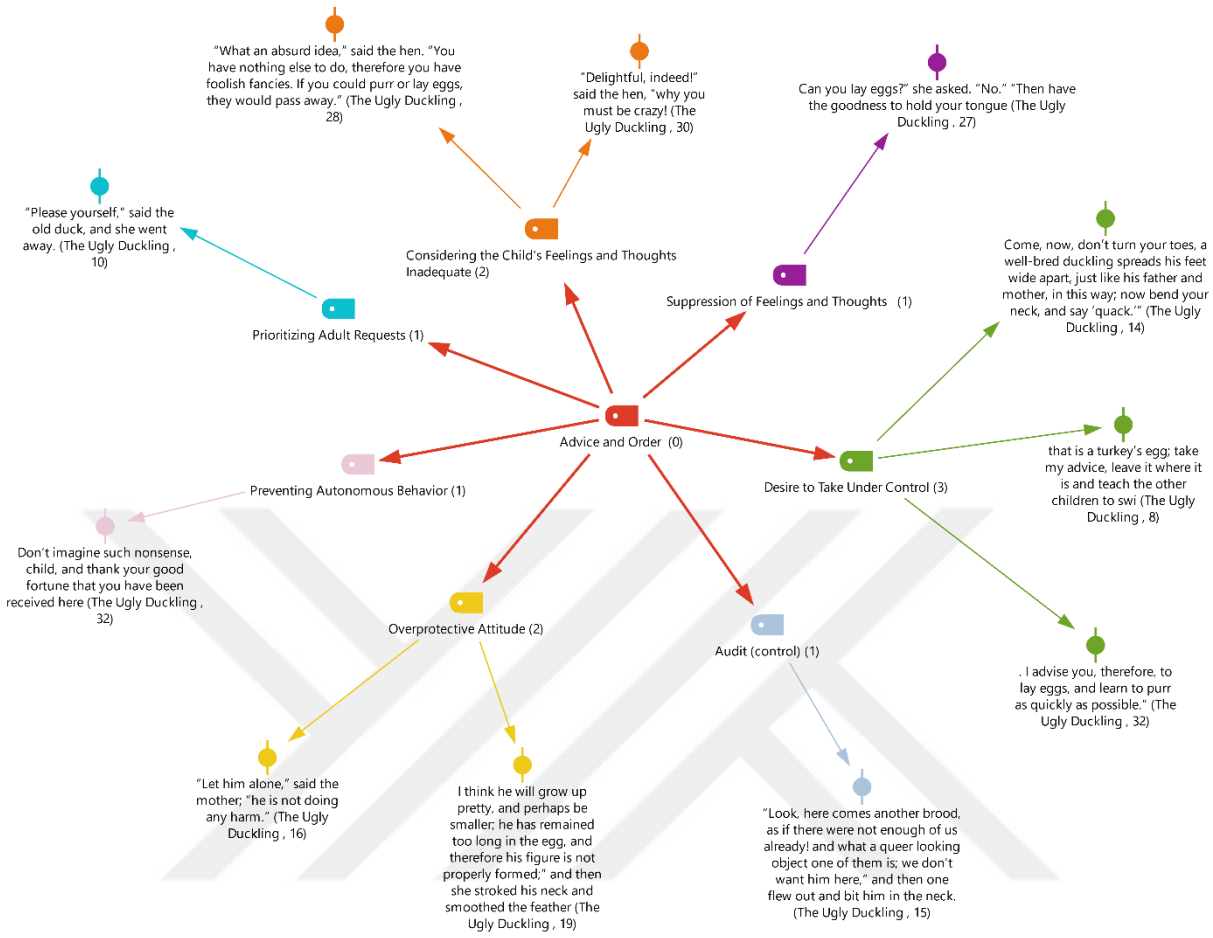
Table 128. Main Theme, Sub-Themes, and Codes Related to Advice and Order in *The Ugly Duckling*

Main Theme	Sub Themes	Codes
Advice and Order	Desire to Take Under Control	I advise you, therefore, to lay eggs, and learn to purr as quickly as possible.
	Audit (control)	“Look, here comes another brood, as if there were not enough of us already! and what a queer looking object one of them is; we don’t

	want him here," and then one flew out and bit him in the neck.
Overprotective Attitude	"Let him alone," said the mother; "he is not doing any harm."
Preventing Autonomous Behavior	Don't imagine such nonsense, child, and thank your good fortune that you have been received here
Prioritizing Adult Requests	"Please yourself," said the old duck, and she went away.
Considering the Child's Feelings and Thoughts Inadequate	"Delightful, indeed!" said the hen, "why you must be crazy!
Suppression of Feelings and Thoughts	Can you lay eggs?" she asked. "No." "Then have the goodness to hold your tongue

The examination of Table 128 uncovers significant sub-themes within the fairy tale The Ugly Duckling. The code "*I advise you, therefore, to lay eggs, and learn to purr as quickly as possible*" corresponds with the sub-theme "Desire to Take Under Control". The code ""*Look, here comes another brood, as if there were not enough of us already! and what a queer looking object one of them is; we don't want him here," and then one flew out and bit him in the neck*." is also pertinent to "Audit (control)". The phrase ""*Let him alone," said the mother; "he is not doing any harm*."" relates to the sub-theme "Overprotective Attitude". Furthermore, the code states, "*Don't imagine such nonsense, child, and thank your good fortune that you have been received here*" pertains to the sub-theme "Preventing Autonomous Behaviour." The code ""*Please yourself," said the old duck, and she went away*" is consistent with the sub-theme Prioritizing Adult Requests". Furthermore, the code "*Delightful, indeed!" said the hen, "why you must be crazy!*" corresponds with the sub-theme "Considering the Child's Feelings and Thoughts Inadequate". The statement "*Can you lay eggs?"* she asked. ""*No." "Then have the goodness to hold your tongue*." is also pertinent to "Suppression of Feelings and Thoughts".

Figure 115. Thematic Model of Main Theme, Sub-Themes, and Codes Related to Advice and Order in The Ugly Duckling



The examination of Figure 115 identifies key subthemes related to the overarching theme of Advice and Order in the fairy tale The Ugly Duckling. These subthemes include Desire to Take Under Control (3), Audit (control) (1), Preventing Autonomous behaviour (1), Prioritizing Adult Requests (1), "Suppression of Feelings and Thoughts," (1), "Overprotective Attitude"(2), and "Considering the Child's Feelings and Thoughts Inadequate" (2).

4.1.9.12. The Findings of Teaching and Drilling in *The Ugly Duckling*

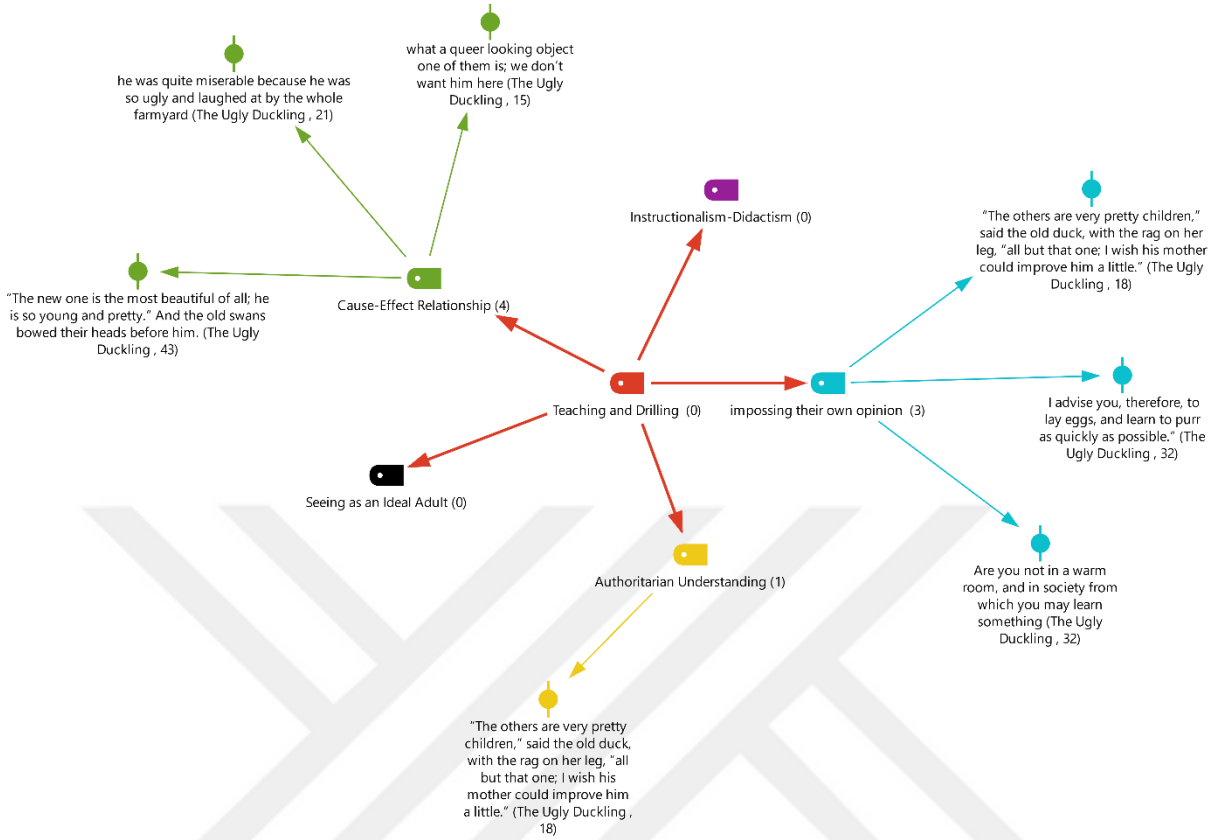
This part offers the results on Teaching and Drilling of the fairy tale *The Ugly Duckling* in line with Research Question 2.8

Table 129. Main Theme, Sub-Themes, and Codes Related to Teaching and Drilling in *The Ugly Duckling*

Main Theme	**Sub Themes**	**Codes**
Teaching and Drilling	Imposing their Own Opinion	I advise you, therefore, to lay eggs, and learn to purr as quickly as possible.”
	Authoritarian Understanding	“The others are very pretty children,” said the old duck, with the rag on her leg, “all but that one; I wish his mother could improve him a little.”
	Seeing as an Ideal Adult	-
	Cause-Effect Relationship	what a queer looking object one of them is; we don’t want him here
	Instructionalism-Didactism	-

An analysis of Table 129 underscores "Teaching and Drilling" as a prominent sub-theme in the fairy tale *The Ugly Duckling.* The coded phrase *"I advise you, therefore, to lay eggs, and learn to purr as quickly as possible."* corresponds to the sub-theme "Imposing their Own Opinion". The code "*“The others are very pretty children,” said the old duck, with the rag on her leg, “all but that one; I wish his mother could improve him a little.”*" corresponds to the sub-theme "Authoritarian Understanding ". The code "*what a queer looking object one of them is; we don’t want him here.*" aligns with the sub-theme "Cause-Effect Relationship". No codes were identified within the subthemes ″Seeing as an Ideal Adult″ and ″Instructionalism-Didactism″.

Figure 116. Thematic Model of Main Theme, Sub-Themes, and Codes Related to Teaching and Drilling in The Ugly Duckling



The analysis of Figure 116 reveals several notable subthemes related to the primary subject of Teaching and Drilling in the fairy tale The Ugly Duckling. The subthemes include code categories: Imposing their Own Opinion (3), Authoritarian Understanding (1), Cause-Effect Relationship (4). No codes were detected within the subthemes "Seeing as an Ideal Adult" and "Instructionalism-Didactism".

4.1.9.13. The Findings of Severity in *The Ugly Duckling*

This part offers the results on Severity of the fairy tale *The Ugly Duckling* in line with Research Question 2.9

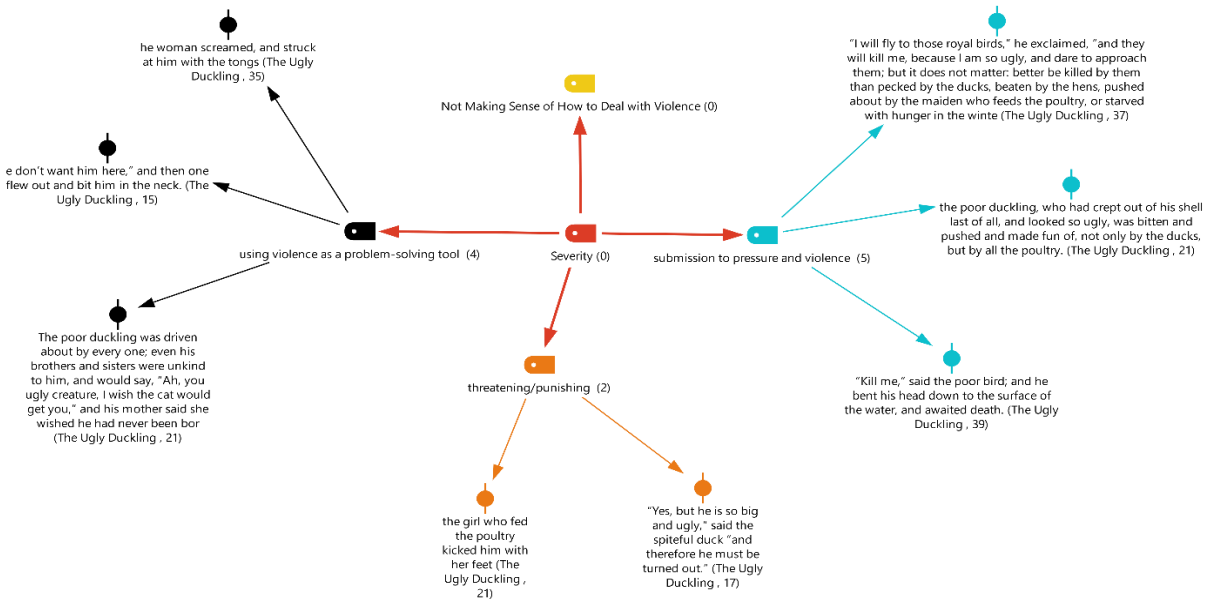
Table 130. Main Theme, Sub-Themes, and Codes Related to Severity in *The Ugly Duckling*

Main Theme	Sub Themes	Codes
Severity	Submission to pressure and violence	the poor duckling, who had crept out of his shell last of all, and looked so ugly, was bitten and pushed and made fun of, not only by the ducks, but by all the poultry.

Threatening/Punishing	the girl who fed the poultry kicked him with her feet.
Using violence as a problem-solving tool	We don't want him here," and then one flew out and bit him in the neck.
Not Making Sense of How to Deal with Violence	-

The subtheme of "Severity" is underscored by the analysis of Table 130, which reveals notable sub-themes within the fairy tale *The Ugly Duckling*. The coded phrase "T*he poor duckling, who had crept out of his shell last of all, and looked so ugly, was bitten and pushed and made fun of, not only by the ducks, but by all the poultry.*" relates to the sub-theme "submission to pressure and violence". The code "*The girl who fed the poultry kicked him with her feet.*is consistent with the subtheme "Threatening/Punishing". The code "*We don't want him here," and then one flew out and bit him in the neck*" aligns with the subtheme "Threatening/Punishing". However, no unique code was identified for the subtheme "Not Making Sense of How to Deal with Violence.

Figure 117. Thematic Model of Main Theme, Sub-Themes, and Codes Related to Severity in The Ugly Duckling



The examination of Figure 117 delineates significant subthemes related to the overall notion of Severity in the fairy tale *The Ugly Duckling*. The subsequent code categories

consist of the subthemes: Submission to pressure and violence (5), Using violence as a problem-solving tool (4), and Threatening/Punishing (2). Nonetheless, there is an absence of code pertaining to the subthemes of "Not Making Sense of How to Deal with Violence".

4.1.10. The Findings Regarding the Fairy tale *Sleeping Beauty*

4.1.10.1. The Findings of Language and Narration in *Sleeping Beauty*

This part offers the results on the Language and Narration aspects of the fairy tale *Sleeping Beauty* in line with Research Question 1.1.

Table 131. Main Theme, Sub-Themes, and Codes Related to Language and Narration in *Sleeping Beauty*

Main Theme	Sub Themes	Codes
Language and Narration	Simple and Repetitive Language	At last, however, the queen had a daughter.
	Sentence Structure and Length	But as they were all sitting down at table they saw come into the hall a very old fairy, whom they had not invited, because it was above fifty years since she had been out of a certain tower, and she was believed to be either dead or enchanted.
	Lexical Complexity	Christening, Proclamation, Distaff and Spindle, Swoon, Matakin, Sabbath

An examination of Table 131 reveals that the "Language and Narration" codes linked to the *Sleeping Beauty* narrative underscore numerous significant sub-themes. The code "*At last, however, the queen had a daughter*." corresponds with the sub-theme "Simple and Repetitive Language". The code "*But as they were all sitting down at table, they saw come into the hall a very old fairy, whom they had not invited, because it was above fifty years since she had been out of a certain tower, and she was believed to be either dead or enchanted*" aligns with the sub-theme "Sentence Structure and Length". The code "*Christening, Proclamation, Distaff and Spindle, Swoon, Matakin, Sabbath*" are associated

with the sub-theme of "Lexical Complexity".

Figure 118. Thematic Model of Main Theme, Sub-Themes, and Codes Related to Language and Narration in Sleeping Beauty

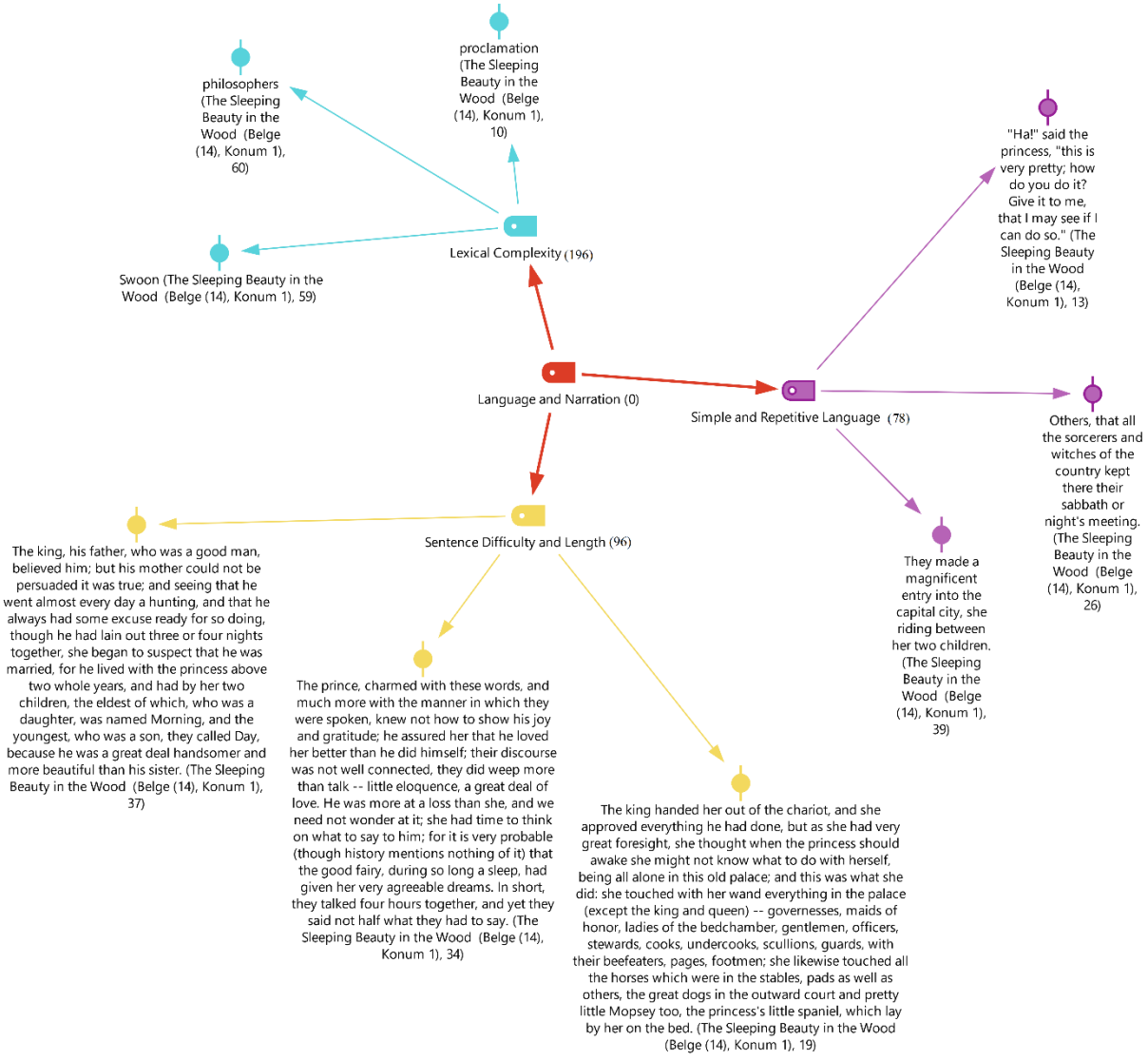


Figure 118 delineates the sub-themes associated with the principal theme of "Language and Character" in the fairy tale *Sleeping Beauty*: "Simple and Repetitive Language" (8), "Sentence Difficulty and Length" (96), and "Lexical Complexity" (196). The fairy tale often employs simple language and repetitive phrases, facilitating comprehension and retention for young readers. The writing alternates between concise, straightforward lines and extended, descriptive ones, establishing a rhythmic narrative flow. While the narrative is predominantly accessible, certain words and phrases may pose difficulties for a younger readership.

4.1.10.1.1. Readability Analysis of *Sleeping Beauty*

To identify the linguistic accessibility of Sleeping Beauty to early EFL pupils, a readability analysis preliminary test was run along with its thematic classification under "Language and Narration." The process began by locating hard words and sentence structures, followed by the application of the Dale-Chall Readability Formula to derive an objective reading grade. The measures of readability such as sentence length average and percentage of hard words were used to measure the suitability of text for primary school age group. The following table presents the detailed measures of readability and calculated score.

Table 132. Detailed Dale-Chall Readability Analysis of *Sleeping Beauty*

Metric	**Value**
Total Words	2,593
Total Sentences	174
Difficult Words	196
Average Sentence Length (ASL)	14.9 words
Difficult Word Percentage (PDW)	7.56%
Dale-Chall Readability Score:	5.32

$0.1579 \times 7.54 + 0.0496 \times 15.12 + 3.6365 = 1.19 + 0.75 + 3.6365 = 5.58$

4.1.10.2. The Findings of Character in *Sleeping Beauty*

This part offers the results on the Character aspects of the fairy tale *Sleeping Beauty* in line with Research Question 1.2.

Table 133. Main Theme, Sub-Themes, and Codes Related to Character in *Sleeping Beauty*

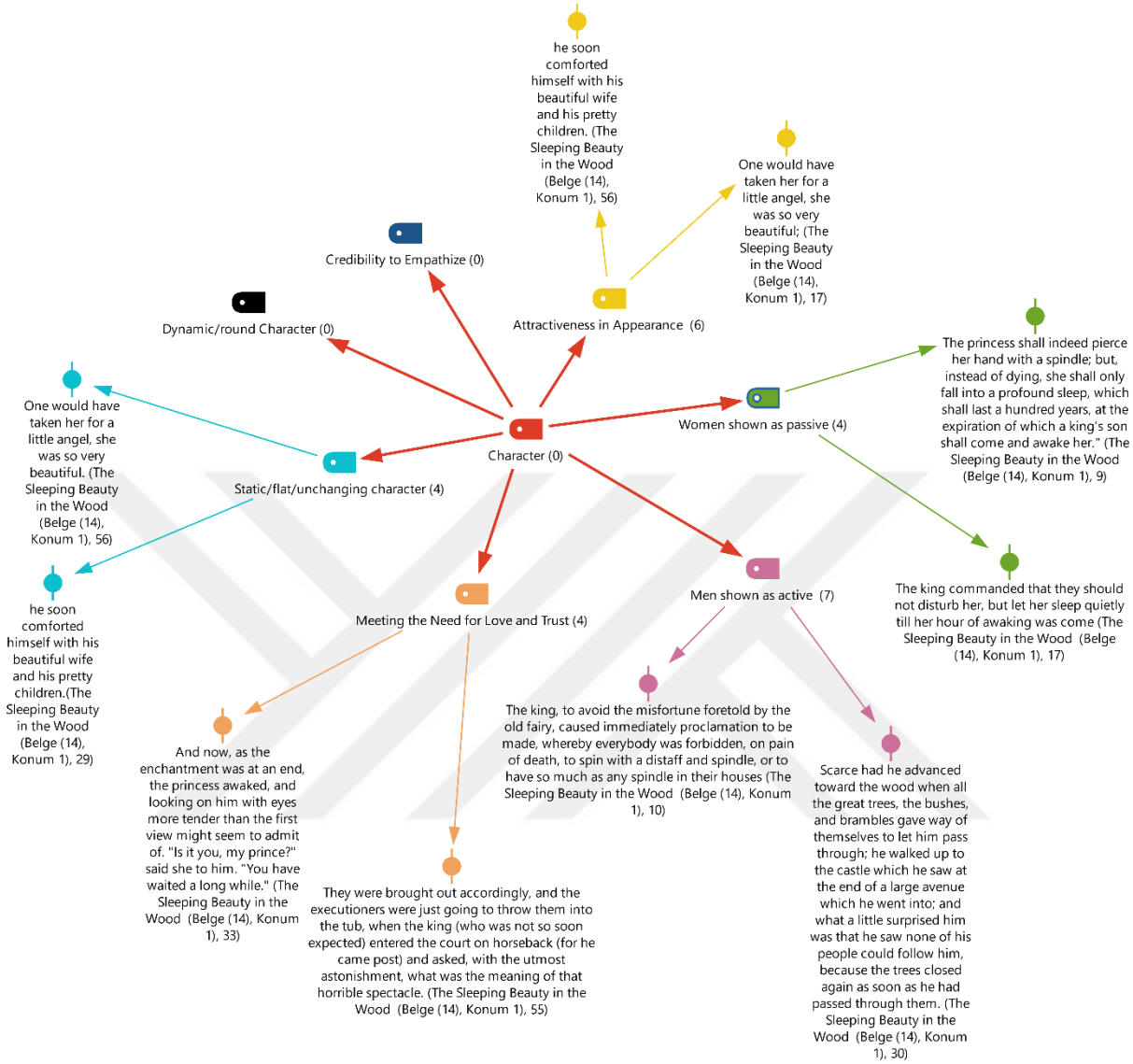
Main Theme	**Sub Themes**	**Codes**
Character	Women shown as passive	The princess shall indeed pierce her hand with a spindle; but, instead of dying, she shall only fall into a profound sleep, which shall last a hundred years, at the expiration of which a king's son shall come and awake her."

Men shown as active	Scarce had he advanced toward the wood when all the great trees, the bushes, and brambles gave way of themselves to let him pass through; he walked up to the castle which he saw at the end of a large avenue which he went into; and what a little surprised him was that he saw none of his people could follow him, because the trees closed again as soon as he had passed through them
Meeting the Need for Love and Trust	And now, as the enchantment was at an end, the princess awaked, and looking on him with eyes more tender than the first view might seem to admit of. "Is it you, my prince?" said she to him. "You have waited a long while."
Static (flat) character	One would have taken her for a little angel, she was so very beautiful."
	he soon comforted himself with his beautiful wife and his pretty children.
Dynamic (round) Character	-
Credibility to Empathize	-
Attractiveness in Appearance	she should be the most beautiful person in the world

An analysis of Table 133 underscores "Character" as a prominent sub-theme in the fairy tale *Sleeping Beauty*. The code "*The princess shall indeed pierce her hand with a spindle; but, instead of dying, she shall only fall into a profound sleep, which shall last a hundred years, at the expiration of which a king's son shall come and awake her*" aligns with the sub-theme "Women shown as passive". The code "*Scarce had he advanced toward the wood when all the great trees, the bushes, and brambles gave way of themselves to let him pass through; he walked up to the castle which he saw at the end of a large avenue which he went into; and what a little surprised him was that he saw none of his people could follow*

him, because the trees closed again as soon as he had passed through them" corresponds with the sub-theme "Men shown as active". The code "*And now, as the enchantment was at an end, the princess awaked, and looking on him with eyes more tender than the first view might seem to admit of. "Is it you, my prince?" said she to him. "You have waited a long while*." pertains to the sub-theme "Meeting the Need for Love and Trust". Second, linguistic evidence from both the outset and conclusion of the narrative underscores Sleeping Beauty's unchanging characterization. The code "*One would have taken her for a little angel, she was so very beautiful*" is derived from the opening section of the tale, emphasizing her static, idealized nature. Similarly, the code "*He moved closer, and upon his approach, Sleeping Beauty identified him and, weeping, embraced him*" that is taken from the end of the story supports her static (flat) character, as she remains passive and unchanged throughout the story. Moreover, it is significant that no codes align with the sub-themes "Dynamic (round) Character" or "Credibility at the Level of Empathy". Finally, the code "*she should be the most beautiful person in the world*" corresponds with the sub-theme "Attractiveness in Appearance."

Figure 119. Thematic Model of Main Theme, Sub-Themes, and Codes Related to Character in Sleeping Beauty



An examination of Figure 119 reveals the subsequent sub-themes within the principal theme of "Character" in the fairy tale Sleeping Beauty: "Women shown as Passive" (4), "Men shown as Active" (7), "Meeting the Need for Love and Trust" (4), "Static (Flat) Character" (4), and "Attractiveness in Appearance" (6). No code exists for "Dynamic (Round) Character" or "Credibility to Empathy." The findings indicate the presence of traditional gender roles, a focus on emotional fulfilment, and a dominance of static character qualities, with no evidence of character evolution or sympathetic depth.

4.1.10.3. The Findings of Message in *Sleeping Beauty*

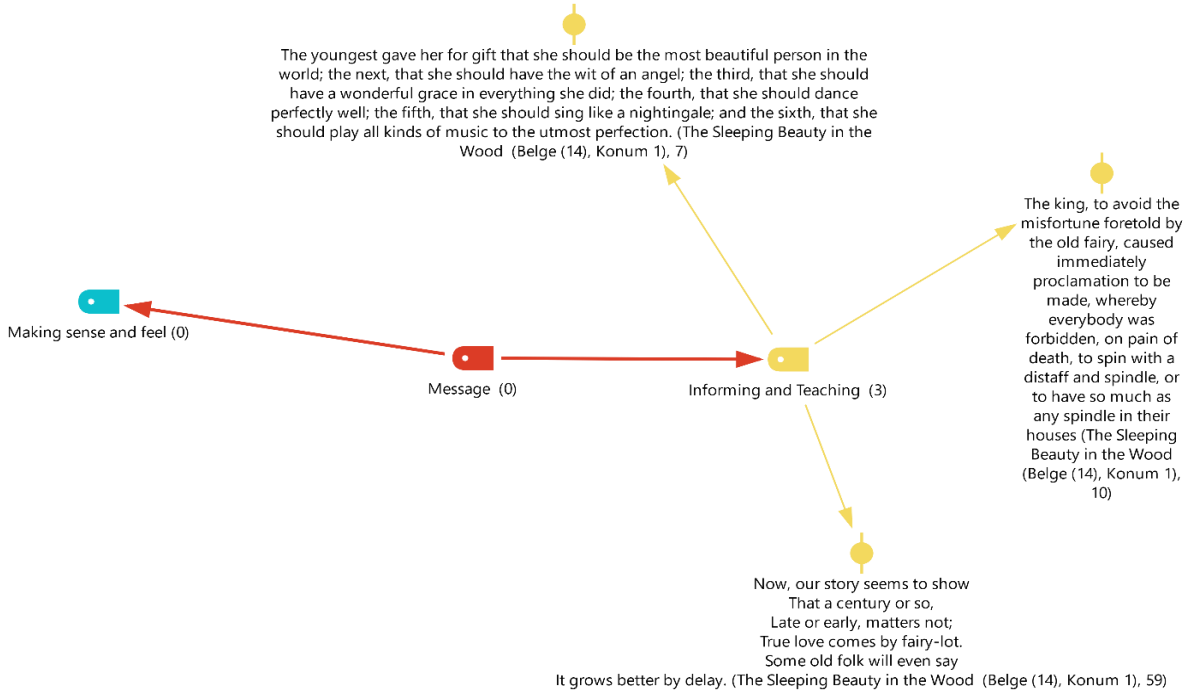
This part offers the results on the Message aspects of the fairy tale *Sleeping Beauty* in line with Research Question 1.3.

Table 134. Main Theme, Sub-Themes, and Codes Related to Message in *Sleeping Beauty*

Main Theme	**Main Theme Sub Themes**	**Codes**
Message	Informing and Teaching	Now, our story seems to show That a century or so, Late or early, matters not; True love comes by fairy-lot. Some old folk will even say It grows better by delay.
	Making sense and feel	-

In Table 134, when the code in the message theme of the tale *Sleeping beauty* is considered, it is understood that the code "*Now, our story seems to show, that a century or so, Late or early, matters not; True love comes by fairy-lot. Some old folk will even say, it grows better by delay*." is related to "informing and teaching" sub-theme However, it is seen that no findings were obtained in “Making sense and feel” sub-theme.

Figure 120. Thematic Model of Main Theme, Sub-Themes, and Codes Related to Message in Sleeping Beauty



Examining Figure 120 reveals the following sub-themes under the theme of "Message" of the fairy tale *Sleeping Beauty*. it involves the subthemes "informing and teaching"(3), whereas no code was found for the subthemes "making sense and feel".

4.1.10.4. The Findings of Subject in the *Sleeping Beauty*

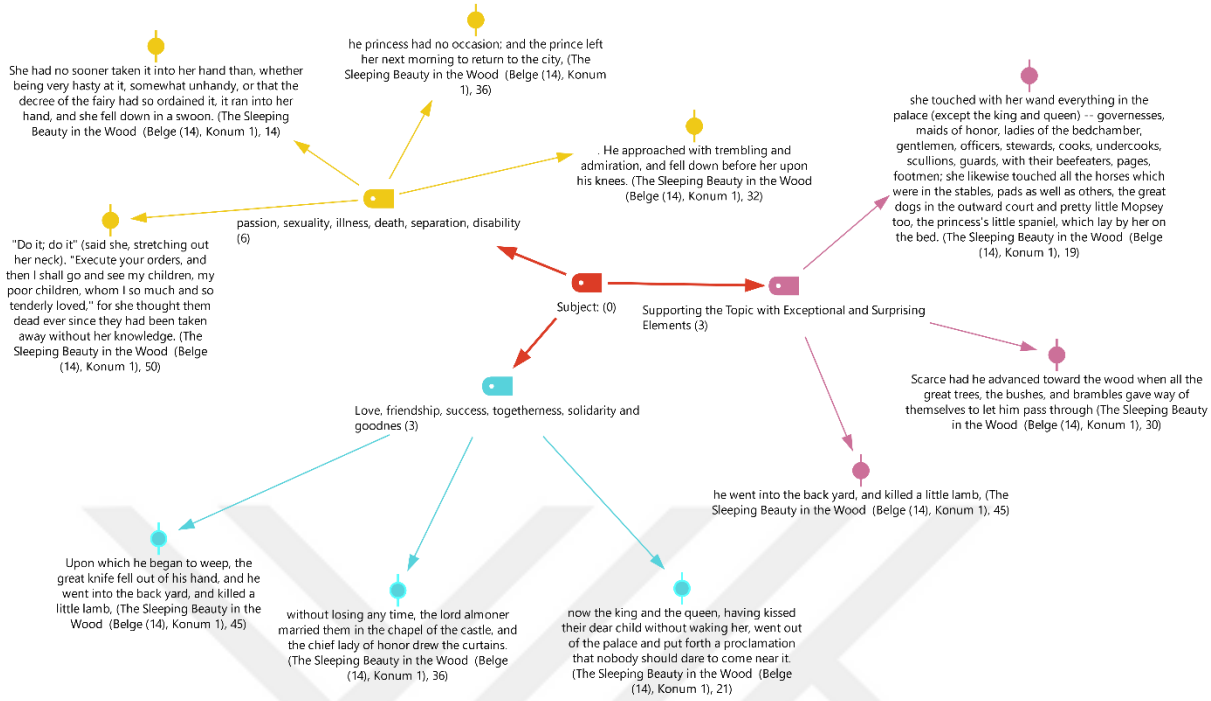
This part offers the results on the Subject aspects of the fairy tale *Sleeping Beauty* in line with Research Question 1.4.

Table 135. Main Theme, Sub-Themes, and Codes Related to Subject in *Sleeping Beauty*

Main Theme	Sub Themes	Codes
Subject	Supporting the Topic with Exceptional and Surprising Elements	Scarce had he advanced toward the wood when all the great trees, the bushes, and brambles gave way of themselves to let him pass through
	Love, Friendship, Success, Togetherness, Solidarity, and Goodness	now the king and the queen, having kissed their dear child without waking her, went out of the palace and put forth a proclamation that nobody should dare to come near it.
	Passion, Sexuality, Illness, Death, Separation, and Disability.	The princess had no occasion; and the prince left her next morning to return to the city,

Table 135 reveals that the code "*Scarce had he advanced toward the wood when all the great trees, the bushes, and brambles gave way of themselves to let him pass through*" in the message theme of Sleeping Beauty pertains to the sub-theme "Supporting the Topic with Exceptional and Surprising Elements". Furthermore, the code "N*ow the king and the queen, having kissed their dear child without waking her, went out of the palace and put forth a proclamation that nobody should dare to come near it*." is linked to the sub-theme of "Love, Friendship, Success, Togetherness, Solidarity, and Goodness". The phrase "*The princess had no occasion; and the prince left her next morning to return to the city*" aligns with the sub-theme of "Passion, Sexuality, Illness, Death, Separation, and Disability".

Figure 121. Thematic Model of Main Theme, Sub-Themes, and Codes Related to Subject in Sleeping Beauty



An examination of Figure 121 reveals the subsequent sub-themes within the principal theme of "Subject" in the fairy tale *Sleeping Beauty*: "Supporting the Topic with Exceptional and Surprising Elements" (3), "Love, Friendship, Success, Togetherness, Solidarity, and Goodness" (3), and "Passion, Sexuality, Illness, Death, Separation, and Disability" (6).The findings suggest that Sleeping Beauty combines fantasy narrative with commendable ideals and profound emotional conflicts, so augmenting its complexity and allure.

4.1.10.5. The Findings of Excessive Emotional Elements and Randomness in *Sleeping Beauty*

This part offers the results on the Excessive Emotional Elements and Randomness aspects of the fairy tale *Sleeping Beauty* in line with Research Question 2.1.

Table 136. Main Theme, Sub-Themes, and Codes Related to Excessive Emotional Elements and Randomness in *Sleeping Beauty*

Main Theme	Sub Themes	Codes
Excessive Emotional Elements and Randomness	Not Responding to the Child's Emotional Needs	-

Maintaining the Incident by Coincidences	She had no sooner taken it into her hand than, whether being very hasty at it, somewhat unhandy, or that the decree of the fairy had so ordained it, it ran into her hand, and she fell down in a swoon
Creating Emotional Intensity with Pity, Sadness and Fear	"Do it; do it" (said she, stretching out her neck). "Execute your orders, and then I shall go and see my children, my poor children, whom I so much and so tenderly loved," for she thought them dead ever since they had been taken away without her knowledge.
Not Knowing How to Cope with Such Emotions	-

The analysis of Table 136 reveals multiple notable sub-themes within the fairy tale Sleeping Beauty. The assertion "*She had no sooner taken it into her hand than, whether being very hasty at it, somewhat unhandy, or that the decree of the fairy had so ordained it, it ran into her hand, and she fell down in a swoon*" aligns with the sub-theme "Maintaining the Incident by Coincidences". the code "*Do it; do it" (said she, stretching out her neck). "Execute your orders, and then I shall go and see my children, my poor children, whom I so much and so tenderly loved," for she thought them dead ever since they had been taken away without her knowledge.*" pertains to the sub-theme "Creating Emotional Intensity with Pity, Sadness and Fear." No unique code was established for the sub-themes "Not Responding to the Child's Emotional Needs" and "Not Knowing How to Cope with Such Emotions".

Figure 122. Thematic Model of Main Theme, Sub-Themes, and Codes Related to Excessive Emotional Elements and Randomness in Sleeping Beauty

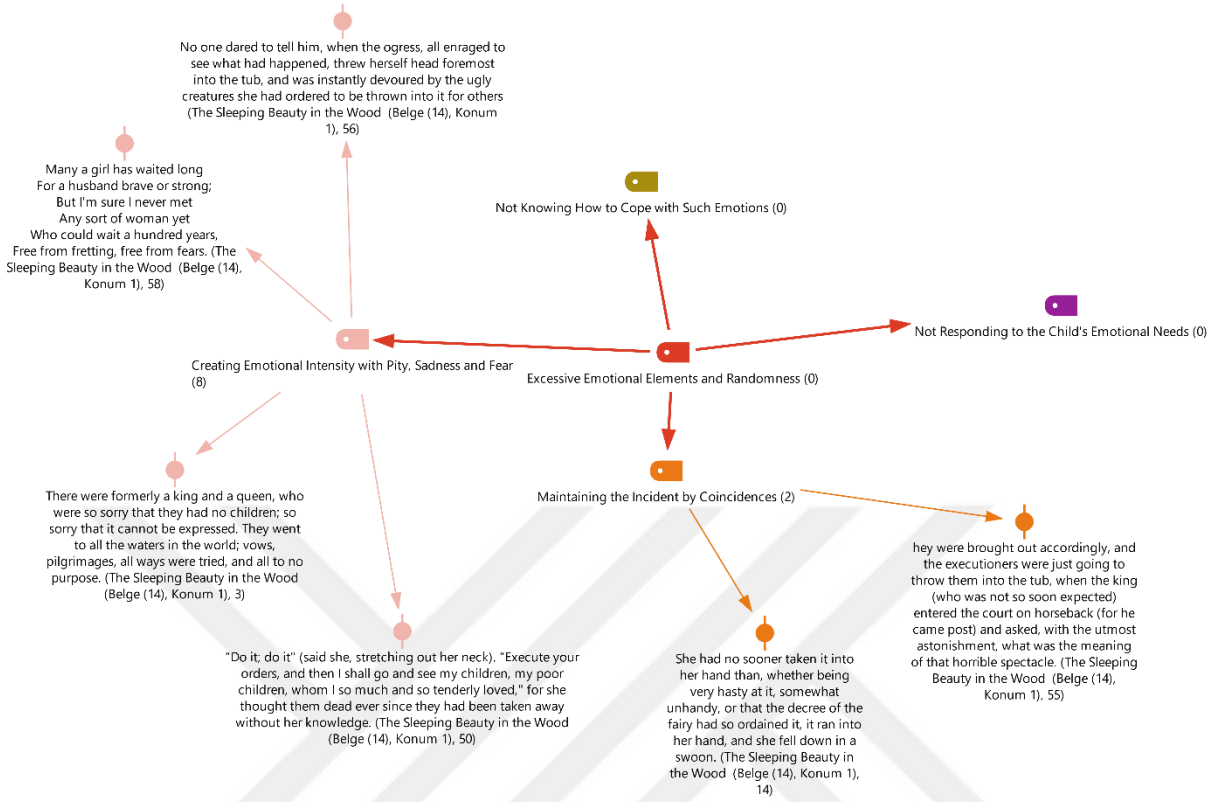


Figure 122's analysis reveals notable sub-themes pertinent to the overarching topic of "Creating Emotional Intensity with Pity, Sadness, and Fear (8)" in the fairy tale Sleeping Beauty. These encompass "Maintaining the Incident by Coincidences (2)" and "Not Knowing How to Cope with Such Emotions" (2).

4.1.10.6. The Findings of Traditional of Traditional Values, Sanctionary Judgments and Rules in *Sleeping Beauty*

This part offers the results on the Traditional Values, Sanctionary Judgments and Rules of the fairy tale *Sleeping Beauty* in line with Research Question 2.2.

Table 137. Main Theme, Sub-Themes, and Codes Related to Traditional Values, Sanctionary, Judgments and Rules in *Sleeping Beauty*

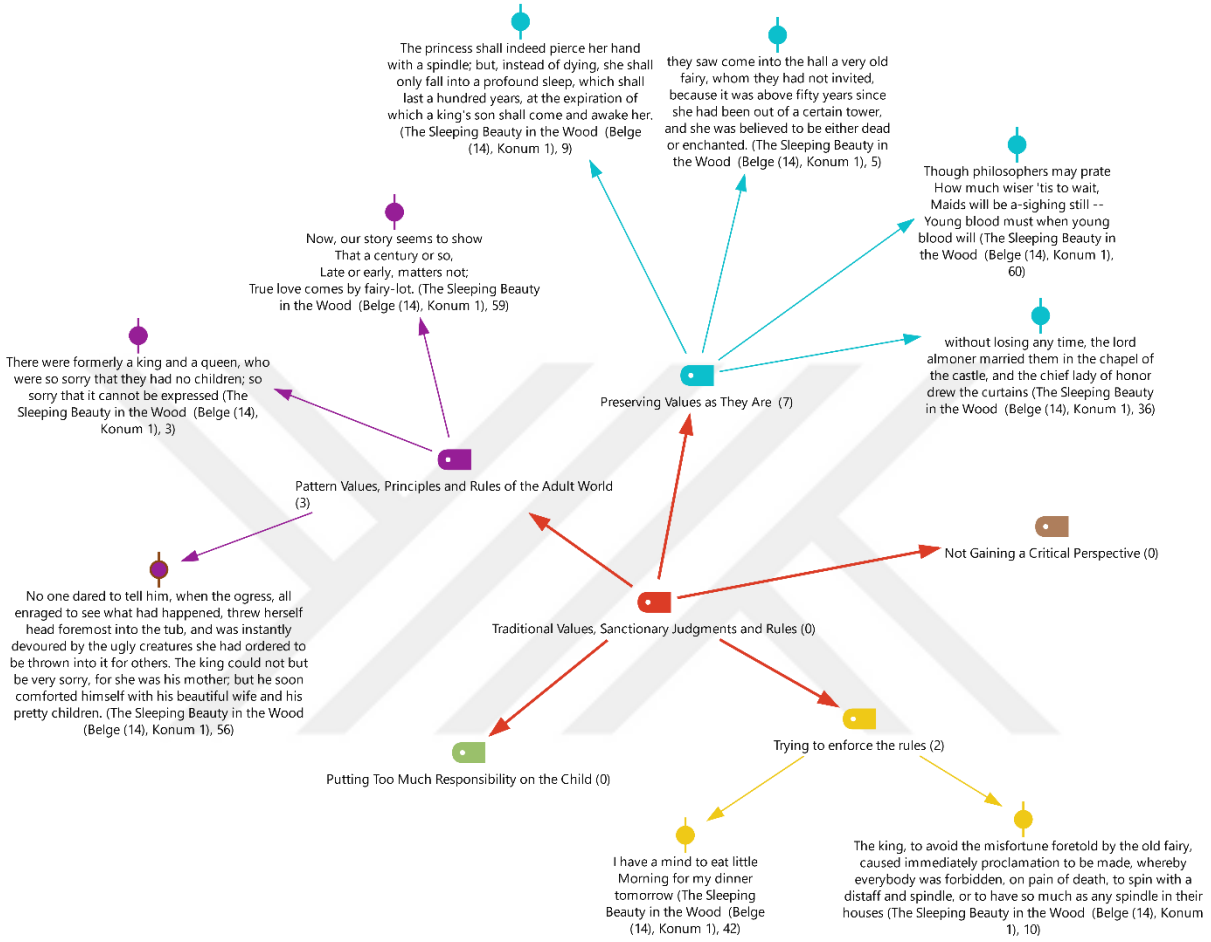
Main Theme	Sub Themes	Codes
Traditional Values, Sanctionary Judgments	Not Gaining a Critical Perspective	-

and Rules	
Trying to enforce the rules	The king, to avoid the misfortune foretold by the old fairy, caused immediately proclamation to be made, whereby everybody was forbidden, on pain of death, to spin with a distaff and spindle, or to have so much as any spindle in their houses
Putting Too Much Responsibility on the Child	-
Pattern Values, Principles and Rules of the Adult World	Now, our story seems to show That a century or so, Late or early, matters not; True love comes by fairy-lot.
Preserving Values as They Are	Though philosophers may prate How much wiser 'tis to wait, Maids will be a-sighing still -- Young blood must when young blood will

The examination of Table 137 uncovers several significant sub-themes associated with the topic "Traditional Values, Sanctionary Judgments, and Rules" in the fairy tale *Sleeping Beauty* Moreover, the code "*The king, to avoid the misfortune foretold by the old fairy, caused immediately proclamation to be made, whereby everybody was forbidden, on pain of death, to spin with a distaff and spindle, or to have so much as any spindle in their houses*" aligns with the sub-theme of "Trying to enforce the rules". The code "*Now, our story seems to show, that a century or so, Late or early, matters not; True love comes by fairy-lot*" corresponds with the sub-theme "Pattern Values, Principles and Rules of the Adult World". Ultimately, the code "*though philosophers may prate, how much wiser 'tis to wait, Maids will be a-sighing still --Young blood must when young blood will*" aligns with the sub-theme

"Preserving Values as They Are". Under sub-themes "Not Gaining a Critical Perspective" and "Putting Too Much Responsibility on the Child" no special code was created.

Figure 123. Thematic Model of Main Theme, Sub-Themes, and Codes Related to Traditional Values, Sanctionary Judgments, and Rules in Sleeping Beauty



The examination of Figure 123 underscores notable subthemes that align with the principal topic of "Traditional Values, Sanctionary Judgments, and Rules" in the fairy tale Sleeping Beauty. The results reveal the existence of the sub-themes "Trying to Enforce the Rules" (2), "Preserving Values as They Are" (7), and "Pattern Values, Principles and Rules of the Adult World" (3). Nonetheless, as depicted in the image, no code evidence was identified for the subthemes "Putting Too Much Responsibility on the Child" and "Not Gaining a Critical Perspective".

4.1.10.7. The Findings of Rosy View of the World in *Sleeping Beauty*

This part offers the results on the Rosy View of the World of the fairy tale *Sleeping Beauty* in line with Research Question 2.3.

Table 138. Main Theme, Sub-Themes, and Codes Related to Rosy View of the World in *Sleeping Beauty*

Main Theme	**Sub Themes**	**Codes**
Rosy View of the World	Formatting the Child with Abstract Values	By this means the princess had all the perfections imaginable.
	Suspension from Life Reality	The youngest gave her for gift that she should be the most beautiful person in the world; the next, that she should have the wit of an angel; the third, that she should have a wonderful grace in everything she did; the fourth, that she should dance perfectly well; the fifth, that she should sing like a nightingale; and the sixth, that she should play all kinds of music to the utmost perfection.
	Presenting Life in a Simple Good-Bad, I-O, True-False Format	she commanded next morning, by break of day (with a most horrible voice, which made everybody tremble), that they should bring into the middle of the great court a large tub, which she caused to be filled with toads, vipers, snakes, and all sorts of serpents, in order to have thrown into it the queen and her children, the clerk of the kitchen, his wife and maid; all whom she had given orders should be brought thither with their hands tied behind them
	Pollyannaism	-

Examination of Table 138 reveals that the "Rosy View of the World" codes linked to the *Sleeping Beauty* narrative underscore several significant sub-themes. First, the code "*By this means the princess had all the perfections imaginable*." is associated with the subtheme "Formatting the Child with Abstract Values". Second, the code "*The youngest gave her for*

gift that she should be the most beautiful person in the world; the next, that she should have the wit of an angel; the third, that she should have a wonderful grace in everything she did; the fourth, that she should dance perfectly well; the fifth, that she should sing like a nightingale; and the sixth, that she should play all kinds of music to the utmost perfection" aligns with the sub-theme "Suspension from Life Reality." third, the code "*she commanded next morning, by break of day (with a most horrible voice, which made everybody tremble), that they should bring into the middle of the great court a large tub, which she caused to be filled with toads, vipers, snakes, and all sorts of serpents, in order to have thrown into it the queen and her children, the clerk of the kitchen, his wife and maid; all whom she had given orders should be brought thither with their hands tied behind them*" correspond to the sub-theme "Presenting Life in a Simple Good-Bad, I-O, True-False Format''. No code evidence was found for the subtheme "Pollyannaism."

Figure 124. Thematic Model of Main Theme, Sub-Themes, and Codes Related to Rosy View of the World in Sleeping Beauty

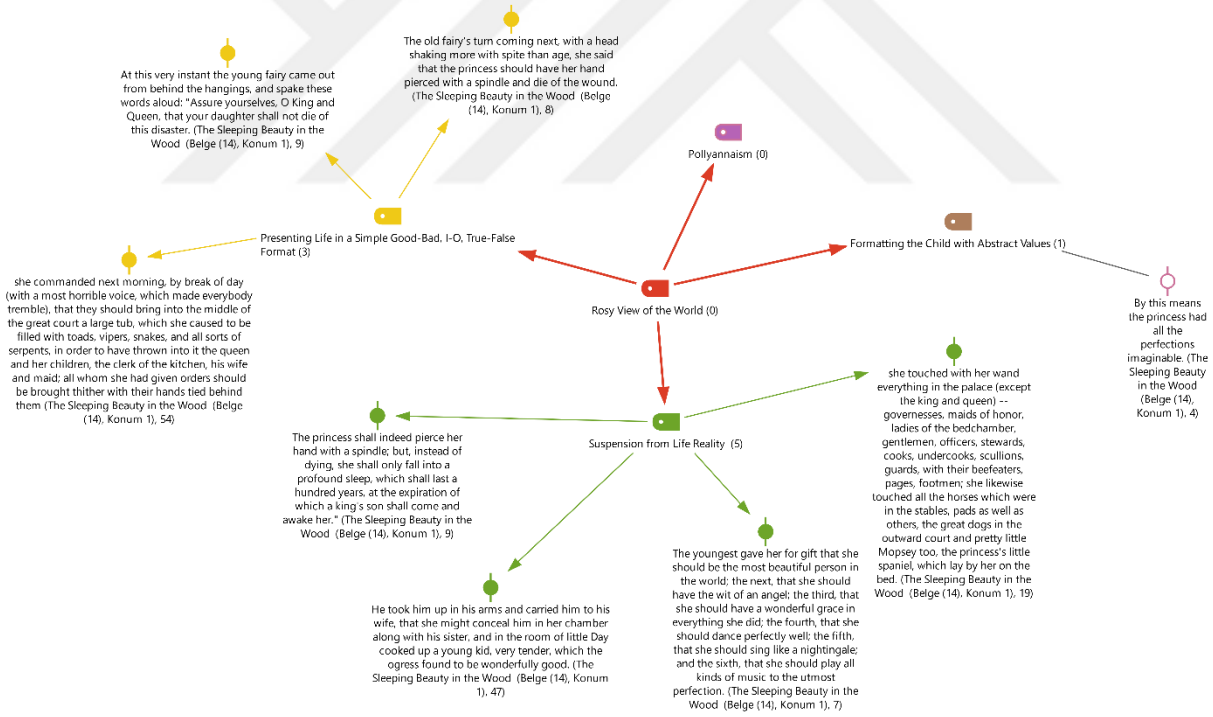


Figure 124 illustrates the sub-themes related to the central theme of "Rosy View of the World" in the fairy tale Sleeping Beauty: "Formatting the Child with Abstract Values (1)", "Suspension from Life Reality (5)", and "Presenting Life in a Simple Good-Bad, I-O, True-False Format (3)". On the other hand, the subtheme "Pollyannaism" has no code.

4.1.10.8. The Findings of Gender Discrimination in *Sleeping Beauty*

This part offers the results on the Gender Discrimination of the fairy tale *Sleeping Beauty* in line with Research Question 2.4.

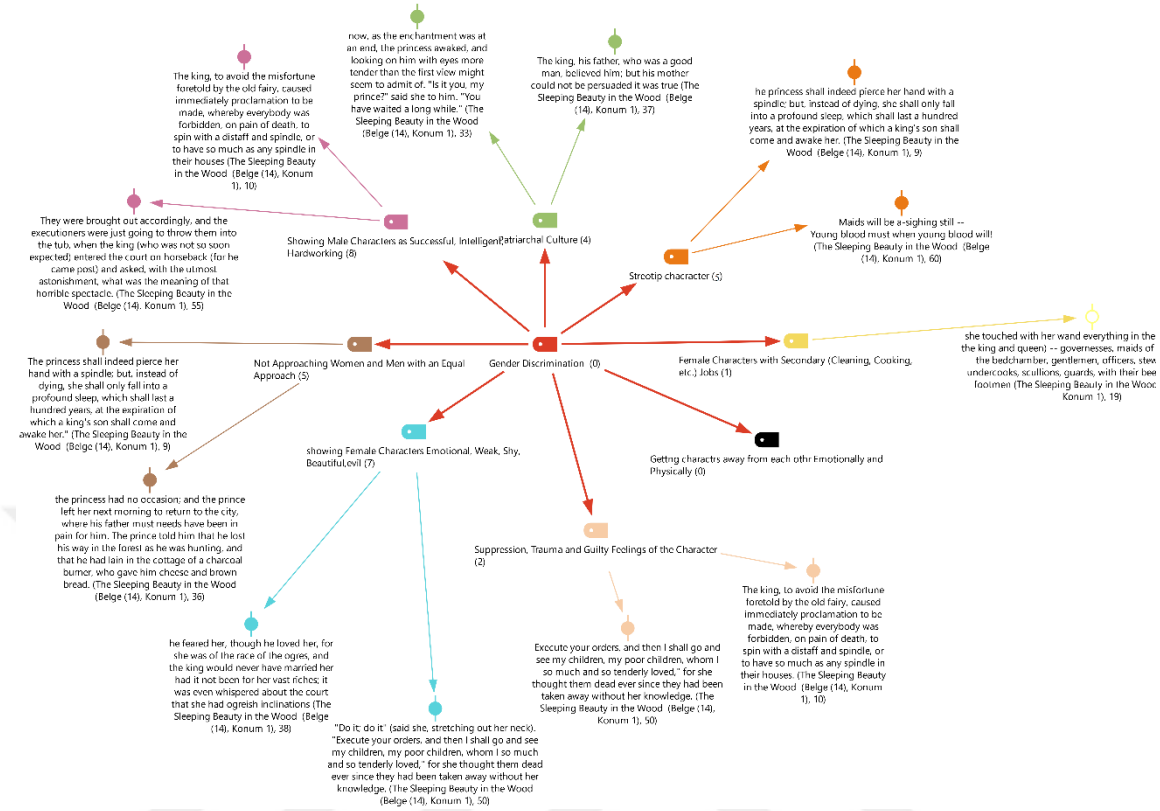
Table 139. Main Theme, Sub-Themes, and Codes Related to Gender Discrimination in Sleeping Beauty

Main Theme	Sub Themes	Codes
Gender Discrimination	Female Characters with Secondary (Cleaning, Cooking, etc.) Jobs	she touched with her wand everything in the palace (except the king and queen) -- governesses, maids of honour, ladies of the bedchamber, gentlemen, officers, stewards, cooks, undercooks, scullions, guards, with their beefeaters, pages, footmen
	Getting characters away from each other Emotionally and Physically	-
	Suppression, Trauma and Guilty Feelings of the Character	Execute your orders, and then I shall go and see my children, my poor children, whom I so much and so tenderly loved," for she thought them dead ever since they had been taken away without her knowledge.
	Showing Female Characters Emotional, Weak, Shy, Beautiful, evil	she feared her, though he loved her, for she was of the race of the ogres, and the king would never have married her had it not been for her vast riches; it was even whispered about the court that she had ogrish inclinations
	Not Approaching Women and Men with an Equal Approach	The princess shall indeed pierce her hand with a spindle; but, instead of dying, she shall only fall into a profound sleep, which shall last a hundred years, at the expiration of which a king's son shall come and awake her."

Showing Male Characters as Successful, Intelligent, Hardworking	he did not cease from continuing his way; a young and amorous prince is always valiant.
Patriarchal Culture	a king's son shall come and awake her.
Stereotype (Uniformized) Characters	she should be the most beautiful person in the world

The examination of Table 139 uncovers several significant sub-themes associated with the topic "Gender Discrimination" in the fairy tale *Sleeping Beauty*. The code "*she touched with her wand everything in the palace (except the king and queen) -- governesses, maids of honour, ladies of the bedchamber, gentlemen, officers, stewards, cooks, undercooks, scullions, guards, with their beefeaters, pages, footmen"* corresponds with the sub-theme "Female Characters with Secondary (Cleaning, Cooking, etc.) Jobs". No findings were obtained regarding the sub-theme "Getting characters away from each other Emotionally and Physically". Moreover, the statement "*Execute your orders, and then I shall go and see my children, my poor children, whom I so much and so tenderly loved," for she thought them dead ever since they had been taken away without her knowledge*" *It will thrive, and I will nurture it as a mother,*" aligns with the sub-theme "Suppression, Trauma and Guilty Feelings of the Character." The code "*The princess shall indeed pierce her hand with a spindle; but, instead of dying, she shall only fall into a profound sleep, which shall last a hundred years, at the expiration of which a king's son shall come and awake her*" relates to the sub-theme "Showing Female Characters Emotional, Weak, Shy, Beautiful, Evil." The code "*The princess shall indeed pierce her hand with a spindle; but, instead of dying, she shall only fall into a profound sleep, which shall last a hundred years, at the expiration of which a king's son shall come and awake her*" corresponds with the sub-theme "Not Approaching Women and Men with an Equal Approach". The code "*he did not cease from continuing his way; a young and amorous prince is always valiant.*" is associated with "Showing Male Characters as Successful, Intelligent, Hardworking". the code "*a king's son shall come and awake her*" is in accordance with Patriarchal Culture. Ultimately, the code "*she should be the most beautiful person in the world*" coincides with the sub-theme "Stereotype (Uniformized) Characters".

Figure 125. Thematic Model of Main Theme, Sub-Themes, and Codes Related to Gender Discrimination in Sleeping Beauty



The analysis of Figure 125 identifies notable sub-themes that correspond with the overarching theme of "Gender Discrimination" in the fairy tale *Sleeping Beauty*. The findings demonstrate the presence of several key representations, including "Female Characters with Secondary (Cleaning, Cooking, etc.) Jobs" (1), "Suppression, Trauma and Guilty Feelings of the Character" (2), "Showing Female Characters Emotional, Weak, Shy, Beautiful, evil" (7), "Not Approaching Women and Men with an Equal Approach" (5), "Showing Male Characters as Successful, Intelligent, Hardworking" (8), "Patriarchal Culture" (4), and "Stereotype (Uniformized) Characters" (5). However, no code evidence was identified for the subtheme "Getting characters away from each other Emotionally and Physically".

4.1.10.9. The Findings of Ideological Discourses in *Sleeping Beauty*

This part offers the results on the Ideological Discourses of the fairy tale *Sleeping Beauty* in line with Research Question 2.5.

Table 140. Main Theme, Sub-Themes, and Codes Related to Ideological Discourses in *Sleeping Beauty*

Main Theme	Sub Themes	Codes
Ideological Discourses	Presenting Moral Propositions	True love comes by fairy-lot
	Advocating an idea	Many a girl has waited long For a husband brave or strong

Analysis of Table 140 reveals multiple significant subthemes within the *Sleeping Beauty* narrative that pertain to the overarching topic of Ideological Discourses. To begin with, the code *" True love comes by fairy-lot"* corresponds to the sub-theme "Presenting Moral Propositions" Moreover, the code *"Many a girl has waited long, for a husband brave or strong"* aligns with the sub-theme "Advocating an idea".

Figure 126. Thematic Model of Main Theme, Sub-Themes, and Codes Related to Ideological Discourses in Sleeping Beauty

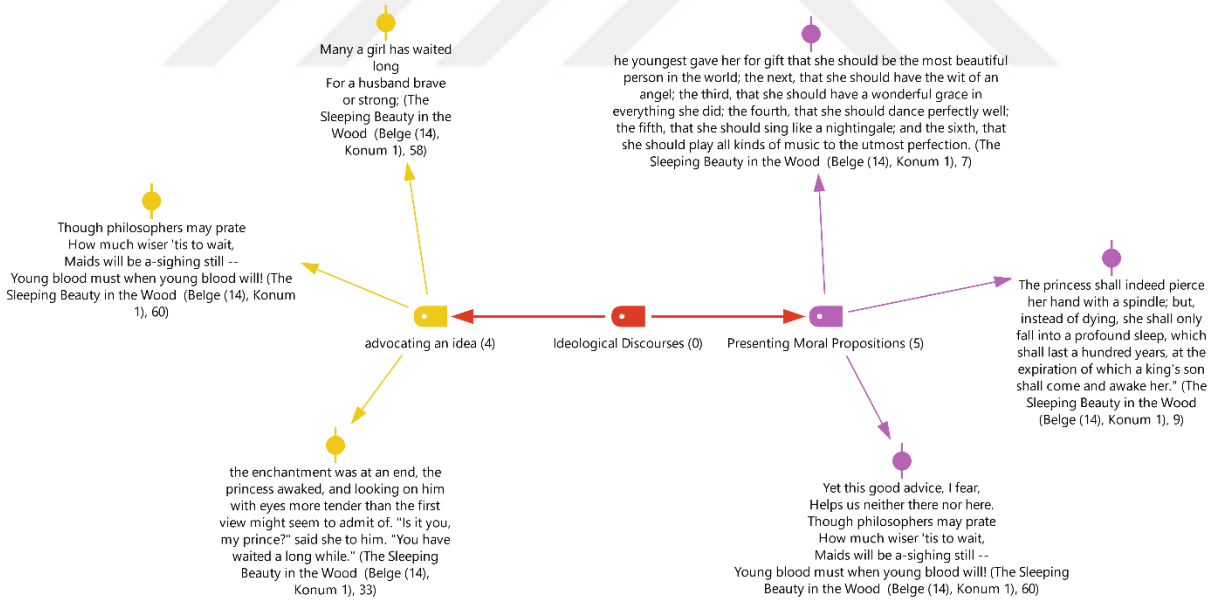


Figure 126 provides a comprehensive study of the key subthemes associated with the central topic of "Ideological Discourses" in the fairy tale Sleeping Beauty. The subthemes include "Presenting Moral Propositions (5) " and "Advocating an idea" (4).

4.1.10.10. The Findings of Fear and Anxiety in *Sleeping Beauty*

This part presents the results on the Fear and Anxiety of the fairy tale *Sleeping Beauty*

in line with Research Question 2.6.

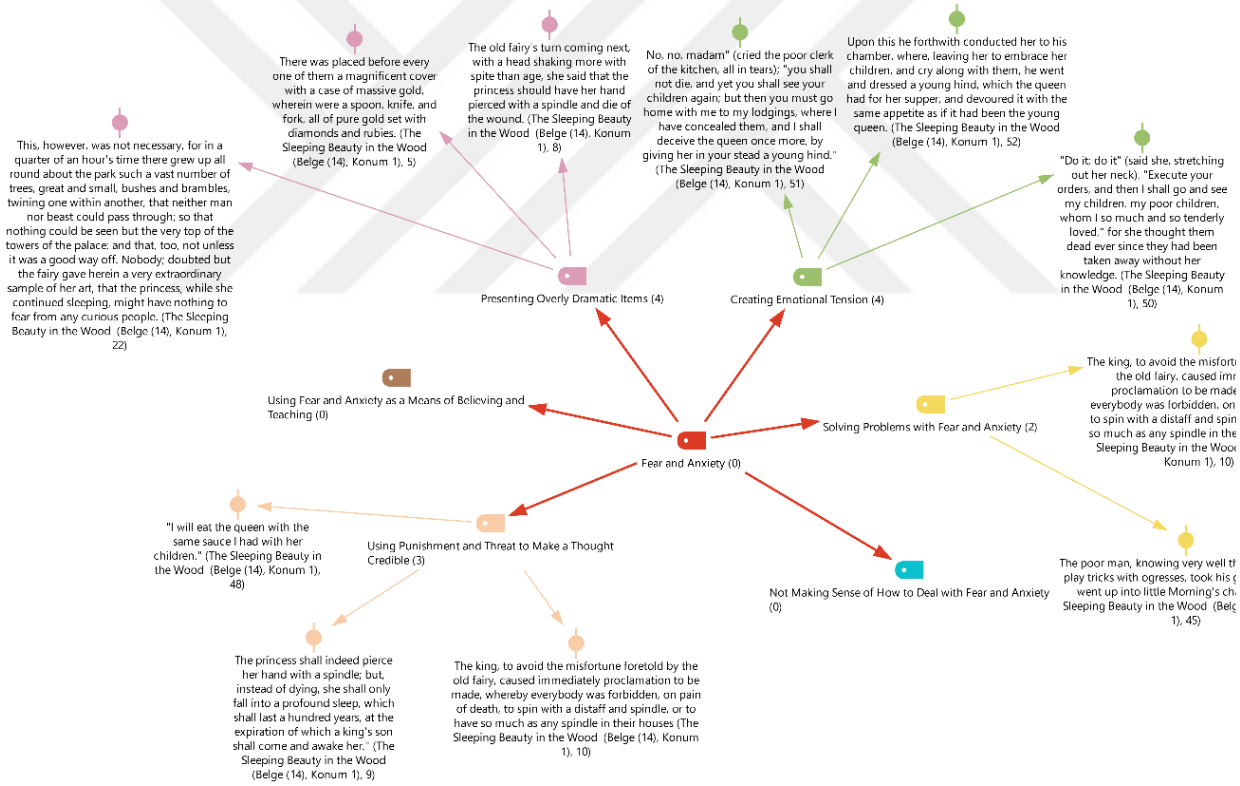
Table 141. Main Theme, Sub-Themes, and Codes Related to Fear and Anxiety in *Sleeping Beauty*

Main Theme	**Sub Themes**	**Codes**
Fear and Anxiety	Solving Problems with Fear and Anxiety	The king, to avoid the misfortune foretold by the old fairy, caused immediately proclamation to be made, whereby everybody was forbidden, on pain of death, to spin with a distaff and spindle, or to have so much as any spindle in their houses.
	Not Making Sense of How to Deal with Fear and Anxiety	-
	Using Punishment and Threat to Make a Thought Credible	The princess shall indeed pierce her hand with a spindle; but, instead of dying, she shall only fall into a profound sleep, which shall last a hundred years, at the expiration of which a king's son shall come and awake her.
	Using Fear and Anxiety as a Means of Believing and Teaching	-
	Presenting Overly Dramatic Items	I will eat the queen with the same sauce I had with her children
	Creating Emotional Tension	this terrible gift made the whole company tremble, and everybody fell a crying

The analysis of Table 141 reveals notable sub-themes within the fairy tale Sleeping Beauty. The code "*The king, to avoid the misfortune foretold by the old fairy, caused immediately proclamation to be made, whereby everybody was forbidden, on pain of death, to spin with a distaff and spindle, or to have so much as any spindle in their houses*" aligns with the sub-theme "Solving Problems with Fear and Anxiety" Furthermore, the code "*The*

princess shall indeed pierce her hand with a spindle; but, instead of dying, she shall only fall into a profound sleep, which shall last a hundred years, at the expiration of which a king's son shall come and awake her" is compatible with the sub-theme "Using Punishment and Threat to Make a Thought Credible". Moreover, the phrase *" I will eat the queen with the same sauce I had with her children*" is in accordance with the sub-theme "Presenting Overly Dramatic Items.". Finally, the code " *this terrible gift made the whole company tremble, and everybody fell a crying*" coincides with the sub-theme "Creating Emotional Tension." However, no unique code was identified for the sub-themes "Not Making Sense of How to Deal with Fear and Anxiety." And "Using Fear and Anxiety as a Means of Believing and Teaching ".

Figure 127. Thematic Model of Main Theme, Sub-Themes, and Codes Related to Fear and Anxiety in Sleeping Beauty



The analysis of Figure 127 uncovers significant subthemes related to the overarching theme of 'Fear and Anxiety' in the fairy tale Sleeping Beauty. These subthemes include 'Solving Problems with Fear and Anxiety (2),' 'Using Punishment and Threat to Make a Thought Credible (3),' 'Presenting Overly Dramatic Items (4),' and 'Creating Emotional Tension (4).' However, no code evidence was found for the subthemes 'Not Making Sense of How to Deal with Fear and Anxiety and 'Using Fear and Anxiety as a Means of Believing and Teaching'.

4.1.10.11. The Findings of Advice and Order in Sleeping Beauty

This part presents the results on the Advice and Order of the fairy tale *Sleeping Beauty* in line with Research Question

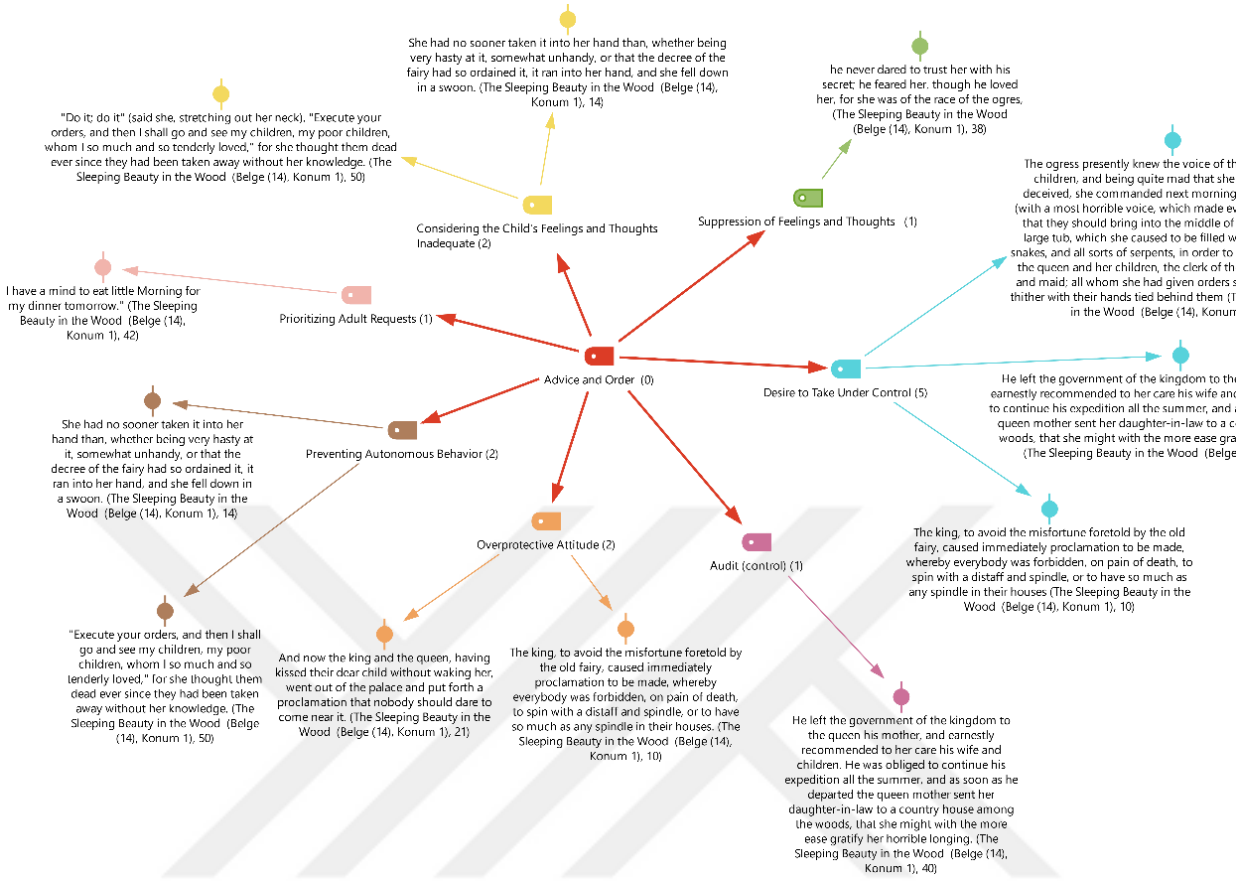
Table 142. Main Theme, Sub-Themes, and Codes Related to Advice and Order in *Sleeping Beauty*

Main Theme	Sub Themes	Codes
Advice and Order	Desire to Take Under Control	The old fairy's turn coming next, with a head shaking more with spite than age, she said that the princess should have her hand pierced with a spindle and die of the wound
	Audit (control)	He left the government of the kingdom to the queen his mother, and earnestly recommended to her care his wife and children. He was obliged to continue his expedition all the summer, and as soon as he departed the queen mother sent her daughter-in-law to a country house among the woods, that she might with the more ease gratify her horrible longing.
	Overprotective Attitude	The king, to avoid the misfortune foretold by the old fairy, caused immediately proclamation to be made, whereby everybody was forbidden, on pain of death, to spin with a distaff and spindle, or to have so much as any spindle in their houses.
	Preventing Autonomous Behavior	She had no sooner taken it into her hand than, whether being very hasty at it, somewhat unhandy, or that the decree of the fairy had so ordained it, it ran into her hand, and she fell down in a swoon.
	Prioritizing Adult Requests	I have a mind to eat little Morning for my dinner tomorrow
	Considering the Child's	She had no sooner taken it into her hand than,

Feelings and Thoughts Inadequate	whether being very hasty at it, somewhat unhandy, or that the decree of the fairy had so ordained it, it ran into her hand, and she fell down in a swoon.
Suppression of Feelings and Thoughts	he never dared to trust her with his secret; he feared her, though he loved her, for she was of the race of the ogres,

The analysis of Table 142 reveals notable sub-themes within the fairy tale Sleeping Beauty. The code " *The old fairy's turn coming next, with a head shaking more with spite than age, she said that the princess should have her hand pierced with a spindle and die of the wound* " aligns with the sub-theme "Desire to Take Under Control". The code "*He left the government of the kingdom to the queen his mother, and earnestly recommended to her care his wife and children. He was obliged to continue his expedition all the summer, and as soon as he departed the queen mother sent her daughter-in-law to a country house among the woods, that she might with the more ease gratify her horrible longing*" is also related to "Audit (control)". Moreover, the phrase *"The king, to avoid the misfortune foretold by the old fairy, caused immediately proclamation to be made, whereby everybody was forbidden, on pain of death, to spin with a distaff and spindle, or to have so much as any spindle in their houses.*" ties to the sub-theme " Overprotective Attitude". The code " *She had no sooner taken it into her hand than, whether being very hasty at it, somewhat unhandy, or that the decree of the fairy had so ordained it, it ran into her hand, and she fell down in a swoon*." pertains to the sub-theme "Preventing Autonomous Behaviour ". also, the code "*I have a mind to eat little Morning for my dinner tomorrow*" relates to the sub-theme "Prioritizing Adult Requests." The code "*She had no sooner taken it into her hand than, whether being very hasty at it, somewhat unhandy, or that the decree of the fairy had so ordained it, it ran into her hand, and she fell down in a swoon*" is in line with "Considering the Child's Feelings and Thoughts Inadequate". Finally, the code "he never dared to trust her with his secret; he feared her, though he loved her, for she was of the race of the ogres" relates to the subtheme "Suppression of Feelings and Thoughts".

Figure 128. Thematic Model of Main Theme, Sub-Themes, and Codes Related to Advice and Order in Sleeping Beauty



The examination of Figure 128 identifies key subthemes related to the overarching theme of Advice and Order in the fairy tale Sleeping Beauty. These subthemes include Desire to Take Under Control (5), Audit (control) (1), Overprotective Attitude (2), Preventing Autonomous behaviour (2), Prioritizing Adult Requests (1), Considering the Child's Feelings and Thoughts Inadequate (2), Suppression of Feelings and Thoughts (1).

4.1.10.12. The Findings of Teaching and Drilling in *Sleeping Beauty*

This part presents the results on the Teaching and Drilling of the fairy tale *Sleeping Beauty* in line with Research Question 2.8.

Table 143. Main Theme, Sub-Themes, and Codes Related to Teaching and Drilling in *Sleeping Beauty*

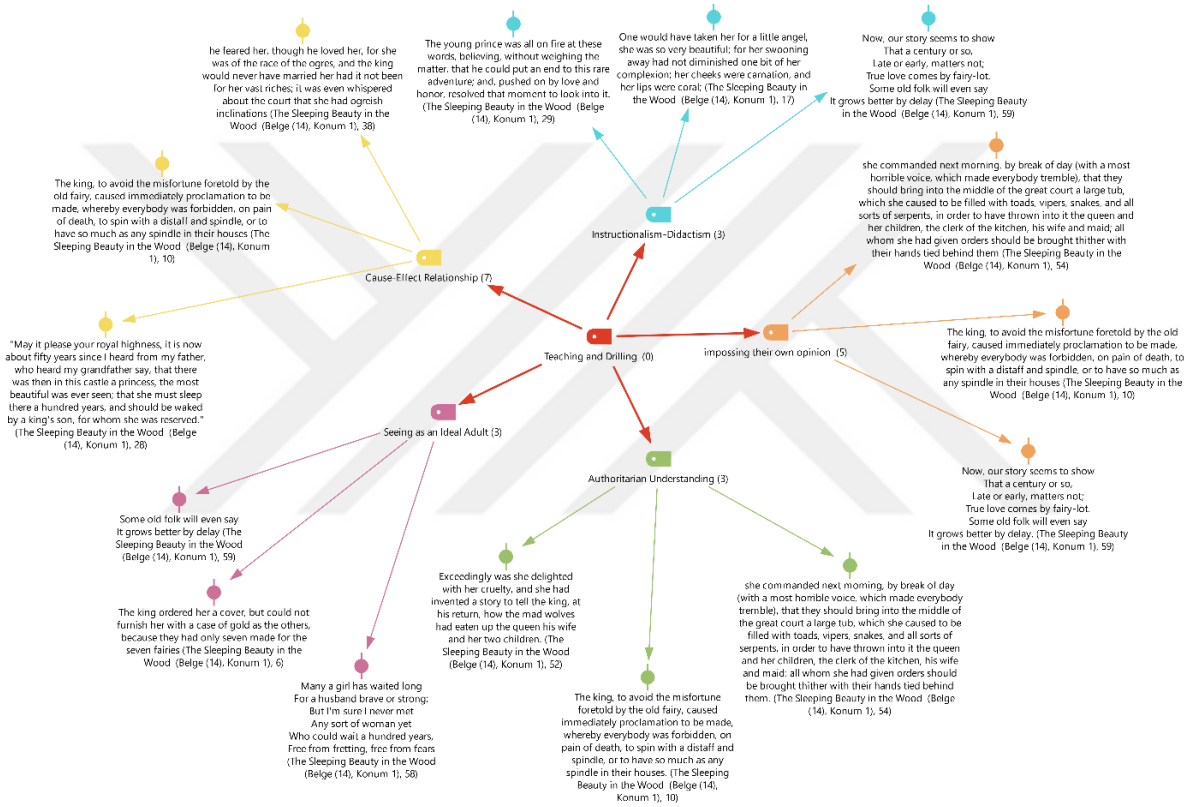
Main Theme	Sub Themes	Codes
Teaching and Drilling	Imposing their Own Opinion	Now, our story seems to show That a century or so,

	Late or early, matters not; True love comes by fairy-lot. Some old folk will even say It grows better by delay.
Authoritarian Understanding	The king, to avoid the misfortune foretold by the old fairy, caused immediately proclamation to be made, whereby everybody was forbidden, on pain of death, to spin with a distaff and spindle, or to have so much as any spindle in their houses.
Seeing as an Ideal Adult	Some old folk will even say It grows better by delay
Cause-Effect Relationship	The king ordered her a cover, but could not furnish her with a case of gold as the others, because they had only seven made for the seven fairies.
Instructionalism-Didactism	Now, our story seems to show That a century or so, Late or early, matters not; True love comes by fairy-lot. Some old folk will even say It grows better by delay

The examination of Table 143 identifies significant sub-themes within the fairy tale Sleeping Beauty. The coded phrase " *Now, our story seems to show, that a century or so, Late or early, matters not; True love comes by fairy-lot. Some old folk will even say, It grows better by delay*" corresponds to the sub-theme "Imposing their Own Opinion" Additionally, the phrase "*When The king, to avoid the misfortune foretold by the old fairy, caused immediately proclamation to be made, whereby everybody was forbidden, on pain of death, to spin with a distaff and spindle, or to have so much as any spindle in their houses.*" aligns with the sub-theme "Authoritarian Understanding." Similarly, the statement *" Some old folk will even say, it grows better by delay.*" reflects the sub-theme "Seeing as an Ideal Adult".

Furthermore, the code "*The king ordered her a cover, but could not furnish her with a case of gold as the others, because they had only seven made for the seven fairies*" corresponds to the sub-theme "Cause-Effect Relationship". However, the code "*Now, our story seems to show, that a century or so, late or early, matters not; true love comes by fairy-lot. some old folk will even say, it grows better by delay*" is consistent with the sub-theme "Instructionalism-Didactism."

Figure 129. Thematic Model of Main Theme, Sub-Themes, and Codes Related to Teaching and Drilling in Sleeping Beauty



The examination of Figure 129 uncovers multiple significant subthemes associated with the central topic of *Fear and Anxiety* in the fairy tale *Sleeping Beauty*. The subthemes encompass code such as Imposing their Own Opinion (5), Authoritarian Understanding (3), Seeing as an Ideal Adult (3), Cause-Effect Relationship (7), Instructionalism-Didactism *(3)*.

4.1.10.13. The Findings of Severity in *Sleeping Beauty*

This part presents the results on the Severity of the fairy tale *Sleeping Beauty* in line with Research Question 2.9.

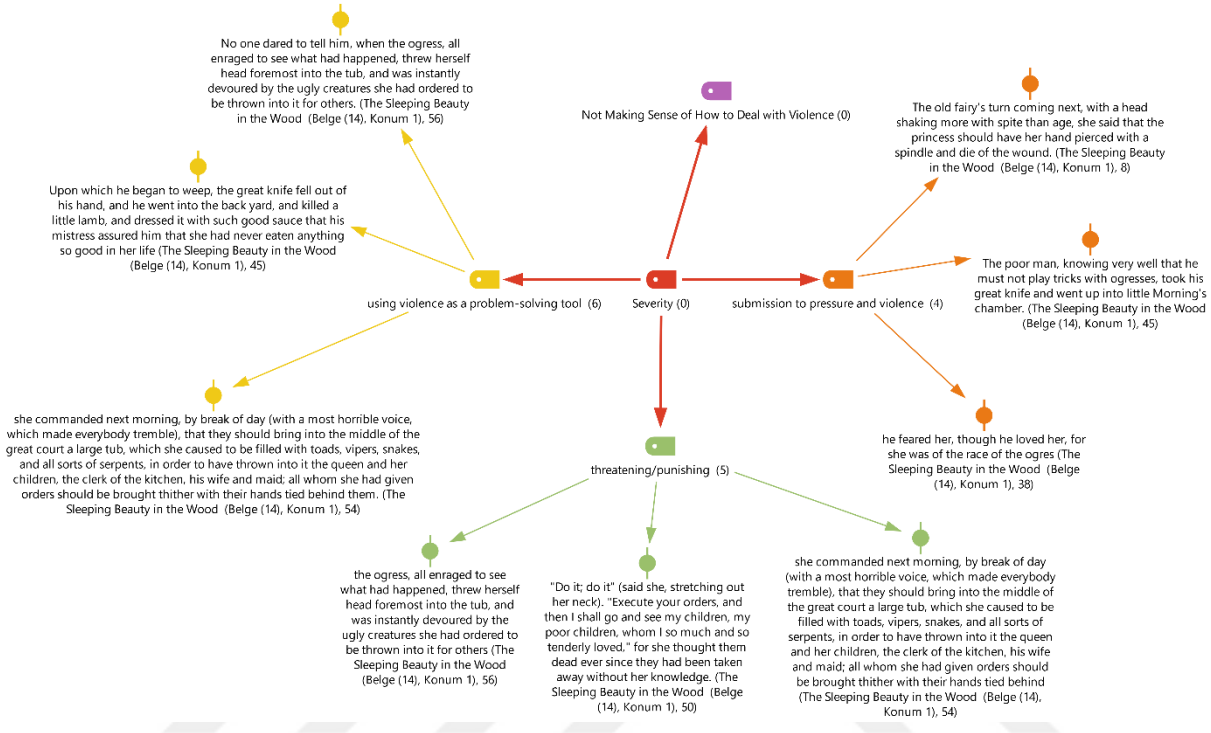
Table 144. Main Theme, Sub-Themes, and Codes Related to Severity in *Sleeping Beauty*

Main Theme	**Sub Themes**	**Codes**
Severity	Submission to pressure and violence	Do it; do it" (said she, stretching out her neck). "Execute your orders, and then I shall go and see my children, my poor children, whom I so much and so tenderly loved,"
	Threatening/Punishing	The old fairy fancied she was slighted, and muttered some threats between her teeth
	Using violence as a problem-solving tool	she commanded next morning, by break of day (with a most horrible voice, which made everybody tremble), that they should bring into the middle of the great court a large tub, which she caused to be filled with toads, vipers, snakes, and all sorts of serpents, in order to have thrown into it the queen and her children, the clerk of the kitchen, his wife and maid; all whom she had given orders should be brought thither with their hands tied behind them.
	Not Making Sense of How to Deal with Violence	-

An examination of Table 144 highlights "Severity" as a significant sub-theme in the fairy tale Sleeping Beauty. The coded phrase "*Do it; do it" (said she, stretching out her neck). "Execute your orders, and then I shall go and see my children, my poor children, whom I so much and so tenderly loved,"* corresponds to the sub-theme "submission to pressure and violence." The code "*The old fairy fancied she was slighted, and muttered some threats between her teeth*". Furthermore, the code "*she commanded next morning, by break of day (with a most horrible voice, which made everybody tremble), that they should bring into the middle of the great court a large tub, which she caused to be filled with toads, vipers, snakes, and all sorts of serpents, in order to have thrown into it the queen and her children, the clerk of the kitchen, his wife and maid; all whom she had given orders should be brought thither with their hands tied behind them.*" coincide with the subtheme "Using violence as a

problem-solving tool". There was no specific code found for the subtheme "Not Making Sense of How to Deal with Violence".

Figure 130. Thematic Model of Main Theme, Sub-Themes, and Codes Related to Severity in Sleeping Beauty



The examination of Figure 130 identifies key subthemes associated with the overarching concept of *Severity* in the fairy tale *Sleeping Beauty*. These subthemes include Submission to pressure and violence (4), Threatening/Punishing (5), and Using violence as a problem-solving tool (6). However, there is no code under subtheme Not Making Sense of How to Deal with Violence.

4.2. The Findings of the Pupils' Reflections on Fairy Tales

This section presents the findings related to the third research question (RQ3), which poses the question of how far the primary school pupils' remarks regarding the fairy stories selected (Rapunzel, Snow White, Cinderella, Little Red Cap, The Ugly Duckling, and Pinocchio) used in EFL instruction adhere to child-friendly content and language features. The findings were obtained through an inductive approach, whereby student responses were categorized into sub-themes in order to identify overarching main themes.

4.2.1. The Findings of Rapunzel Pupils' Reflections

This section explores how pupils' reflections on the tale of *Rapunzel* align with child-appropriate content and language principles in EFL classrooms.

4.2.1.1. The Findings of Language and Narration in Rapunzel

Table 145. Pupils' Reflections on the Clarity of the Tale's Language and Challenging Vocabulary in *Rapunzel*

Codes	**Sub Themes**	**Main Theme**
Simple	Simple tale	Language and Narration
Difficult	Difficult tale	
Send, Steal, Tower, lettuce, Long, Agree	Difficult words	

After examining Table 145, it is evident that the predominant codes derived from pupils' perspectives regarding the *Rapunzel* story prioritise the sub-themes before the overarching topic of "Language and Narration". The pupils assert that the narrative "Simple" aligns with the sub-theme "Simple tale". Pupils assert that the narrative "difficult" pertains to the sub-theme "Difficult tale". The pupils provide challenging vocabulary, like "Send", " Steal", "Tower," "Agree", "Long" and "Lettuce" which corresponds with the subtheme "Difficult Words."

Figure 131. Model of Main Themes, Sub-Themes, and Sub-Codes Based on 4th-Grade Pupils' Reflections on the language and Narration in Rapunzel

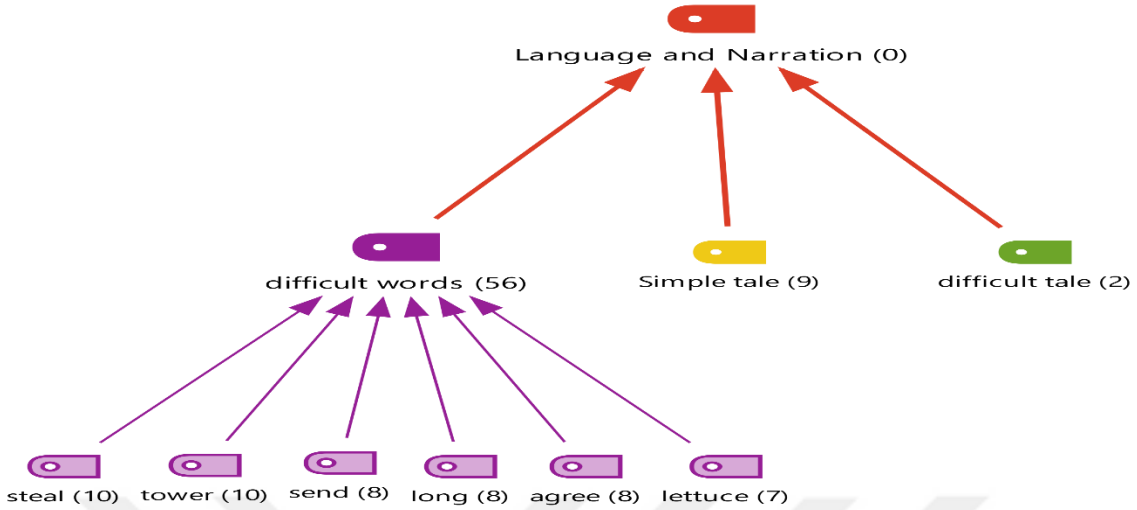


Figure 131 presents the analysing fourth-grade pupils' responses to the question, "Is the language of this tale comprehensible to you, did you encounter any words with which you experienced difficulty, if so, what are those words?" it reveals their thoughts on the narrative's complexity. The frequently expressed codes from student perspectives concerning the Rapunzel tale emphasise the sub-themes above the primary issue of "Language and Narration." Pupils describe the narrative as "*simple* (10)," corresponding with the sub-theme "Simple tale." Pupils describe the narrative as "*difficult* (2)," which pertains to the sub-theme "Difficult tale". The pupils present challenging vocabulary, including "steal (10)" "tower (10)" "send (8)" "long (8)" "agree (8)" and "lettuce (7)" corresponding to the subtheme "Difficult words."

4.2.1.2. The Findings of Character in Rapunzel

Table 146. Pupils' Reflections on the Main Characters and their Characteristics in *Rapunzel*

Codes	Sub Themes	Main Theme
The prince is strong and handsome	Idealized Masculinity	Character
The princess is beautiful	Passive and Idealized Femininity	
The witch is evil	Demonized Femininity	

When Table 146 is examined, it is seen that the frequently expressed codes obtained from the pupil opinions related to the Rapunzel story emphasize first the sub-themes and then the main theme of "character". P6 indicates "*The prince is strong and handsome*" which

conforms to the sub-theme "Idealized Masculinity". P7 asserts "*The princess is beautiful*" which aligns to the sub-theme "Passive and Idealized Femininity". Finally, P2 states "The witch is evil " which relates to the sub-theme "Demonized Femininity".

Figure 132. Model of Main Themes, Sub-Themes, and Sub-Codes Based on 4th-Grade Pupils' Reflections on the Characters in Rapunzel

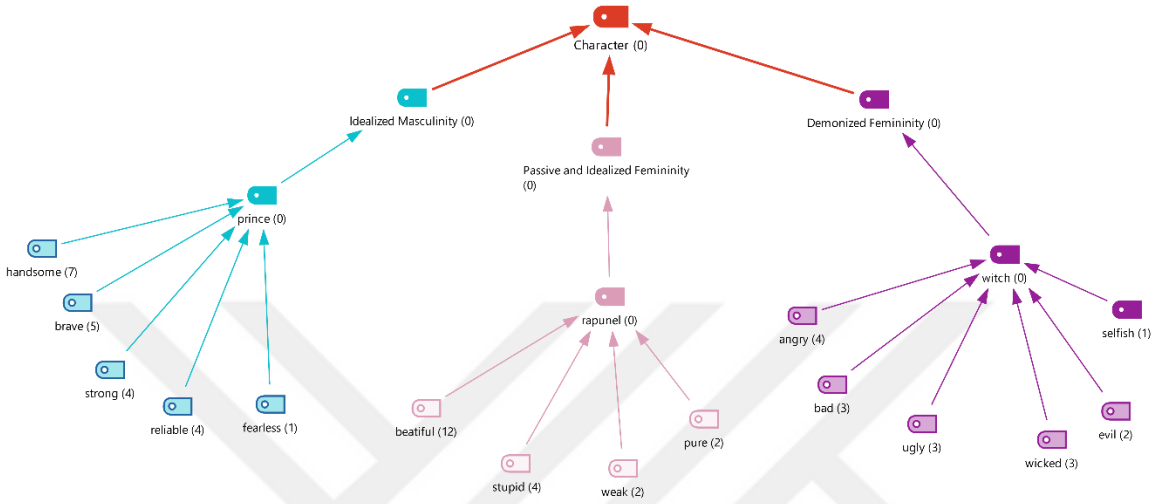


Figure 132 indicates the responses of fourth graders to the inquiry "Who are the main characters in this story, what are their key traits?", uncovering recurring themes articulated by pupils. Firstly, the pupils identified Rapunzel, the prince, and the witch as the main characters in the fairy tale *Rapunzel*. The prince is described as "strong" (4), "fearless" (1), "reliable" (4) "handsome" (7), and "brave" (5)" — relating to the subtheme "Idealized Masculinity"; Rapunzel was characterised as "beautiful" (12), "pure" (2), "stupid" (4) and "weak" (2) — pertaining to the subtheme "Passive and Idealized Femininity"; whereas the witch is depicted as "angry" (3), "bad" (3), "selfish" (1), "ugly" (3), "wicked" (1), and "evil" (2) — aligning with the subtheme "Demonized Femininity"..

4.2.1.3. The Findings of Subject in Rapunzel

Table 147. Pupils' Reflections on the Themes in *Rapunzel*

Codes	Sub Themes	Main Theme
Suicide, Fear, Jealousy, Abandonment by Parents, Separation, Violence	Negative Intense Emotions and Traumatic Themes	Subject

Being Brave, Confidence, Happiness	Positive Emotions and Moral Values
Magic	Magical and Exceptional Elements Supporting the Narrative

After reviewing Table 147, it is clear that the primary codes extracted from pupil perspectives on the *Rapunzel* narrative emphasise the sub-themes over the main "Subjects. Firstly, pupils give the subject as "*Suicide, Fear, Jealousy, Abandonment by Parents, Separation, Violence*" which relates to the sub-theme "Negative Intense Emotions and Traumatic Themes". Pupils give the subject as "*Being Brave, Confidence, Happiness*" which relates to the sub-theme "Positive Emotions and Moral Values". The pupils give the subject as "Magic" which aligns with the subtheme "Magical and Exceptional Elements Supporting the Narrative".

Figure 133. Model of Main Themes, Sub-Themes, and Sub-Codes Based on 4th-Grade Pupils' Reflections on the Subject in Rapunzel

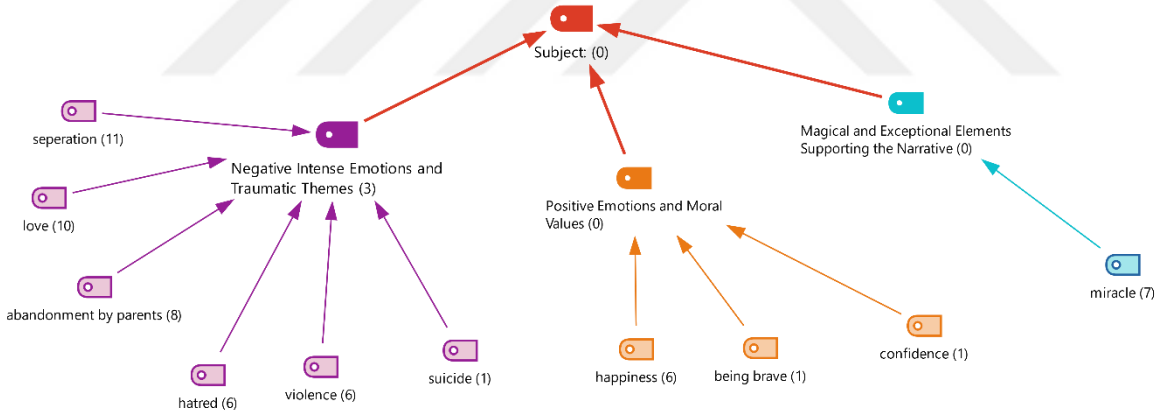


Figure 133 demonstrates an examination of the responses from fourth-grade children to the challenge "What themes are present in this tale?" determining the sub-themes related to the central theme of "Subject" in *Rapunzel*. The children articulated their coded responses and frequencies as follows: "suicide (1)", "hatred (6)", "love(10)", "violence(6)", "abandonment by parents (1)", "separation(11)" and "violence(1)" — relating to the subtheme "Negative Intense Emotions and Traumatic Themes"; "being brave(1)", "confidence (1)", and "happiness (6)"— pertaining to the subtheme "Positive Emotions and Moral Values"; and "Magic" (7) — aligning with the subtheme "Portraying Female Characters as Beautiful,

Emotional, Weak, and Evil".

4.2.1.4. The Findings of Message in Rapunzel

Table 148. Pupils' Reflections on the Main Idea of the Tale

Codes	Sub Themes	Main Theme
We should listen to elders	Obedience to Authority	Message
Being married and happy	Emotional Fulfilment	
We should obey the rules	Obedience	
We should do not steal anything	Respecting Others' Property	
We shouldn't be jealous	Jealousy / Anger / Violence	

Upon examining Table 148, it is evident that the often-articulated codes derived from pupil viewpoints regarding the *Rapunzel* narrative prioritise the sub-themes before the overarching theme of "message". P2 states, "*We should listen to elders*" aligning with the sub-theme of "Obedience to Authority". P6 asserts that "*Being married and happy*" pertains to the sub-theme of "Emotional Fulfilment". P11 asserts that "*We should obey the rules*" corresponds with the subtheme of "Obedience". P4 asserts, "We should do not steal anything" which is consistent with the sub-theme of "Respecting Others' Property". P9 claims that "*We shouldn't be jealous*" relates to the sub-theme of "Jealousy / Anger / Violence".

Figure 134. Model of Main Themes, Sub-Themes, and Sub-Codes Based on 4th-Grade Pupils' Reflections on the Message in Rapunzel

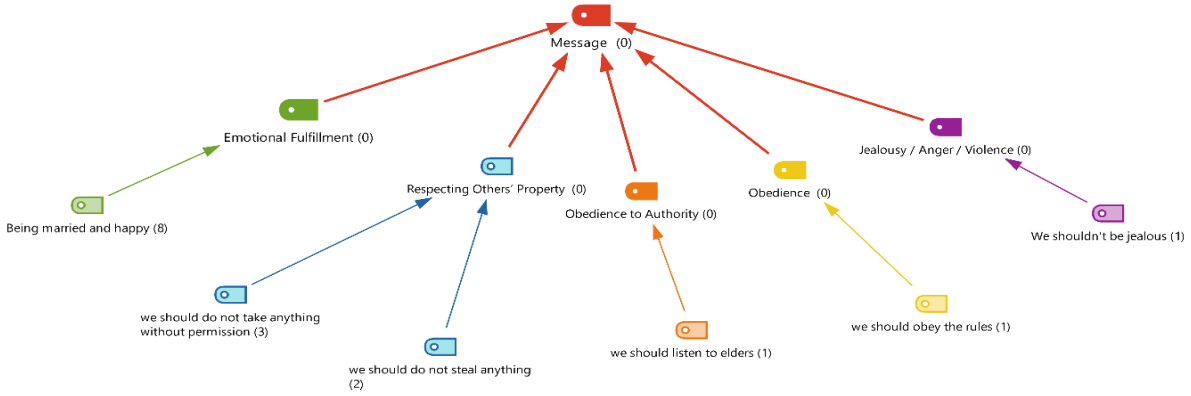


Figure 134 illustrates an analysis of the fourth-grade pupils' replies to the prompt “What do you think is the main idea of this tale, are you intrigued by an alternative scenario in this fairy tale?" identifying the sub-themes associated with the primary topic of "Message" in *Rapunzel*. The pupils expressed their coded responses and frequencies as follows: "*we should listen to elders*(1)" —associated with the subtheme "Obedience to Authority"; "*Being married and happy* (8)"—related to the subtheme "Emotional Fulfilment"; "*we should obey the rules*(1)"—associated with the subtheme "Obedience"; and "*we should do not steal anything*(2) and "*we should do not take anything without permission*(3)"—connected to the subtheme "Respecting Others’ Property" and "*We shouldn't be jealous* (1)",—linked to the subtheme "Jealousy / Anger / Violence".

4.2.1.5. The Findings of Overly Dramatic Emotions in Rapunzel

Table 149. Pupils’ Reflections on the Presence of Overly Intense Emotions in *Rapunzel*

Codes	**Sub Themes**	**Main Theme**
Miracle, trust, love	Positive Emotional Bonds and Hope	Overly Dramatic Emotions
Arrogance, violence, tension, thriller, fear	Negative Emotional Tension and Threat	

An examination of Table 149 indicates that the codes most commonly referenced in pupils' remarks regarding the Rapunzel narrative underscore the sub-themes pertinent to the overarching topic of "Overly Dramatic Emotions". P10 assert "*Miracle, trust, love*" which aligns with the sub-theme " Positive Emotional Bonds and Hope". P11 states *"Arrogance, violence, tension, thriller, fear*" which corresponds with the sub-theme "Negative Emotional Tension and Threat".

Figure 135. Model of Main Themes, Sub-Themes, and Sub-Codes Based on 4th-Grade Pupils' Reflections on the Overly Dramatic Emotions in Rapunzel

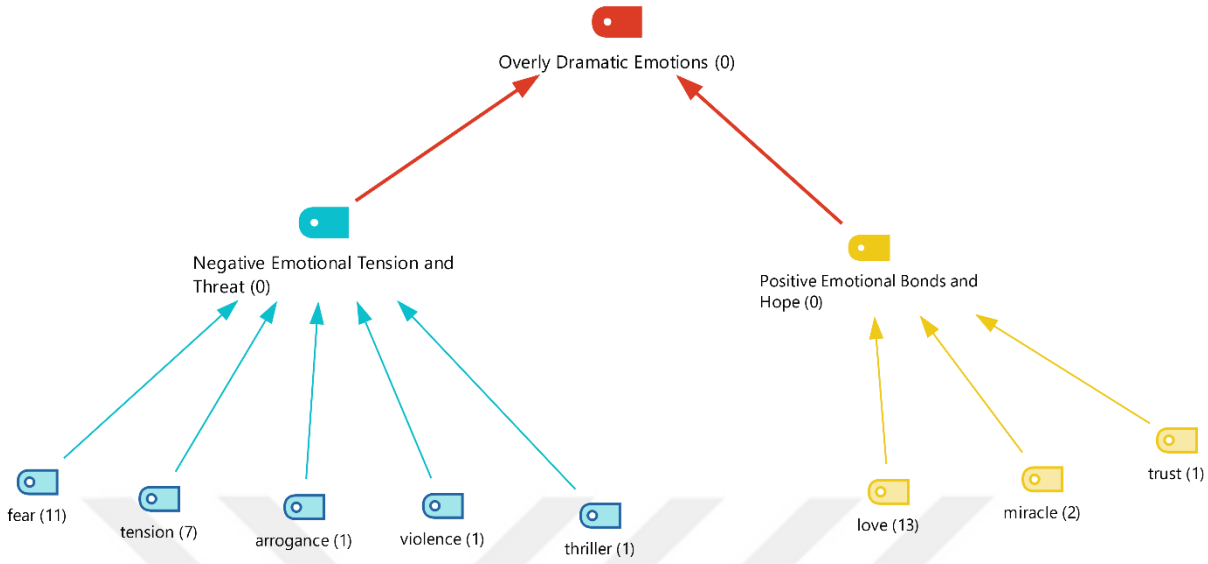


Figure 135 indicates the examination of the responses from fourth-grade pupils to the inquiry, "Were there any overly intense emotions in this tale?". The frequent themes expressed by pupils regarding *Rapunzel* fable highlight sub-themes that extend beyond the central topic of "Overly Dramatic Emotions". The sub-theme of "Positive Emotional Bonds and Hope" can be formulated in codes such as: *"miracle (2) "trust (1)", "love (13)".* The sub-theme "Emotional Overload and Lack of Support" contains the following codes: "*arrogance (1)", "arrogance (1)", "violence (1)", "tension (7)", "thriller (1)" and "fear (11)".* Analysing fourth-grade pupils' responses to the question, ""Were there any overly intense emotions in this tale?" the recurrent motifs articulated by pupils concerning *Little Red Cap* tale underscore sub-themes that transcend the primary subject of "Overly Dramatic Emotions ". The sub-theme "Positive Emotional Bonds and Hope" can be represented by codes such as: "miracle (2)", "trust (1)", and "love (13)". The sub-theme "Emotional Overload and Lack of Support" encompasses the following codes: "arrogance (1)", "violence (1)", "tension (7)", "thriller (1)", and "fear (11)".

4.2.1.6. The Findings of Rossy World View in Rapunzel

Table 150. Pupils' Views on the Consistency of the Heroes' Success, Strength, and Courage in *Rapunzel*

Codes	Sub Themes	Main Theme
the miracle has happened and succeeded	Idealized Happy Ending View	Rossy World View
Prince got scared and jumped	Recognition of Inconsistent Heroic Traits	
the prince is always strong and courageous	Heroic Masculinity	
Rapunzel is weak and powerless	Passive Femininity	

An examination of Table 150 indicates that the codes most commonly referenced in pupils' remarks regarding the *Rapunzel* tale underscore the sub-themes pertinent to the overarching topic of "Rossy World View". P7 asserts "*the miracle has happened and succeeded*" which aligns with the sub-theme "Idealized Happy Ending View". P3 states *"Prince got scared and jumped*" which corresponds with the sub-theme "Recognition of Inconsistent Heroic Traits". P1 indicates "*the prince is always strong and courageous*" which aligns with the sub-theme " Heroic Masculinity". P2 indicates "*Rapunzel is weak and powerless*" which aligns with the sub-theme "Passive Femininity".

Figure 136. Model of Main Themes, Sub-Themes, and Sub-Codes Based on 4th-Grade Pupils' Reflections on the Rosy World View in Rapunzel

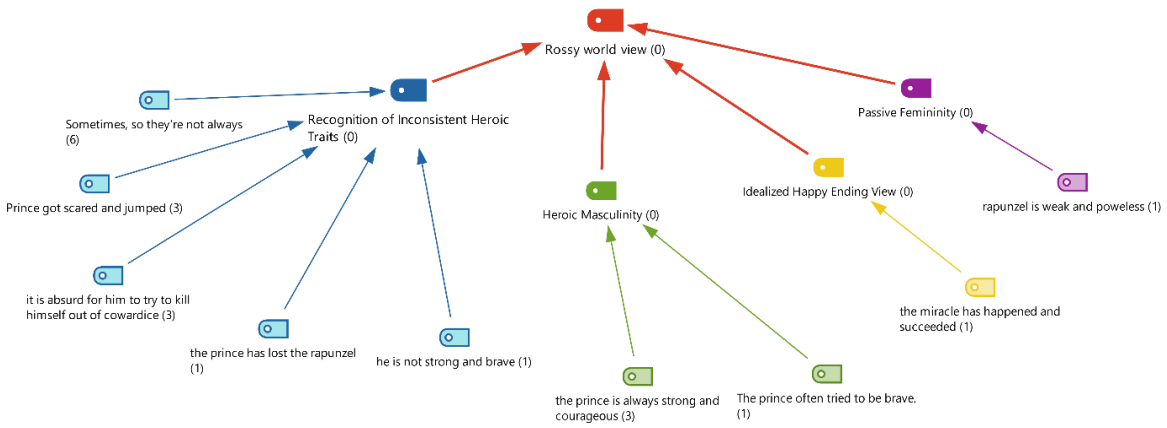


Figure 136 displays the reactions from fourth-grade pupils to the question, "Are the heroes consistently successful in this tale, can you explain a little, are the heroes in this tale consistently strong and brave, can you explain a little?". The concepts frequently articulated by pupils concerning *Rapunzel* underscore sub-themes that transcend the primary issue of "Rossy World View". The sub-theme "Idealized Happy Ending View" has the following codes: "*the miracle has happened and succeeded* (1)"; the sub-theme of "Recognition of Inconsistent Heroic Traits" can be formulated in codes such as: "*Prince got scared and jumped*(3)", "*the prince has lost the Rapunzel* (1)", "*it is absurd for him to try to kill himself out of cowardice* (3)", "*he is not strong and brave* (1)", and "*Sometimes, so they're not always*(4)". The sub-theme "Heroic Masculinity" contains the following codes: "*the prince is always strong and courageous* (3)","*The prince often tried to be brave* (1)". Finally, the sub-theme "Passive Femininity" encompasses the following codes: "*Rapunzel is weak and powerless (1)*".

4.2.1.7. The Findings of Traditional Values, Sanctionary Judgments and Rules in Rapunzel

Table 151. Pupils' Interpretations of Rule-Following and Moral Attitudes in *Rapunzel*

Codes	Sub Themes	Main Theme
The witch took child	Moral Judgments and Warnings	Traditional Values, Sanctionary Judgments and Rules
She snuck the prince into the tower and they tried to run away	Escaping and Crossing Boundaries	
Rapunzel keeps her promise to get out of the tower	Obedience, Loyalty, and Promise-Keeping	
Dad stole lettuce	Disobedience and Rule-Breaking	

An examination of Table 151 indicates that the codes most commonly referenced in

pupils' remarks regarding the *Rapunzel* narrative underscore the sub-themes pertinent to the overarching topic of "Traditional Values, Sanctionary Judgments and Rules". P1 asserts "*The witch took child*" which aligns with the sub-theme "Challenging Restrictive Rules". P2 states *" he snuck the prince into the tower and they tried to run away*" which corresponds with the sub-theme "Escaping and Crossing Boundaries". P9 indicates "*Rapunzel keeps her promise to get out of the tower*" which aligns with the sub-theme "Obedience, Loyalty, and Promise-Keeping". P9 indicates "*Dad stole lettuce*" which aligns with the sub-theme " Disobedience and Rule-Breaking ".

Figure 137. Model of Main Themes, Sub-Themes, and Sub-Codes Based on 4th-Grade Pupils' Reflections on the Traditional Values, Sanctionary Judgments and Rules in Rapunzel

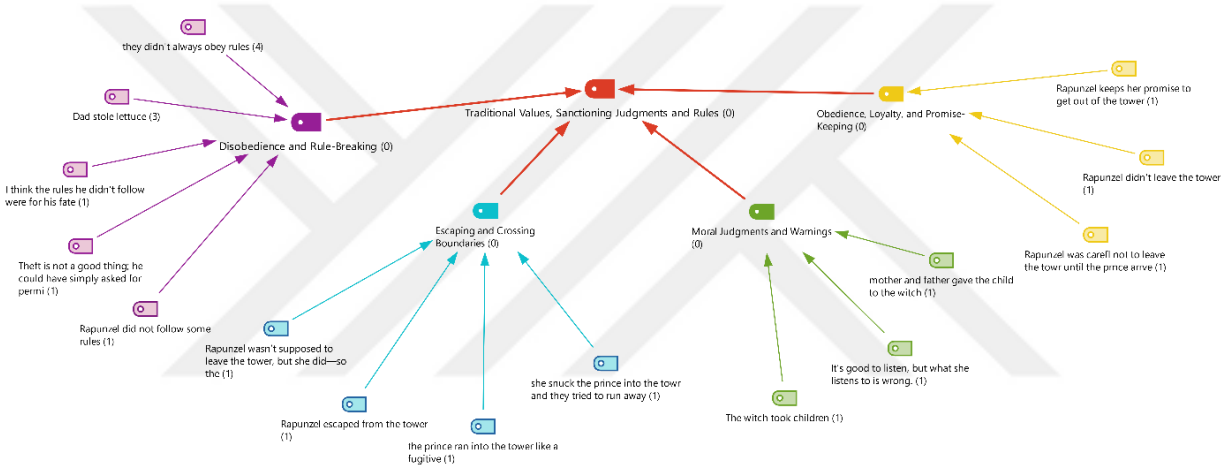


Figure 137 illustrates the examination of the responses from fourth-grade pupils to the inquiry, "Did the heroes in this tale always follow the rules, what was their attitude toward rules, and what are your thoughts on these issues?". It reveals that the themes frequently expressed by pupils regarding *Rapunzel* tale highlight sub-themes that extend beyond the central theme of "Traditional Values, Sanctioning Judgments and Rules". The sub-theme "Moral Judgments and Warnings" has the following codes: "*The witch took children* (1)", "*It's good to listen, but what she listens to is wrong* (1)", and "*mother and father gave the child to the witch* (1)". The sub-theme of "Escaping and Crossing Boundaries" can be formulated in codes such as: " *Rapunzel wasn't supposed to leave the tower, but she did, so they didn't obey* (1)", "*Rapunzel escaped from the tower* (1)", "*the prince ran into the tower like a fugitive* (1)", and "*she snuck the prince into the tower and they tried to run away* (1)". Moreover, the sub-theme "Obedience, Loyalty, and Promise-Keeping" contains the following codes: "*Rapunzel was careful not to leave the tower until the prince arrives* (1)", "*Rapunzel didn't leave the tower* (1)", and "*Rapunzel keeps her promise to get out of the tower* (1)". The

sub-theme "Disobedience and Rule-Breaking" encompasses the following codes: "*I think the rules he didn't follow were for his fate* (1)", "*Theft is not a good thing; he could have simply asked for permission* (1)", and "*Dad stole lettuce* (3)", "*They didn't always obey rules (4)*" and "*Rapunzel did not follow some rules* (1)".

4.2.1.8. The Findings of Moral Judgment and Empathy in Fairy Tales in Rapunzel

Table 152. Pupils' Interpretations Related to Moral Judgment and Empathy in *Rapunzel*

Codes	Sub Themes	Main Theme
I used to imagine Rapunzel not getting her hair cut	Parental Misjudgement	Moral Judgment and Empathy in Fairy Tales
The witch took her daughter from the father	Abuse of Power	
If I were Rapunzel, I'd cut my hair already	Empathy and Identification	

An examination of Table 152 indicates that the codes most commonly referenced in pupils' remarks regarding the *Rapunzel* tale underscore the sub-themes pertinent to the overarching topic of "Moral Judgment and Empathy in Fairy Tales". P5 assert "*I used to imagine Rapunzel not getting her hair cut*" which aligns with the sub-theme "Parental Misjudgement". P7 states *"The witch took her daughter from the father*" which corresponds with the sub-theme "Abuse of Power". P11 assert "*If I were Rapunzel, I'd cut my hair already*" which aligns with the sub-theme "Empathy and Identification".

Figure 138. Model of Main Themes, Sub-Themes, and Sub-Codes Based on 4th-Grade Pupils' Reflections on the Moral Judgment and Empathy in Fairy Tales in Rapunzel

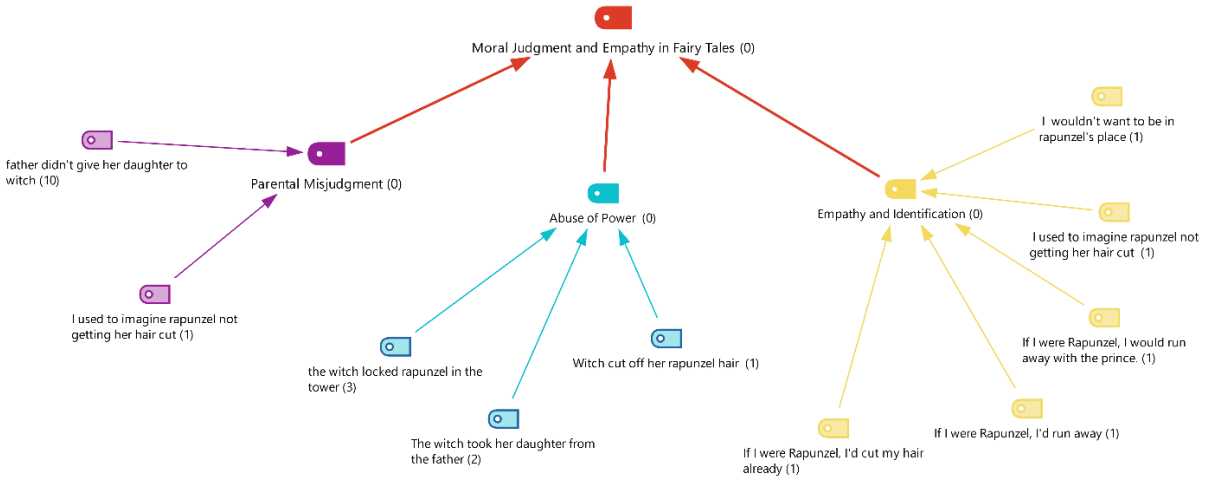


Figure 138 Considering fourth-grade pupil responses to the question, "Do you think there is anyone who is wrong in this fairy tale, what did you imagine while reading this tale?" indicates that the persistent motifs articulated by pupils concerning *Rapunzel* tale underscore sub-themes that transcend the primary topic of "Moral Judgment and Empathy in Fairy Tales". The sub-theme of "Parental Misjudgment" can be formulated in codes such as: *"I used to imagine Rapunzel not getting her hair cut (1)"* and *"Father didn't give her daughter to witch(10)"*. The sub-theme "Abuse of Power" contains the following codes: *"The witch took her daughter from the father (2)", " The witch locked Rapunzel in the tower (3)"*, and *" Witch cut off her Rapunzel hair (1)"*. The sub-theme of "Moral Judgment" can be formulated in codes such as: *They could treat their sibling well (1)", and "Stepmother and siblings misbehaviour (1)"*. The sub-theme "Wish Fulfilment and Fantasy Escape" contains the following codes: "*I dreamed of being a fairy (1)"*. Finally, the sub-theme of "Empathy and Identification" can be formulated in codes such as: *"If I were Rapunzel, I'd cut my hair already (1)", "If I were Rapunzel, I would run away with the prince (1)", "If I were Rapunzel, I'd run away (1)", " I wouldn't want to be in Rapunzel's place (1)", "I used to imagine Rapunzel not getting her hair cut (1)"*.

4.2.1.9. The Findings of Moral Judgment and Empathy in Fairy Tales in Rapunzel

Table 153. Pupils' Interpretations Related to Moral Judgment and Empathy in *Rapunzel*

Codes	Sub Themes	Main Theme
I used to imagine	Parental Misjudgement	Moral

Rapunzel not getting her hair cut		Judgment and Empathy in Fairy Tales
The witch took her daughter from the father	Abuse of Power	
If I were Rapunzel, I'd cut my hair already	Empathy and Identification	

An examination of Table 153 indicates that the codes most commonly referenced in pupils' remarks regarding the *Rapunzel* tale underscore the sub-themes pertinent to the overarching topic of "Moral Judgment and Empathy in Fairy Tales". P5 assert "*I used to imagine Rapunzel not getting her hair cut*" which aligns with the sub-theme "Parental Misjudgement". P7 states *"The witch took her daughter from the father*" which corresponds with the sub-theme "Abuse of Power". P11 assert "*If I were Rapunzel, I'd cut my hair already*" which aligns with the sub-theme "Empathy and Identification".

Figure 139. Model of Main Themes, Sub-Themes, and Sub-Codes Based on 4th-Grade Pupils' Reflections on the Moral Judgment and Empathy in Fairy Tales in Rapunzel

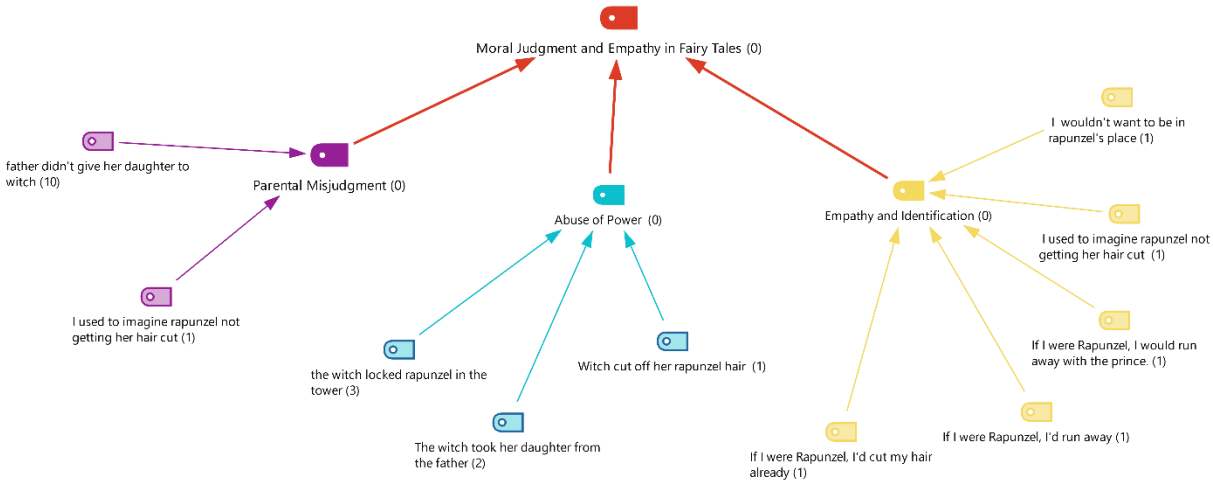


Figure 139 reports fourth-grade pupil responses to the question, "Do you think there is anyone who is wrong in this fairy tale, what did you imagine while reading this tale?". It indicates that the persistent motifs articulated by pupils concerning *Rapunzel* tale underscore sub-themes that transcend the primary topic of "Moral Judgment and Empathy in Fairy Tales". The sub-theme of "Parental Misjudgment" can be formulated in codes such as: *"I used to imagine Rapunzel not getting her hair cut (1)"* and *"Father didn't give her daughter to*

witch (10)". *T*he sub-theme "Abuse of Power" contains the following codes: *"The witch took her daughter from the father (2)", " The witch locked Rapunzel in the tower (3)",* and *" Witch cut off her Rapunzel hair (1)"*. The sub-theme of "Moral Judgment" can be formulated in codes such as: *They could treat their sibling well (1)", and "Stepmother and siblings misbehaviour (1)". T*he sub-theme "Wish Fulfilment and Fantasy Escape" contains the following codes: "*I dreamed of being a fairy (1)"*. Finally, the sub-theme of "Empathy and Identification" can be formulated in codes such as: *"If I were Rapunzel, I'd cut my hair already (1)", "If I were Rapunzel, I would run away with the prince (1)", "If I were Rapunzel, I'd run away (1)", " I wouldn't want to be in Rapunzel's place (1)", "I used to imagine Rapunzel not getting her hair cut (1)".*

4.2.1.10. The Findings of Gender Discrimination in Rapunzel

Table 154. Pupils' Views on the Representation of Female and Male Heroes in *Rapunzel*

Codes	**Sub Themes**	**Main Theme**
Weak, Ruthless, Powerless, Bad, Beautiful	Female character	Gender Discrimination
Powerful, Rich, Brave, Handsome, Merciless, Strong	Male character	

An examination of Table 154 indicates that the codes most commonly referenced in pupils' remarks regarding the *Rapunzel* tale underscore the sub-themes pertinent to the overarching topic of "Gender Discrimination". The pupils assert "*weak, ruthless, powerless, bad, beautiful*" which aligns with the sub-theme "Female character". The pupils state *"powerful, rich, brave, handsome, merciless, strong*" which corresponds with the sub-theme "Male character".

Figure 140. Model of Main Themes, Sub-Themes, and Sub-Codes Based on 4th-Grade Pupils' Reflections on Gender Discrimination in Fairy Tales in Rapunzel

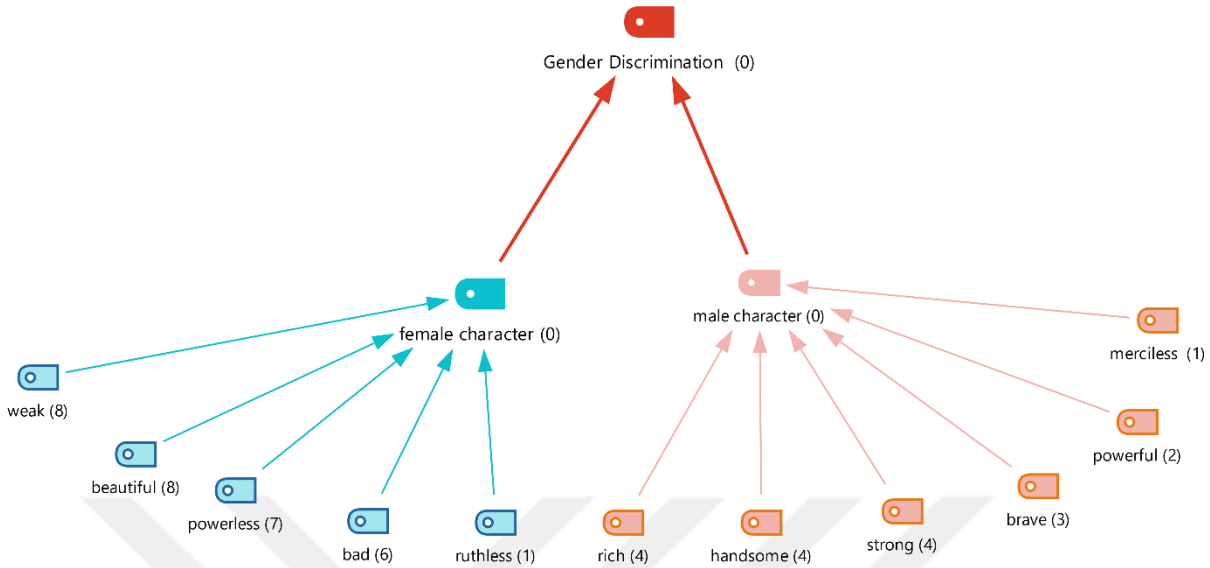


Figure 140 displays fourth-grade pupil responses to the inquiry, "How are the female heroes in this tale told, how are the male heroes in this tale told, are the heroes in this tale consistently strong and brave, can you explain a little?". It reveals that the recurring themes expressed by pupils regarding Rapunzel narrative highlight sub-themes that extend beyond the central theme of "Gender Discrimination". The sub-theme of "Female character" can be formulated in codes such as: *weak (8)", ruthless (1)", bad (6), beautiful (8), powerless (7)".* Finally, the sub-theme "Male character" contains the following codes: "*rich (4)", merciless (1)", powerful (2)", handsome (4)", brave (3)", strong (4)".*

4.2.1.11. The Findings of Fear and Threat in Rapunzel

Table 155. Pupils' Views on Negative Emotions and Unpleasant Feelings in *Rapunzel*

Codes	Sub Themes	Main Theme
Love	Love and Emotional Attachment	Threat, Fear, and Emotional Conflict
Selfishness	Psychological or Emotional Harm	
Hatred	Emotional Pain from Social Exclusion	

An examination of Table 155 indicates that the codes most commonly referenced in pupils' remarks regarding the *Rapunzel* tale underscore the sub-themes pertinent to the

overarching topic of "Threat, Fear, and Emotional Conflict". P2 claims "*Love*" which aligns with the sub-theme "Love and Emotional Attachment". P5 declare *"Selfishness*" which corresponds with the sub-theme "Psychological or Emotional Harm". P6 express "*Hatred*" which coincides with the sub-theme Emotional Pain from Social "Exclusion Emotional Pain from Social Exclusion".

Figure 141. Model of Main Themes, Sub-Themes, and Sub-Codes Based on 4th-Grade Pupils' Reflections on Threat, Fear, and Emotional Conflict in Rapunzel

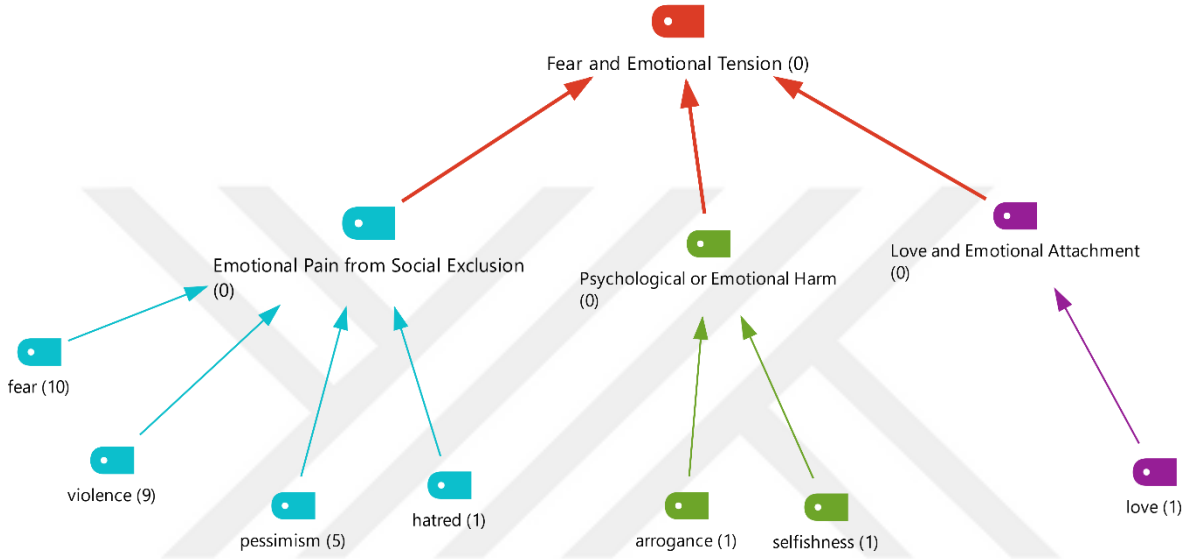


Figure 141 indicates fourth-grade pupils' responses to the inquiry, "Do you think there were negative emotions in this tale, if yes, what are they, what are the emotions that you don't like?". It is found that the recurrent themes articulated by pupils concerning *Rapunzel* tale underscore sub-themes that transcend the central theme of "Threat, Fear, and Emotional Conflict". The sub-theme of "Love and Emotional Attachment" can be formulated in codes such as: "love (1). The sub-theme "Psychological or Emotional Harm" contains the following codes: "Selfishness" (1), "Arrogance" (1). The sub-theme of "Emotional Pain from Social Exclusion" can be formulated in codes such as: fear (10), hatred (1)", "violence" (9), "pessimism"(5).

4.2.1.12. The Findings of Advice and Order in *Rapunzel*

Table 156. Pupils' Interpretations of Advice, Obedience, and Authority in *Rapunzel*

Codes	Sub Themes	Main Theme
No advice	Absence of Teaching	Advice and Order

An examination of Table 156 indicates that the codes most commonly referenced in pupils' remarks regarding the Rapunzel narrative underscore the sub-theme pertinent to the overarching topic of "Advice, Order, and Didactic Control". Notably, the pupils' expression of "*no advice*" aligns with the sub-theme of "Absence of Teaching".

Figure 142. Model of Main Themes, Sub-Themes, and Sub-Codes Based on 4th-Grade Pupils' Reflections on Advice, Order, and Didactic Control in Rapunzel

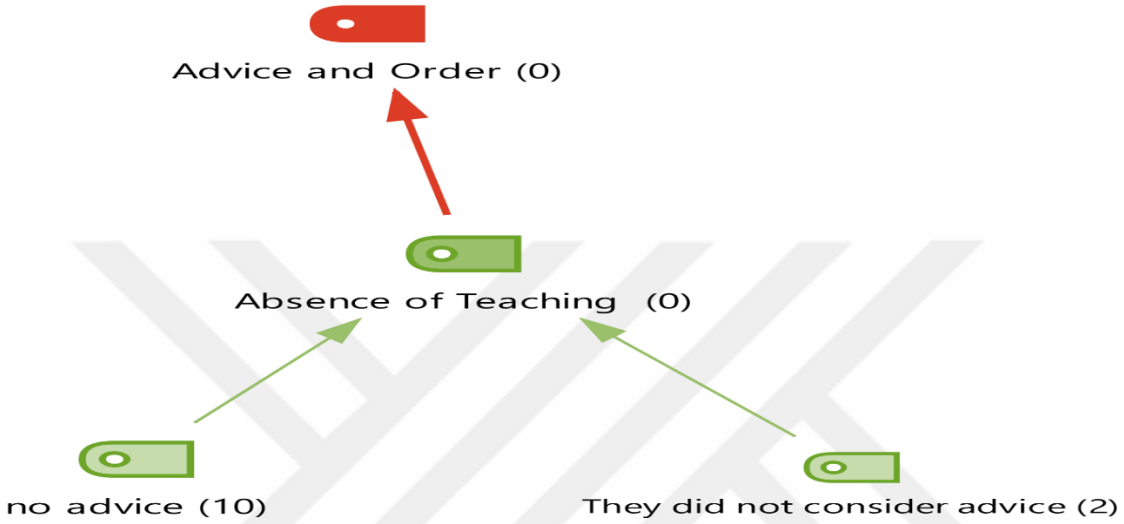


Figure 142 illustrate the examination of fourth-grade pupil responses to the question, "Were the heroes given advice in this tale, did the heroes listen to this advice, did he consider it?". The frequently expressed codes from pupils regarding *Rapunzel* tale highlight sub-theme that extend beyond the primary focus "Advice and Order". The sub-theme of "Respect for Authority" can be formulated in codes such as: *"no advice (10)" and "They did not consider advice (2)"*.

4.2.1.12. The Findings of Severity in Rapunzel

Table 157. Pupils' Reflections on the Challenges Faced by the Heroes and their Solutions in *Rapunzel*

Code	Sub Themes	Main Theme
They fell in love together	Problem-Solving Autonomously	Severity
Thanks to the miracle	Being Rescued from Violence by a Superior Force	
If I were you, I'd talk it out	Escaping Violence	

Rapunzel was locked in a tower for years	Existing severity/difficulty
They dealt with it violently	Using violence as a problem-solving tool

Analysis of Table 157 reveals that the codes generated from student perspectives on Rapunzel emphasise the sub-themes that contribute to the overarching topic of "Severity". P5 expresses, "*They fell in love together*" alongside the sub-theme of "Problem-Solving Autonomously". P10 states "*Thanks to the miracle*" which relates to the sub-theme of " Being Rescued from Violence by a Superior Force." P9 contends that "*If I were you, I'd talk it out*" corresponds with the sub-theme of "Escaping Violence". P8 claims "*Rapunzel was locked in a tower for years"* which relates to the sub-theme of "Existing severity/difficulty". Finally, P3 states, "*They dealt with it violently*" which relates to the sub-theme of "Using violence as a problem-solving tool."

Figure 143. Model of Main Themes, Sub-Themes, and Sub-Codes Based on 4th-Grade Pupils' Reflections on Severity in Rapunzel

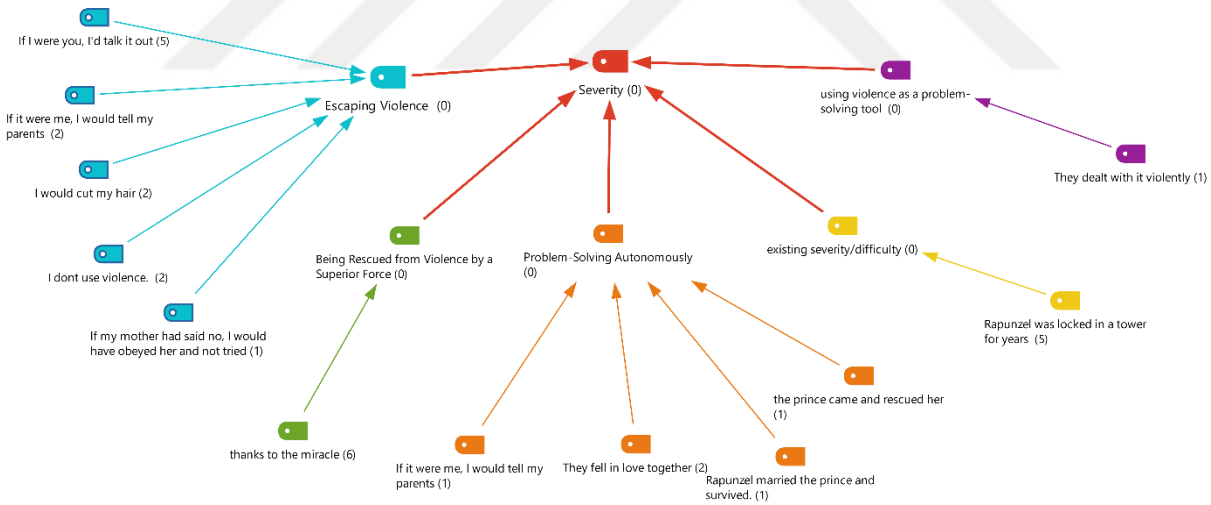


Figure 143 demonstrates the responses of fourth-grade pupils to the question, "Did the heroes have difficulties in the tale, how did they overcome these difficulties if they lived, how would you solve these problems if you were the hero?". The recurrently articulated codes from pupil viewpoints about *Rapunzel* tale underscore the sub-themes that surpass the principal concern of "Severity". The sub-theme "Problem-Solving Autonomously" includes codes such as: "*They fell in love together* (2)", "*the prince came and rescued her* (1)", "*Rapunzel married the prince and survived* (1)", and "*If it were me, I would tell my parents* (1)". The sub-theme "Being Rescued from Violence by a Superior Force" consists of the

following code: "*thanks to the miracle* (1)". The sub-theme "Escaping Violence" has the following codes: "*If I were you, I'd talk it out* (3)", "If my mother had said no, I would have obeyed her and not tried (1)", "*If it were me, I would tell my parents* (1)" "*I don't use violence* (1)", and "*I would cut my hair* (1)". The sub-theme "existing severity/difficulty" encompasses the codes: "*Rapunzel was locked in a tower for years* (1)". Finally, the subtheme "using violence as a problem-solving tool" includes the codes: "*They dealt with it violently* (1)".

4.2.1.13. The Findings of Ideology in Rapunzel

Table 158. Pupils' Interpretations of Real-Life Relevance and Ideological Elements *Rapunzel*

Codes	Sub Themes	Main Theme
The prince tries to kill himself	Self-Destruction	Ideology
Rapunzel's marriage to the prince	Passivity and Lack of Self-Determination	
Stepsisters bullied Rapunzel	Dependence on Male Figures for Salvation	

An examination of Table 158 indicates that the codes most commonly referenced in pupils' remarks regarding the *Rapunzel* narrative underscore the sub-themes pertinent to the overarching topic of "Ideology". P3 assert "*The prince tries to kill himself* " which aligns with the sub-theme "Self-Destruction". P6 states *"Rapunzel's marriage to the prince*" which corresponds with the sub-theme "Passivity and Lack of Self-Determination". P9 express *"happiness will be with a man*" which corresponds with the sub-theme "Dependence on Male Figures for Salvation".

Figure 144. Model of Main Themes, Sub-Themes, and Sub-Codes Based on 4th-Grade Pupils' Reflections on Ideology in Rapunzel

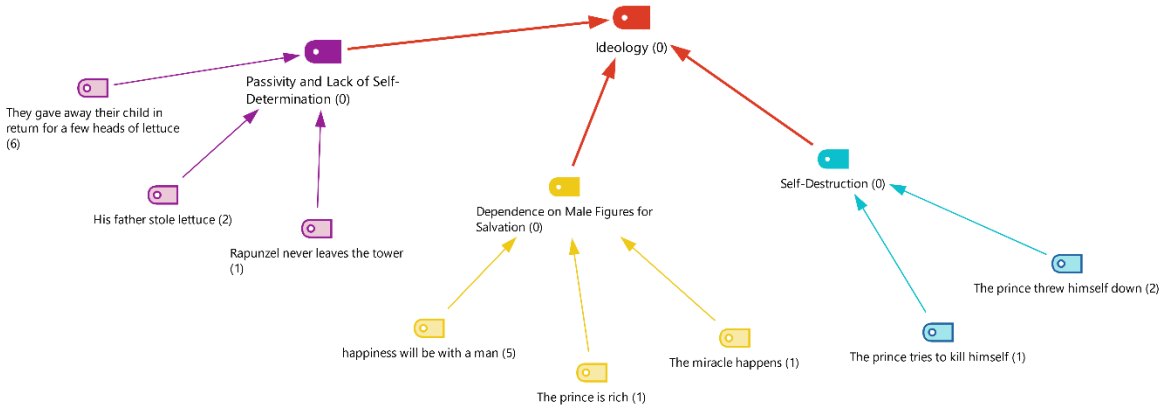


Figure 144 presents an examination of fourth-grade the pupils' responses to the prompt "Is there anything in this tale that you can relate to real life? Are you interested in a different situation in this fairy tale?" emphasising the sub-themes related to the main-theme "Ideology" in *Rapunzel*. The sub-theme of "Self-Destruction" can be formulated in codes such as: *"The prince threw himself down (2)" and "The prince tries to kill himself (1)"*. The sub-theme " Passivity and Lack of Self-Determination" includes the following codes: "*His father stole lettuce (2)", "Rapunzel never leaves the tower (1) and "They gave away their child in return for a few heads of lettuce (6)"*. Moreover, the sub-theme "Dependence on Male Figures for Salvation" contains the following codes: "*The miracle happens (1)", and "The prince is rich (1)" and "happiness will be with a man (5)".*

4.2.2. The Findings of Little Snow-White Pupils' Reflections

This section explores how pupils' reflections on the tale of Little Snow-White align with child-appropriate content and language principles in EFL classrooms.

4.2.2.1. The Findings of Language and Narration in *Little Snow-White*

Table 159. Pupils' Reflections on the Clarity of the Tale's Language and Challenging Vocabulary in *Little Snow-White*

Codes	Sub Themes	Main Theme
Simple	Simple tale	Language and Narration

Difficult	Difficult tale
Jealous, Potion, Hunt, Warn, Mirror, Mean	Difficult words

When Table 159 is examined, it is seen that the frequently expressed codes obtained from the student opinions related to the Snow-White story emphasize first the sub-themes and then the main theme of "Language and Narration". Pupils says the tale "simple" conforms to the sub-theme "Simple tale". Pupils says the tale "*difficult*" relates to the sub-theme "Difficult tale". The pupils give some difficult words such as "*Jealous*", "*potion*", "*hunt*", "*warn*", "*mirror*", "*mean*" aligns with the subtheme "Difficult words"

Figure 145. Model of Main Themes, Sub-Themes, and Sub-Codes Based on 4th-Grade Pupils' Reflections on the language and Narration in Little Snow-White

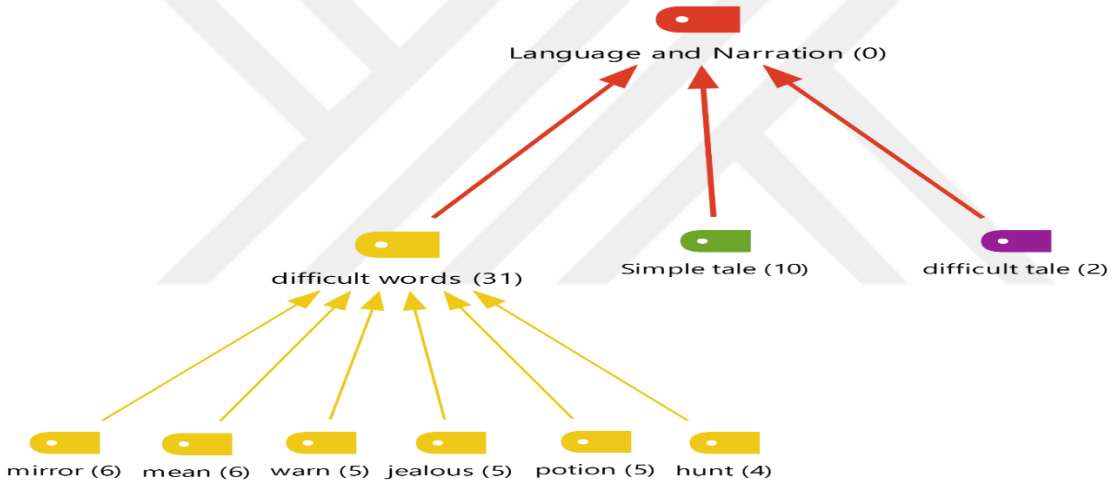


Figure 145 indicates the responses of fourth-grade pupils to the inquiry, "Is the language of this tale comprehensible to you, did you encounter any words with which you experienced difficulty, if so, what are those words?" disclosesing pupils' perspectives on the narrative's complexity. The commonly articulated codes derived from pupil viewpoints regarding the Little Snow-White narrative prioritise the sub-themes before the principal topic of "Language and Narration." Pupils says the tale "simple (10)" which conforms to the sub-theme "Simple tale". Pupils says the tale "difficult (2)" which relates to the sub-theme "Difficult tale". The pupils give some difficult words such as " Jealous (5), potion (5), hunt (4), warn (5), mirror (6), mean (6)" which aligns with the subtheme "Difficult words".

4.2.2.2. The Findings of Character in *Little Snow-White*

Table 160. Pupils' Reflections on the Main Characters and their Characteristics in *Little Snow-White*

Codes	Sub Themes	Main Theme
Snow White is a stupid girl	Idealized Femininity	Character
Prince is handsome	Traditional Masculinity	
The queen is evil	Villainous Women	
Prince is stupid	Flawed Heroism	
Seven dwarfs are helpful	Supportive Masculinity	

When Table 160 is examined, it is seen that the frequently expressed codes obtained from the pupil opinions related to the Little Snow-White story emphasize first the sub-themes and then the main theme of "character". The pupils indicate "*Snow White is a stupid girl*" which conforms to the sub-theme "Idealized Femininity". The pupils assert, "*Prince is handsome*" in accordance with the sub-theme of "Traditional Masculinity". The pupils state "*The queen is evil*" which relates to the sub-theme "Villainous Women". The pupils declare, "*Prince is stupid*" aligning with the sub-theme of "Flawed Heroism". The pupils claim, "*Seven dwarfs are helpful*" which pertains to the sub-theme "Supportive Masculinity"

Figure 146. Model of Main Themes, Sub-Themes, and Sub-Codes Based on 4th-Grade Pupils' Reflections on the Characters in Little Snow-White

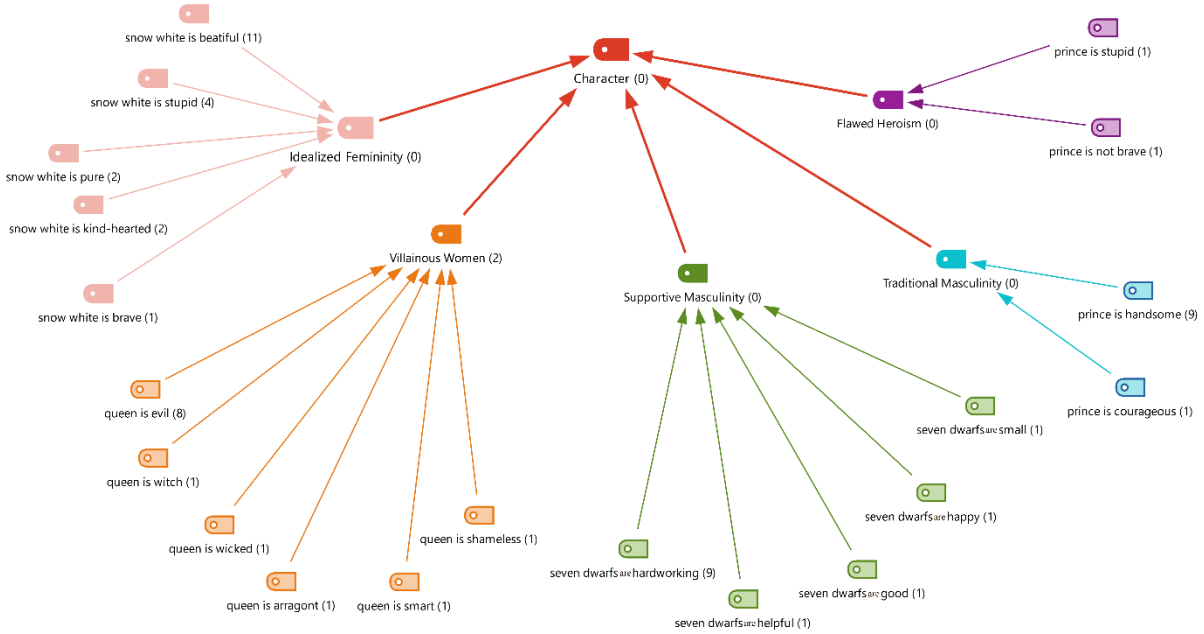


Figure 146 demonstrates the responses of fourth graders to the inquiry "Who are the main characters in this story, and what are their key traits?" uncovering recurring themes articulated by pupils. The pupils identified Snow White, the Prince, the Queen, and the Seven Dwarfs as the main characters in Snow White. Little Snow-White is depicted as "*Snow White is beautiful*" (11), "*Snow White is stupid* (2), "*Snow White is pure* (2), "*Snow White is brave* (1), and "*Snow White is kind-hearted*" (2), which is consistent with the sub-theme "Idealised Femininity". The prince is characterised as "*Prince is courageous*" (1) and "*Prince is handsome*" (9), which coincides with the subtheme "Traditional Masculinity". In contrast, the prince is characterised as "*Prince is stupid*" (1) and "*Prince is not brave*" (1), which resonates with the theme of "Flawed Heroism." Moreover, the queen was shown as "*the queen is evil*" (8), "*the queen is a witch*" (1), "*the queen is wicked*" (1), "*the queen is arrogant*" (1), "*the queen is smart*" (1), "*the queen is shameless*" (1), "*the queen is regnant*" (1), and "*the queen is bad*" (4), aligning with the subtheme of "Villainous Women". Finally, seven dwarfs are represented as "*seven dwarfs are good*" (1), "*seven dwarfs are helpful*" (1), "*seven dwarfs are small*" (1), "*seven dwarfs are hard-working*" (9), and "*seven dwarfs are happy*" (1), aligning with the subtheme of "Supportive Masculinity."

4.2.2.3. The Findings of Subject in *Little Snow-White*

Table 161. Pupils' Reflections on the Themes in *Little Snow-White*

Codes	Sub Themes	Main Theme
Love	Love and Romance	Subject
Death, Sadness, Violence, Thriller, Fear, Cannibalism	Creating Emotional Tension	
Jealousy	Gendered Stereotyping of Female Characters	

After reviewing Table 161, it is clear that the primary codes extracted from pupil perspectives on the *Little Snow-White* narrative emphasise the sub-themes over the main subject of "Subject". Pupils give the subject as "*death, sadness, violence, thriller, fear, cannibalism*" conforms to the sub-theme "Creating Emotional Tension". Pupils give the subject as "*love*" relates to the sub-theme "Love and Romance". The pupils give the subject as "*jealousy*" aligns with the subtheme "Gendered Stereotyping of Female Characters"

Figure 147. Model of Main Themes, Sub-Themes, and Sub-Codes Based on 4th-Grade Pupils' Reflections on the Subject in Little Snow-White

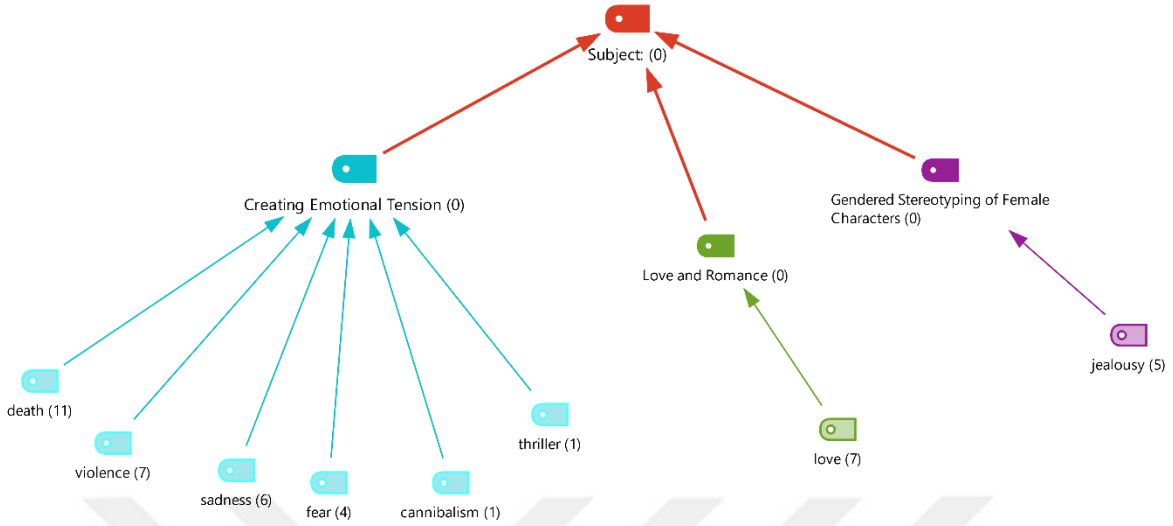


Figure 147 shows that the examination of the responses from fourth-grade children to the challenge "What themes are present in this tale?" determining the sub-themes related to the central theme of "Subject" in *Little Snow-White*. The Pupils frequently mentioned themes as follows: death (11), sadness (6), violence (7), thriller (1), fear (4), and cannibalism (1), — relating to the subtheme "Creating Emotional Tension"; "love (7)" — pertaining to the subtheme "Love and Romance"; and "jealousy (5)" — aligning with the subtheme "Gendered Stereotyping of Female Characters".

4.2.2.4. The Findings of Message in *Little Snow-White*

Table 162. Pupils' Reflections on the Main Idea in *Little Snow-White*

Codes	Sub Themes	Main Theme
Snow White did not listen to the seven dwarfs	Obedience and Disobedience	message
Trust no one	Trust and Mistrust	
The Witch's jealousy of the princess's beauty	Jealousy and Envy	

Upon examining Table 162, it is evident that the often-articulated codes derived from

pupil viewpoints regarding the *Little Snow-White* narrative prioritise the sub-themes before the overarching theme of "Message". P12 says "*Snow White did not listen to the seven dwarfs*" conforms to the sub-theme "Obedience and Disobedience ". P1 indicates "*Trust no one*" relates to the sub-theme "Trust and Mistrust". P2 states "*The Witch's jealousy of the princess's beauty*" aligns with the subtheme "Jealousy and Envy".

Figure 148. Model of Main Themes, Sub-Themes, and Sub-Codes Based on 4th-Grade Pupils' Reflections on the Message in Little Snow-White

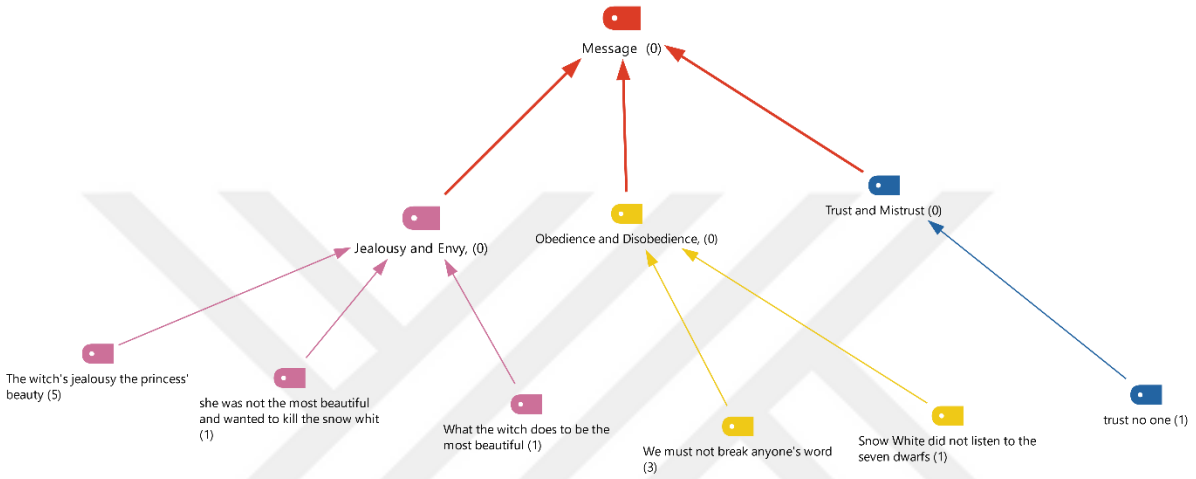


Figure 148 presents that the analysis of the fourth-grade pupils' replies to the prompt "What do you think is the main idea of this tale?" Are you intrigued by an alternative scenario in this fairy tale?" identifying the sub-themes associated with the primary topic of "Message" in *Little Snow-White*. Pupils indicate that "*Snow White did not listen to the seven dwarfs* (1)", "*we must not break anyone's word* (3)" conforms to the sub-theme "Obedience and Disobedience". Moreover, they indicate "*Trust no one* (1) " relates to the sub-theme "Trust and Mistrust". Finally, they state "*The witch's jealousy the princess' beauty* (5)", "S*he was not the most beautiful and wanted to kill the snow white* (1)" and "*what the witch does to be the most beautiful* (1)" aligns with the subtheme "Jealousy and Envy".

4.2.2.5. The Findings of Creating Emotional Intensity in *Little Snow-White*

Table 163. Pupils' Reflections on the Presence of Overly Intense Emotions in *Little Snow-White*

Codes	Sub Themes	Main Theme
The prince fell in love when he saw Snow	Passion Without Emotional Depth	Creating Emotional

White	Intensity
Jealousy	Destructive Jealousy
Torment, Tension, Violence	Fear and violence in Excess

An examination of Table 163 indicates that the codes most commonly referenced in pupils' remarks regarding the Little Snow-White narrative underscore the sub-themes pertinent to the overarching topic of "Creating Emotional Intensity". P10 assert "*The prince fell in love when he saw Snow White*" which aligns with the sub-theme "Passion Without Emotional Depth". P11 states *"Jealousy*" which corresponds with the sub-theme "Destructive Jealousy". P2 express *"torment, tension, violence*" which corresponds with the sub-theme "Fear and violence in Excess".

Figure 149. Model of Main Themes, Sub-Themes, and Sub-Codes Based on 4th-Grade Pupils' Reflections on the Overly Dramatic Emotions in Little Snow-White

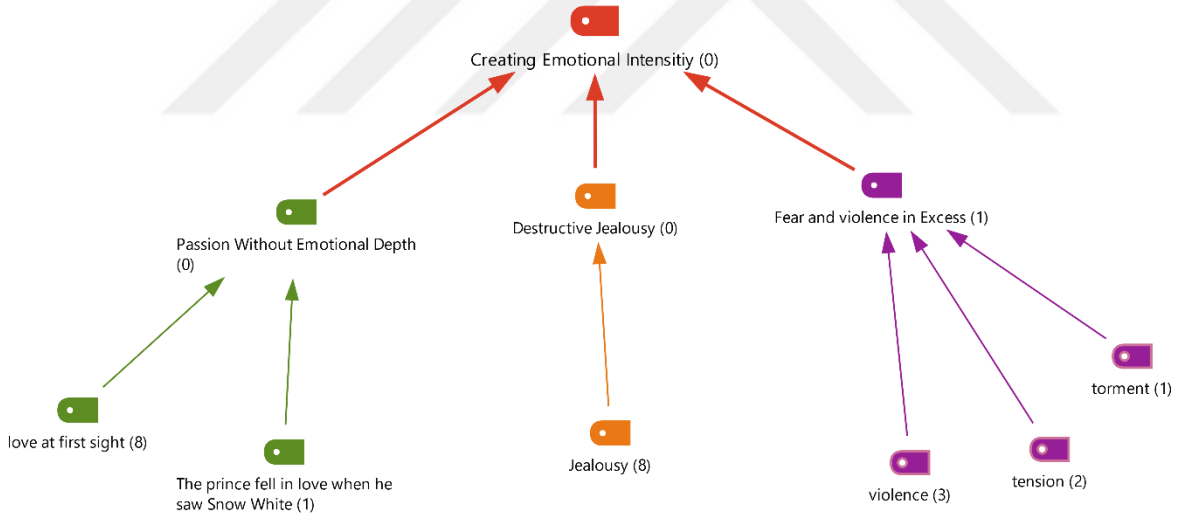


Figure 149 illustrates the responses of fourth-grade pupils to the question, "Were there any overly intense emotions in this tale?". The recurring themes identified in their reflections on the *Little Snow-White* fairy tale reveal sub-themes that go beyond the core category of *"*Creating Emotional Intensity*"*. The sub-theme of "Passion Without Emotional Depth" can be formulated in codes such as: *"The prince fell in love when he saw Snow White (1)" and "love at first sight (8) ". The* sub-theme "Fear and violence in Excess" contains the following codes: "*Jealousy (8)".* Finally, the sub-theme of "Fear and violence in Excess" can

be formulated in codes such as: *"*torment *(1)","*tension *(2)", and "*violence *(3)".*

4.2.2.6. The Findings of Rossy World View in *Little Snow-White*

Table 164. Pupils' Views on the Consistency of the Heroes' Success, Strength, and Courage in *Little Snow-White*

Codes	**Sub Themes**	**Main Theme**
They are not always successful	Success as a Final Outcome vs. Ongoing Behaviour	Rossy World View
Prince loves snow white and protect her	Heroic Masculinity	
Snow white doesn't pay attention; she doesn't listen to warnings	Passive Femininity	

An examination of Table 164 indicates that the codes most commonly referenced in pupils' remarks regarding the *Little Snow-White* tale underscore the sub-themes pertinent to the overarching topic of "Rossy World View". P1 declares "*They are not always successful*" which aligns with the sub-theme "Success as a Final Outcome vs. Ongoing Behaviour". P6 states *"Prince loves snow white and protect her*" which corresponds with the sub-theme "Heroic Masculinity". P10 indicates "*Snow white doesn't pay attention; she doesn't listen to warnings*" which aligns with the sub-theme "Passive Femininity".

Figure 150. Model of Main Themes, Sub-Themes, and Sub-Codes Based on 4th-Grade Pupils' Reflections on the Rossy World View in Little Snow-White

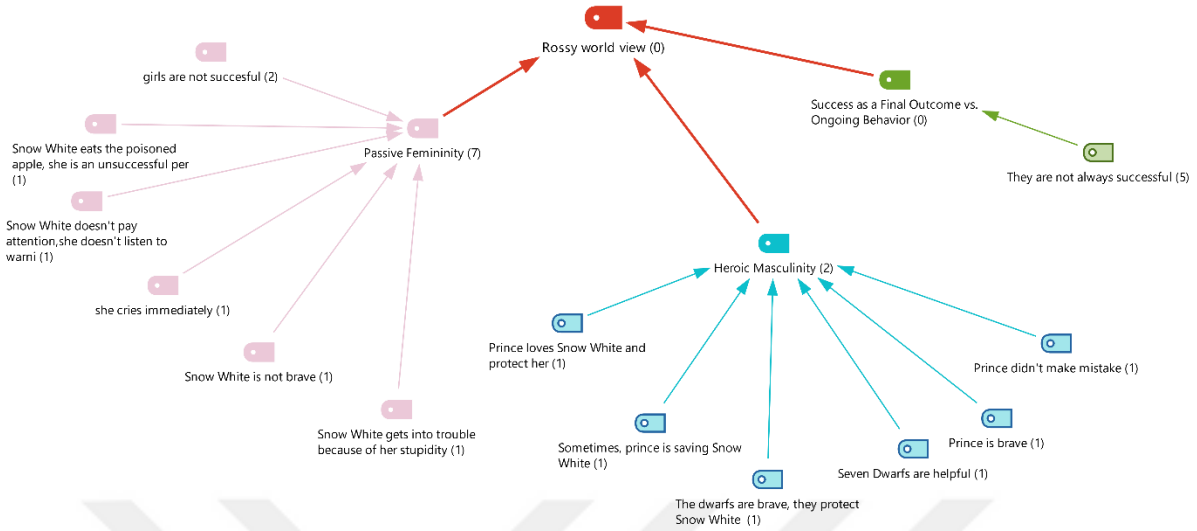


Figure 150 presents the reactions of fourth-grade pupils to the question, "Are the heroes consistently successful in this tale, can you elaborate a little, are the heroes consistently strong and brave?". The responses regarding Little Snow-White frequently reflect concepts that extend beyond the core theme of a "Rosy Worldview," highlighting deeper sub-themes and nuanced perceptions of heroism. The sub-theme "Success as a Final Outcome vs. Ongoing Behaviour" has the following codes: "*They are not always successful* (5)". The sub-theme of "Heroic Masculinity" can be formulated in codes such as: "*Prince loves snow white and protect her* (1)", "*Sometimes, prince is saving snow white* (1)", "*The prince is strong because he saves Snow White* (1)", " *seven swarf's are helpful* (1)", "*The prince is brave* (1)", "*Price didn't make mistake* (1)", "*boys are successful* (1)", "*most of the time boys are brave* (1)". Finally, the sub-theme "Passive Femininity" contains the following codes: "*snow white eats the poisoned apple, she is an unsuccessful person* (1)","*snow white doesn't pay attention, she doesn't listen to warnings* (1)","*she cries immediately* (1)", and "*Little Snow-White is not brave* (5)". "*Snow white gets into trouble because of her stupidity* (2)", "*Snow White opens the door despite warnings* (1)", "*queen is not successful* (4)", "*snow white did a lot of mistakes* (1)", "*she made mistake, she opened the door* (2)". "*She made mistake, she opened the door* (2)", " *girls are not successful* (2)", "*girls have some mistakes* (4)".

4.2.2.7. The Findings of Traditional Values, Sanctionary Judgments and Rules in *Little Snow-White*

Table 165. Pupils' Interpretations of Rule-Following and Moral Attitudes in *Little Snow-White*

Codes	Sub Themes	Main Theme
They didn't always follow the rules	Negative Judgment	Traditional Values, Sanctionary Judgments and Rules
The dwarf Says Snow White not to open the door, she opened it	Rule-Following as a Measure of Intelligence or Worth	
She obeyed all the rules	Moral Judgment of Rule-Breaking	
Seven dwarfs told Snow white not to open the door, but she still opened it.	Disobedience and Consequences	

An examination of Table 165 indicates that the codes most commonly referenced in pupils' remarks regarding the *Little Snow-White* narrative underscore the sub-themes pertinent to the overarching topic of "Traditional Values, Sanctionary Judgments and Rules". P8 asserts "*They didn't always follow the rules*" which aligns with the sub-theme "Negative Judgment". P4 states *"The dwarf Says Snow White not to open the door, she opened it*" which corresponds with the sub-theme "Rule-Following as a Measure of Intelligence or Worth". P11 indicates "*She obeyed all the rules*" which aligns with the sub-theme "Moral Judgment of Rule-Breaking". P11 conveys "*Seven dwarfs told Snow white not to open the door, but she still opened it.*" which aligns with the sub-theme "Disobedience and Consequences".

Figure 151. Model of Main Themes, Sub-Themes, and Sub-Codes Based on 4th-Grade Pupils' Reflections on the Traditional Values, Sanctionary Judgments and Rules in Little Snow-White

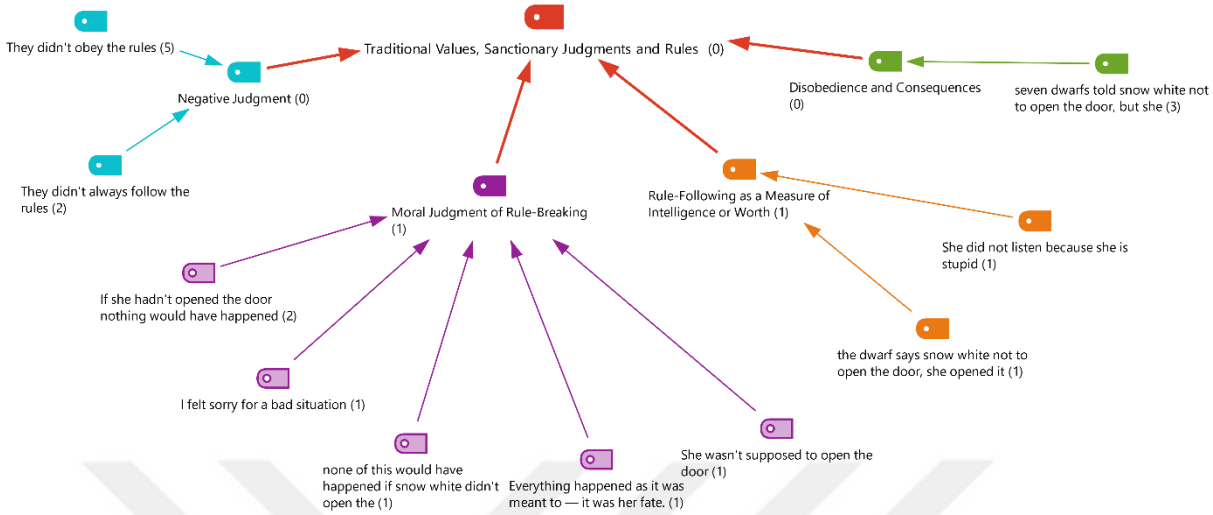


Figure 151 examines the responses of fourth-grade pupils to the question, "Did the heroes in this tale always follow the rules? What was their attitude toward rules, and what are your thoughts on these issues?". The pupils' reflections on *Little Snow-White* frequently reveal sub-themes that go beyond the central theme of "Traditional Values, Sanctioning Judgments, and Rules," offering more nuanced perspectives on authority and moral decision-making. The sub-theme "Negative Judgment" has the following codes: "*They didn't always follow the rules* (1) ", and "*They didn't obey the rules* (1)". The sub-theme of "Rule-Following as a Measure of Intelligence or Worth" can be formulated in codes such as: "*the dwarf says snow white not to open the door, she opened it* (1)" *and* "*She did not listen because she is stupid* (1) ". The sub-theme "Moral Judgment of Rule-Breaking" contains the following codes: "*I felt sorry for a bad situation* (9)", "*Everything happened as it was meant to — it was her fate.* (1) "."*none of this would have happened if snow white didn't open the* (1) ","*She wasn't supposed to open the door* (1) ","*If she hadn't opened the door nothing would have happened* (1)". Finally, the sub-theme " Disobedience and Consequences" contains the following codes: "*seven dwarfs told snow white not to open the door, but she still opened it* (9)".

4.2.2.8. The Findings of Moral Judgment and Empathy in Fairy Tales in *Little Snow-White*

Table 166. Pupils' Interpretations Related to Moral Judgment and Empathy in *Little Snow-White*

Codes	Sub Themes	Main Theme
I wouldn't be jealous	Empathic Moral Reflection and Role Substitution	Moral Judgment and Empathy in Fairy Tales
She did not listen to any advice	Disobedience Leads to Danger	
Queen did evil things	Wicked Woman Stereotype	

An examination of Table 166 indicates that the codes most commonly referenced in pupils' remarks regarding the *Little Snow-White* tale underscore the sub-themes pertinent to the overarching topic of "Moral Judgment and Empathy in Fairy Tales". P10 assert "*I wouldn't be jealous*" which aligns with the sub-theme "Empathic Moral Reflection and Role Substitution". P4 states *"She did not listen to any advice*" which corresponds with the sub-theme "Disobedience Leads to Danger". P9 assert "*Queen did evil things*" which aligns with the sub-theme "Wicked Woman Stereotype".

Figure 152. Model of Main Themes, Sub-Themes, and Sub-Codes Based on 4th-Grade Pupils' Reflections on the Moral Judgment and Empathy in Fairy Tales in Little Snow-White

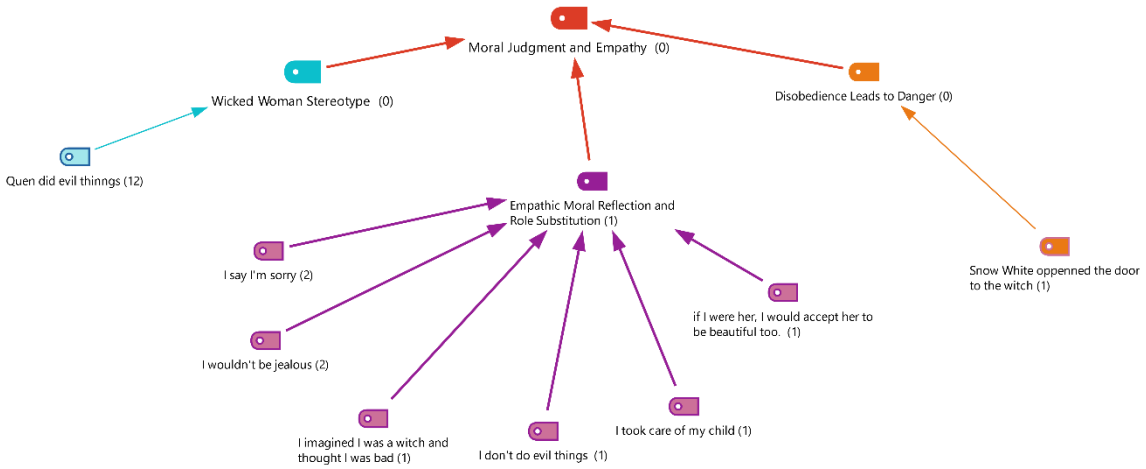


Figure 152 considers fourth-grade pupils' responses to the question, “Do you think there is anyone who is wrong in this fairy tale? What did you imagine while reading this tale?” The recurring themes articulated by the pupils regarding the Little Snow-White tale reveal sub-themes that go beyond the primary topic of “Moral Judgment and Empathy in Fairy Tales,” highlighting deeper reflections on character motivations and ethical ambiguity. The sub-theme of "Empathic Moral Reflection and Role Substitution" can be formulated in codes such as: *"I wouldn't be jealous (2)", "I imagined I was a witch and thought I was bad(1)", "I don't do evil things (1)", "I say I'm sorry(2)", "I took care of my child(1)", "if I were her, I would accept her to be beautiful too (1)",* and *"If I were the queen, I would live in the palace taking good care(1)".* The sub-theme "Disobedience Leads to Danger" contains the following codes: *"Snow White opened the door to the witch (1)".* Finally, the sub-theme of "Wicked Woman Stereotype" can be formulated in codes such as: *"queen did evil things (12)".*

4.2.2.9. The Findings of *Gender* Discrimination in *Little Snow-White*

Table 167. Pupils’ Views on the Representation of Female and Male Heroes in *Little Snow-White*

Codes	**Sub Themes**	**Main Theme**
Jealous, Sad, Stupid, Pure, Evil, Bad, Arrogant, Kind-Hearted, Beautiful, Waiting to Be Rescued, Weak	Female character	Gender Discrimination
Invincible, Well-Intentioned, Hardworking, Courageous, Protective, Helpful, Handsome, Smart, Brave, Strong	Male character	

An examination of Table 167 indicates that the codes most commonly referenced in pupils' remarks regarding the *Little Snow-White* tale underscore the sub-themes pertinent to the overarching topic of "Gender Discrimination". The pupils convey "*Jealous, Sad, Stupid, Pure, Evil, Bad, Arrogant, Kind-Hearted, Beautiful, Waiting to Be Rescued, Weak*" which aligns with the sub-theme "Female character". The pupils declare *"Invincible, Well-Intentioned, Hardworking, Courageous, Protective, Helpful, Handsome, Smart, Brave,*

Strong" which corresponds with the sub-theme "Male character".

Figure 153. Model of Main Themes, Sub-Themes, and Sub-Codes Based on 4th-Grade Pupils' Reflections on Gender Discrimination in Fairy Tales in Little Snow-White

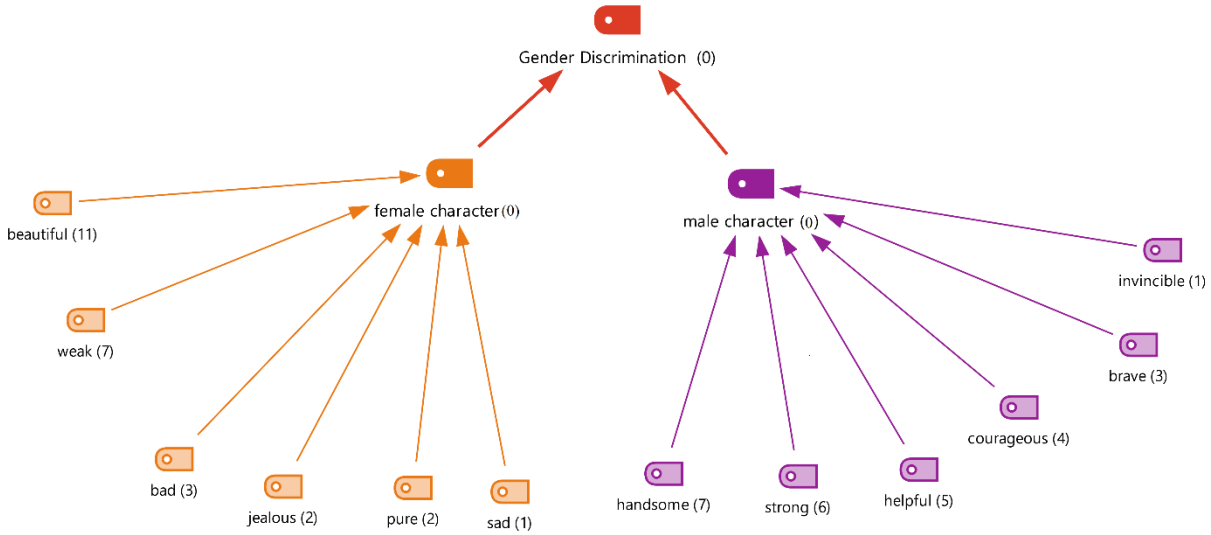


Figure 153 illustrates fourth-grade pupils' responses to the question, "How are the female heroes portrayed in this tale, how are the male heroes portrayed, are the heroes consistently strong and brave, can you explain a little?". The recurring themes expressed by the pupils regarding the Little Snow-White tale illuminate sub-themes that extend beyond the central theme of "Gender Discrimination," offering insights into perceptions of character strength, agency, and traditional gender roles. The sub-theme of "Female character" can be formulated in codes such as: *"jealous" (2), "Sad" (1), "pure" (2), "bad (3)", "beautiful (11)", and "weak"(7).* Finally, the sub-theme "Male character" contains the following codes: "*Invincible" (1), "Courageous" (4), "handsome" (7), "brave" (3), "strong" (6), and "helpful" (5).*

4.2.2.10. The Findings of Fear and Emotional Tension *in Little Snow-White*

Table 168. Pupils' Views on Negative Emotions and Unpleasant Feelings in *Little Snow-White*

Codes	Sub Themes	Main Theme
Jealousy, violence, arrogance	Anger and Hatred as Villainous Traits	Fear and Emotional Tension

Tension, fear, horror, death, sadness, despair	Empathy with the Victim's Emotions

An examination of Table 168 indicates that the codes most commonly referenced in pupils' remarks regarding the *Little Snow-White* tale underscore the sub-themes pertinent to the overarching topic of "Fear and Emotional Tension". The pupils assert "*Jealousy, violence, arrogance*" which aligns with the sub-theme "Anger and Hatred as Villainous Traits". The pupils assert " *Tension, fear, horror, death, sadness, despair*" which aligns with the sub-theme "Empathy with the Victim's Emotions".

Figure 154. Model of Main Themes, Sub-Themes, and Sub-Codes Based on 4th-Grade Pupils' Reflections on Threat, Fear, and Emotional Conflict in Little Snow-White

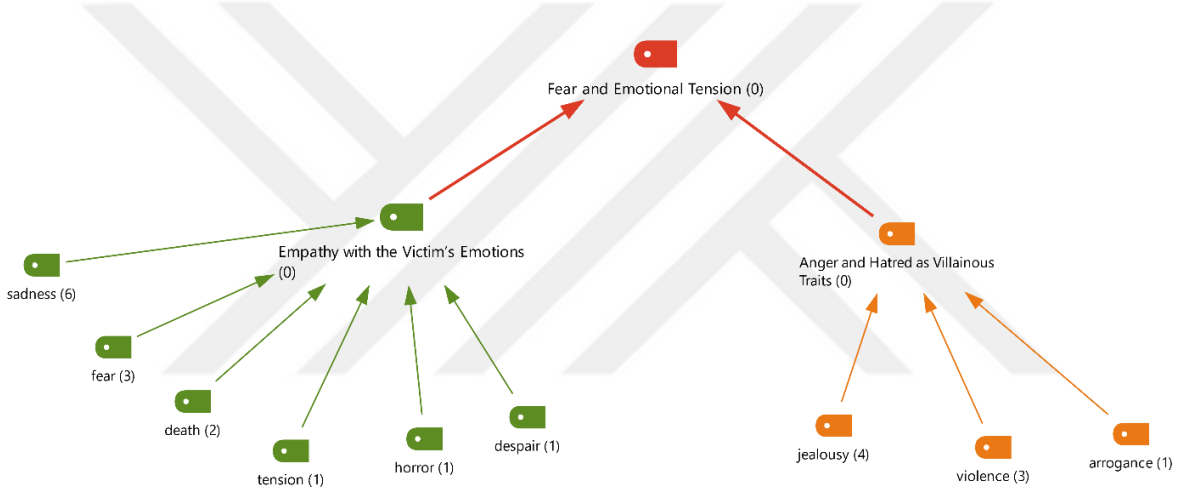


Figure 154 demonstrates fourth-grade pupils' responses to the question, "Do you think there were negative emotions in this tale? If yes, what are they? What are the emotions that you didn't like?". The recurrent themes articulated by the pupils regarding the Little Snow-White tale highlight sub-themes that go beyond the central theme of "Fear and Emotional Tension" reflecting a broader emotional landscape and children's sensitivity to discomforting narrative elements. The sub-theme of "Anger and Hatred as Villainous Traits" can be formulated in codes such as: "*Jealousy*" (4), "*violence*" (3), and "*arrogance*" (1). The sub-theme "Empathy with the Victim's Emotions" involves the following codes: "*Tension*" (1), "*fear*" (3), and "*horror*" (1), "death" (2), "sadness" (6), and "*despair*" (1).

4.2.2.11. The Findings of Advice and Order in Little Snow-White

Table 169. Pupils' Interpretations of Advice, Obedience, and Authority in *Little Snow-White*

Codes	**Sub Themes**	**Main Theme**
Snow White opens the door even though he tells her not to open the door	Advice and Disobedience	Advice, Order, and Didactic Control
Doc said do not open the door	Advice as a Moral and Safety Tool	

An examination of Table 169 indicates that the codes most commonly referenced in pupils' remarks regarding the Little Snow-White narrative underscore the sub-themes pertinent to the overarching topic of "Advice and Order". P3 express "*Snow White opens the door even though he tells her not to open the door*" which aligns with the sub-theme "Advice and Disobedience". P1 states *"Doc said do not open the door*" which corresponds with the sub-theme "Advice as a Moral and Safety Tool".

Figure 155. Model of Main Themes, Sub-Themes, and Sub-Codes Based on 4th-Grade Pupils' Reflections on Advice, Order, and Didactic Control in Little Snow-White

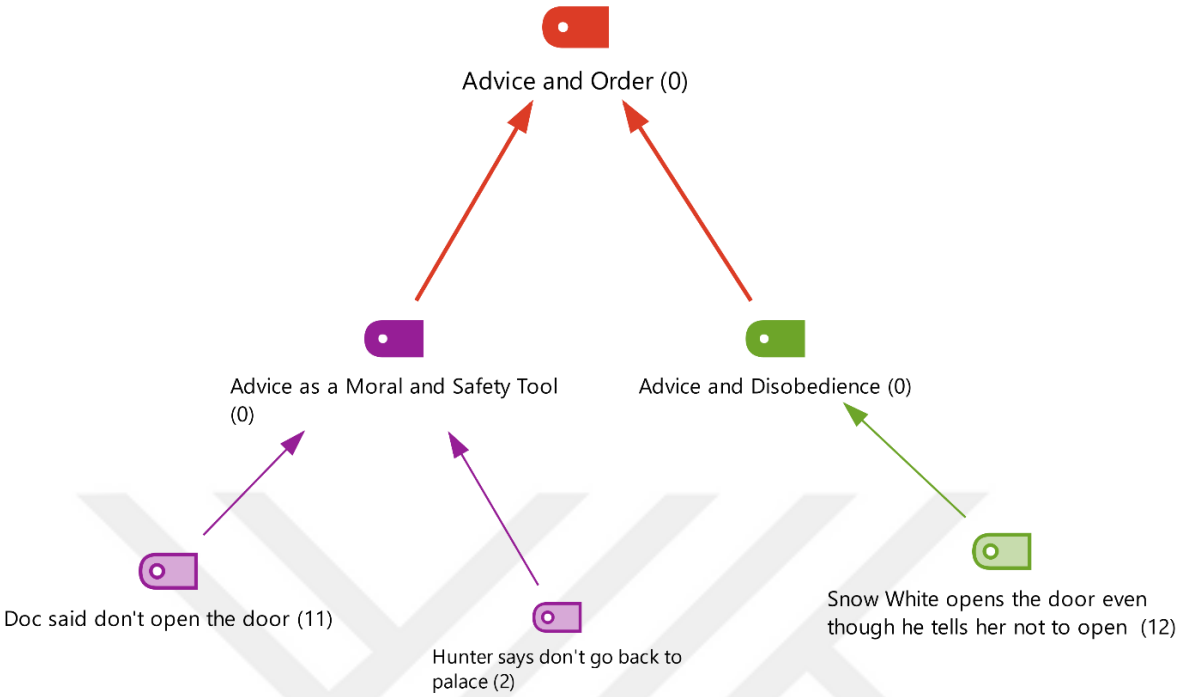


Figure 155 analyses fourth-grade students' responses to the question, "Were the heroes given advice in this tale? Did the heroes listen to this advice? Did they consider it?" The recurring codes expressed by pupils in relation to the Little Snow-White tale highlight sub-themes that extend beyond the central theme of "Advice and Order, " revealing deeper insights into characters' autonomy, obedience, and the perceived role of adult guidance in the narrative. The sub-theme of "Advice and Disobedience" might be expressed in codes such as: *Snow White opens the door even though he tells her not to open the door"(12).* Moreover, the sub-theme "Advice as a Moral and Safety Tool" encompasses the following codes: "*Hunter says don't go back to palace "(2) and "Doc said don't open the door"(11).*

4.2.2.12. The Findings of Severity in Little Snow-White

Table 170. Pupils' Reflections on the Challenges Faced by the Heroes and their Solutions in *Little Snow-White*

Codes	Sub Themes	Main Theme
Queen wants to kill the now white	Existing severity/difficulty	Severity

I try to kill her, too.	Using violence as a problem-solving tool
I would solve these difficulties by telling my father	Not using violence as a problem solving

Analysis of Table 170 reveals that the codes extracted from student perspectives on *Little Snow* White emphasise the subthemes that contribute to the overarching topic of "severity." P1 claims, *"The queen wants to kill Snow White,*" which aligns with the subtheme of "existing severity/difficulty." P6 states, "*I try to kill her, too,*" which relates to the sub-theme of "Using violence as a problem-solving tool". Finally, P9 states "I would solve these difficulties by telling my father" which aligns with the subtheme of "not using violence as a problem-solving method".

Figure 156. Model of Main Themes, Sub-Themes, and Sub-Codes Based on 4th-Grade Pupils' Reflections on Severity in Little Snow-White

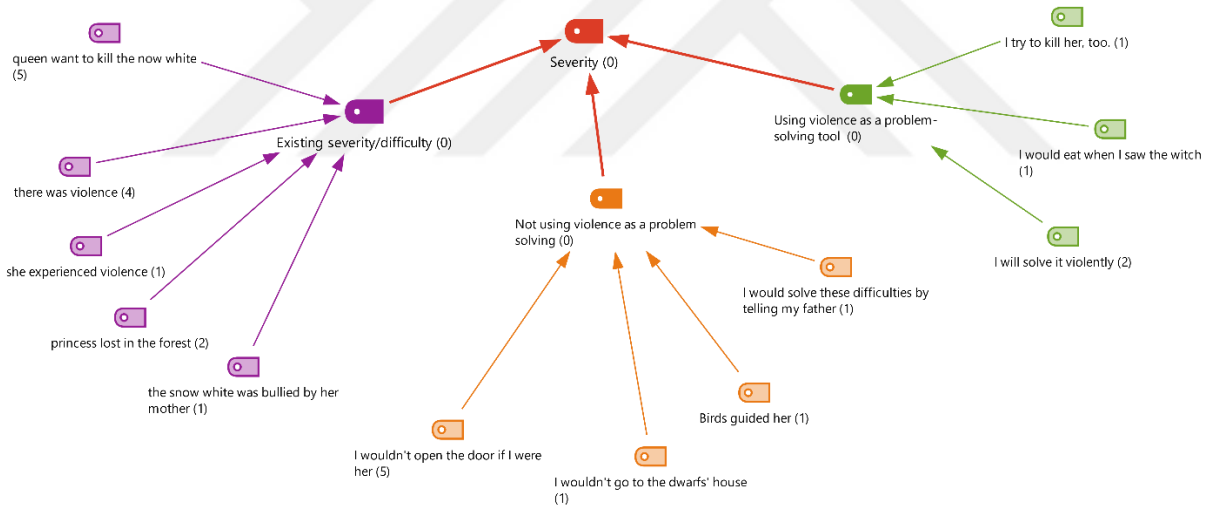


Figure 156 analyses fourth-grade pupils' responses to the question, "Did the heroes face difficulties in the tale? How did they overcome these challenges? If you were the hero, how would you solve these problems?" The recurring codes articulated by pupils regarding the *Little Snow-White* tale highlight sub-themes that go beyond the primary theme of "Severity" offering nuanced insights into problem-solving strategies, resilience, and personal agency within the narrative. The sub-theme "Existing severity/difficulty" includes codes such as: "*there was violence* (4)", "*she experienced violence* (1)", "*queen want to kill the now white* (5)", "*the snow white was bullied by her mother* (1)", and "*princess lost in the forest (2)".* The sub-theme "Using violence as a problem-solving tool" consists of the following codes: "*I will*

solve it violently " (2), "*I try to kill her, too.* " (1), and "*I would eat when I saw the witch*" (1). Finally, the subtheme "Not using violence as a problem solving" includes the codes: "*Birds guided her*" (1), "*I wouldn't go to the dwarfs' house*" (1), "*I would solve these difficulties by telling my father*" (1) and "*I wouldn't open the door if I were her*" (5).

4.2.2.13. The Findings of Ideology in Little Snow-White

Table 171. Pupils' Interpretations of Real-Life Relevance and Ideological Elements *Little Snow-White*

Codes	**Sub Themes**	**Main Theme**
Being subjected to violence	Violence and Threat in Close Relationships	Ideology
Telling strangers not to open the door	Social Trust and Mistrust	
The death of the Snow White	Emotional Hardship and Loss	
Stepmother wants to kill the snow white	Step-parent Tension	
The king's second marriage	Existence real life event	

An examination of Table 171 indicates that the codes most commonly referenced in pupils' remarks regarding the *Little Snow-White* narrative underscore the sub-themes pertinent to the overarching topic of " Ideology". P3 assert "*Being subjected to violence*" which aligns with the sub-theme "Violence and Threat in Close Relationships". P11 states *"Telling strangers not to open the door*" which corresponds with the sub-theme "Social Trust and Mistrust". P3 express *"The death of the Snow White*" which corresponds with the sub-theme "Emotional Hardship and Loss". P7 asserts, "*Stepmother wants to kill the snow white*" which aligns with the sub-theme "Step-parent Tension". P4 conveys that "*The king's second marriage*" aligning with the sub-theme of "Family-Based Discrimination and Emotional Neglect."

Figure 157. Model of Main Themes, Sub-Themes, and Sub-Codes Based on 4th-Grade Pupils' Reflections on Ideology in Little Snow-White

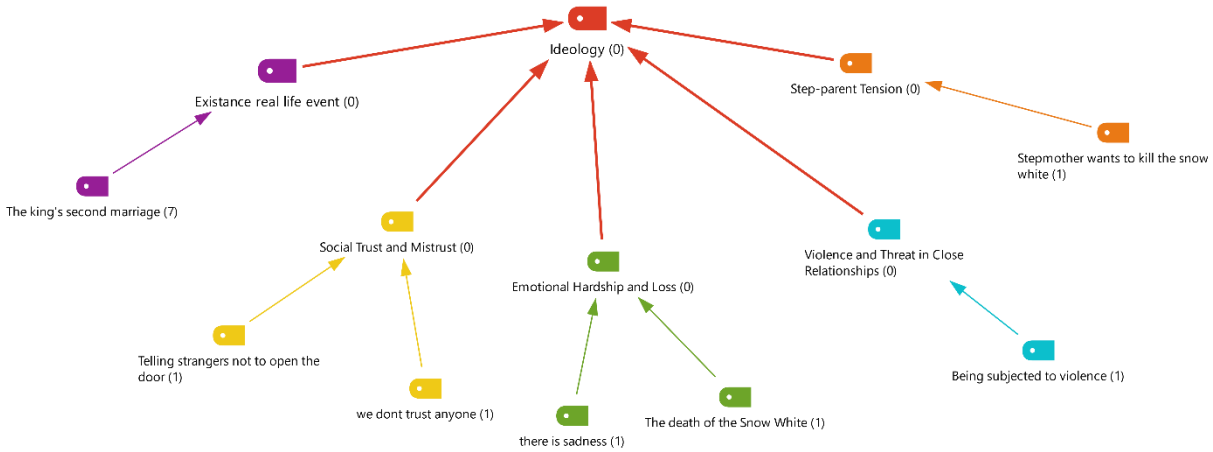


Figure 157 presents an analysis of fourth-grade pupils' responses to the prompt, "Were the heroes given advice in this tale? Did they listen to or consider this advice?" The responses reveal sub-themes associated with the central theme of "Ideology" in *Little Snow-White*, shedding light on how guidance, authority, and underlying value systems are perceived and interpreted by young readers. The sub-theme of "Violence and Threat in Close Relationships" might be expressed by codes such as: *"Being subjected to violence (1)"*. The sub-theme "Social Trust and Mistrust" includes the codes: "*Telling strangers not to open the door*" *(1), and " we do not trust anyone" (1). T*he sub-theme "Emotional Hardship and Loss" includes the following codes: "T*here is sadness (1)", "The death of the Snow White (1)"*. The sub-theme "Step-parent Tension" includes the codes: *"Stepmother wants to kill the snow white (1)"*. The sub-theme of "Existence real life event" can be articulated by codes such as: "*The king's second marriage* (7)."

4.2.3. The Findings of Pinocchio Pupils' Reflections

This section explores how pupils' reflections on the tale of Pinocchio align with child-appropriate content and language principles in EFL classrooms.

4.2.3.1. The Findings of Language and Narration in Little Snow-White

Table 172. Pupils' Reflections on the Clarity of the Tale's Language and Challenging Vocabulary in *Pinocchio*

Codes	Sub Themes	Main Theme

Simple	Simple tale	Language and Narration
Difficult Long, Cost, Awake, Decide, Tell Trick, Scare, Lied, Lie	Difficult tale Difficult words	

When Table 172 is examined, it is seen that the frequently expressed codes obtained from the student opinions related to the Snow-White story emphasize first the sub-themes and then the main theme of "Language and Narration". Pupils says the tale "simple" conforms to the sub-theme "Simple tale". The pupils convey that the narrative "difficult" relates to the sub-theme "Difficult tale". The pupils present tough vocabulary such as "*long, cost, awake, decide, tell, trick, scare, lied, lie*" under the subtheme "Difficult words".

Figure 158. Model of Main Themes, Sub-Themes, and Sub-Codes Based on 4th-Grade Pupils' Reflections on the language and Narration in Pinocchio

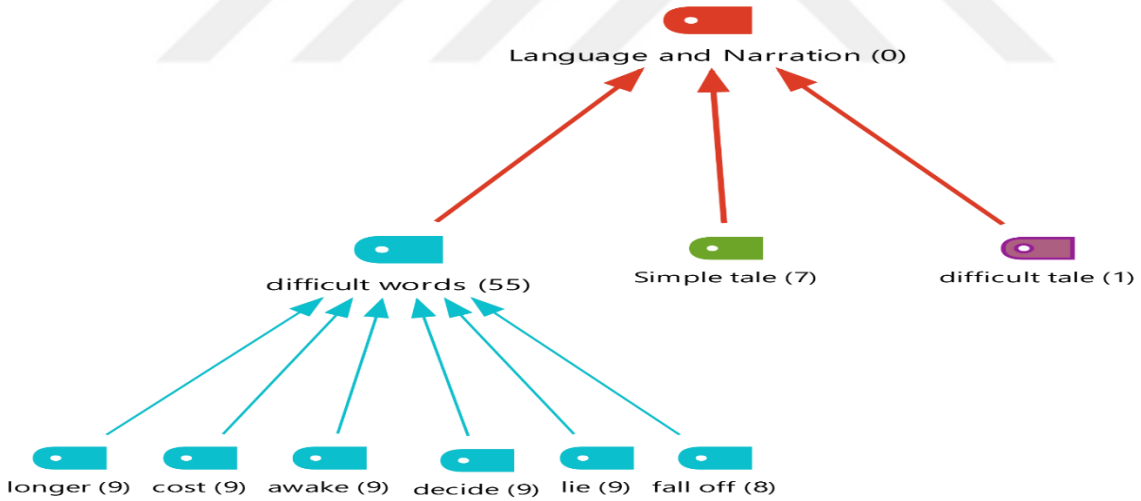


Figure 158 analyses the responses of fourth-grade pupils to the question, "Was the language of this tale understandable to you? Did you encounter any words that were difficult? If so, what were they?" These responses reveal pupils' perspectives on the linguistic complexity and accessibility of the *Little Snow-White* tale. The commonly articulated codes derived from pupil viewpoints regarding the Pinocchio narrative prioritise the sub-themes before the principal topic of "Language and Narration". Pupils says the tale "simple (10)" which conforms to the sub-theme "Simple tale". Pupils says the tale "difficult (2)" which

relates to the sub-theme "Difficult tale". The pupils give some difficult words such as "*longer*" (9), "cost" (9), "awake" (9), "decide" (9), "lie" (9), "fall off" (6) which aligns with the subtheme "Difficult words".

4.2.3.2. The Findings of Character in Little Snow-White

Table 173. Pupils' Reflections on the Main Characters and their Characteristics in *Pinocchio*

Codes	**Sub Themes**	**Main Theme**
Disobedient, Liar and Naughty	Character Development and Personal Growth	Character
A Caring Father, Protector, Helpful	Parental Love and Responsibility	
Patient, Good, Helpful, Smart	Nurturing and Moral Guidance	

When Table 173 is examined, it is seen that the frequently expressed codes obtained from the pupil opinions related to the Pinocchio story emphasize first the sub-themes and then the main theme of "character". The pupils indicate Pinocchio as "*Disobedient*", "*liar*" and "*Naughty*" which conforms to the sub-theme "Character Development and Personal Growth". The pupils state Geppetto as "*a caring father*", "*protector*", "*helpful*" and it relates to the sub-theme "Parental Love and Responsibility". The pupils describe Blue Fairy as "*Patient*", "*good*", "*helpful*", "*smart*" and it aligns with the subtheme "Nurturing and Moral Guidance"

Figure 159. Model of Main Themes, Sub-Themes, and Sub-Codes Based on 4th-Grade Pupils' Reflections on the Characters in Pinocchio

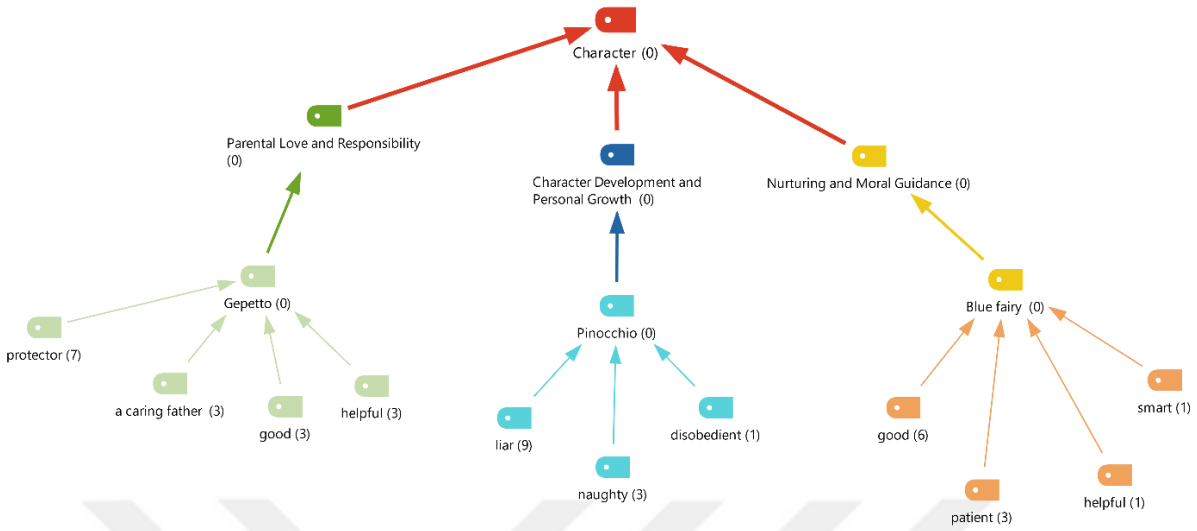


Figure 159 Analysing the responses of fourth graders to the inquiry "Who are the main characters in this story, and what are their key traits?" uncovers recurring themes articulated by pupils. The pupils identified Pinocchio, Blue fairy, and Geppetto as the main characters in Pinocchio. The pupils indicate Pinocchio as "*Disobedient*" (1), "*Liar*" (9) and "*Naughty*" (3) which conforms to the sub-theme "Character Development and Personal Growth". The pupils state Geppetto as "*a caring father*" (3), "*protector*" (7), "*helpful*" (3) and "*good*" (3) which relates to the sub-theme "Parental Love and Responsibility". The pupils describe Blue Fairy as "*Patient*" (3), "*good*" (6), "*helpful*" (1), "*smart*" (1) which aligns with the subtheme "Nurturing and Moral Guidance".

4.2.3.3. The Findings of Subject in Little Snow-White

Table 174. Pupils' Reflections on the Themes in *Pinocchio*

Codes	Sub Themes	Main Theme
Fatherly Love	Family and Love	Subject
Being honest	Personal Growth and Honesty	

Upon examining Table 174, it is evident that the principal codes derived from student viewpoints on the Pinocchio narrative underscore the sub-themes rather than the main topic of "Subject". The topic "*Fatherly Love*" aligns with the sub-theme "Family and Love" The pupils indicate that the topic of "*Being honest*" corresponds with the subtheme "Personal

Growth and Honesty"

Figure 160. Model of Main Themes, Sub-Themes, and Sub-Codes Based on 4th-Grade Pupils' Reflections on the Subject in Pinocchio

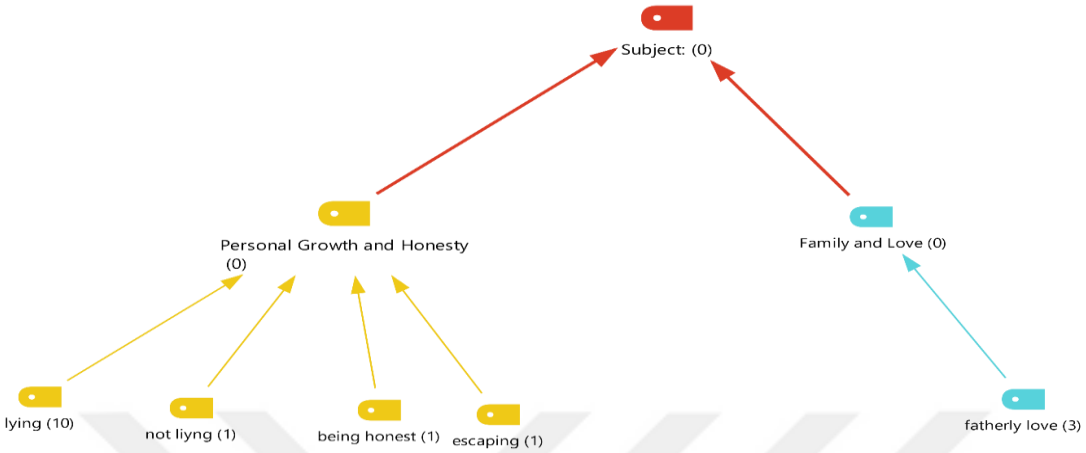


Figure 160 presents the analysis of fourth-grade pupils' responses to the prompt, "What themes are present in this tale?" These responses reveal sub-themes associated with the central theme of "Subject" in *Pinocchio*. The pupils frequently mentioned themes as follows: "*fatherly love*" 3)— relating to the subtheme "Family and Love; "*lying* (10)", "*not lying* (1)", "*being honest*" (1) and "*escaping* (1)"— pertaining to the subtheme "Personal Growth and Honesty".

4.2.3.4. The Findings of Message in Little Snow-White

Table 175. Pupils' Reflections on the Main Idea in *Pinocchio*

Codes	Sub Themes	Main Theme
Listening to your parents	Authority and Obedience	Message
We shouldn't lie; we should tell the truth	Moral Lessons	

Upon examining Table 175, it is evident that the often-articulated codes derived from pupil viewpoints regarding the *Pinocchio* narrative prioritise the sub-themes before the overarching theme of "Message". P3 says "*Listening to your parents*" conforms to the sub-theme "Authority and Obedience". P1 indicates "*We shouldn't lie; we should tell the truth.*" which relates to the sub-theme "Moral Lessons".

Figure 161. Model of Main Themes, Sub-Themes, and Sub-Codes Based on 4th-Grade Pupils' Reflections on the Message in Pinocchio

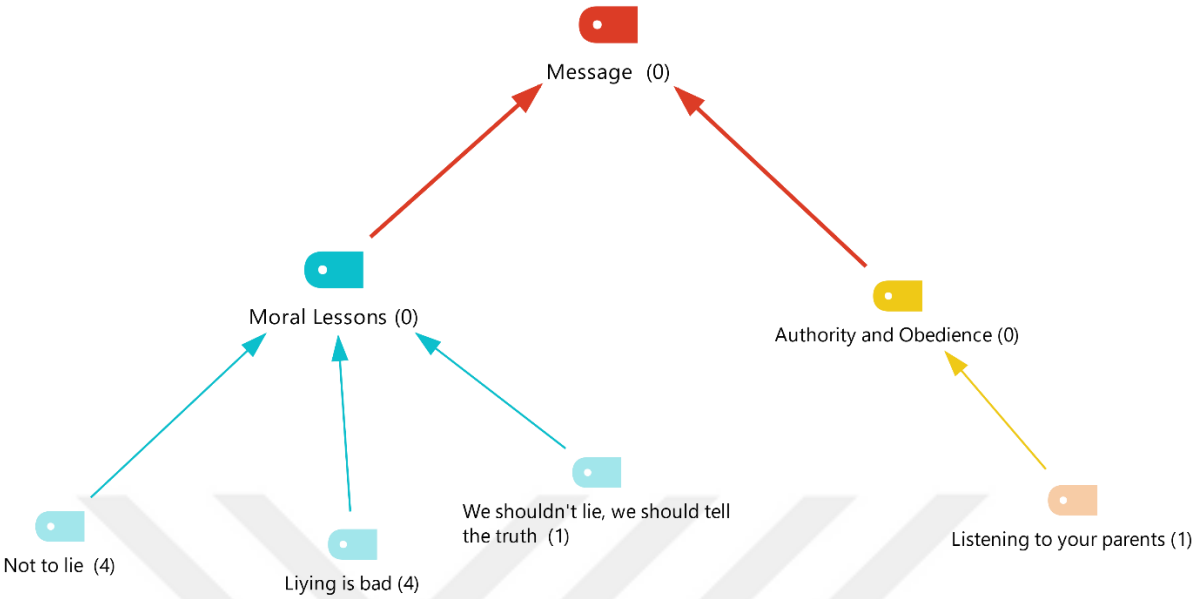


Figure 161 presents the analysis of the fourth-grade pupils' replies to the prompt "What do you think is the main idea of this tale?" Are you intrigued by an alternative scenario in this fairy tale?" These responses identify the sub-themes associated with the primary topic of "Message" in *Pinocchio*. The pupils say "*Listening to your parents*" (1) and it conforms to the sub-theme "Authority and Obedience". P1 indicates "*We shouldn't lie; we should tell the truth*", "*not to lie* (4)" and *lying is bad* (4) which relates to the sub-theme "Moral Lessons".

4.2.3.5. The Findings of Creating Emotional Intensity in Little Snow-White

Table 176. Pupils' Reflections on the Presence of Overly Intense Emotions in *Pinocchio*

Codes	**Sub Themes**	**Main Theme**
Betrayal, Sadness	Sadness and Betrayal	Creating Emotional Intensity
Fear, Scary	Fear and violence in Excess	

An analysis of Table 176 reveals that the codes frequently cited in the pupils' comments about the Pinocchio narrative highlight the sub-themes relevant to the main subject of "Creating Emotional Intensity". The pupils declare that "*Betrayal, Sadness*" which corresponds with the sub-theme "Sadness and Betrayal". The pupils indicate "*Fear, Scary*" aligning with the sub-theme "Fear and violence in Excess".

Figure 162. Model of Main Themes, Sub-Themes, and Sub-Codes Based on 4th-Grade Pupils' Reflections on the Overly Dramatic Emotions in Pinocchio

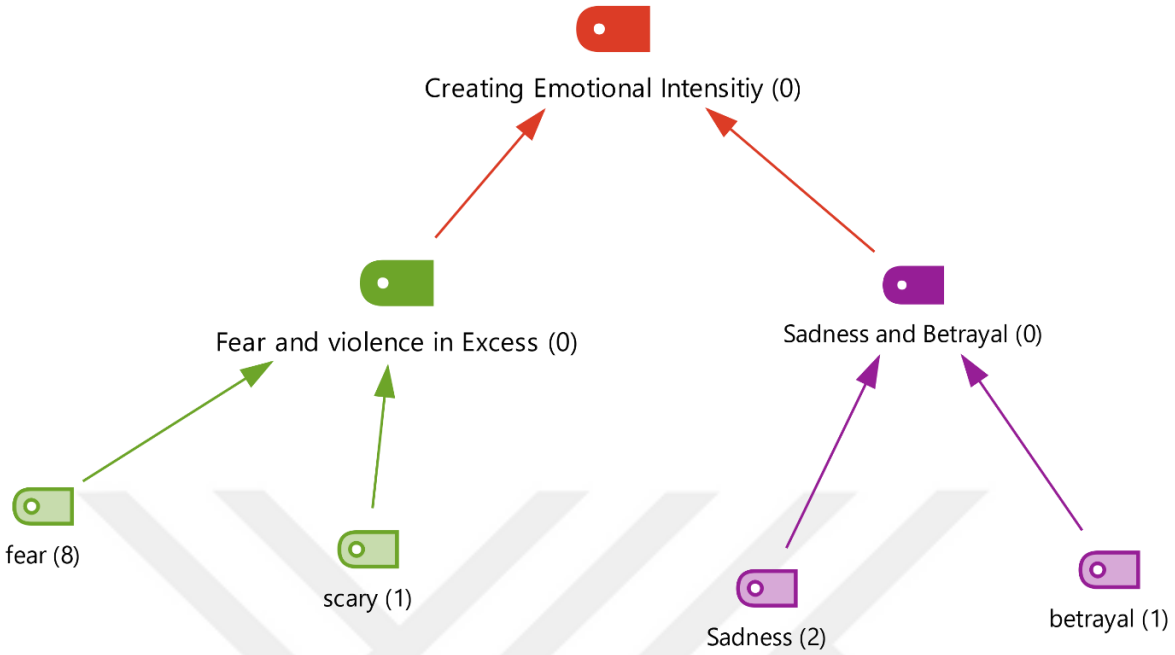


Figure 162 analyses fourth-grade pupils' responses to the question, "Were there any overly intense emotions in this tale?" The recurring themes expressed by the pupils regarding the *Pinocchio* narrative reveal sub-themes that go beyond the core topic of "Creating Emotional Intensity". The sub-theme of "Sadness and Betrayal" can be formulated in codes such as: *"betrayal (1)" and "Sadness (2)". The* sub-theme "Fear and violence in Excess" contains the following codes: "*Jealousy (8)".* Finally, the sub-theme of "Fear and violence in Excess" can be formulated in codes such as: *"fear (8)", and "scary (1)".*

4.2.3.6. The Findings of Rossy World View in Little Snow-White

Table 177. Pupils' Views on the Consistency of the Heroes' Success, Strength, and Courage in *Pinocchio*

Codes	**Sub Themes**	**Main Theme**
Finally, he bravely saves his father	Redemption and Final Success	Rossy World View
Pinocchio always made mistakes	Repetitive Mistakes and Learning Process	

he wasn't strong and brave	Struggle and Weakness

An examination of Table 177 indicates that the codes most commonly referenced in pupils' remarks regarding the *Pinocchio* tale underscore the sub-themes pertinent to the overarching topic of "Rossy World View". P declares "*Finally, he bravely saves his father*" which aligns with the sub-theme "Redemption and Final Success". P6 states *"Pinocchio always made mistakes*" which corresponds with the sub-theme "Repetitive Mistakes and Learning Process". P10 indicates "*Pinocchio always made mistakes*" which aligns with the sub-theme " Struggle and Weakness".

Figure 163. Model of Main Themes, Sub-Themes, and Sub-Codes Based on 4th-Grade Pupils' Reflections on the Rossy World View in Pinocchio

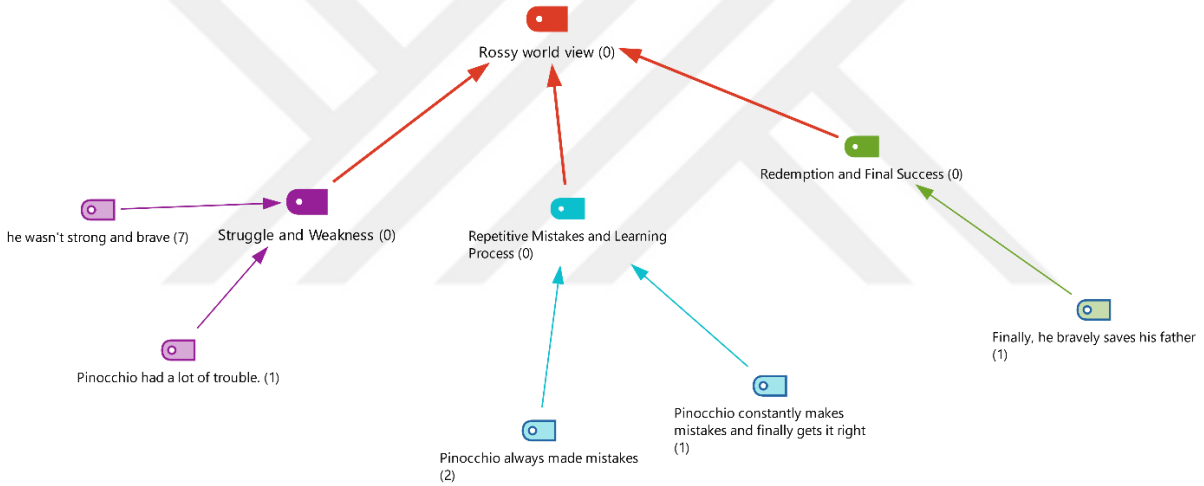


Figure 163 examines fourth-grade pupils' responses to the question, "Are the heroes consistently successful in this tale? Can you explain a little? Are the heroes in this tale consistently strong and brave? Can you explain a little?" The recurring concepts articulated by pupils regarding *Pinocchio* reflect sub-themes that extend beyond the central theme of "Rosy Worldview." The sub-theme "Redemption and Final Success" has the following codes: "*Finally, he bravely saves his father* (1)". The sub-theme of "Repetitive Mistakes and Learning Process" can be formulated in codes such as: "*Pinocchio always made mistakes* (2)", and "*Pinocchio constantly makes mistakes and finally gets it right* (1)". The sub-theme "Struggle and Weakness" contains the following codes: "*he wasn't strong and brave* (1)" and "*Pinocchio had a lot of trouble* (1)".

4.2.3.7. The Findings of Traditional Values, Sanctionary Judgments and Rules in Little Snow-White

Table 178. Pupils' Interpretations of Rule-Following and Moral Attitudes in *Pinocchio*

Codes	Sub Themes	Main Theme
I would listen to them; I would obey them	Rule-Following as a Measure of Intelligence or Worth	Traditional Values, Sanctionary Judgments and Rules
If you don't follow the rules, you will be punished	Moral Judgment of Rule-Breaking	
Pinocchio didn't follow the rules	Disobedience and Consequences	

An examination of Table 178 indicates that the codes most commonly referenced in pupils' remarks regarding the *Pinocchio* narrative underscore the sub-themes pertinent to the overarching topic of "Traditional Values, Sanctionary Judgments and Rules". P6 says "*I would listen to them; I would obey them*" which conforms to the sub-theme "Rule-Following as a Measure of Intelligence or Worth ". P4 indicates "*If you don't follow the rules, you will be punished"* which relates to the sub-theme "Moral Judgment of Rule-Breaking". P8 states "*Pinocchio didn't follow the rules*" aligns with the subtheme "Disobedience and Consequences".

Figure 164. Model of Main Themes, Sub-Themes, and Sub-Codes Based on 4th-Grade Pupils' Reflections on the Traditional Values, Sanctionary Judgments and Rules in Pinocchio

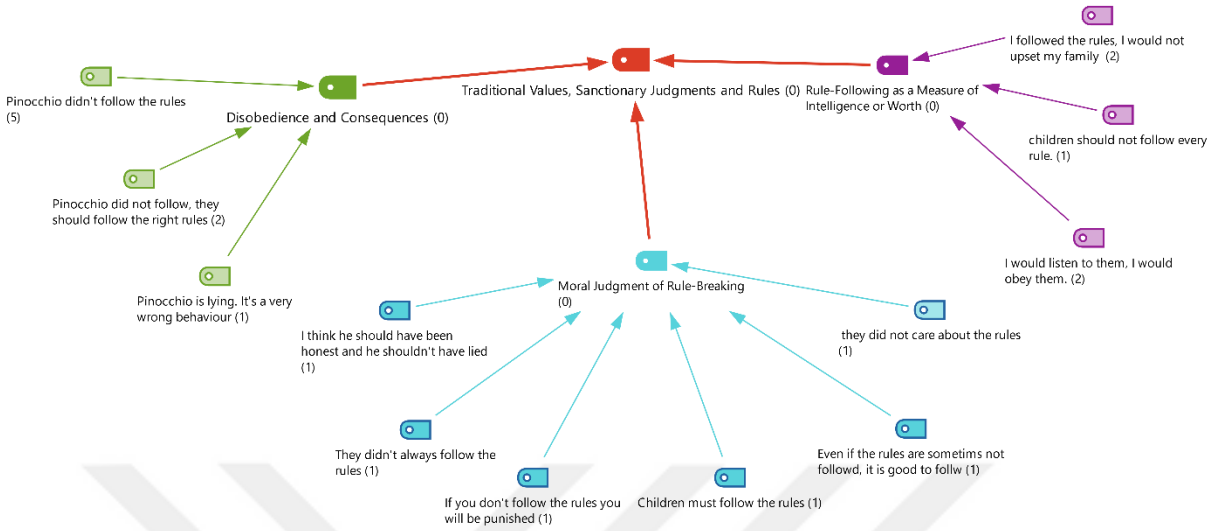


Figure 164 analyses fourth-grade pupils' responses to the question, "Did the heroes in this tale always follow the rules? What was their attitude toward rules, and what are your thoughts on these issues?" The recurring themes expressed by pupils regarding the *Pinocchio* tale reveal sub-themes that go beyond the central theme of "Traditional Values, Sanctioning Judgments, and Rules". The subtheme "Rule-Following as a Measure of Intelligence or Worth" includes these code: "*I would listen to them and I would obey them*" (2), "*they did not follow, they should follow the right rules* (1), C*hildren should not follow every rule* (1), *I followed the rules, I would not upset my family* (2). The subtheme "Moral Judgment of Rule-Breaking" consists of these code: "If you don't follow the rules, you will be punished" (1), "They did not follow, they should follow the right rules" (1), "*Even if the rules are sometimes not followed, it is good to follow them*" (1), "*Children must follow the rules*" (1), "*they did not care about the rules*" (1) and "*I think he should have been honest and he shouldn't have lied*" (1). Finally, the subtheme "Disobedience and Consequences" comprises the code: "*Pinocchio is lying. It's a very wrong behaviour*" (1), "*Pinocchio did not follow, they should follow the right rules*" (2), "*Pinocchio didn't follow the rules*" (5).

4.2.3.8. The Findings of Moral Judgment and Empathy in Fairy Tales in Little Snow-White

Table 179. Pupils' Interpretations Related to Moral Judgment and Empathy in *Pinocchio*

Codes	Sub Themes	Main Theme
I dreamed of not being lied to elders	Self-Positioning in Moral Scenarios	Moral Judgment and Empathy in Fairy Tales
Pinocchio is lying	Lying as a Moral Fault	
Pinocchio did not listen to fairy	Disobedience Leads to Danger	
I wouldn't help Pinocchio like a blue fairy	Ideal Moral Behaviour Models	

An examination of Table 179 indicates that the codes most commonly referenced in pupils' remarks regarding the *Pinocchio* tale underscore the sub-themes pertinent to the overarching topic of "Moral Judgment and Empathy in Fairy Tales". P5 conveys "*I dreamed of not being lied to elders*" which aligns with the sub-theme "Self-Positioning in Moral Scenarios". P3 claims that the "*Pinocchio is lying*" which corresponds with the sub-theme "Lying as a Moral Fault". P8 states *"Pinocchio did not listen to fairy*" which corresponds with the sub-theme "Disobedience Leads to Danger ". Finally, P9 assert "*I wouldn't help Pinocchio like a blue fairy*" which aligns with the sub-theme "Ideal Moral Behaviour Models".

Figure 165. Model of Main Themes, Sub-Themes, and Sub-Codes Based on 4th-Grade Pupils' Reflections on the Moral Judgment and Empathy in Fairy Tales in Pinocchio

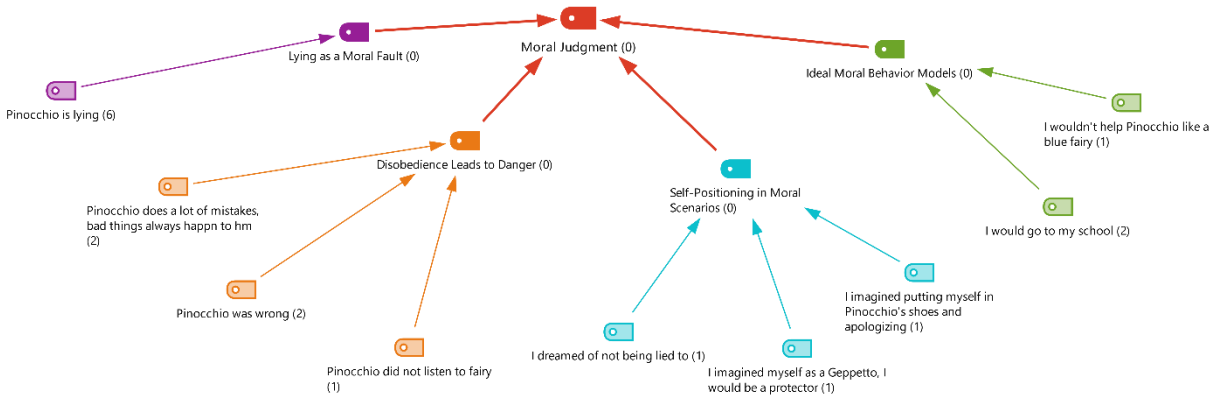


Figure 165 examines fourth-grade pupils' responses to the question, "Do you think there is anyone who is wrong in this fairy tale? What did you imagine while reading this tale?" The recurring themes articulated by pupils regarding the *Pinocchio* tale highlight sub-themes that extend beyond the central focus of "Moral Judgment and Empathy in Fairy Tales." The sub-theme of "Self-Positioning in Moral Scenarios" can be formulated in codes such as: *"I dreamed of not being lied to elders (1)"*, *"I imagined myself as a Geppetto, I would be a protector (1)"*, and *"I imagined putting myself in Pinocchio's shoes and apologizing (1)"*. The sub-theme of "Lying as a Moral Fault" can be formulated in codes such as: *"Pinocchio is lying (6)"*. The sub-theme "Disobedience Leads to Danger" contains the following codes: *"Pinocchio does a lot of mistakes, bad things always happen to him (2)"*, *"Pinocchio was wrong (2)" and "Pinocchio did not listen to fairy (1)"*. The sub-theme of "Ideal Moral Behaviour Models" can be articulated through codes such as: *"I would go to my school (2)", and "I wouldn't help Pinocchio like a blue fairy (1)"*.

4.2.3.9. The Findings of Gender Discrimination in Little Snow-White

Table 180. Pupils' Views on the Representation of Female and Male Heroes in *Pinocchio*

Codes	Sub Themes	Main Theme
Right, Helpful, Patient, Good, Kind-Hearted, Beautiful	Female character	Gender Discrimination
Liar, Bad, Protector, Naughty	Male character	

An analysis of Table 180 reveals that the codes frequently cited in the pupils' comments about the *Pinocchio* tale highlight the sub-themes relevant to the primary subject of "Gender Discrimination". The pupils express "*Right, Helpful, Patient, Good, Kind-Hearted, Beautiful*" corresponding with the sub-theme "Female Character." The pupils assert "*Liar, Bad, Protector, Naughty*" aligning with the sub-theme "Male Character."

Figure 166. Model of Main Themes, Sub-Themes, and Sub-Codes Based on 4th-Grade Pupils' Reflections on Gender Discrimination in Fairy Tales in Pinocchio

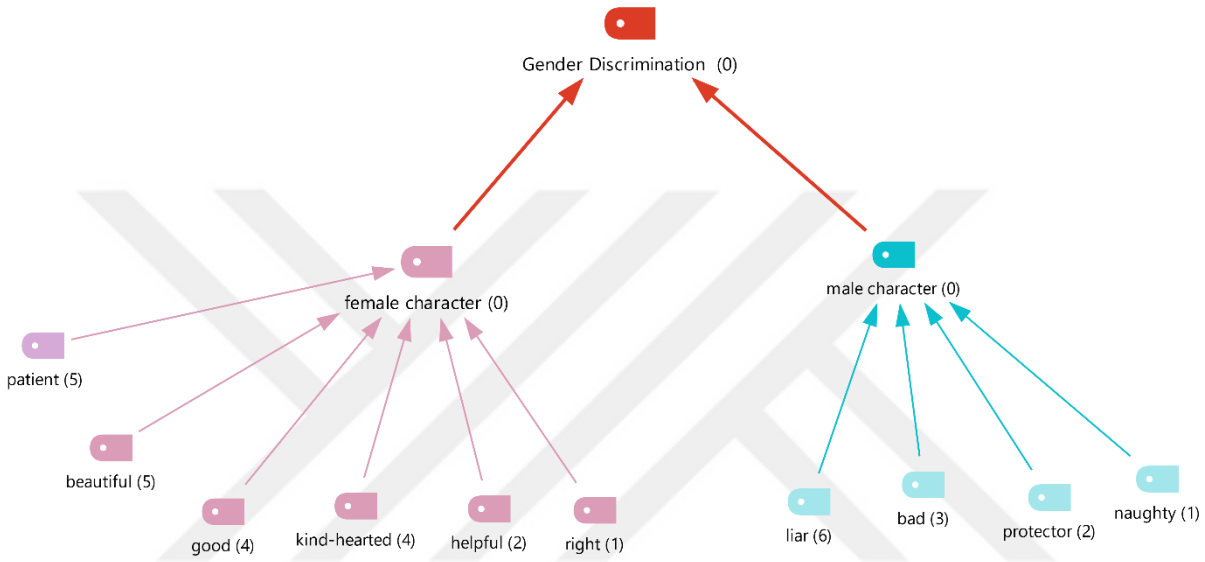


Figure 166 assesses fourth-grade pupils' responses to the question, "How are the female heroes portrayed in this tale? How are the male heroes portrayed? Are the heroes consistently strong and brave? Can you explain a little?" The recurring themes expressed by pupils regarding the Pinocchio narrative reveal sub-themes that go beyond the central theme of "Gender Discrimination". The sub-theme of "Female character" can be formulated in codes such as: *"right" (1), "helpful" (2), " patient" (5), "good (4)", "beautiful (5)", and "kind-hearted (4)".* Finally, the sub-theme "Male character" contains the following codes: "*liar" (6), "bad" (3), "protector" (2), and "naughty" (1).*

4.2.3.10. The Findings of Fear and Emotional Tension in Snow-White

Table 181. Pupils' Views on Negative Emotions and Unpleasant Feelings in *Pinocchio*

Codes	Sub Themes	Main Theme
Fear, I didn't like trying	Direct Expressions of Fear	Fear and

to fool someone		Emotional Tension
Turning into a donkey	Fear Related to Specific Events or Transformations	
We feel sorry for his father	Empathy-Based Emotional Reactions	

An examination of Table 181 indicates that the codes most commonly referenced in pupils' remarks regarding the *Pinocchio* tale underscore the sub-themes pertinent to the overarching topic of "Fear and Emotional Tension". The pupils assert "*Fear, I didn't like trying to fool someone*" which coincide with the sub-theme "Direct Expressions of Fear". The pupils claim "*Turning into a donkey*" which aligns with the sub-theme "Fear Related to Specific Events or Transformations". P8 state, "*We feel sorry for his father*" which corresponds with the sub-theme "Empathy-Based Emotional Reactions"

Figure 167. Model of Main Themes, Sub-Themes, and Sub-Codes Based on 4th-Grade Pupils' Reflections on Threat, Fear, and Emotional Conflict in Pinocchio

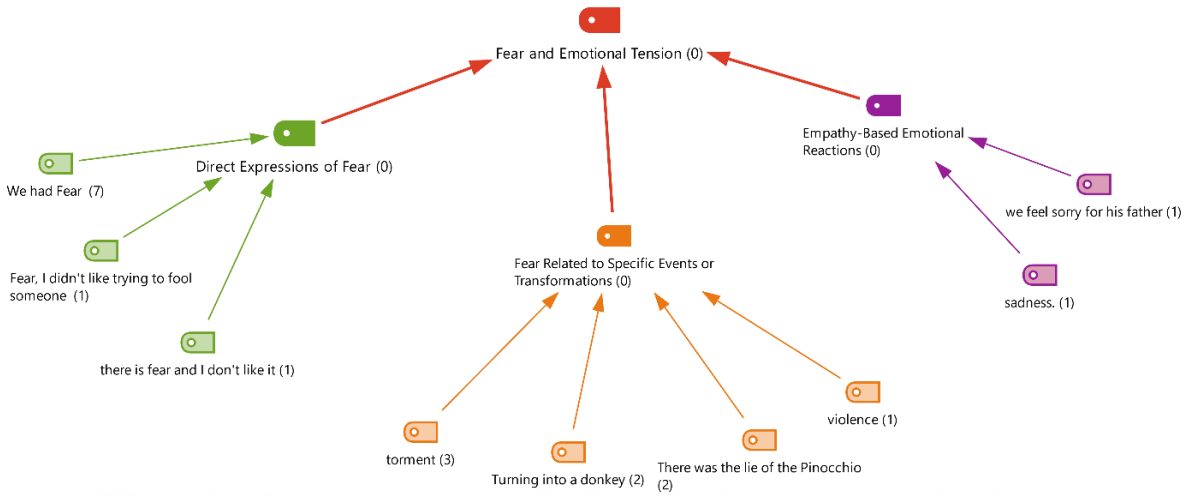


Figure 167 presents the evaluation of fourth-grade pupils' responses to the inquiry, "Do you think there were negative emotions in this tale, if yes, what are they, what are the emotions that you don't like?". The responses reveal that the recurrent themes articulated by pupils concerning *Pinocchio* tale underscore sub-themes that transcend the central theme of "Fear and Emotional Tension". The sub-theme of "Direct Expressions of Fear" can be encoded as follows: "*Fear, I didn't like trying to fool someone*" (1), "We had Fear" (7), and "*there is fear and I don't like it*" (1). The sub-theme "Fear Related to Specific Events or Transformations" involves the following codes: "*torment*" (3), "*Turning into a donkey*" (2), and "*There was the lie of the Pinocchio*" (2), and "*violence*" (1). The sub-theme "Empathy-Based Emotional Reactions" encompasses the following codes: "*sadness*" (1), and "*we feel sorry for his father*" (1).

4.2.3.11. The Findings of Advice and Order in Little Snow-White

Table 182. Pupils' Interpretations of Advice, Obedience, and Authority in *Pinocchio*

Codes	Sub Themes	Main Theme
Pinocchio didn't listen to Fairy when she said go to school	Ideal behaviour According to Adults	Advice, Order, and Didactic Control
Pinocchio got a lot of advice from the blue fairy, but he didn't	Advice and Disobedience	

An examination of Table 182 indicates that the codes most commonly referenced in pupils' remarks regarding the Pinocchio narrative underscore the sub-themes pertinent to the overarching topic of "Advice and Order". P5 express "*Pinocchio didn't listen to Fairy when she said go to school*" which aligns with the sub-theme "Ideal behaviour According to Adults". P11 states *"Pinocchio got a lot of advice from the blue fairy, but he didn't*" which corresponds with the sub-theme "Advice and Disobedience".

Figure 168. Model of Main Themes, Sub-Themes, and Sub-Codes Based on 4th-Grade Pupils' Reflections on Advice, Order, and Didactic Control in Pinocchio

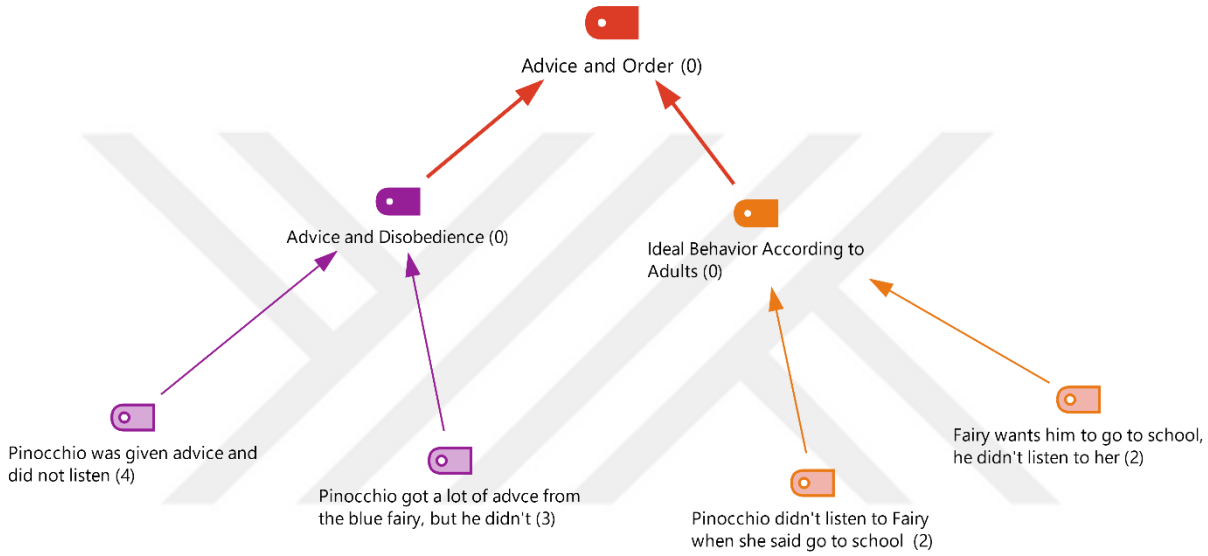


Figure 168 analyses fourth-grade students' responses to the question, "Were the heroes given advice in this tale? Did they listen to or consider this advice?" The recurrent codes articulated by the pupils regarding the *Pinocchio* tale highlight sub-themes that extend beyond the central theme of "Advice and Order." The sub-theme of "Ideal behaviour According to Adults" might be expressed in codes such as: "*Pinocchio didn't listen to Fairy when she said go to school*"*(2) and* "*Fairy wants him to go to school, he didn't listen to her* "*(2).* Moreover, the sub-theme "Advice and Disobedience" encompasses the following codes: "*Pinocchio got a lot of advice from the blue fairy, but he didn't* "*(3) and* "*Pinocchio was given advice and did not listen*"*(4).*

4.2.3.12. The Findings of Severity in Little Snow-White

Table 183. Pupils' Reflections on the Challenges Faced by the Heroes and their Solutions in *Pinocchio*

Codes	Sub Themes	Main Theme
falling into the belly of a whale	Existing severity/difficulty	Severity
I would solve my problems by speaking the truth	Not using violence as a problem solving	

Analysis of Table 183 reveals that the codes extracted from student perspectives on *Pinocchio* emphasise the subthemes that contribute to the overarching topic of "Severity." P3 says "*falling into the belly of a whale*" which conforms to the sub-theme "Existing severity/difficulty". P1 indicates "*I would solve my problems by speaking the truth*" which relates to the sub-theme "*not using violence as a problem solving*".

Figure 169. Model of Main Themes, Sub-Themes, and Sub-Codes Based on 4th-Grade Pupils' Reflections on Severity in Pinocchio

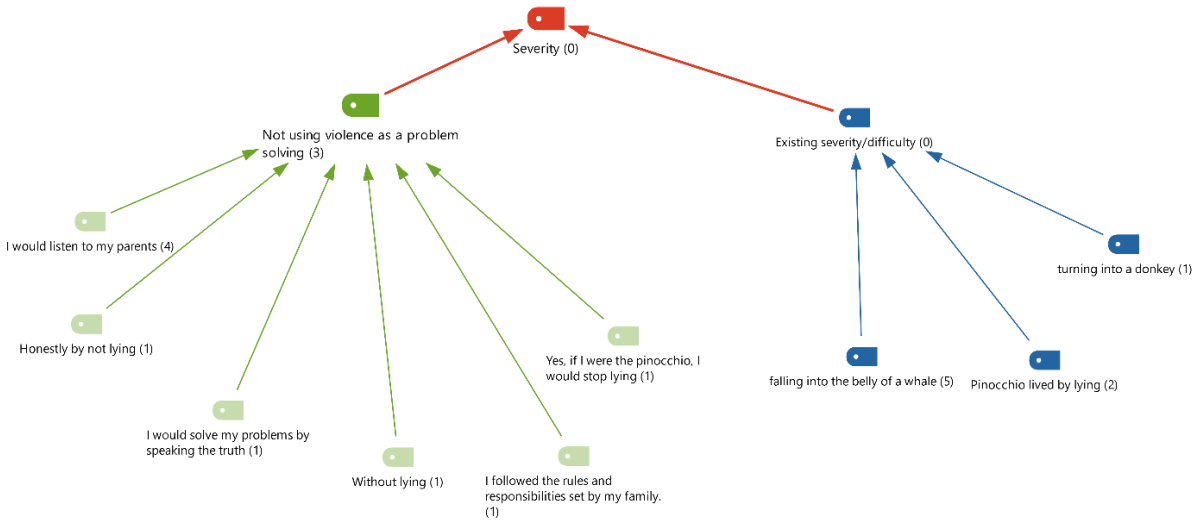


Figure 169 shows the analyses of the responses of fourth-grade pupils to the question, "Did the heroes have difficulties in the tale, how did they overcome these difficulties if they lived, how would you solve these problems if you were the hero?", the recurrently articulated

codes from pupil viewpoints about the *Pinocchio* tale underscore the sub-themes that surpass the principal concern of "Severity". The sub-theme ‘Existing severity/difficulty include the code: "*Pinocchio lived by lying* (2)”, “turning into a donkey (1)", "falling into the belly of a whale (5)". The subtheme "*not using violence as a problem solving*" consist of the code: "*Honestly by not lying*(1)", "*I would solve my problems by speaking the truth*(1)", "*Without lying*(1)", "*if I were the Pinocchio, I would stop lying*(1)", "*I followed the rules and responsibilities set by my family*(1*)", I would listen to my parents* (4).

4.2.3.13. The Findings of Ideology in Little Snow-White

Table 184. Pupils’ Interpretations of Real-Life Relevance and Ideological Elements *Pinocchio*

Codes	**Sub Themes**	**Main Theme**
Geppetto's love for child	Existence of Real-Life Events	Ideology
Obeying elders	Authority and Obedience	
Pinocchio is always lying	Moral Absolutism	

An examination of Table 184 indicates that the codes most commonly referenced in pupils' remarks regarding the *Pinocchio* narrative underscore the sub-themes pertinent to the overarching topic of "Ideology". P1 assert "*Geppetto's love for child* " which aligns with the sub-theme "Existence of Real-Life Events". P9 states *"Obeying elders*" which corresponds with the sub-theme "Authority and Obedience". P5 express *"Pinocchio is always lying*" which corresponds with the sub-theme "Moral Absolutism".

Figure 170. Model of Main Themes, Sub-Themes, and Sub-Codes Based on 4th-Grade Pupils' Reflections on Ideology in Pinocchio

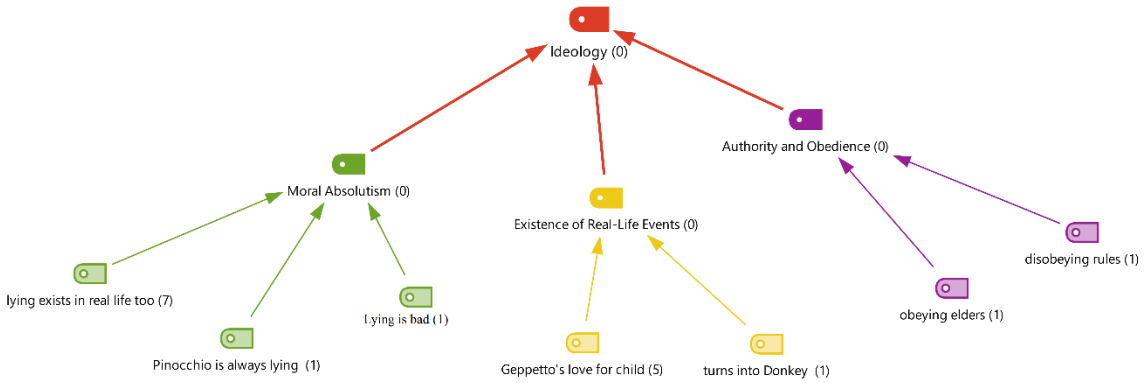


Figure 170 presents the examination of the fourth-grade the pupils' responses to the prompt, "Is there anything in this tale that you can relate to real life? Are you interested in a different situation in this fairy tale?" The responses highlight the sub-themes related to the main theme "Ideology" in *Pinocchio.* The sub-theme of "Existence of Real-Life Events" might be expressed by codes such as: *"Geppetto's love for child (5)" and "turns into Donkey (1)"*. The sub-theme "Authority and Obedience" includes the codes: "*obeying elders*" *(1),* and *"disobeying rules" (1).* Finally, the sub-theme "Moral Absolutism" includes the following codes: "*Pinocchio is always lying*" *(1), "Lying exists in real life too" (7)"* and "*Lying is bad*" (1).

4.2.4. The Findings of Little Red Cap Pupils' Views

This section explores how pupils' reflections on the tale of Little Red Cap align with child-appropriate content and language principles in EFL classrooms.

4.2.4.1. The Findings of Language and Narration in Little Snow-White

Table 185. Pupils' Reflections on the Clarity of the Tale's Language and Challenging Vocabulary in *Little Red Cap*

Codes	**Sub Themes**	**Main Theme**
Simple	Simple tale	Language and Narration
Difficult	Difficult tale	

Say, village, explain little wardrobe, and nearby	Difficult words

Upon reviewing Table 185, it is clear that the primary codes extracted from student viewpoints on the Little Red Cap narrative emphasise the sub-themes above the overarching subject of "Language and Narration". The pupils claim that the story "Simple" corresponds with the sub-theme "Simple tale". Pupils contend that the term "difficult" relates to the sub-theme "Difficult tale". The pupils present tough words such as "Say", "village", "explain" "little" "wardrobe," and "nearby" along with the subtheme "Difficult Words."

Figure 171. Model of Main Themes, Sub-Themes, and Sub-Codes Based on 4th-Grade Pupils' Reflections on the language and Narration in Little Red Cap

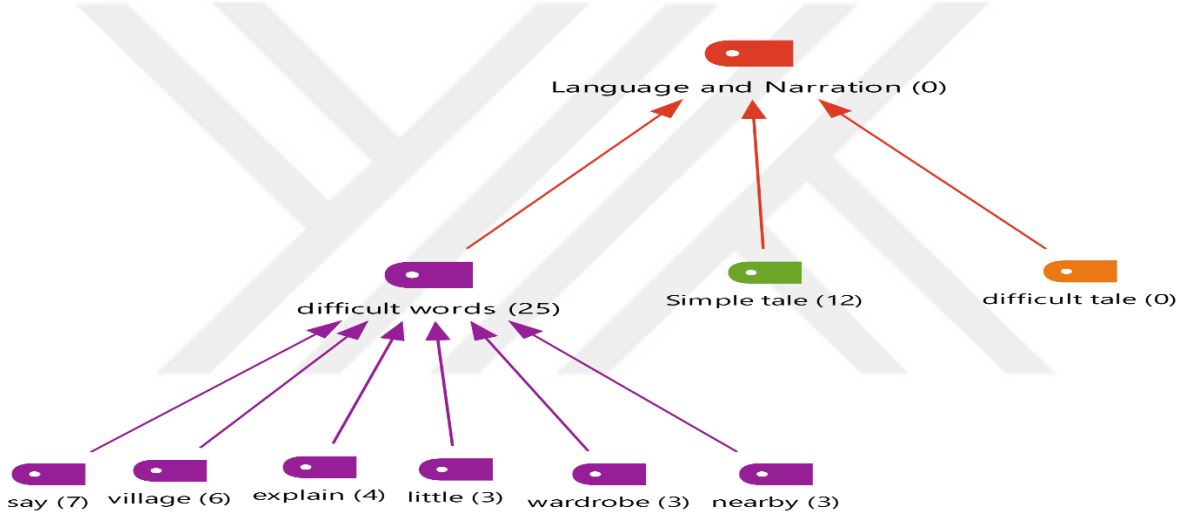


Figure 171 analyses fourth-grade pupils' responses to the inquiry, "Is the language of this tale comprehensible to you? Did you encounter any words that you found difficult? If so, what were they?" The responses reveal pupils' perspectives on the linguistic complexity of the *Pinocchio* narrative. The commonly articulated codes derived from student viewpoints regarding the Little Red Cap narrative prioritise the sub-themes before the principal topic of "Language and Narration." Pupils describe the narrative as "simple (10)," aligning with the sub-theme "Simple tale." Pupils describe the narrative as "difficult (2)," which pertains to the sub-theme "Difficult tale" The pupils present challenging vocabulary, including "Say" (7), "village" (5), "explain" (5), "little"(5), "wardrobe" (4), and "nearby" (3) corresponding to the subtheme "Difficult words."

4.2.4.2. The Findings of Character in Little Snow-White

Table 186. Pupils' Reflections on the Main Characters and their Characteristics in *Little Red Cap*

Codes	Sub Themes	Main Theme
Little Red Cap is weak	Female Characters with Passive or Weak Attributes	Character
Wolf is cunning	Animal Character with Manipulative Traits	
Hunter is strong	Male Characters with Positive Attributes	

When Table 186 is examined, it is seen that the frequently expressed codes obtained from the student opinions related to the Little Red Cap story emphasize first the sub-themes and then the main theme of "character". P5 indicate "*Little Red Cap is weak*" which conforms to the sub-theme "Female Characters with Passive or Weak Attributes". P6 state "*Wolf is cunning*" which relates to the sub-theme "Animal Character with Manipulative Traits". Finally, P3 states "The pupils coveys "*Hunter is strong*" which pertains to the sub-theme "Male Characters with Positive Attributes."

Figure 172. Model of Main Themes, Sub-Themes, and Sub-Codes Based on 4th-Grade Pupils' Reflections on the Characters in Little Red Cap

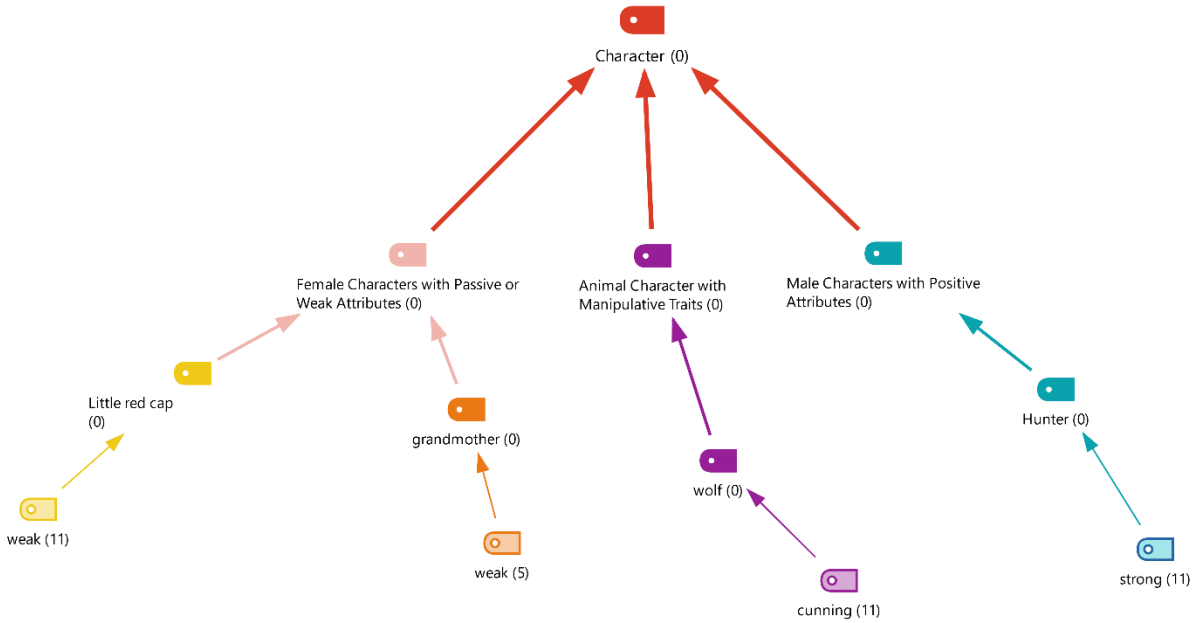


Figure 172 analyses fourth-grade pupils' responses to the question, "Who are the

main characters in this story, and what are their key traits?" The findings indicate that pupils commonly identified Little Red Cap, the grandmother, the wolf, and the hunter as the primary characters in the *Little Red Cap* fairy tale. They regularly described little red cap as "weak" (11); grandmother as "*weak*" (5)— relating to the subtheme "Female Characters with Passive or Weak Attributes"; the wolf as "cunning" (11) — pertaining to the subtheme "Animal Character with Manipulative Traits"; and hunter as "*strong*"(11) — aligning with the subtheme "Male Characters with Positive Attributes".

4.2.4.3. The Findings of Subject in Little Snow-White

Table 187. Pupils' Reflections on the Themes in *Little Red Cap*

Code	Sub Themes	Main Theme
parental love and respect	Respect for Adult Guidance	Subject
Fear, tension and violence	Emotional Tension and Fear of Danger	

After reviewing Table 187, it is clear that the primary codes extracted from student perspectives on the *Little Red Cap* narrative emphasise the sub-themes over the main subject of "Subject". Firstly, pupils give the subjects as "parental love" and "respect" which relates to the sub-theme "Respect for Adult Guidance". The pupils state the subjects as "fear", "tension" and "violence" which aligns with the subtheme "Emotional Tension and Fear of Danger".

Figure 173. Model of Main Themes, Sub-Themes, and Sub-Codes Based on 4th-Grade Pupils' Reflections on the Subject in *Little Red Cap*

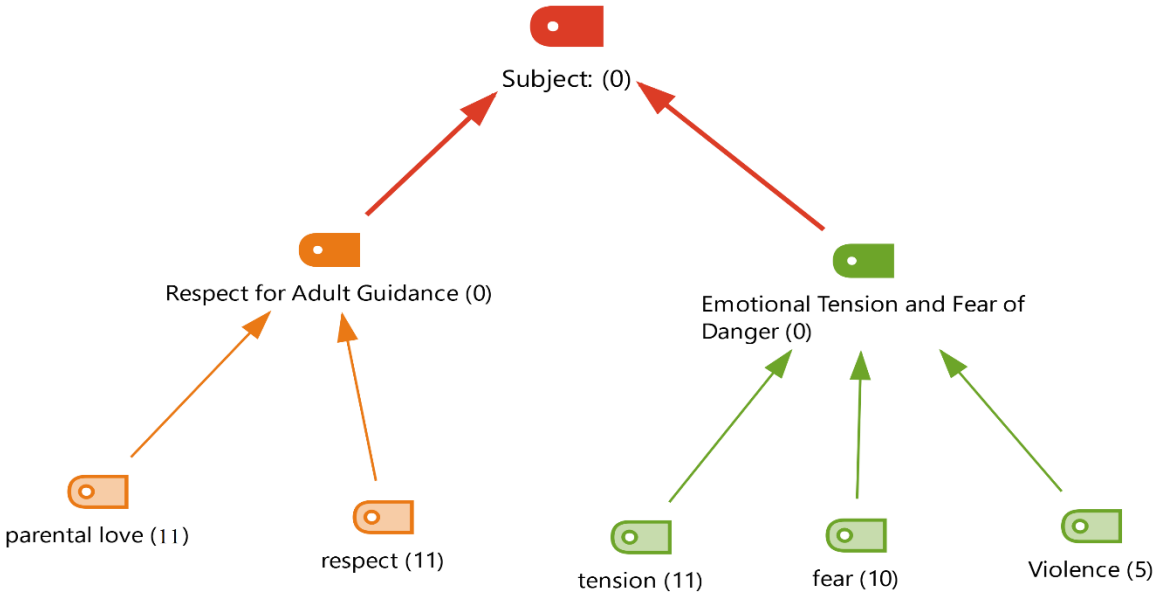


Figure 173 presents the analysis of fourth-grade children's replies to the prompt "What themes are present in this tale?". It identifies the sub-themes associated with the core theme of "Subject" In *Little Red Cap*. To illustrate, the pupils mentioned "parental love" (11) and "respect" (11) which aligns with the sub-theme "Respect for Adult Guidance" while "fear"(10), "tension"(11) and "violence" (5) relates to the sub-theme "Emotional Tension and Fear of Danger".

4.2.4.4. The Findings of Message in Little Snow-White

Table 188. Pupils' Reflections on the Main Idea in *Little Red Cap*

Codes	Sub Themes	Main Theme
Do not believe in strangers	Stranger Danger	Message
We should listen to our elders	Obedience to Parental Advice	

Upon examining Table 188, it is evident that the often-articulated codes derived from student viewpoints regarding the *Little Red Cap* narrative prioritise the sub-themes before the overarching theme of "Message". P3 conveys "*Do not believe in strangers*" aligning with the sub-theme of "Stranger Danger " while P9 asserts that "*We should listen to our elders*"

pertains to the sub-theme of "Obedience to Parental Advice".

Figure 174. Model of Main Themes, Sub-Themes, and Sub-Codes Based on 4th-Grade Pupils' Reflections on the Message in Little Red Cap

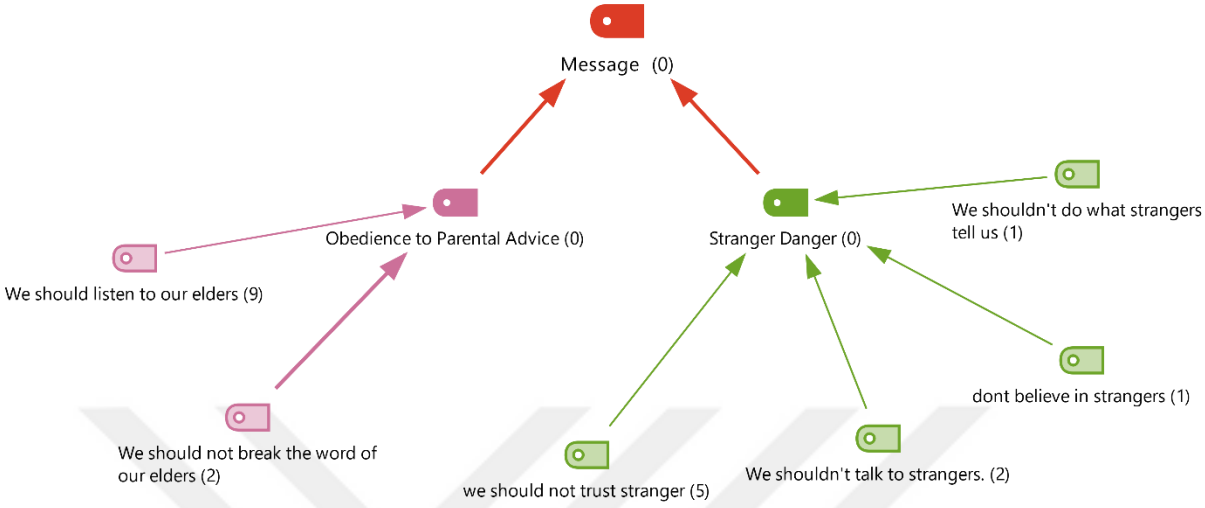


Figure 174 presents the examination of the responses from fourth-grade pupils to the question "What do you think is the main idea of this tale?". It determines the sub-themes related to the central theme of "Message" in Little Red Cap. The pupils articulated their coded responses and frequencies as follows: "*do not believe in strangers* (1)", "*We shouldn't do what strangers tell us* (1)", and "*We shouldn't talk to strangers*" (2) and "*we should not trust stranger* (5)", —linked to the subtheme "Stranger Danger " and "*We should listen to our elders* (9)" and "*We should not break the word of our elders* (2)"——associated with the subtheme "Obedience to Parental Advice ".

4.2.4.5. The Findings of Overly Dramatic Emotions in Snow-White

Table 189. Pupils' Reflections on the Presence of Overly Intense Emotions in *Little Red Cap*

Codes	Sub Themes	Main Theme
Thriller, Horror, Tension	Psychological and Sensory Fear	Overly Dramatic Emotions

An examination of Table 189 indicates that the codes most commonly referenced in pupils' remarks regarding the Little Red Cap narrative underscore the sub-themes pertinent to the overarching topic of "Overly Dramatic Emotions". The pupils indicate "*Thriller, Horror, Tension*" which aligns with the sub-theme "Psychological and Sensory Fear ".

Figure 175. Model of Main Themes, Sub-Themes, and Sub-Codes Based on 4th-Grade Pupils' Reflections on the Overly Dramatic Emotions in Little Red Cap

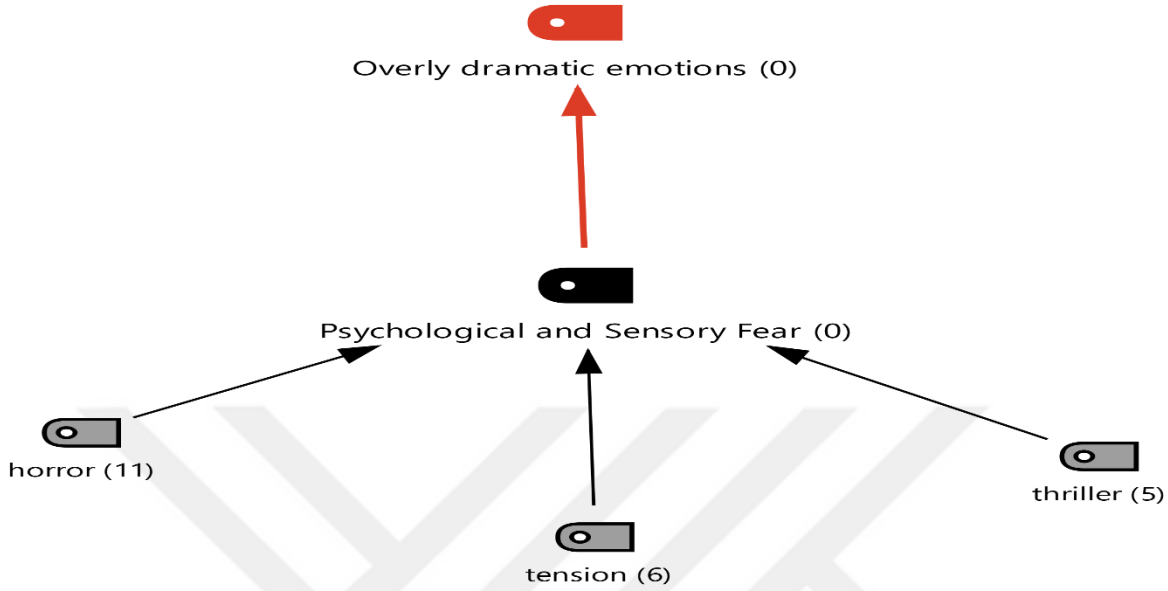


Figure 175 presents the responses of fourth-grade pupils to the question, "Were there any overly intense emotions in this tale?" The frequent themes expressed by pupils regarding the Little Red Cap tale highlight sub-themes that extend beyond the central topic of "Overly Dramatic Emotions". The sub-theme of "Psychological and Sensory Fear" can be formulated in codes such as: *"Thriller" (5), "Horror" (11), and "Tension"(6).*

4.2.4.6. The Findings of Rossy World View in Little Snow-White

Table 190. Pupils' Views on the Consistency of the Heroes' Success, Strength, and Courage in *Little Red Cap*

Codes	**Sub Themes**	**Main Theme**
In the end, goodness wins.	Reinforcement of Moral Dualism	Rossy World View
Sometimes, so they're not always	Recognition of Inconsistent Heroic Traits	
The hunter is strong and brave.	Heroic Masculinity	

Little red cap is weak	Passive Femininity

An examination of Table 190 indicates that the codes most commonly referenced in pupils' remarks regarding the Little Red Cap narrative underscore the sub-themes pertinent to the overarching topic of "Rossy World View". P1 asserts "*In the end, goodness wins*" which aligns with the sub-theme "Reinforcement of Moral Dualism". P5 states *"Sometimes, so they're not always*" which corresponds with the sub-theme "Recognition of Inconsistent Heroic Traits". P3 indicates "*The hunter is strong and brave*" which aligns with the sub-theme "Heroic Masculinity". P11 claims "*Little Red Cap is weak*" which aligns with the sub-theme "Passive Femininity".

Figure 176. Model of Main Themes, Sub-Themes, and Sub-Codes Based on 4th-Grade Pupils' Reflections on the Rossy World View in Little Red Cap

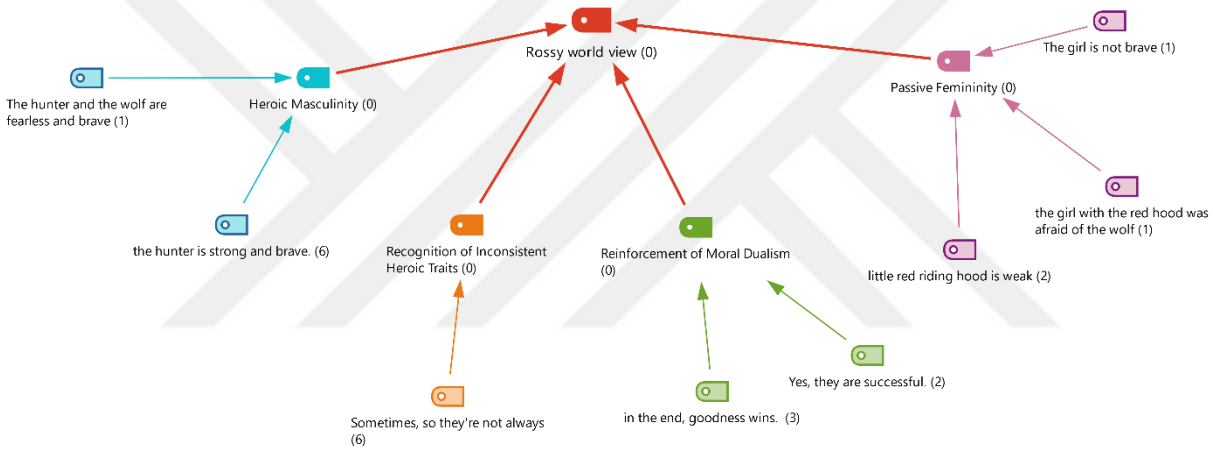


Figure 176 shows the examination of fourth-grade pupils' responses to the prompt "Are the heroes consistently successful in this tale, can you explain a little? Are the heroes in this tale consistently strong and brave, can you explain a little?" which highlights the sub-themes related to the broader theme "Rossy World View". The sub-theme "Reinforcement of Moral Dualism" has the following codes: "*Yes, they are successful*" (2), and "*in the end, goodness wins*" (3). The sub-theme "Recognition of Inconsistent Heroic Traits" contains the following codes: "*Sometimes, so they're not always* (6)". The sub-theme of "Heroic Masculinity" can be formulated in codes such as: "*the hunter is strong and brave* (6)", and "*The hunter and the wolf are fearless and brave* (1)". Finally, the sub-theme " Passive Femininity" contains the following codes: "*Little Red Cap is weak* (1)"," *The girl is not brave* (1)" and "*Little Red Cap was afraid of the wolf* (5)".

4.2.4.7. The Findings of Traditional Values, Sanctionary Judgments and Rules in Little Snow-White

Table 191. Pupils' Interpretations of Rule-Following and Moral Attitudes in *Little Red Cap*

Codes	**Sub Themes**	**Main Theme**
she didn't always follow the rules	Negative Judgment	Traditional Values, Sanctionary Judgments and Rules
Little Red Cap didn't listen to her mother	Disobedience authority	
I think she should listen to mother	Respect for Authority and Rule-Following	

An examination of Table 191 indicates that the codes most commonly referenced in pupils' remarks regarding the *Little Red Cap* narrative underscore the sub-themes pertinent to the overarching topic of "Traditional Values, Sanctionary Judgments and Rules". P12 conveys "*she didn't always follow the rules*" which aligns with the sub-theme "Negative Judgment". P5 expresses *"Little Red Cap didn't listen to her mother*" which corresponds with the sub-theme "Disobedience authority ". P2 claims "*I think she should listen to mother* " which aligns with the sub-theme "Respect for Authority and Rule-Following ".

Figure 177. Model of Main Themes, Sub-Themes, and Sub-Codes Based on 4th-Grade Pupils' Reflections on the Traditional Values, Sanctionary Judgments and Rules in Little Red Cap

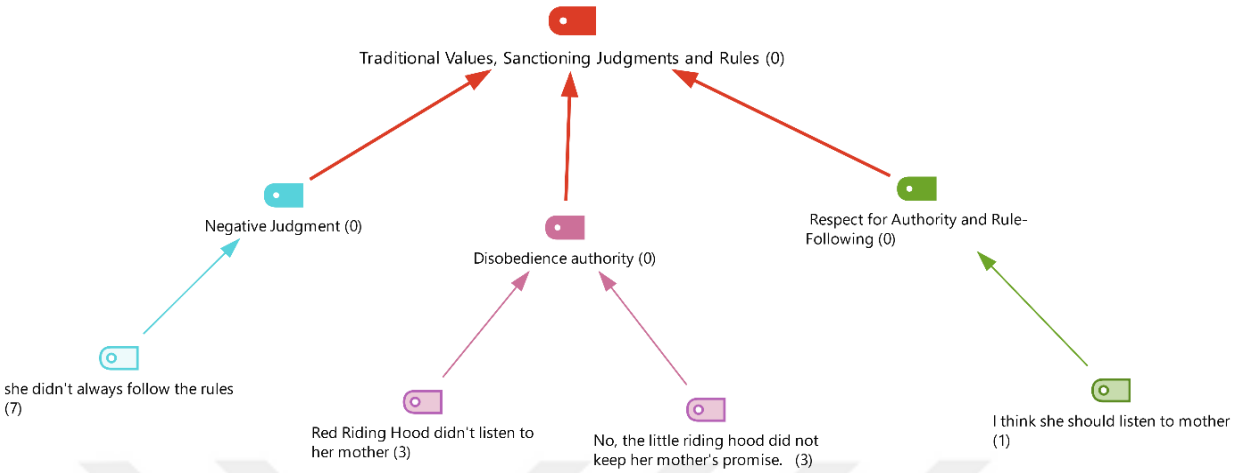


Figure 177 presents the examination of fourth-grade pupils' responses to the prompt "Did the heroes in this tale always follow the rules? what was their attitude toward rules, and what are your thoughts on these issues?" highlighting the sub-themes related to the broader theme "Traditional Values, Sanctioning Judgments and Rules". The sub-theme "Negative Judgment" has the following codes: "*she didn't always follow the rules* (7) ". The sub-theme of " Disobedience authority " can be formulated in codes such as: "*No, the Little Red Cap did not keep her mother's promise* (3)", "*Little Red Cap didn't listen to her mother*" (3). Finally, the sub-theme "Respect for Authority" contains the following codes: "*I think she should listen to mother* (9)".

4.2.4.8. The Findings of Moral Judgment and Empathy in Little Snow-White

Table 192. Pupils' Interpretations Related to Moral Judgment and Empathy in *Little Red Cap*

Codes	Sub Themes	Main Theme
If I were a wolf, I would eat little red hood in the forest	Villain Identification	Moral Judgment and Empathy in Fairy Tales
The wolf lied	Judging the Villain	
The Little Red Cap went	Criticism of Disobedience	

out of her way	
I would definitely take someone with me	Moral Judgment
I keep my mother word	Rule-Following as a Measure of Intelligence or Worth

---

An examination of Table 192 indicates that the codes most commonly referenced in pupils' remarks regarding the *Little Red Cap* narrative underscore the sub-themes pertinent to the overarching topic of "Moral Judgment and Empathy in Fairy Tales". P2 conveys "*If I were a wolf, I would eat little red hood in the forest*" which aligns with the sub-theme "Villain Identification". P7 states *"The wolf lied*" which corresponds with the sub-theme "Judging the Villain". P1 claims "*The Little Red Cap went out of her way*" which aligns with the sub-theme "Criticism of Disobedience". P4 declares "*I would definitely take someone with me*" which aligns with the sub-theme "Moral Judgment". P10 points out *"I keep my mother word*" which corresponds with the sub-theme "Rule-Following as a Measure of Intelligence or Worth".

Figure 178. Model of Main Themes, Sub-Themes, and Sub-Codes Based on 4th-Grade Pupils' Reflections on the Moral Judgment and Empathy in Fairy Tales in Little Red Cap

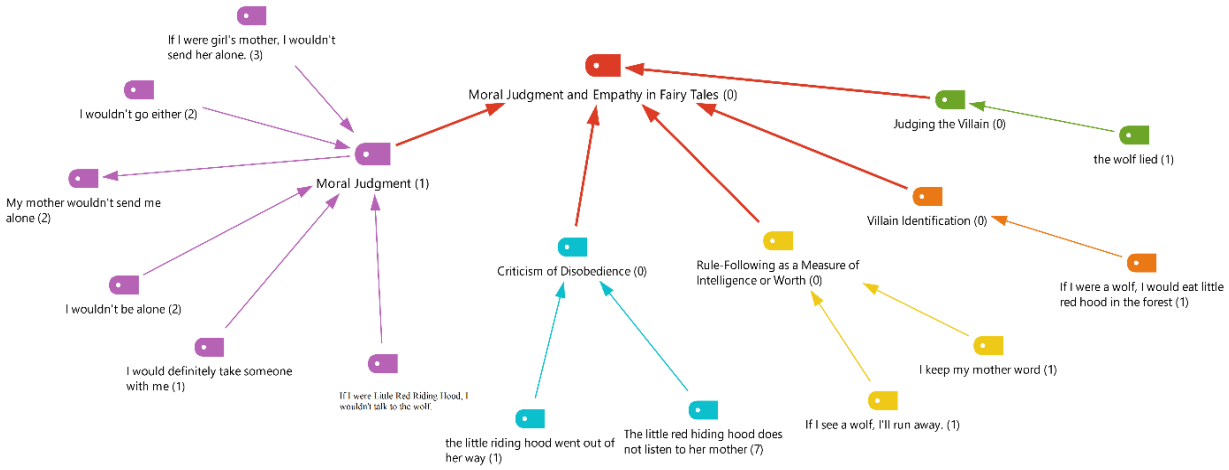


Figure 178 presents an examination of fourth-grade pupils' responses to the prompt "Do you think there is anyone who is wrong in this fairy tale, what did you imagine while reading this tale?" highlighting the sub-themes related to the main-theme "Moral Judgment and Empathy in Fairy Tales" in *Little Red Cap*. The sub-theme "Villain Identification"

contains the following codes: "*If I were a wolf, I would eat little red hood in the forest* (1)". The sub-theme "Judging the Villain" contains the following codes: "*the wolf lied* (1)". The sub-theme of "Criticism of Disobedience" can be articulated by codes such as: "*The Little Red Cap went out of her way* (1)" and "*The little Red Cap does not listen to her mother* (7)". The sub-theme of "Moral Judgement" can be articulated by codes such as: "*I wouldn't go either*" (1)", "*I would definitely take someone with me*" (1), "*I wouldn't be alone*" (2), "*I wouldn't go picking flowers*" (1)", "*My mother wouldn't send me alone*" (2), "*If I were girl's mother, I wouldn't send her alone*(3)", and "*If I were Little Red Cap, I wouldn't talk to the wolf* (1)". Finally, the sub-theme of "Rule-Following as a Measure of Intelligence or Worth" can be formulated in codes such as: "*I keep my mother word* (1)", and "*If I see a wolf, I'll run away*. (1)".

4.2.4.9. The Findings of Gender Discrimination in Little Snow-White

Table 193. Pupils' Views on the Representation of Female and Male Heroes in *Little Red Cap*

Codes	**Sub Themes**	**Main Theme**
Powerless, Weak	Female character	Gender Discrimination
Strong	Male character	

An examination of Table 193 indicates that the codes most commonly referenced in pupils' remarks regarding the Little Red Cap narrative underscore the sub-themes pertinent to the overarching topic of "Gender Discrimination". The pupils convey "*powerless*" and "*weak*" which is in line with the sub-theme "Female character". The pupils declare *"Strong*" which is consistent with the sub-theme "Male character".

Figure 179. Model of Main Themes, Sub-Themes, and Sub-Codes Based on 4th-Grade Pupils' Reflections on Gender Discrimination in Fairy Tales in Little Red Cap

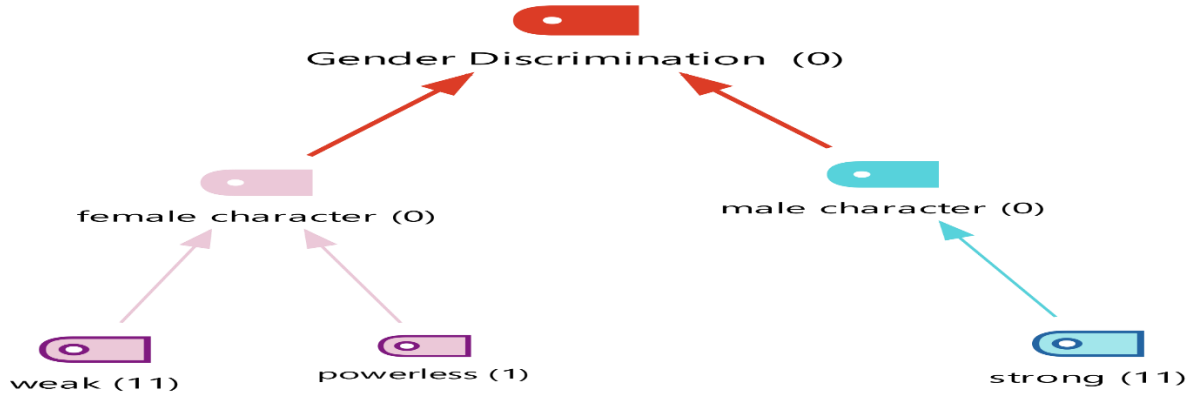


Figure 179 presents the examination of fourth-grade pupils' responses to the prompt "How are the female heroes in this tale told, how are the male heroes in this tale told, are the heroes in this tale consistently strong and brave, can you explain a little?" which highlight the sub-themes related to the main-theme "Gender Discrimination" in *Little Red Cap*. The sub-theme of "Female character" can be formulated in codes such as: *"powerless" (1), "weak (11)".* Finally, the sub-theme "Male character" contains the following codes: *"strong" (11).*

4.2.4.10. The Findings of Threat, Fear, and Emotional Conflict in Little Snow-White

Table 194. Pupils' Views on Negative Emotions and Unpleasant Feelings in *Little Red Cap*

Codes	**Sub Themes**	**Main Theme**
The wolf appears in front of the girl	Fear and Psychological Threats	Threat, Fear, and Emotional Conflict
The wolf was pretending to be the grandmother in bed	Physical Violence and Aggressive Acts	

An examination of Table 194 indicates that the codes most commonly referenced in pupils' remarks regarding the *Little Red Cap* narrative underscore the sub-themes pertinent to the overarching topic of "Threat, Fear, and Emotional Conflict". P3 conveys "*The wolf appears in front of the girl*" which aligns with the sub-theme " Fear and Psychological Threats". P6 declares *"The wolf was pretending to be the grandmother in bed*" which

corresponds with the sub-theme "Physical Violence and Aggressive Acts".

Figure 180. Model of Main Themes, Sub-Themes, and Sub-Codes Based on 4th-Grade Pupils' Reflections on Threat, Fear, and Emotional Conflict in Little Red Cap

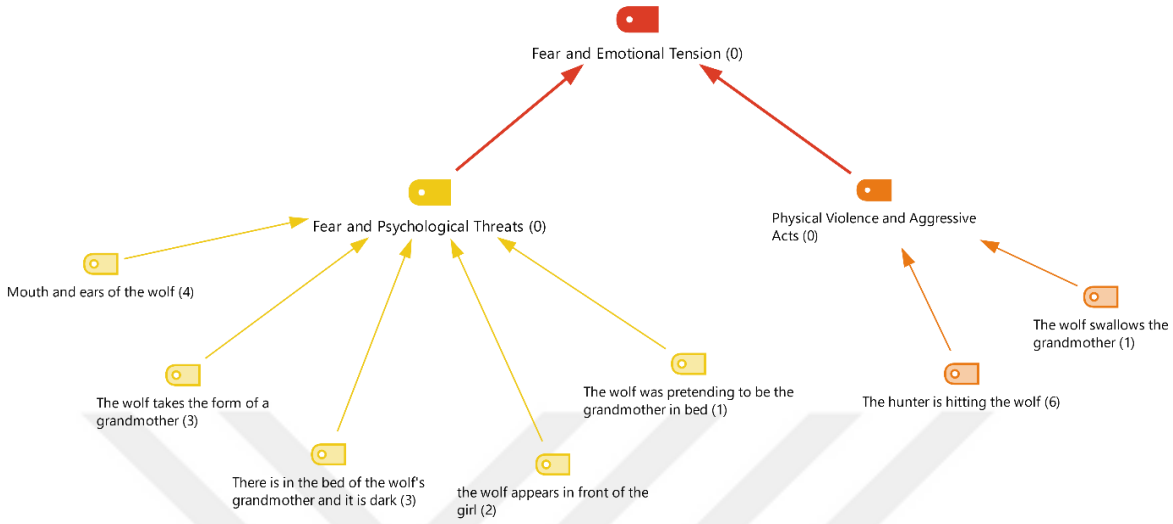


Figure 180 presents an examination of fourth-grade pupils' responses to the prompt "Do you think there were negative emotions in this tale, if yes, what are they, what are the emotions that you don't like?" highlighting the sub-themes related to the main-theme "Threat, Fear, and Emotional Conflict". The sub-theme of "Fear and Psychological Threats" can be formulated in codes such as: "*the wolf appears in front of the girl*"(6), "*There is in the bed of the wolf's grandmother and it is dark*"(1), " *The wolf takes the form of a grandmother* (2) ", and "*Mouth and ears of the wolf* (1)" while the sub-theme "Physical Violence and Aggressive Acts" contains the following codes: "*The wolf swallows the grandmother*" (1) and "*The hunter is hitting the wolf*" (9).

4.2.4.11. The Findings of Advice, Order, and Didactic in Little Snow-White

Table 195. Pupils' Interpretations of Advice, Obedience, and Authority in *Little Red Cap*

Codes	Sub Themes	Main Theme
His mother wanted him to stay on the path	Parents Authority	Advice and Order
The girl with the red hood does not listen	Disobedience to Advice	

An examination of Table 195 indicates that the codes most commonly referenced in pupils' remarks regarding the Little Red Cap narrative underscore the sub-themes pertinent to

the overarching topic of "Advice, Order, and Didactic Control". P2 claims "*His mother wanted him to stay on the path*" which conforms to the sub-theme "Parents Authority". P9 expresses *"The girl with the red hood does not listen*" which is associated with the sub-theme "Disobedience to Advice ".

Figure 181. Model of Main Themes, Sub-Themes, and Sub-Codes Based on 4th-Grade Pupils' Reflections on Advice, Order, and Didactic Control in Little Red Cap

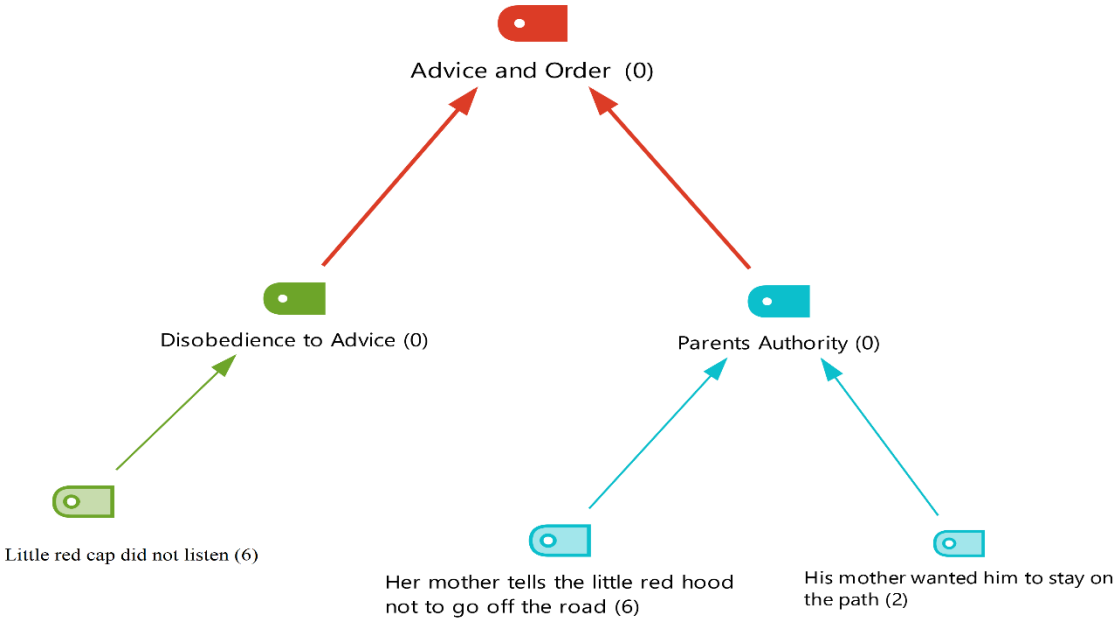


Figure 181 presents an examination of fourth-grade pupils' responses to the prompt "Were the heroes given advice in this tale, did the heroes listen to this advice, did he consider it?" which highlight the sub-themes related to the main-theme "Advice and Order". The sub-theme of "Parents Authority" can be formulated in codes such as: *"His mother wanted him to stay on the path" (2)* and *"Her mother tells the little red hood not to go off the road " (6).* Moreover, the sub-theme "Disobedience to Advice" contains the following codes: "*Little red cap did not listen (6)".*

4.2.4.12. The Findings of Severity in Little Snow-White

Table 196. Pupils' Reflections on the Challenges Faced by the Heroes and their Solutions in *Little Red Cap*

Codes	Sub Themes	Main Theme
The hunter helped the Little Red Cap	Dependence on Adults	Severity
I use the violence	Using violence as a problem-solving tool	

because we couldn't talk
to the wolf

Upon examining Table 196, it is evident that the codes derived from student viewpoints regarding the *Little Red Cap* prioritise the sub-themes to reach the theme of "Severity". P5 declares "*The hunter helped the Little Red Cap*" which is in accordance with the sub-theme of "Dependence on Adults" while P6 claims "*I use the violence because we couldn't talk to the wolf* " which pertains to the sub-theme of "Using violence as a problem-solving tool".

Figure 182. Model of Main Themes, Sub-Themes, and Sub-Codes Based on 4th-Grade Pupils' Reflections on Severity in Little Red Cap

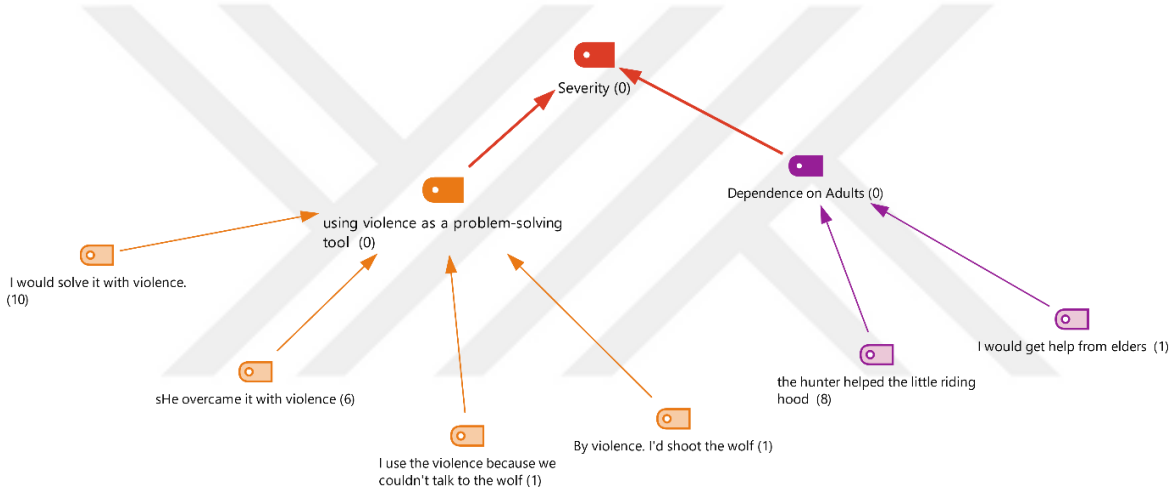


Figure 182 presents the examination the answers of fourth-grade pupils to the question "Did the heroes have difficulties in the tale, how did they overcome these difficulties if they lived, how would you solve these problems if you were the hero?". Their answers were categorised under specific sub-themes based on the fairy tale Little Red Cap. The sub-theme "Dependence on Adults" includes codes such as: "*The hunter helped the Little Red Cap* (8)", and "*I would get help from elders* (1)". The sub-theme "Using violence as a problem-solving tool " consists of the following codes: "*I use the violence because we couldn't talk to the wolf* (1)", "*By violence. I'd shoot the wolf* (1)", "*she overcame it with violence* (6)", and "*I would solve it with violence.* (10)".

4.2.4.13. The Findings of Ideology in Little Snow-White

Table 197. Pupils' Interpretations of Real-Life Relevance and Ideological Elements *Little Red Cap*

Codes	Sub Themes	Main Theme
Making the girl look weak	Passivity and Lack of Self-Determination	Ideology
The need to listen to our elders	Adult Authority	
We shouldn't talk to strangers	Fear-Based Control	

An examination of Table 197 indicates that the codes most commonly referenced in pupils' remarks regarding the *Little Red Cap* narrative underscore the sub-themes pertinent to the overarching topic of "Ideology". P5 assert *Making the girl look weak*" which aligns with the sub-theme "Passivity and Lack of Self-Determination". P9 states *"The need to listen to our elders*" which corresponds with the sub-theme "Adult Authority". P7 express *"We shouldn't talk to strangers*" which corresponds with the sub-theme "Fear-Based Control".

Figure 183. Model of Main Themes, Sub-Themes, and Sub-Codes Based on 4th-Grade Pupils' Reflections on Ideology in Little Red Cap

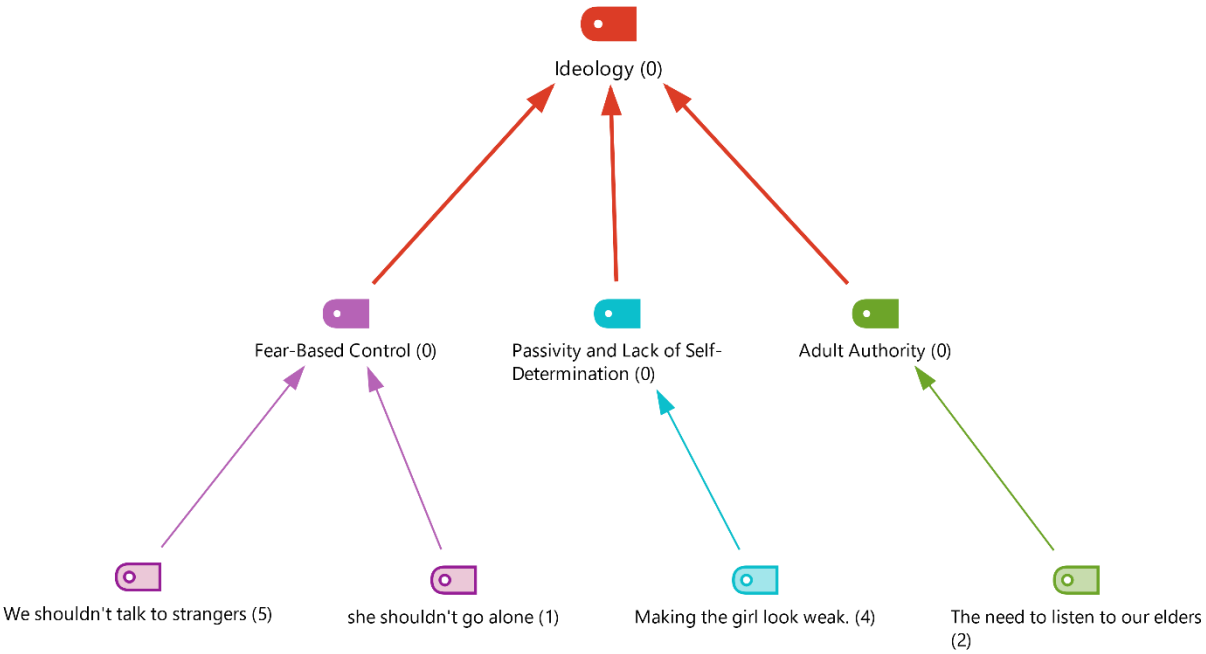


Figure 183 presents an examination of fourth-grade pupils' responses to the prompt " Is there anything in this tale that you can relate to real life? Are you interested in a different situation in this fairy tale?" highlighting the sub-themes related to the main-theme "Ideology" in *Little Red Cap*. The sub-theme of "Passivity and Lack of Self-Determination" can be formulated in codes such as: *"Making the girl look weak" (4).* Moreover, the sub-theme "Adult Authority" contains the following codes: "*The need to listen to our elders*" *(2).* Finally, the sub-theme "Fear-Based Control" includes the following codes: "*she shouldn't go alone (1)",* and *"We shouldn't talk to strangers (5)".*

4.2.5. The Findings of Cinderella Pupils' Reflections

This section explores how pupils' reflections on the tale of Cinderella align with child-appropriate content and language principles in EFL classrooms.

4.2.5.1. The Findings of Language and Narration in *Cinderella*

Table 198. Pupils' Reflections on the Clarity of the Tale's Language and Challenging Vocabulary in *Cinderella*

Codes	**Sub Themes**	**Main Theme**
Simple	Simple tale	Language and Narration
Difficult	Difficult tale	
Wicked, allow, invite, pumpkin, slipper, unkind	Difficult words	

After examining Table 198, it is evident that the predominant codes derived from pupils' perspectives regarding the *Cinderella* story prioritise the sub-themes before the overarching topic of "Language and Narration". The pupils assert that the narrative "Simple" aligns with the sub-theme "Simple tale". Pupils assert that the narrative "difficult" pertains to the sub-theme "Difficult tale". The pupils provide challenging vocabulary, like "*wicked,"* "*allow*," "*invite*," "*pumpkin*," "*slipper*" and "*unkind*" which corresponds with the subtheme "Difficult Words."

Figure 184. Model of Main Themes, Sub-Themes, and Sub-Codes Based on 4th-Grade Pupils' Reflections on the language and Narration in *Cinderella*

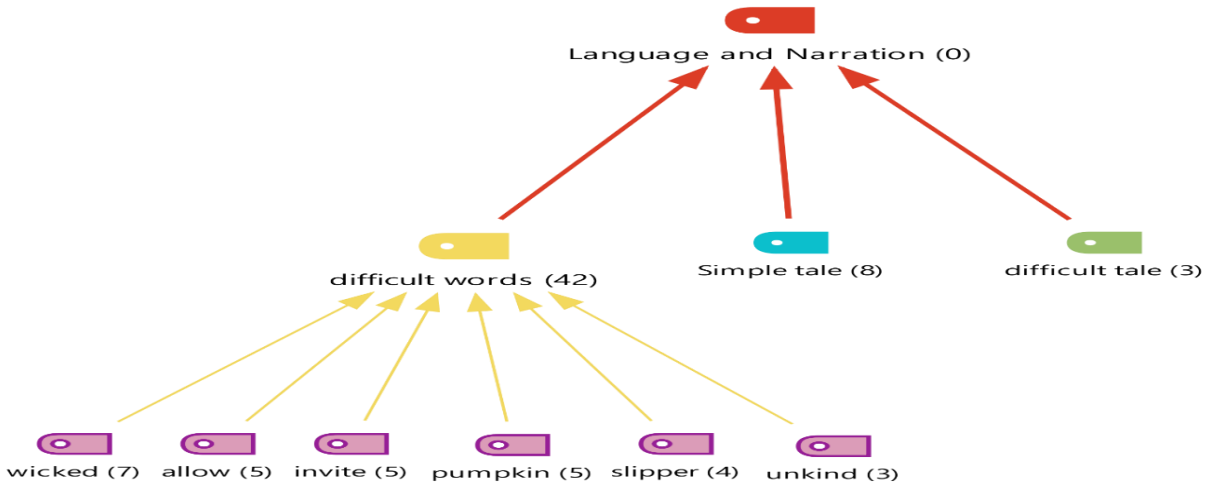


Figure 184 analyses the responses of fourth-grade pupils to the question, "Is the language of this tale comprehensible to you? Did you encounter any words that you found difficult? If so, what were they?" and reveals pupils' perspectives on the linguistic complexity of the narrative. The commonly articulated codes derived from pupil viewpoints regarding the *Cinderella* narrative prioritise the sub-themes before the principal topic of "Language and Narration." Pupils describe the narrative as "simple (10)," aligning with the sub-theme "Simple tale." Pupils describe the narrative as "difficult (2)," which pertains to the sub-theme "Difficult tale" The pupils present challenging vocabulary, including ""wicked (7)" "allow (5)" "invite (5)" "pumpkin (5)" "slipper (4)" and "unkind (3)" corresponding to the subtheme "Difficult words."

4.2.5.2. The Findings of Character in *Cinderella*

Table 199. Pupils' Reflections on the Main Characters and their Characteristics in *Cinderella*

Codes	**Sub Themes**	**Main Theme**
Cinderella is kind-hearted and beautiful however the prince is rich, handsome, brave	Gender-Based Idealization of Main Characters	Character
Stepmother and stepsisters are jealous, bad, selfish, ugly, wicked, evil, arrogant	Negative Stereotyping of Female Villains	

When Table 199 is examined, it is seen that the frequently expressed codes obtained from the pupil opinions related to the Cinderella story emphasize first the sub-themes and

then the main theme of "character". The pupils indicate "*Cinderella is kind-hearted and beautiful however the prince is rich, handsome, brave*" which conforms to the sub-theme "Gender-Based Idealization of Main Characters". The pupils state "*Stepmother and stepsisters are jealous, bad, selfish, ugly, wicked, evil, arrogant*" which relates to the sub-theme "Negative Stereotyping of Female Villains".

Figure 185. Model of Main Themes, Sub-Themes, and Sub-Codes Based on 4th-Grade Pupils' Reflections on the Characters in Cinderella

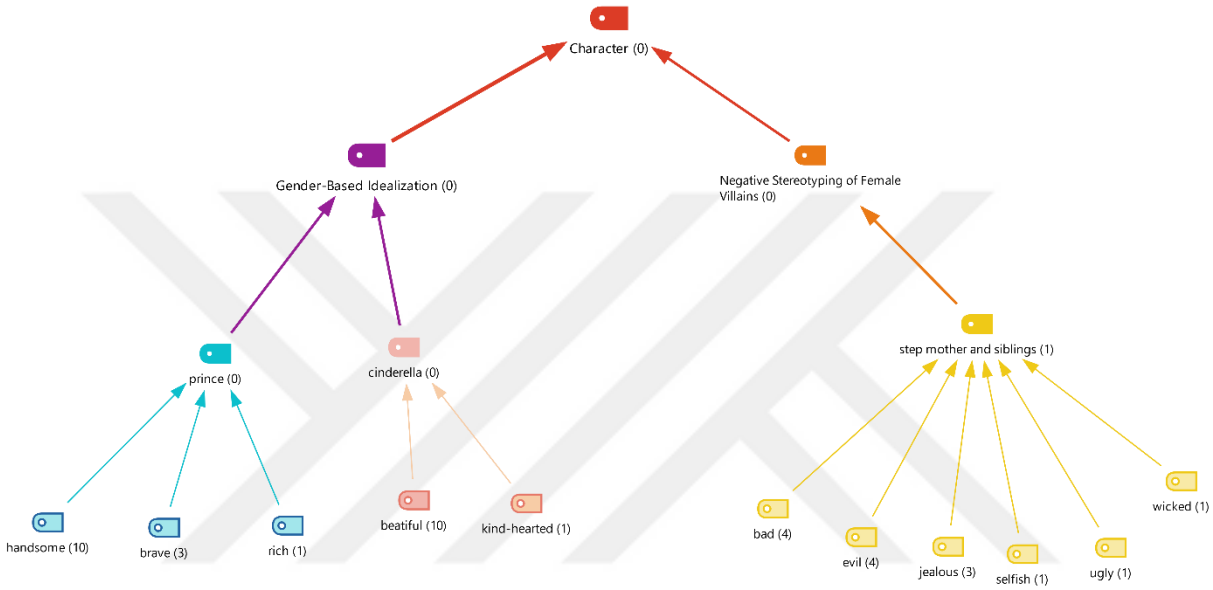


Figure 185 presents the responses of fourth-grade pupils to the inquiry, "Who are the main characters in this story, and what are their key traits?" and reveals recurring themes articulated by the students. Firstly, the pupils identified *Cinderella*, the prince, the stepmother, and the stepsisters as the main characters in the fairy tale Cinderella. Cinderella was characterised as "beautiful" (10) and "kind-hearted" (1); the prince as "handsome" (10), "brave" (3), and "rich" (1); whereas the stepmother and stepsisters were shown as "jealous" (3), "bad" (4), "selfish" (1), "ugly" (1), "wicked" (1), and "evil" (4).

4.2.5.3. The Findings of Subject in *Cinderella*

Table 200. Pupils' Reflections on the Themes in *Cinderella*

Codes	Sub Themes	Main Theme
Happiness	Emotional Satisfaction Through Romantic Fulfilment	Subject
Love	Love and Romance	

Jealousy	Portraying Female Characters as Beautiful, Emotional, Weak, and Evil

After reviewing Table 200, it is clear that the primary codes extracted from pupil perspectives on the *Cinderella* narrative emphasise the sub-themes over the main subject of " Subject". Firstly, pupils give the subject as "*happiness*" which relates to the sub-theme "Emotional Satisfaction Through Romantic Fulfilment". Pupils give the subject as "*love*" which relates to the sub-theme "Love and Romance". The pupils give the subject as "*jealousy*" which aligns with the subtheme "Portraying Female Characters as Beautiful, Emotional, Weak, and evil".

Figure 186. Model of Main Themes, Sub-Themes, and Sub-Codes Based on 4th-Grade Pupils' Reflections on the Subject in Cinderella

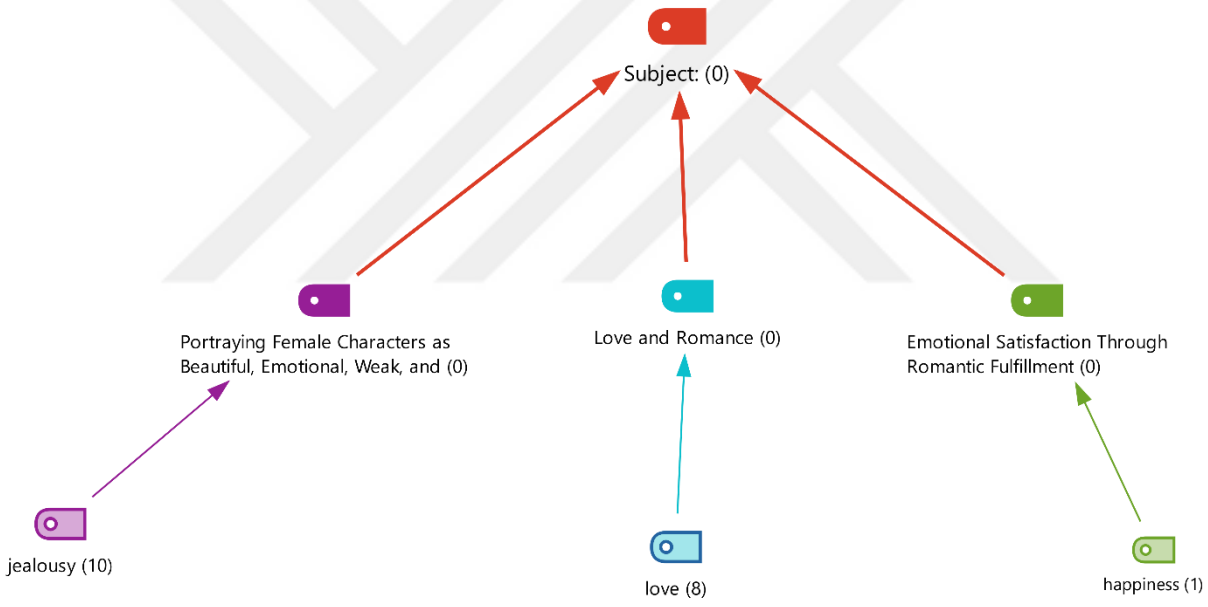


Figure 186 presents the examination of the responses from fourth-grade children to the challenge "What themes are present in this tale?" determining the sub-themes related to the central theme of "Subject" in *Cinderella*. The children articulated their coded responses and frequencies as follows: "*happiness* (1)" — relating to the subtheme "Emotional Satisfaction Through Romantic Fulfilment"; "*love* (8)" — pertaining to the subtheme "Love and Romance"; and "*jealousy* (10)" — aligning with the subtheme "Portraying Female Characters as Beautiful, Emotional, Weak, and Evil".

4.2.5.4. The Findings of Message in *Cinderella*

Table 201. Pupils' Reflections on the Main Idea in *Cinderella*

Codes	Sub Themes	Main Theme
Stepmother's jealousy	Stepmothers are portrayed as bad and evil	Message
A rich prince rescued a weak girl	Marital Salvation	
Jealousy is not a good thing	Jealousy and Envy	

Upon examining Table 201, it is evident that the often-articulated codes derived from pupil viewpoints regarding the *Cinderella* narrative prioritise the sub-themes before the overarching theme of "message". P8 states, "*Stepmother's jealousy*" aligning with the sub-theme of "Stepmothers are portrayed as bad and evil". P3 asserts that "*A rich prince rescued a weak girl*" pertains to the sub-theme of "Marital Salvation". P4 asserts that "*Jealousy is not a good thing*" corresponds with the subtheme of "Jealousy and Envy."

Figure 187. Model of Main Themes, Sub-Themes, and Sub-Codes Based on 4th-Grade Pupils' Reflections on the Message in Cinderella

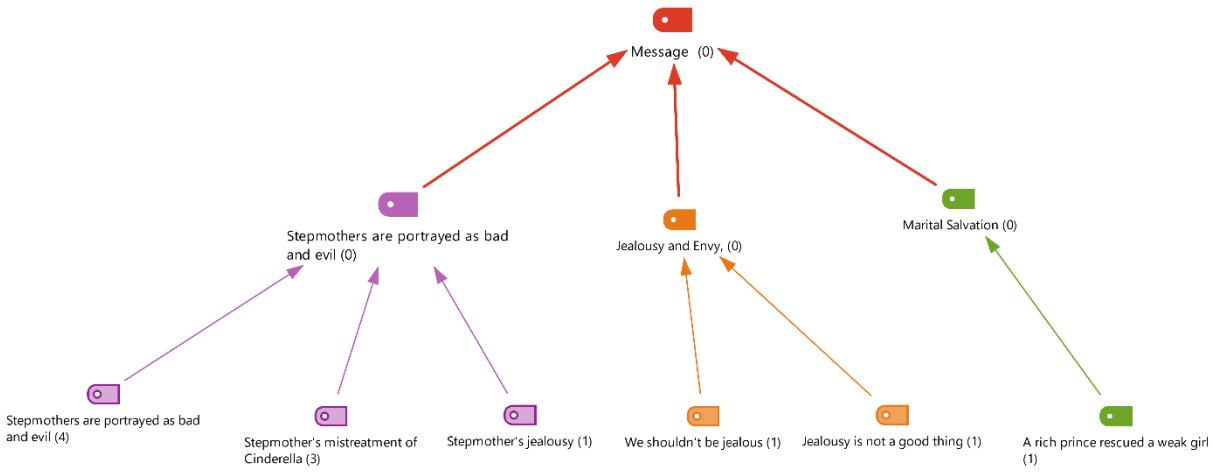


Figure 187 presents an analysis of the fourth-grade pupils' replies to the prompt "What do you think is the main idea of this tale?" Are you intrigued by an alternative scenario in this fairy tale? identifying the sub-themes associated with the primary topic of "Message" in *Cinderella*. The pupils indicate "Stepmothers are portrayed as bad and evil (1)", "Stepmother's mistreatment of Cinderella (3)" and "*Stepmothers are portrayed as bad and evil* (3)" which conforms to the sub-theme "*Stepmothers are portrayed as bad and evil*".

moreover, they indicate "*A rich prince rescued a weak girl* (1)" relates to the sub-theme "Marital Salvation". Finally, they state "*We shouldn't be jealous* (5)", and "*Jealousy is not a good thing* (1)" which aligns with the subtheme "Jealousy and Envy".

4.2.5.5. The Findings of Overly Dramatic Emotion in *Cinderella*

Table 202. Pupils' Reflections on the Presence of Overly Intense Emotions in *Cinderella*

Codes	**Sub Themes**	**Main Theme**
Torment	Sustained Torment and Emotional Cruelty	Overly Dramatic Emotions
Love	Emotional Overload and Lack of Support	
Sadness	Idealized or Overemphasized Romantic Emotion	
Jealousy	Jealousy as the Root of Conflict	

An examination of Table 202 indicates that the codes most commonly referenced in pupils' remarks regarding the Cinderella narrative underscore the sub-themes pertinent to the overarching topic of "Overly Dramatic Emotions". P10 assert "*They shouldn't have done housework*" which aligns with the sub-theme "Gender Roles and Social Expectations". P11 states *"Stepmother might not discriminate against her daughters*" which corresponds with the sub-theme "Perception of Discrimination". P5 assert "*They could treat their sibling well*" which aligns with the sub-theme "Moral Judgment". P8 states *"I dreamed of being a fairy*" which corresponds with the sub-theme "Empathy and Identification". P2 express *" If I were her, I wouldn't go to that party and I wouldn't get married*" which corresponds with the sub-theme "Wish Fulfilment and Fantasy Escape".

Figure 188. Model of Main Themes, Sub-Themes, and Sub-Codes Based on 4th-Grade Pupils' Reflections on the Overly Dramatic Emotions in Cinderella

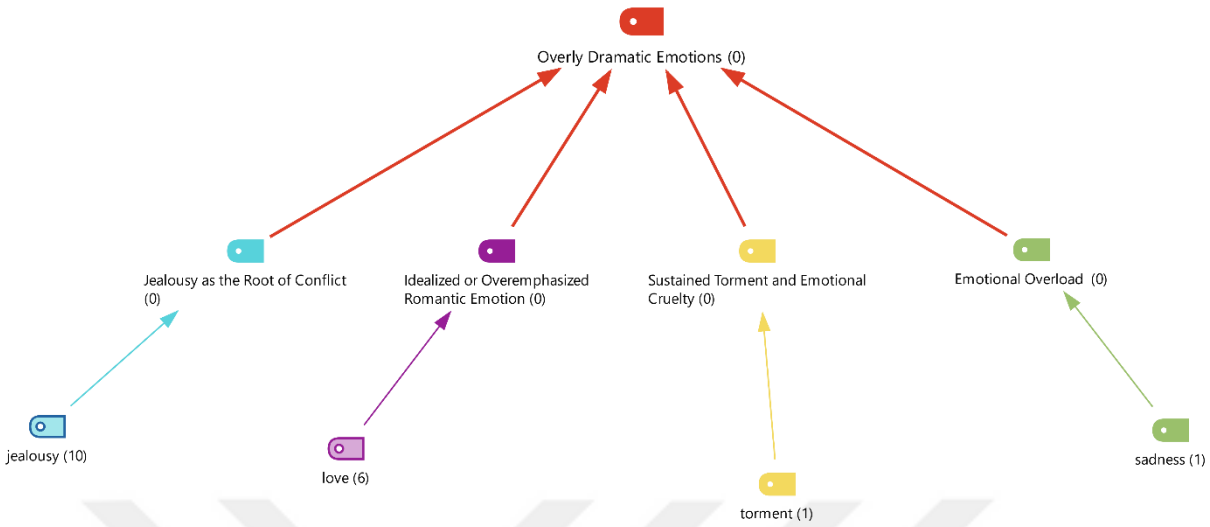


Figure 188 shows the examination of the responses from fourth-grade pupils to the inquiry, "Were there any overly intense emotions in this tale?" the frequent themes expressed by pupils regarding *Cinderella* fable highlighting sub-themes that extend beyond the central topic of "Overly Dramatic Emotions". The sub-theme of " Sustained Torment and Emotional Cruelty" can be formulated in codes such as: *"torment (1)"*. the sub-theme "Emotional Overload and Lack of Support" contains the following codes: "*sadness (1)"*. The sub-theme "Idealized or Overemphasized Romantic Emotion" contains the following codes: "*love (1)"*. Finally, the sub-theme of "Jealousy as the Root of Conflict" can be formulated in codes such as: *"jealousy (10)"*.

4.2.5.6. The Findings of Rossy World View in *Cinderella*

Table 203. Pupils' Views on the Consistency of the Heroes' Success, Strength, and Courage in *Cinderella*

Codes	**Sub Themes**	**Main Theme**
Cinderella is weak	Passive Femininity	Rossy World View
The prince is always strong and courageous	Heroic Masculinity	
Sometimes, so they're not	Recognition of Inconsistent Heroic Traits	

always

An examination of Table 203 indicates that the codes most commonly referenced in pupils' remarks regarding the *Cinderella* tale underscore the sub-themes pertinent to the overarching topic of "Rossy World View". P7 asserts "*Cinderella is weak*" which aligns with the sub-theme "Passive Femininity". P3 states *"The prince is always strong and courageous*" which corresponds with the sub-theme " Heroic Masculinity". P1 indicates "*Sometimes, so they're not always*" which aligns with the sub-theme "Recognition of Inconsistent Heroic Traits".

Figure 189. Model of Main Themes, Sub-Themes, and Sub-Codes Based on 4th-Grade Pupils' Reflections on the Rossy World View in Cinderella

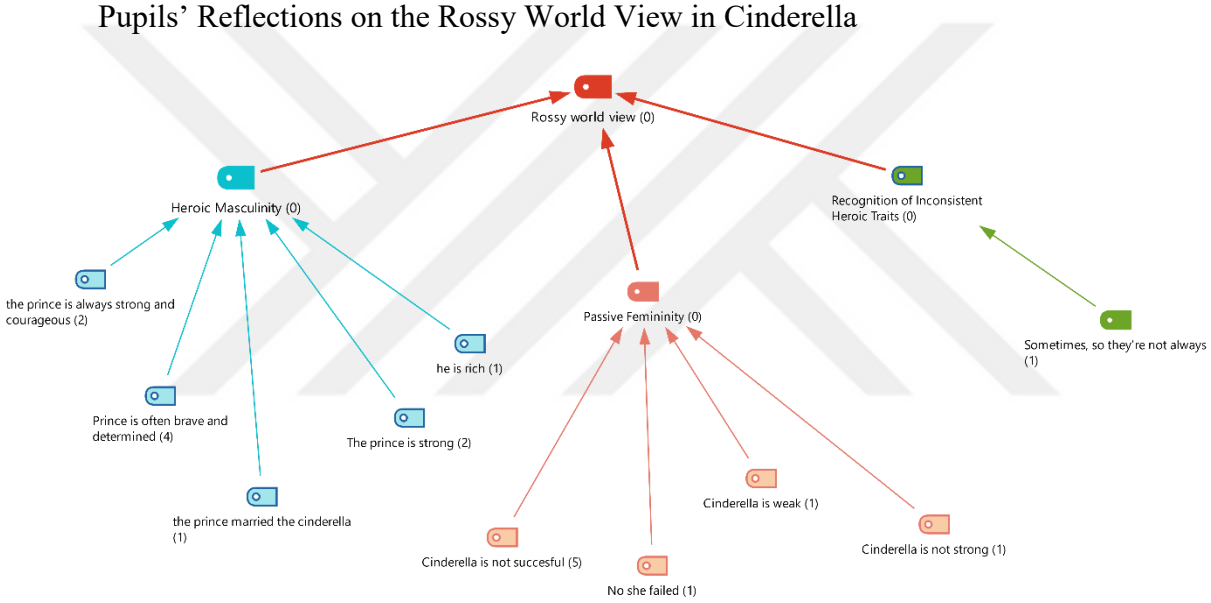


Figure 189 shows the reactions from fourth-grade pupils to the question, "Are the heroes consistently successful in this tale, can you explain a little, are the heroes in this tale consistently strong and brave, can you explain a little?". The concepts frequently articulated by pupils concerning *Cinderella* underscore sub-themes that transcend the primary issue of "Rossy World View". The sub-theme "Recognition of Inconsistent Heroic Traits" has the following codes: "*Sometimes, so they're not always* (1)", the sub-theme of "Heroic Masculinity" can be formulated in codes such as: "*the prince is always strong and courageous* (2)", "*the prince married the Cinderella* (1)", "*Prince is often brave and determined* (4)", "*he is rich* (1)", "*The prince is strong* (2)". Finally, the sub-theme " Passive Femininity" contains the following codes: "*Cinderella is weak* (1)","*she failed* (1)","*Cinderella is not strong* (1)", and "*Cinderella is not successful* (5)".

4.2.5.7. The Findings of Traditional Values, Sanctionary Judgments and Rules in *Cinderella*

Table 204. Pupils' Interpretations of Rule-Following and Moral Attitudes in *Cinderella*

Codes	Sub Themes	Main Theme
I wouldn't go home at 12 o'clock	Challenging Restrictive Rules	Traditional Values, Sanctionary Judgments and Rules
I wouldn't go to the ball if I were her.	Passive Compliance	
She obeyed all the rules	Respect for Authority	

An examination of Table 204 indicates that the codes most commonly referenced in pupils' remarks regarding the *Cinderella* narrative underscore the sub-themes pertinent to the overarching topic of "Traditional Values, Sanctionary Judgments and Rules". P1 asserts "*I wouldn't go home at 12 o'clock*" which aligns with the sub-theme "Challenging Restrictive Rules". P2 states *"I wouldn't go to the ball if I were her*" which corresponds with the sub-theme "Passive Compliance". P9 indicates "*She obeyed all the rules*" which aligns with the sub-theme "Respect for Authority".

Figure 190. Model of Main Themes, Sub-Themes, and Sub-Codes Based on 4th-Grade Pupils' Reflections on the Traditional Values, Sanctionary Judgments and Rules in Cinderella

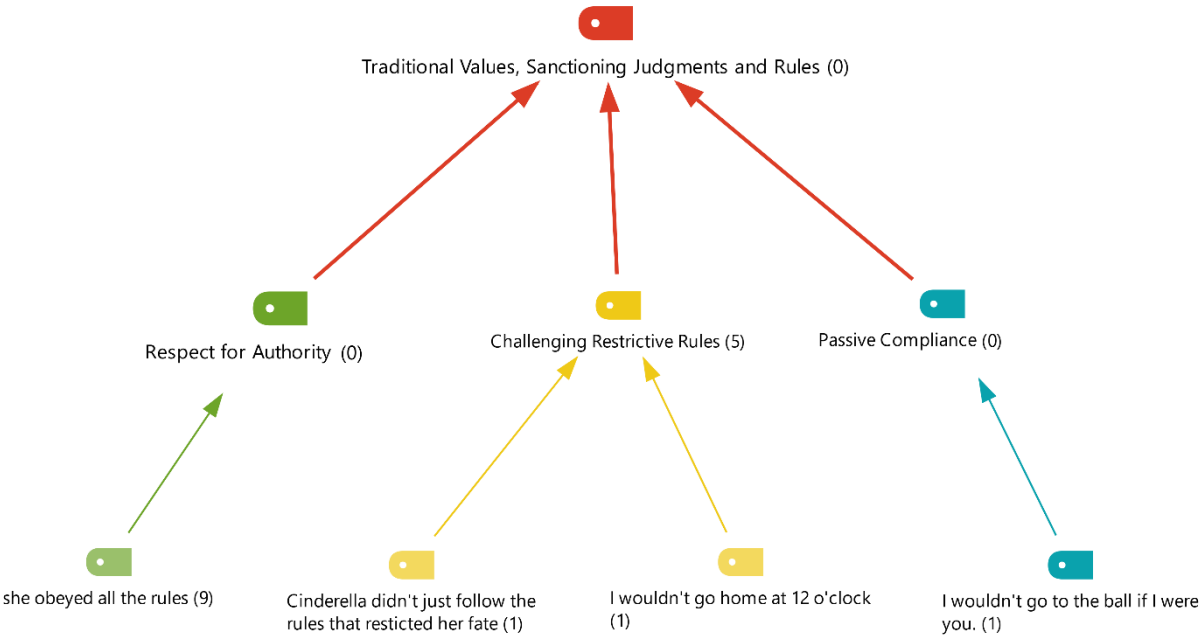


Figure 190 shows the responses from fourth-grade pupils to the inquiry, "Did the heroes in this tale always follow the rules, what was their attitude toward rules, and what are your thoughts on these issues?". It reveals that the themes frequently expressed by pupils regarding *Cinderella* tale highlight sub-themes that extend beyond the central theme of "Traditional Values, Sanctioning Judgments and Rules". The sub-theme "Challenging Restrictive Rules" has the following codes: "*Cinderella didn't just follow the rules that restricted her fate* (1) ", and "*I wouldn't go home at 12 o'clock* (1)". The sub-theme of "Passive Compliance" can be formulated in codes such as: "*I wouldn't go to the ball if I were her* (1) ". Finally, the sub-theme "Respect for Authority" contains the following codes: "*she obeyed all the rules* (9)".

4.2.5.8. The Findings of Moral Judgment and Empathy in Fairy Tales in *Cinderella*

Table 205. Pupils' Interpretations Related to Moral Judgment and Empathy in *Cinderella*

Codes	Sub Themes	Main Theme
They shouldn't have done housework	Gender Roles and Social Expectations	Moral Judgment and Empathy in Fairy Tales

Stepmother might not discriminate against her daughters	Perception of Discrimination
They could treat their sibling well	Moral Judgment
If I were her, I wouldn't go to that party and I wouldn't get married	Empathy and Identification
I dreamed of being a fairy	Wish Fulfilment and Fantasy Escape

An examination of Table 205 indicates that the codes most commonly referenced in pupils' remarks regarding the *Cinderella* tale underscore the sub-themes pertinent to the overarching topic of "Moral Judgment and Empathy in Fairy Tales". P10 assert "*They shouldn't have done housework*" which aligns with the sub-theme "Gender Roles and Social Expectations". P11 states *"Stepmother might not discriminate against her daughters*" which corresponds with the sub-theme "Perception of Discrimination". P5 assert "*They could treat their sibling well*" which aligns with the sub-theme "Moral Judgment". P8 states *"I dreamed of being a fairy*" which corresponds with the sub-theme "Empathy and Identification". P2 express *" If I were her, I wouldn't go to that party and I wouldn't get married*" which corresponds with the sub-theme "Wish Fulfilment and Fantasy Escape".

Figure 191. Model of Main Themes, Sub-Themes, and Sub-Codes Based on 4th-Grade Pupils' Reflections on the Moral Judgment and Empathy in Fairy Tales in Cinderella

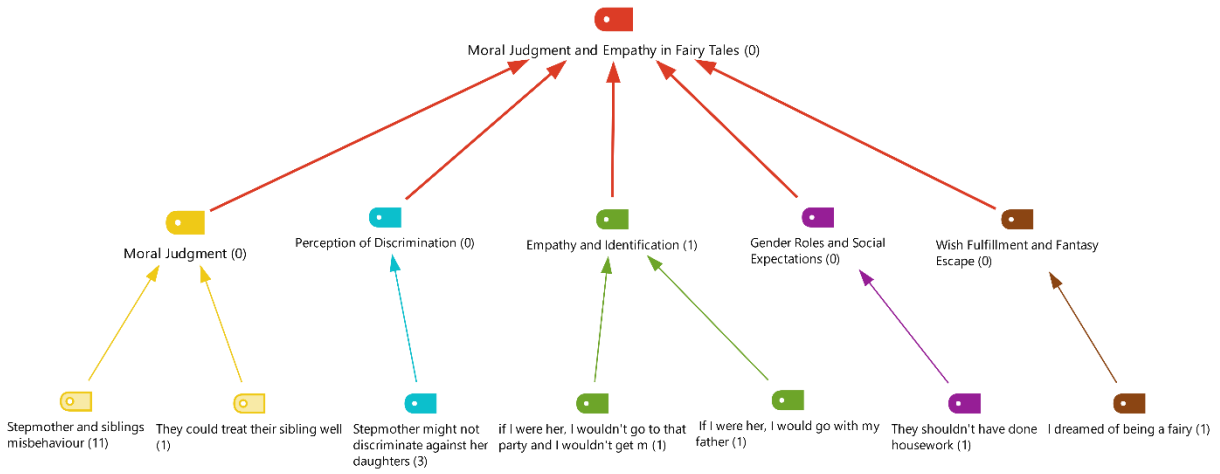


Figure 191 presents the fourth-grade pupil responses to the question, "Do you think there is anyone who is wrong in this fairy tale, what did you imagine while reading this tale?" indicating that the persistent motifs articulated by pupils concerning *Cinderella* tale underscore sub-themes that transcend the primary topic of "Moral Judgment and Empathy in Fairy Tales". The sub-theme of "Gender Roles and Social Expectations" can be formulated in codes such as: *"They shouldn't have done housework (1)"*. the sub-theme "Perception of Discrimination" contains the following codes: "*Stepmother might not discriminate against her daughters (3)"*. The sub-theme of "Moral Judgment" can be formulated in codes such as: *They could treat their sibling well (1)", and "Stepmother and siblings misbehaviour (1)". T*he sub-theme "Wish Fulfilment and Fantasy Escape" contains the following codes: "*I dreamed of being a fairy (1)"*. Finally, the sub-theme of "Empathy and Identification" can be formulated in codes such as: *"If I were her, I wouldn't go to that party and I wouldn't get married (1)"*, and *"If I were her, I would go with my father (1)"*.

4.2.5.9. The Findings of Gender Discrimination in *Cinderella*

Table 206. Pupils' Views on the Representation of Female and Male Heroes in *Cinderella*

Codes	**Sub Themes**	**Main Theme**
Jealous, Nice, Evil, Bad, Beautiful, Passive	Female character	Gender Discrimination
Rich, Good, Young, Handsome, Brave, Strong	Male character	

An examination of Table 206 indicates that the codes most commonly referenced in pupils' remarks regarding the *Cinderella* tale underscore the sub-themes pertinent to the overarching topic of "Gender Discrimination". The pupils assert "*Jealous, Nice, Evil, Bad, Beautiful, Passive*" which aligns with the sub-theme "Female character". The pupils state *"Rich, Good, Young, Handsome, Brave, Strong*" which corresponds with the sub-theme "Male character".

Figure 192. Model of Main Themes, Sub-Themes, and Sub-Codes Based on 4th-Grade Pupils' Reflections on Gender Discrimination in Fairy Tales in Cinderella

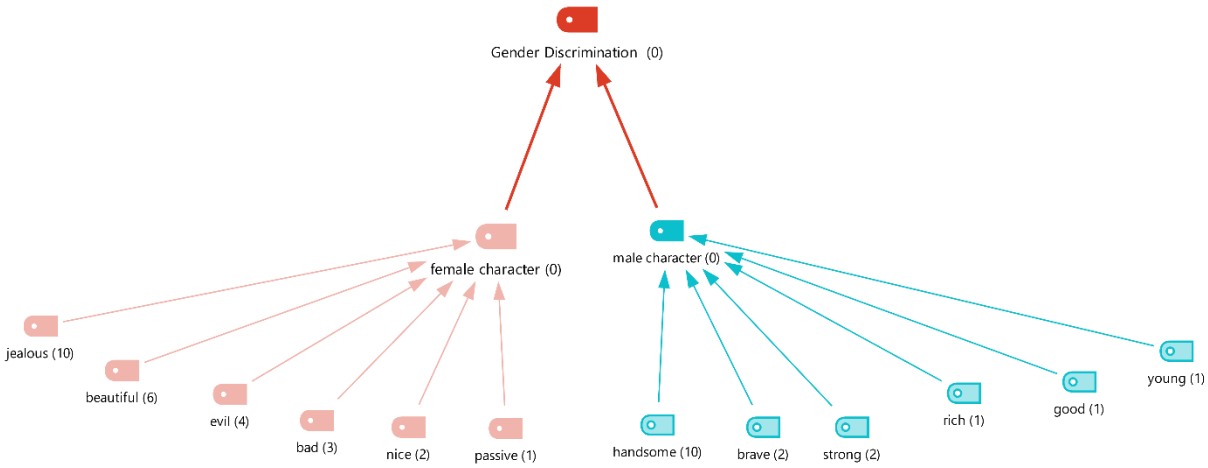


Figure 192 Assessing fourth-grade pupil responses to the inquiry, " How are the female heroes in this tale told, how are the male heroes in this tale told, are the heroes in this tale consistently strong and brave, can you explain a little?" reveals that the recurring themes expressed by pupils regarding Cinderella narrative highlight sub-themes that extend beyond the central theme of "Gender Discrimination". The sub-theme of "Female character" can be formulated in codes such as: *jealous (10)", nice (2)", evil (4)", "bad (3)", "beautiful (6)", "passive (1)".* Finally, the sub-theme "Male character" contains the following codes: " *rich (1)", good (1)", young (1)", handsome (10)", brave (2)", strong (2)".*

4.2.5.10. The Findings of Threat, Fear, and Emotional Conflict in *Cinderella*

Table 207. Pupils' Views on Negative Emotions and Unpleasant Feelings in *Cinderella*

Codes	**Sub Themes**	**Main Theme**
Torment, punishment	Fear and Emotional Tension	Threat, Fear, and Emotional Conflict
Being mean, mistreatment, helplessness	Helplessness and Injustice	
Hate, jealousy	Negative Emotions Rooted in Jealousy and Hate	

An examination of Table 207 indicates that the codes most commonly referenced in pupils' remarks regarding the *Cinderella* tale underscore the sub-themes pertinent to the overarching topic of "Threat, Fear, and Emotional Conflict". The pupils assert "*Torment, punishment*" which aligns with the sub-theme "Fear and Emotional Tension". The pupils state *"being mean, mistreatment, helplessness*" which corresponds with the sub-theme "helplessness and injustice". The pupils assert "*Hate, jealousy*" which aligns with the sub-theme "Negative Emotions Rooted in Jealousy and Hate".

Figure 193. Model of Main Themes, Sub-Themes, and Sub-Codes Based on 4th-Grade Pupils' Reflections on Threat, Fear, and Emotional Conflict in Cinderella

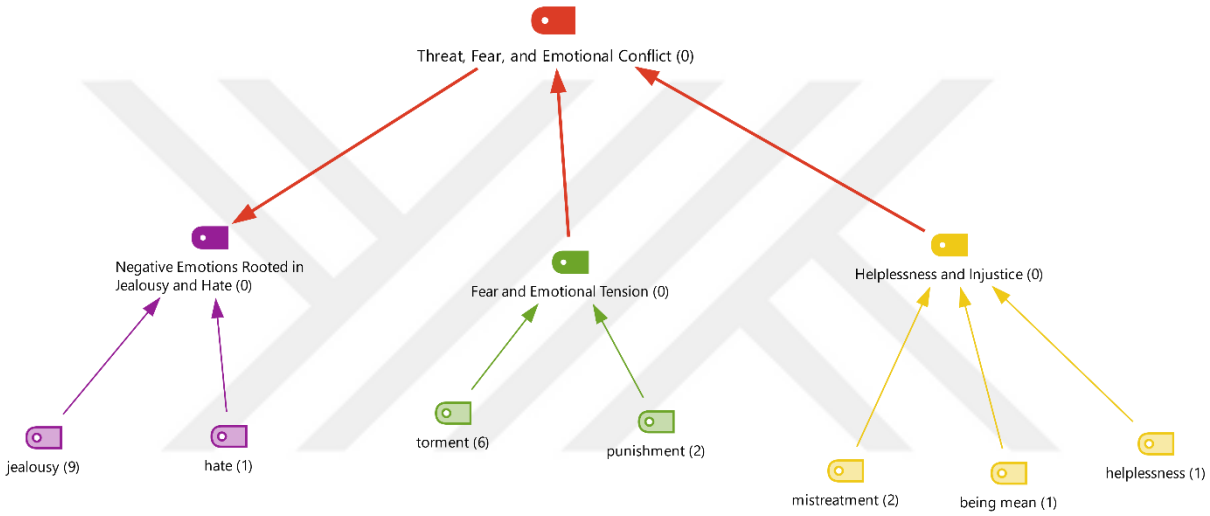


Figure 193 Evaluating fourth-grade pupils' responses to the inquiry, "Do you think there were negative emotions in this tale, if yes, what are they, what are the emotions that you don't like?" reveals that the recurrent themes articulated by pupils concerning *Cinderella* tale underscore sub-themes that transcend the central theme of "Threat, Fear, and Emotional Conflict". The sub-theme of "Fear and Emotional Tension" can be formulated in codes such as: "*torment* (6)", "*punishment* (2)". The sub-theme "Helplessness and Injustice" contains the following codes: "*being mean* (1)", "*mistreatment* (2)", "*helplessness* (1)". The sub-theme of "Negative Emotions Rooted in jealousy and hate" can be formulated in codes such as: "hate (1) ", "jealousy (9)".

4.2.5.11. The Findings of Advice, Order, and Didactic Control in *Cinderella*

Table 208. Pupils' Interpretations of Advice, Obedience, and Authority in *Cinderella*

Codes	Sub Themes	Main Theme
The fairy said Cinderella had to go home before 12	Respect for Authority	Advice, Order, and Didactic Control
If she doesn't come back at 12 o'clock she will be punished	Consequences of Not Following Advice	

An examination of Table 208 indicates that the codes most commonly referenced in pupils' remarks regarding the Cinderella narrative underscore the sub-themes pertinent to the overarching topic of " Advice, Order, and Didactic Control". P3 express "*The fairy said Cinderella had to go home before 12*" which aligns with the sub-theme " Respect for Authority". P1 states *" If she doesn't come back at 12 o'clock she will be punished*" which corresponds with the sub-theme " Consequences of Not Following Advice".

Figure 194. Model of Main Themes, Sub-Themes, and Sub-Codes Based on 4th-Grade Pupils' Reflections on Advice, Order, and Didactic Control in Cinderella

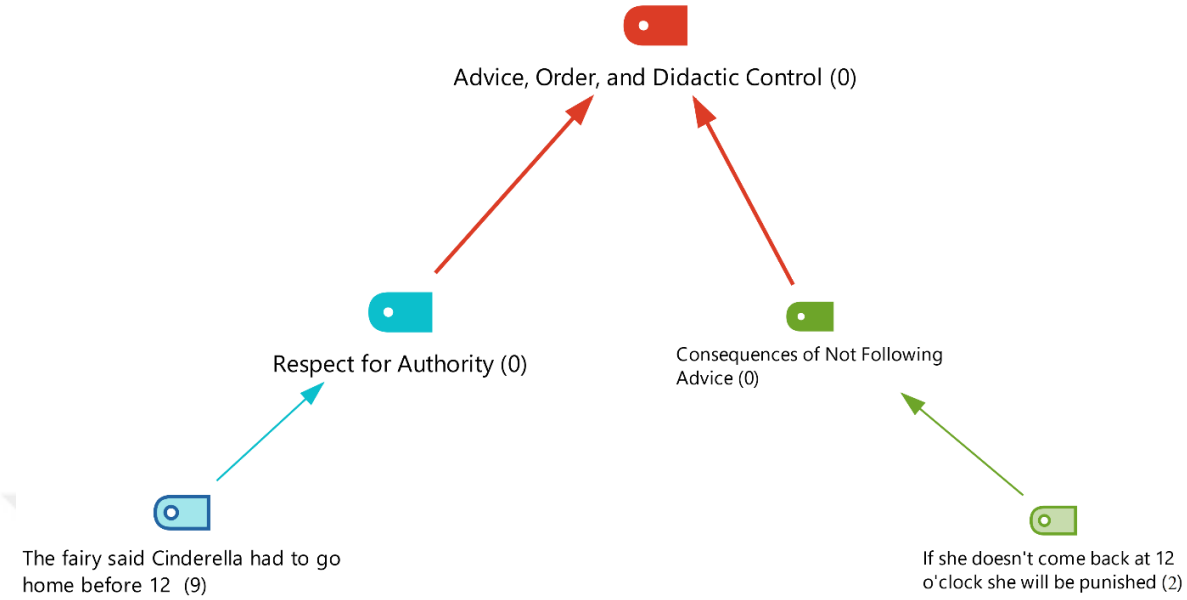


Figure 194 Examining fourth-grade pupil responses to the question, "Were the heroes given advice in this tale, did the heroes listen to this advice, did he consider it?" the frequently expressed codes from pupils regarding *Cinderella* tale highlight sub-themes that extend beyond the primary focus "Advice and Order". The sub-theme of "Respect for Authority" can be formulated in codes such as: *"The fairy said Cinderella had to go home before 12 (9)"*. Moreover, the sub-theme "Dependence on Male Figures for Salvation" contains the following codes: "*If she doesn't come back at 12 o'clock she will be punished (2) "*.

4.2.5.12. The Findings of Severity in Cinderella

Table 209. Pupils' Reflections on the Challenges Faced by the Heroes and their Solutions in *Cinderella*

Codes	Sub Themes	Main Theme
Thanks to the miracle	Being Rescued from Violence by a Superior Force	Severity
I would run away from home	Escaping Violence Through Avoidance	
Cinderella was bullied	Existing Severity/Difficulty	
I beat them all up	Using violence as a problem-solving tool	

I wouldn't take my sisters word for it	Resisting Emotional or Verbal Violence

Upon examining Table 209, it is evident that the codes derived from pupil viewpoints regarding the *Cinderella* prioritise the sub-themes to reach the theme of "severity". P10 asserts "*thanks to the miracle*" which with the sub-theme of "existing severity/difficulty." P7 asserts, "*I would run away from home*" which pertains to the sub-theme of "Escaping Violence Through Avoidance". P9 asserts that "*Cinderella was bullied*" aligns with the sub-theme of "existing severity/difficulty." P4 asserts "*I beat them all up*" which pertains to the sub-theme of "Using violence as a problem-solving tool". Finally, P6 asserts "*I wouldn't take my sisters word for it*" which pertains to the sub-theme of "Resisting Emotional or Verbal Violence"

Figure 195. Model of Main Themes, Sub-Themes, and Sub-Codes Based on 4th-Grade Pupils' Reflections on Severity in Cinderella

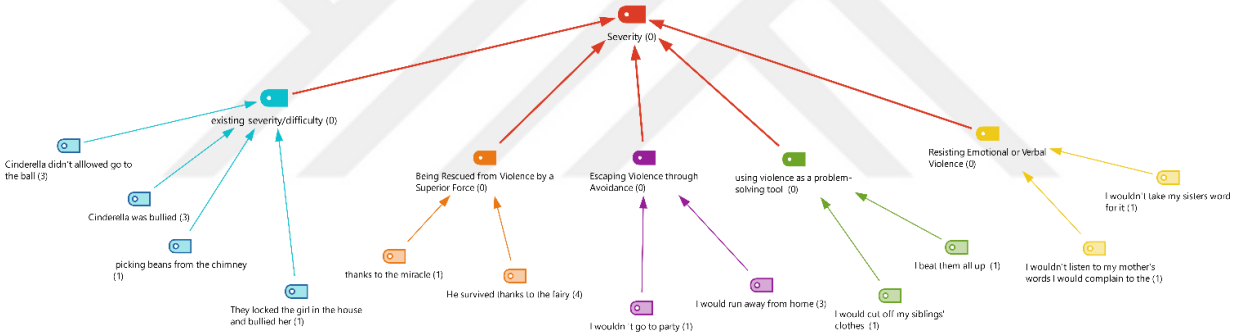


Figure 195 Analysing the responses of fourth-grade pupils to the question, "Did the heroes have difficulties in the tale, how did they overcome these difficulties if they lived, how would you solve these problems if you were the hero?", the recurrently articulated codes from pupil viewpoints about *Cinderella* tale underscore the sub-themes that surpass the principal concern of "Severity". The sub-theme "Being Rescued from Violence by a Superior Force" includes codes such as: "*thanks to the miracle* (1)", and "*He survived thanks to the fairy* (4)". The sub-theme "Escaping Violence through Avoidance" consists of the following codes: "*I wouldn't go to party* (1)", and "*I would run away from home* (3)". The sub-theme "existing severity/difficulty" has the following codes: "*Cinderella wasn't allowed go to the ball* (3)", "They locked the girl in the house and bullied her (1)", "*picking beans from the chimney* (1)", and "*Cinderella was bullied* (3)". The sub-theme "using violence as a problem-solving tool" encompasses the codes: "*I beat them all up* (1)" and "*I would cut off my siblings' clothes* (1)". finally, the subtheme" Resisting Emotional or Verbal Violence" includes the

codes: "*I wouldn't take my sisters word for it* (1)" and "*I wouldn't listen to my mother's words and I would complain to the guards* (1)".

4.2.5.13. The Findings of Ideology in Cinderella

Table 210. Pupils' Interpretations of Real-Life Relevance and Ideological Elements *Cinderella*

Codes	**Sub Themes**	**Main Theme**
A girl marries a boy and saves herself	Passivity and Lack of Self-Determination	Ideology
Cinderella's marriage to the prince	Male character Dependence on Male Figures for Salvation	
Stepsisters bullied Cinderella	Family-Based Discrimination and Emotional Neglect	

An examination of Table 210 indicates that the codes most commonly referenced in pupils' remarks regarding the *Cinderella* narrative underscore the sub-themes pertinent to the overarching topic of " Ideology". P5 assert "*A girl marries a boy and saves herself*" which aligns with the sub-theme "Passivity and Lack of Self-Determination". P8 states *"Cinderella's marriage to the prince*" which corresponds with the sub-theme "Male character Dependence on Male Figures for Salvation". P2 express *"Stepsisters bullied Cinderella*" which corresponds with the sub-theme " Family-Based Discrimination and Emotional Neglect".

Figure 196. Model of Main Themes, Sub-Themes, and Sub-Codes Based on 4th-Grade Pupils' Reflections on Ideology in *Cinderella*

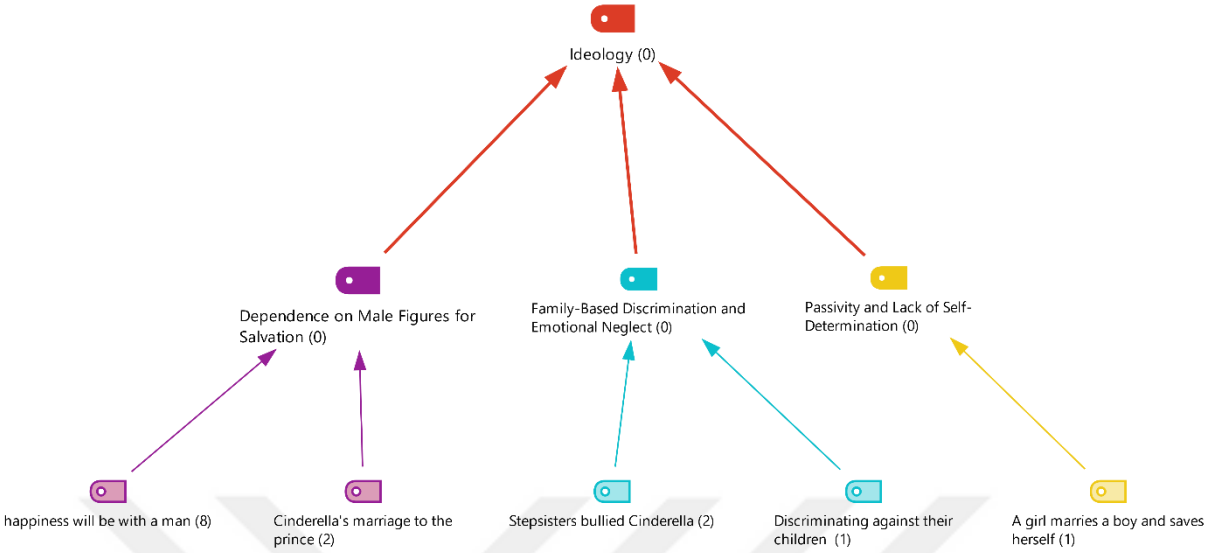


Figure 196 present an examination of fourth-grade the pupils' responses to the prompt "Is there anything in this tale that you can relate to real life? Are you interested in a different situation in this fairy tale?" highlighting the sub-themes related to the main-theme "Ideology" in *Cinderella*. The sub-theme of " Passivity and Lack of Self-Determination" can be formulated in codes such as: *A girl marries a boy and saves herself (1)"*. Moreover, the sub-theme "Dependence on Male Figures for Salvation" contains the following codes: "*Cinderella's marriage to the prince (2)", and "happiness will be with a man (8)".* Finally, the sub-theme "Family-Based Discrimination and Emotional Neglect" includes the following codes: "*Stepsisters bullied Cinderella (2)",* and *"Discriminating against their children (1)".*

4.2.6. The Findings of The Ugly Duckling Pupils' Reflections

This section explores how pupils' reflections on the tale of The Ugly Duckling align with child-appropriate content and language principles in EFL classrooms.

4.2.6.1. The Findings of Language and Narration in *The Ugly Duckling*

Table 211. The pupils' Reflections on the Clarity of the Tale's Language and Challenging Vocabulary in *The Ugly Duckling*

Codes	**Sub Themes**	**Main Theme**
Simple	Simple tale	Language and Narration
Difficult	Difficult tale	
Strong, Hatch, Proud, Warn, Belong, Remain	Difficult words	

Upon reviewing Table 211, it is clear that the primary codes extracted from student viewpoints on the Ugly Duckling narrative emphasise the sub-themes above the overarching subject of "Language and Narration". The pupils assert that the narrative "Simple" aligns with the sub-theme "Simple tale". The pupils assert that the term "difficult" relates to the sub-theme "Difficult tale". The pupils present tough words, including "Strong," "Hatch," "Proud," "Warn," "Belong," and "Remain," aligning with the subtheme "Difficult Words."

Figure 197. Model of Main Themes, Sub-Themes, and Sub-Codes Based on 4th-Grade The pupils' Reflections on the language and Narration in The Ugly Duckling

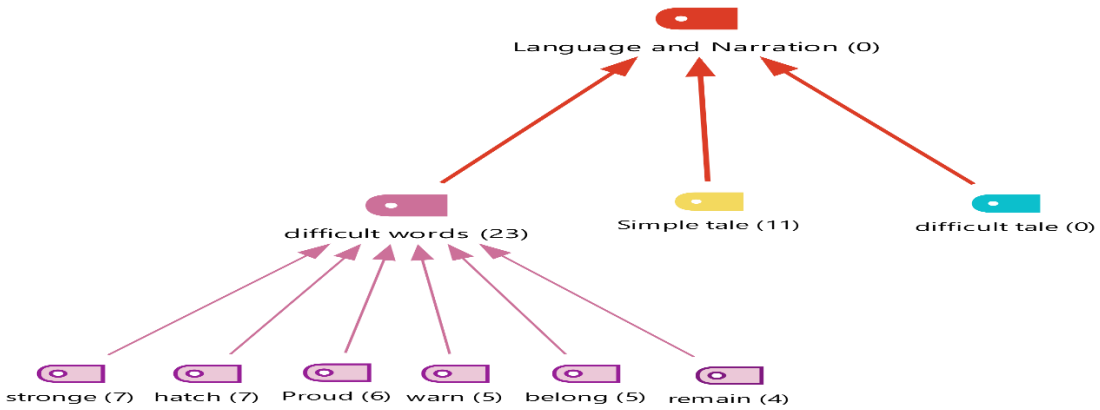


Figure 197 presents the analysis of fourth-grade pupils' responses to the question, "Is the language of this tale comprehensible to you? Did you encounter any difficult words, and

if so, what are they?". The frequently expressed codes from student perspectives regarding The *Ugly Duckling* highlight sub-themes that extend beyond the primary theme of Language and Narration. The pupils characterise the narrative as "simple (11)," corresponding with the sub-theme "Simple tale." The pupils characterise the narrative as "challenging (0)," according to the sub-theme "Challenging story." The pupils exhibit complex vocabulary, such as "Strong (7)", "Hatch (7)", "Proud (6)", "Warn (5)", "Belong (5)", and "Remain (7)", aligned with the subtheme "Difficult words."

4.2.6.2. The Findings of Character in *The Ugly Duckling*

Table 212. The pupils' Reflections on the Main Characters and their Characteristics in *The Ugly Duckling*

Codes	**Sub Themes**	**Main Theme**
Chicken is jealous	Jealousy as a Form of Rejection	Character
Ugly duckling is ugly	Social Exclusion Based on Appearance	

Considering Table 212, The frequently expressed codes based on pupils' reflection concerning the Ugly Duckling tale emphasise the sub-themes over the primary subject of "character". The pupils assert that "*Chicken is jealous*" which pertains to the sub-theme "Jealousy as a Form of Rejection". The pupils state "*Ugly duckling is ugly*" aligning with the sub-theme "Social Exclusion Based on Appearance".

Figure 198. Model of Main Themes, Sub-Themes, and Sub-Codes Based on 4th-Grade The pupils' Reflections on the Characters in The Ugly Duckling

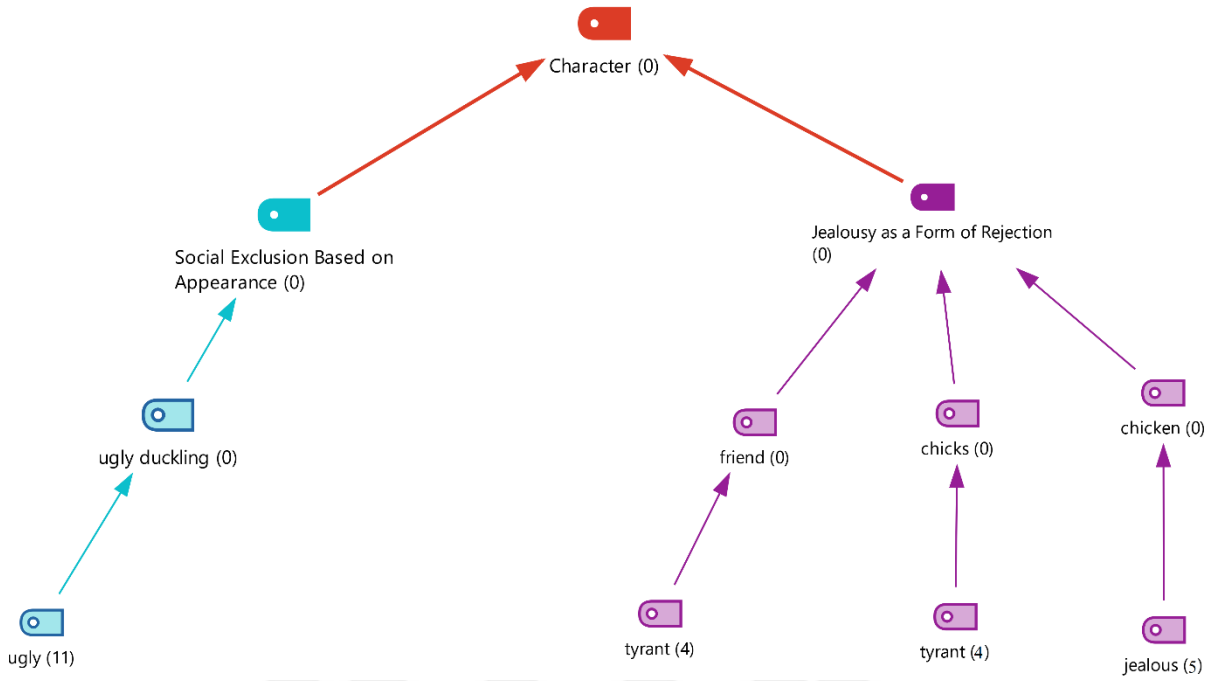


Figure 198 presents an analysis of fourth-grade children's replies to the prompt, "Who are the main characters in this story, and what are their key traits?" identifying the sub-themes associated with their understanding of character identity and attributes in *The Ugly Duckling*. The pupils articulated their encoded responses and frequencies as follows: The pupils identified the Ugly Duckling, the Chicken, the Chicks, and the Friends as characters in the fairy tale The Ugly Duckling". They described Ugly ducklings as "ugly" (11); friend as "tyrant" (4), chicks as "tyrant"(1) and chicken as "jealous"(1).

4.2.6.3. The Findings of Subject in *The Ugly Duckling*

Table 213. The pupils' Reflections on the Themes in *The Ugly Duckling*

Codes	Sub Themes	Main Theme
Racism, Discrimination, Bullying, Hate, Exclusion	Experiencing Hostility and Cruelty	Subject
Sadness, Abandonment	Emotional Loneliness and Abandonment	

After reviewing Table 213, it is clear that the primary codes extracted from student perspectives on *The Ugly Duckling* narrative emphasise the sub-themes over the main subject

of "Subject". Firstly, pupils give the subject as "*racism, discrimination, bullying, hate*" which relates to the sub-theme "Experiencing Hostility and Cruelty ". The pupils give the subject as "*sadness, abandonment*" which aligns with the subtheme "Emotional Loneliness and Abandonment".

Figure 199. Model of Main Themes, Sub-Themes, and Sub-Codes Based on 4th-Grade The pupils' Reflections on the Subject in The Ugly Duckling

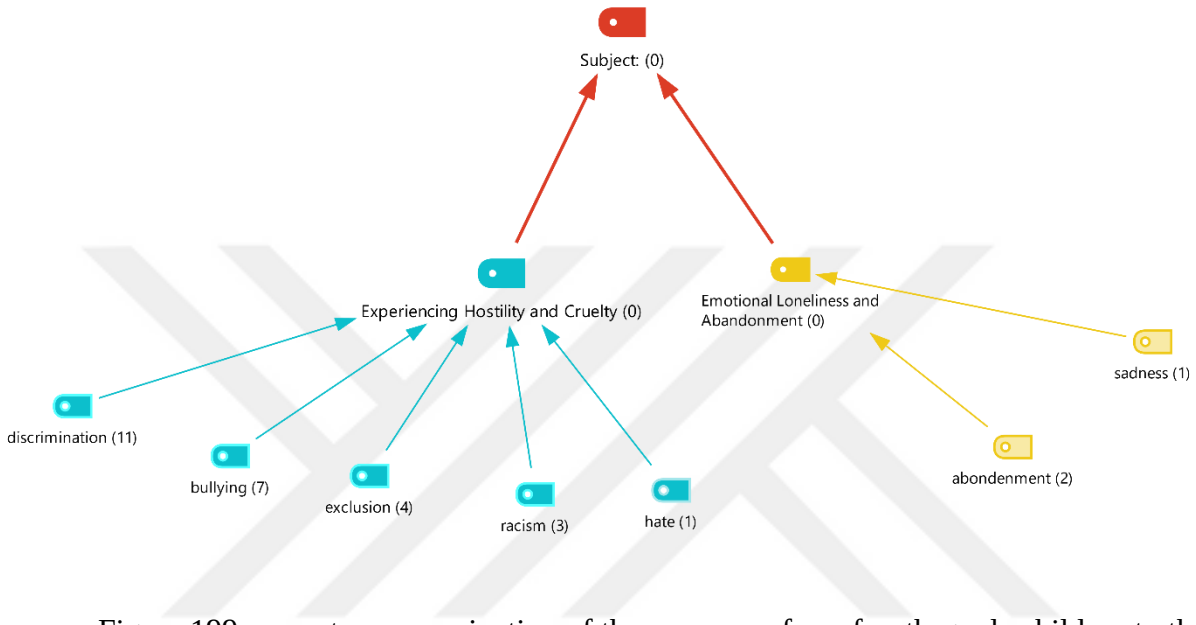


Figure 199 presents an examination of the responses from fourth-grade children to the challenge "What themes are present in this tale?" determining the sub-themes related to the central theme of "Subject" in *The Ugly Duckling*. The children expressed their coded responses and frequencies as follows: "racism (3), discrimination (11), bullying (7), hate (1)" — corresponding to the subtheme "Experiencing Hostility and Cruelty"; and "sadness (1), abandonment (2)" — corresponding to the subtheme "Emotional Loneliness and Abandonment."

4.2.6.4. The Findings of Message in *The Ugly Duckling*

Table 214. The pupils' Reflections on the Main Idea in *The Ugly Duckling*

Codes	**Sub Themes**	**Main Theme**
Discrimination	Injustice	Message
Exclusion	Social Exclusion	

Considering Table 214, it is clear that the frequently expressed codes from student perspectives for *the Ugly Duckling* tale emphasise the sub-themes over the principal theme of "message". The pupils state, "*Discrimination*" aligning with the sub-theme of "Injustice". The pupils claim that "*Exclusion*" pertains to the sub-theme of "Social Exclusion".

Figure 200. Model of Main Themes, Sub-Themes, and Sub-Codes Based on 4th-Grade The pupils' Reflections on the Message in The Ugly Duckling

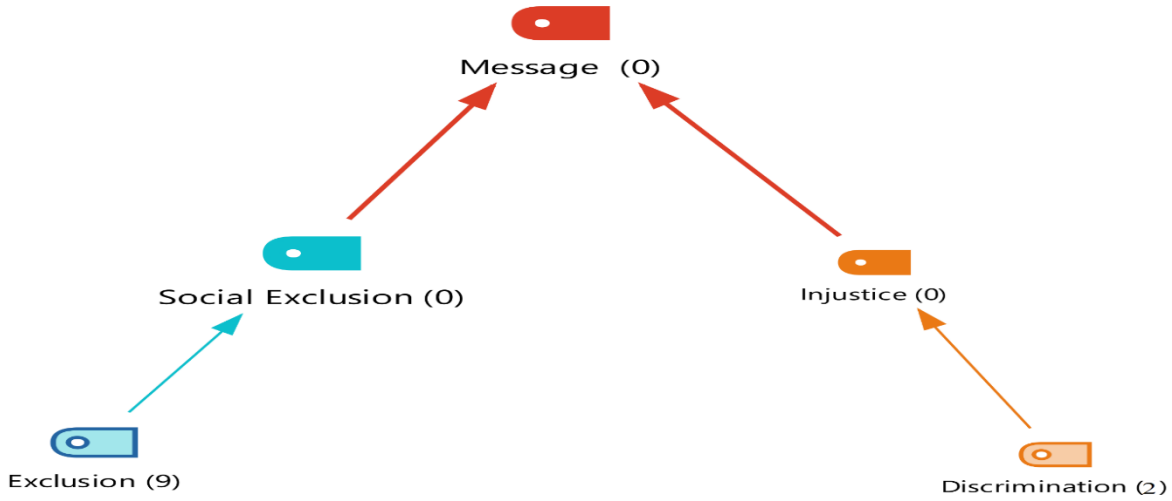


Figure 200 presents an analysis of the fourth-grade pupils' replies to the prompt "What do you think is the main idea of this tale?" Are you intrigued by an alternative scenario in this fairy tale? Identifying the sub-themes associated with the primary topic of "Message" in *The Ugly Duckling*. The pupils indicate "*Discrimination* (2)" aligning with the sub-theme of "Injustice". The pupils claim that "*Exclusion* (9)" pertains to the sub-theme of "Social Exclusion".

4.2.6.5. The Findings of Creating Emotional Intensity in *The Ugly Duckling*

Table 215. The pupils' Reflections on the Presence of Creating Emotional Intensity in *The Ugly Duckling*

Codes	Sub Themes	Main Theme
Exclusion, Bullying, Discrimination	Creating Emotional Tension	Creating Emotional Intensity
Sadness, Violence, Fear, Hunger	Overuse of Dramatic Elements	

An examination of Table 215 indicates that the codes most commonly referenced in the pupils' remarks regarding The Ugly Duckling narrative underscore the sub-themes pertinent to the overarching topic of "Creating Emotional Intensity". The pupils state "*Exclusion, bullying, discrimination* "which aligns with the sub-theme "Creating Emotional Tension". The pupils indicate *"Sadness, Violence, Fear, Hunger*" which corresponds with the sub-theme "Overuse of Dramatic Elements".

Figure 201. Model of Main Themes, Sub-Themes, and Sub-Codes Based on 4th-Grade The pupils' Reflections on the Overly Dramatic Emotions in The Ugly Duckling

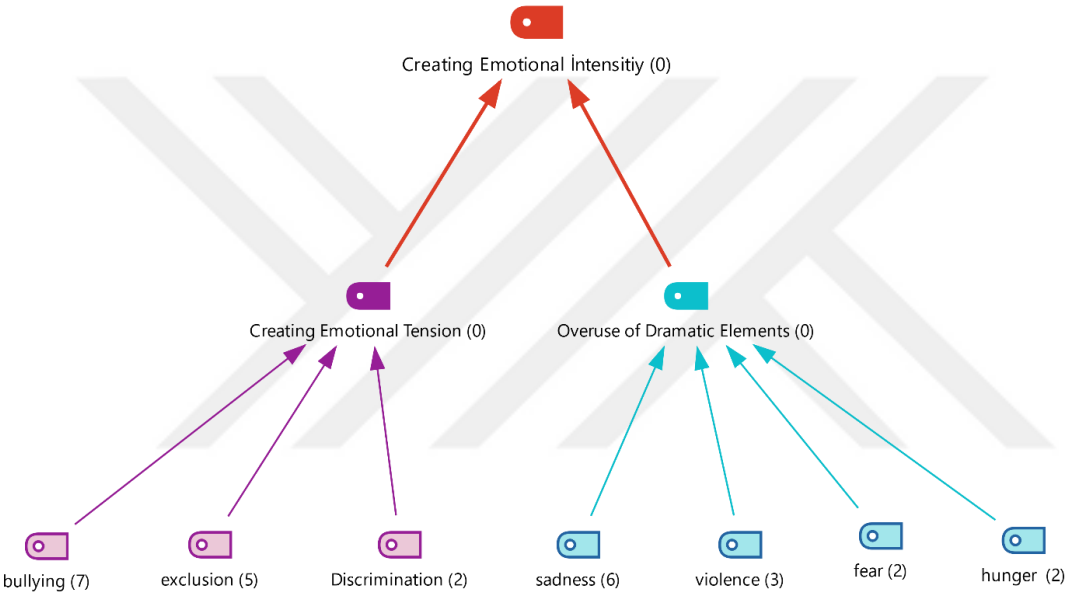


Figure 201 presents the analysis of fourth-grade pupils' responses to the question, "Were there any overly intense emotions in this tale?" The recurring themes expressed by the pupils regarding *The Ugly Duckling* highlight sub-themes that extend beyond the central theme of Overly Dramatic Emotions. The sub-theme "Creating Emotional Tension" contains the following codes: "*Exclusion (5)", "bullying (7)", "discrimination (2* ". The sub-theme "Overuse of Dramatic Elements" contains the following codes: *"Sadness (6)", "Violence (3)", "Fear (2)", "Hunger (2)".*

4.2.6.6. The Findings of Rossy World View Findings in *The Ugly Duckling*

Table 216. The pupils' Views on the Consistency of the Heroes' Success, Strength, and Courage in *The Ugly Duckling*

Codes	Sub Themes	Main Theme
the ugly duckling wasn't always successful	Process-Oriented or Realistic Evaluation	Rossy World View
The ugly duckling is often successful and brave	Final Success Perspective	

An examination of Table 216 indicates that the codes most commonly referenced in the pupils' remarks regarding *the Ugly Duckling* narrative underscore the sub-themes pertinent to the overarching topic of "Rossy World View". P4 express "*the ugly duckling wasn't always successful*" which aligns with the sub-theme "Process-Oriented or Realistic Evaluation". P8 states *"The ugly duckling is often successful and brave*" which corresponds with the sub-theme "Final Success Perspective".

Figure 202. Model of Main Themes, Sub-Themes, and Sub-Codes Based on 4th-Grade The pupils' Reflections on the Rossy World View in The Ugly Duckling

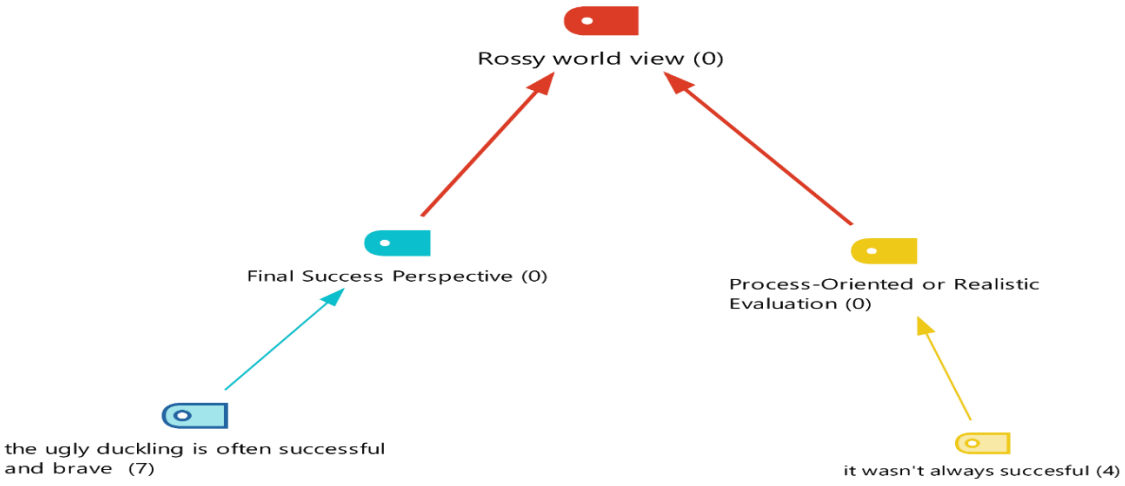


Figure 202 presents fourth-grade pupils' responses to the question, "Are the heroes consistently successful in this tale? Can you explain a little? Are the heroes in this tale consistently strong and brave?" The recurring concepts articulated by the pupils regarding The Ugly Duckling emphasize sub-themes that go beyond the central theme of Rosy

Worldview. The sub-theme "Process-Oriented or Realistic Evaluation" has the following codes: "*The ugly duckling wasn't always successful* (4)". The sub-theme of "Final Success Perspective" can be formulated in codes such as: *"The ugly duckling is often successful and brave* (7)".

4.2.6.7. The Findings of Obeying Rules in *The Ugly Duckling*

Table 217. The pupils' Interpretations of Rule-Following and Moral Attitudes in *The Ugly Duckling*

Codes	Sub Themes	Main Theme
The ugly duckling obeyed the rule. It listened to chicken	Rule-Following as a Measure of Intelligence or Worth	Obeying Rules
Evil and discrimination were very bad	Moral Judgment of Rule-Breaking	

An examination of Table 217 indicates that the codes most commonly referenced in the pupils' remarks regarding *the Ugly Duckling* narrative underscore the sub-themes pertinent to the overarching topic of "Obeying Rules". P5 asserts "*The ugly duckling obeyed the rule. It listened to chicken*" which aligns with the sub-theme "Rule-Following as a Measure of Intelligence or Worth". P6 states *"Evil and discrimination were very bad*" which corresponds with the sub-theme "Moral Judgment of Rule-Breaking".

Figure 203. Model of Main Themes, Sub-Themes, and Sub-Codes Based on 4th-Grade The pupils' Reflections on the Obeying Rules in The Ugly Duckling

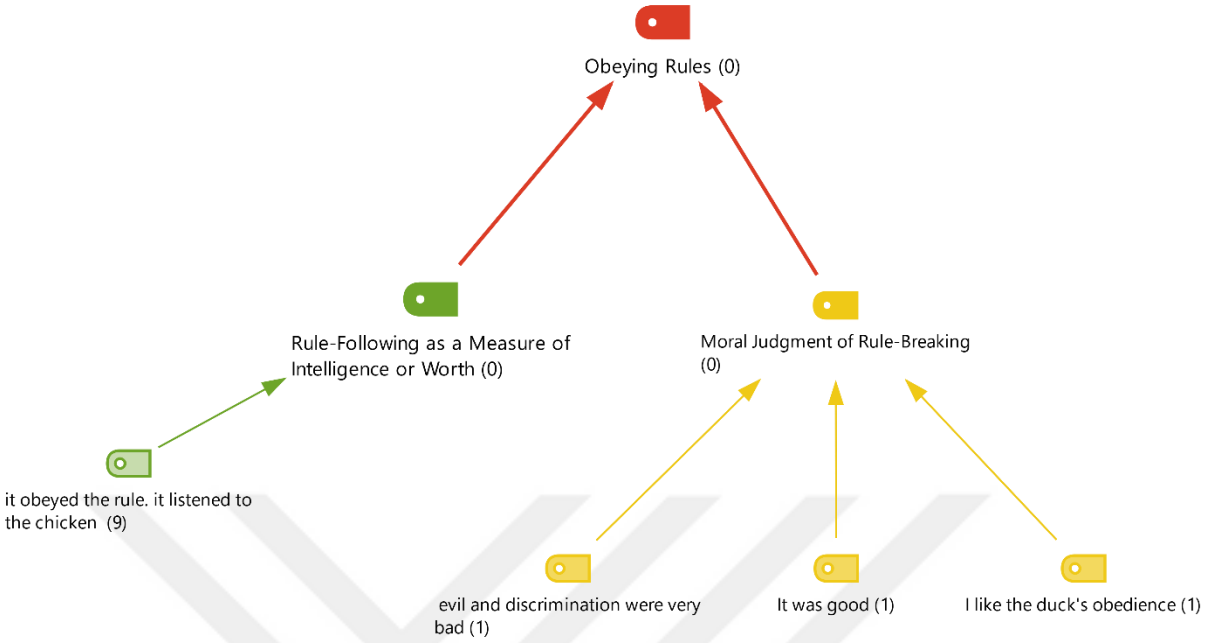


Figure 203 examines fourth-grade pupils' responses to the question, "Did the heroes in this tale always follow the rules? What was their attitude toward rules, and what are your thoughts on these issues?" The themes frequently expressed by the pupils regarding *The Ugly Duckling* underscore sub-themes that extend beyond the central focus of "Obeying to Rules". *The* sub-theme "Rule-Following as a Measure of Intelligence or Worth" has the following codes: "*The ugly duckling obeyed the rule. It listened to chicken* (9)". The sub-theme of "Moral Judgment of Rule-Breaking" can be formulated in codes such as: "*It was good* (1)", "*I like the duck's obedience* (1)", *and "Evil and discrimination were very bad* (1)".

4.2.6.8. The Findings of Moral Judgment and Empathy in Fairy Tales in *The Ugly Duckling*

Table 218. The pupils' Interpretations Related to Moral Judgment and Empathy in *The Ugly Duckling*

Codes	Sub Themes	Main Theme
I would cry and exclude them	Identification or Internalization	Moral Judgment
The mother and siblings excluded the ugly duckling	Critical Judgement of the Parent Figure	

I would exclude them and cry	Moral Awareness

An examination of Table 218 indicates that the codes most commonly referenced in the pupils' remarks regarding the *Ugly Duckling* narrative underscore the sub-themes pertinent to the overarching topic of "Moral Judgment and Empathy in Fairy Tales". P7 claims "*I would cry and exclude them*" which aligns with the sub-theme "Identification or Internalization". P12 indicates *"The mother and siblings excluded the ugly duckling*" which corresponds with the sub-theme "Critical Judgement of the Parent Figure". P3 declare " *I would exclude them and cry*" which aligns with the sub-theme " Moral Awareness".

Figure 204. Model of Main Themes, Sub-Themes, and Sub-Codes Based on 4th-Grade The pupils' Reflections on the Moral Judgment and Empathy in Fairy Tales in The Ugly Duckling.

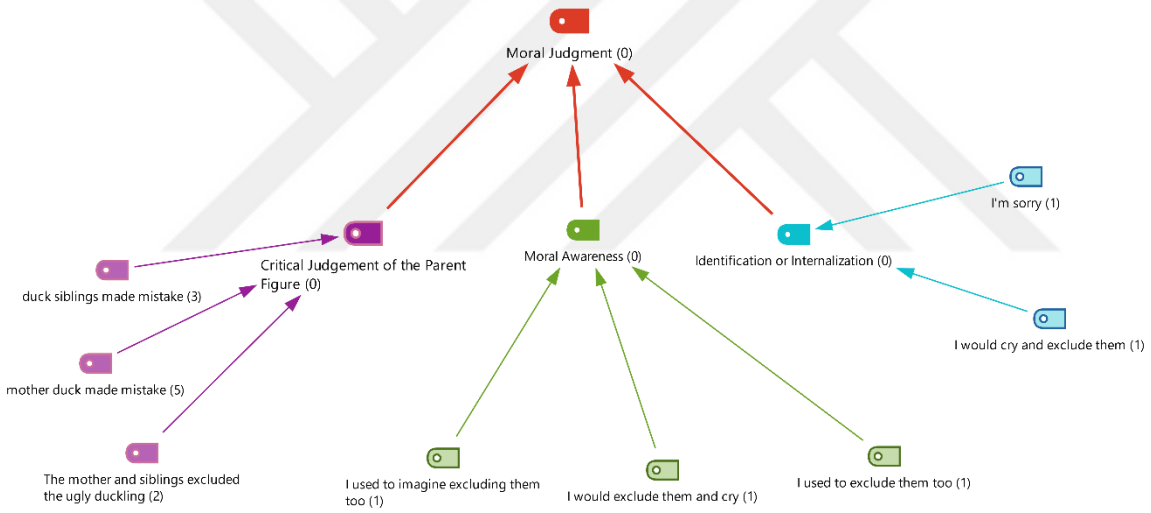


Figure 204 indicates fourth-grade pupils' responses to the question, "Do you think there is anyone who is wrong in this fairy tale? What did you imagine while reading this tale?" The recurring motifs articulated by the pupils regarding The *Ugly Duckling* emphasize sub-themes that go beyond the primary focus of "Moral Judgment". The sub-theme of "Identification or Internalization" can be formulated in codes such as: *"They shouldn't have done housework (1)".* The sub-theme "Perception of Discrimination" contains the following codes: *"I'm sorry (1)", "I would cry and exclude them (1)".* The sub-theme of "Critical Judgement of the Parent Figure" can be formulated in codes such as: *"The mother and siblings excluded the ugly duckling (2)", "Duck siblings made mistake (3)",* and *"Mother duck made mistake (5)".* The sub-theme "Moral Awareness" contains the following codes: "*I used*

to imagine excluding them too (1)", "I used to exclude them too (1)", and "I would exclude them and cry (1)",

4.2.6.9. The Findings of Gender Discrimination in *The Ugly Duckling*

Table 219. The pupils' Views on the Representation of Female and Male Heroes in *The Ugly Duckling*

Codes	Sub Themes	Main Theme
Bad, Evil, Good	Female character	Gender Discrimination
Helpful, compassionate, weak, ugly, optimistic, protective, good	Male character	

An examination of Table 219 indicates that the codes most commonly referenced in the pupils' remarks regarding the Ugly Duckling narrative underscore the sub-themes pertinent to the overarching topic of "Gender Discrimination". The pupils assert "*Bad, Evil, Good*" which aligns with the sub-theme "Female character". The pupils state " *Helpful, compassionate, weak, ugly, optimistic, protective, good*" which corresponds with the sub-theme "Male character".

Figure 205. Model of Main Themes, Sub-Themes, and Sub-Codes Based on 4th-Grade The pupils' Reflections on Gender Discrimination in Fairy Tales in The Ugly Duckling

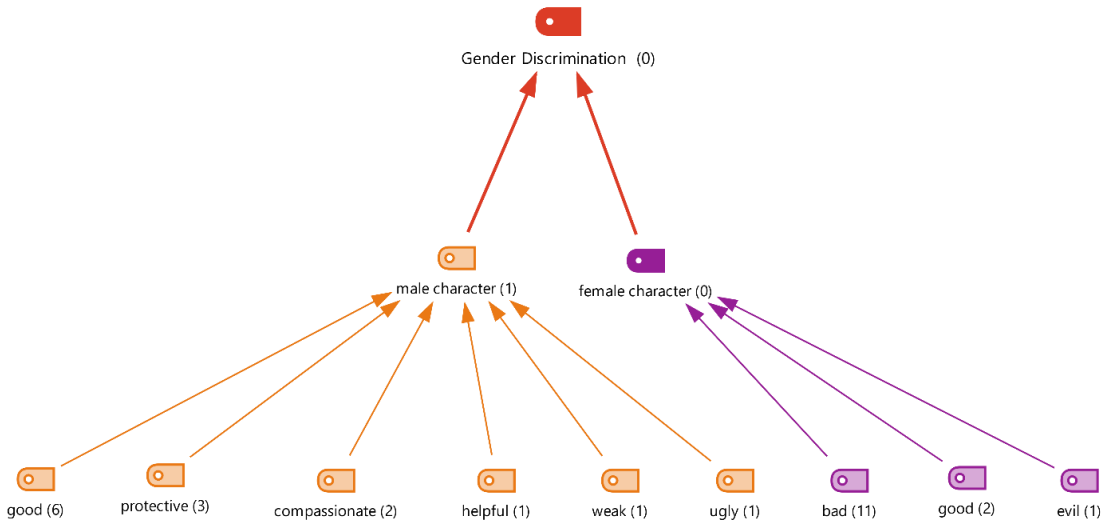


Figure 205 examines fourth-grade pupils' responses to the question, "How are the

female heroes in this tale portrayed? How are the male heroes portrayed? Are the heroes consistently strong and brave? Can you elaborate a little?" The responses reveal recurring themes that reflect sub-themes extending beyond the central focus of "Gender Discrimination" in *The Ugly Duckling* tale. The sub-theme of "Female character" can be formulated in codes such as: *"*good *(11)", " evil (1)", "bad (11)".* Finally, the sub-theme "Male character" contains the following codes: "*Helpful (1)", compassionate (2)", "weak (1)", "ugly (1)", "protective (3)", and "good (6)*".

4.2.6.10. The Findings of Threat, Fear, and Emotional Conflict in *The Ugly Duckling*

Table 220. The pupils' Views on Negative Emotions and Unpleasant Feelings in *The Ugly Duckling*

Codes	**Sub Themes**	**Main Theme**
Exclusion, Hunger, Sadness	Creating Emotional Tension	Threat, Fear, and Emotional Conflict
Discrimination, Violence, Fear, Bullying	Using Fear and Anxiety as a Persuasive Tool	

An examination of Table 220 indicates that the codes most commonly referenced in the pupils' remarks regarding *the Ugly Duckling* narrative underscore the sub-themes pertinent to the overarching topic of "Threat, Fear, and Emotional Conflict". The pupils assert "*Exclusion, hunger, sadness*" which aligns with the sub-theme "Creating Emotional Tension". The pupils state *"Discrimination, Violence, Fear, Bullying*" which corresponds with the sub-theme "Using Fear and Anxiety as a Persuasive Tool".

Figure 206. Model of Main Themes, Sub-Themes, and Sub-Codes Based on 4th-Grade The pupils' Reflections on Threat, Fear, and Emotional Conflict in The Ugly Duckling

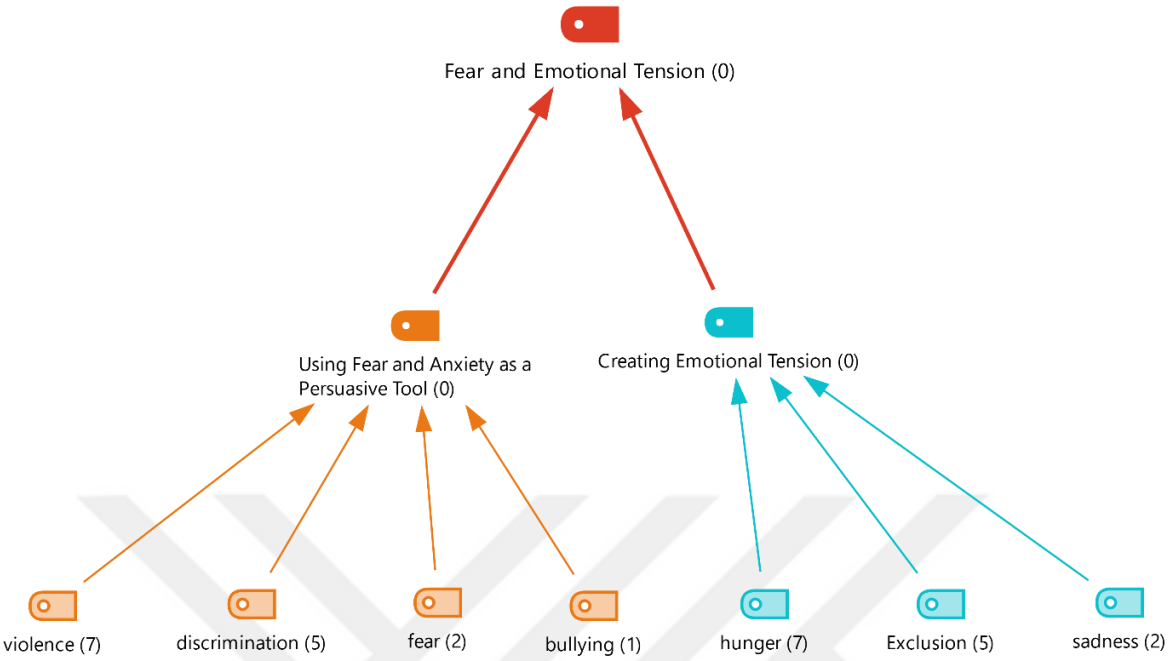


Figure 206 indicates fourth-grade pupils' responses to the question, "Do you think there were negative emotions in this tale? If yes, what are they? What are the emotions that you didn't like?" The responses reveal recurrent themes that underscore sub-themes extending beyond the central focus of "Threat, Fear, and Emotional Conflict" in The *Ugly Duckling* tale The sub-theme of "Creating Emotional Tension" can be formulated in codes such as: "*Exclusion* (5) ", "*hunger*, (7)" and "*sadness* (2) ". The sub-theme "Using Fear and Anxiety as a Persuasive Tool" contains the following codes: *"Discrimination* (5)", "*Violence* (7)", "*Fear* (2)", "*Bullying* (1)".

4.2.6.11. The Findings of Advice and Order in *The Ugly Duckling*

Table 221. The pupils' Interpretations of Advice, Obedience, and Authority in *The Ugly Duckling*

Codes	Sub Themes	Main Theme
Ugly duckling ignored the advice	Ignoring or Rejecting Advice	Advice and Order
Hen tells him to run away and ugly duck runs away	Following the Advice	

The ugly duckling listened to the chicken	Advice as a Moral and Safety Tool

An examination of Table 221 indicates that the codes most commonly referenced in the pupils' remarks regarding the Ugly Duckling narrative underscore the sub-themes pertinent to the overarching topic of "Advice and Order". P2 express "*Ugly duckling ignored the advice*" which aligns with the sub-theme "Ignoring or Rejecting Advice ". P7 states *"Hen tells him to run away and ugly duck runs away*" which corresponds with the sub-theme "Following the Advice". Finally, P11 expresses *" The ugly duckling listened to the chicken*" which aligns with the sub-theme "Advice as a Moral and Safety Tool ".

Figure 207. Model of Main Themes, Sub-Themes, and Sub-Codes Based on 4th-Grade The pupils' Reflections on Advice, Order, and Didactic Control in *The Ugly Duckling*

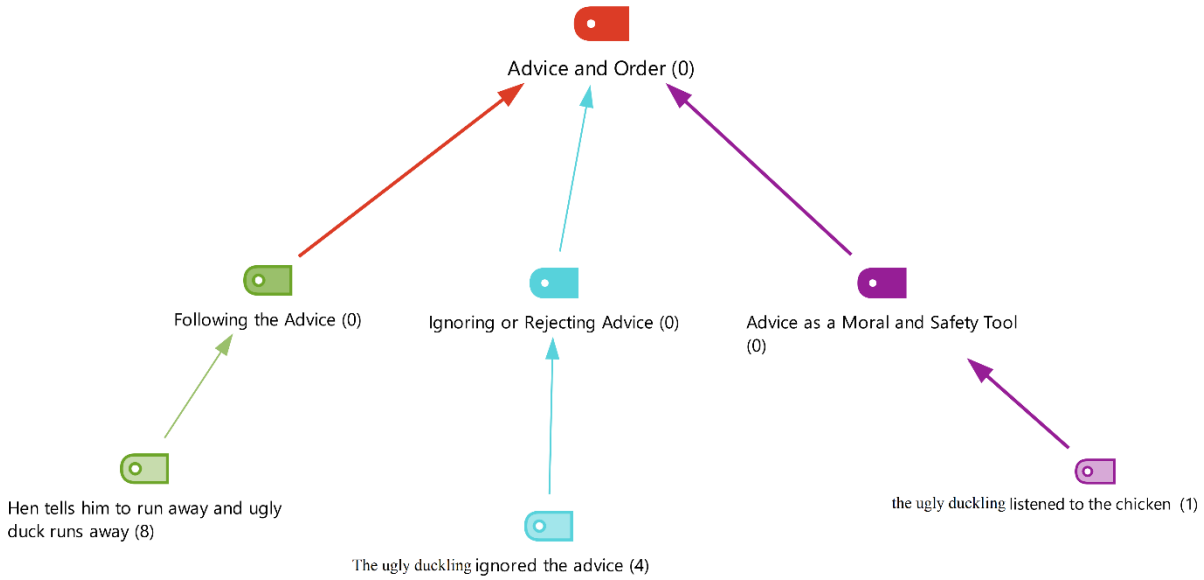


Figure 207 Examining fourth-grade pupil responses to the question, "Were the heroes given advice in this tale, did the heroes listen to this advice, did he consider it?" the frequently expressed codes from pupils regarding the Ugly Duckling narrative highlight sub-themes that extend beyond the primary focus "Advice and Order". The sub-theme of "Ignoring or Rejecting Advice" can be formulated in codes such as: *"Ugly duckling ignored the advice (4)"*. Moreover, the sub-theme "Following the Advice" contains the following codes: "*Hen tells him to run away and ugly duck runs away (8) ".* finally, the sub-theme " Advice as a Moral and Safety Tool" involves the following codes: "*The ugly duckling*

listened to the chicken (1)".

4.2.6.12. The Findings of Severity in *The Ugly Duckling*

Table 222. The pupils' Reflections on the Challenges Faced by the Heroes and their Solutions in *The Ugly Duckling*

Codes	Sub Themes	Main Theme
I would drown them all	Using problem violently	Severity
I would have run away earlier	Escaping Violence Through Avoidance	
The ugly duckling grew up with childhood traumas	Existing severity/difficulty	
I solve my problem patiently like ugly duckling	Not using violence as a problem solving	

Considering Table 222, it is evident that the codes derived from student viewpoints regarding the *Ugly Duckling* prioritise the sub-themes to reach the theme of "Severity". P10 asserts " *I would drown them all*" which with the sub-theme of "Using problem violently". P7 asserts, "*I would have run away earlier*" which pertains to the sub-theme of "Escaping Violence Through Avoidance". P9 asserts that "*The ugly duckling grew up with childhood traumas*" aligns with the sub-theme of "existing severity/difficulty." P4 asserts "*I beat them all up*" which pertains to the sub-theme of "Using violence as a problem-solving tool". Finally, P6 asserts "*I solve my problem patiently like ugly duckling*" which pertains to the sub-theme of "Not using violence as a problem solving".

Figure 208. Model of Main Themes, Sub-Themes, and Sub-Codes Based on 4th-Grade The pupils' Reflections on Severity in The Ugly Duckling

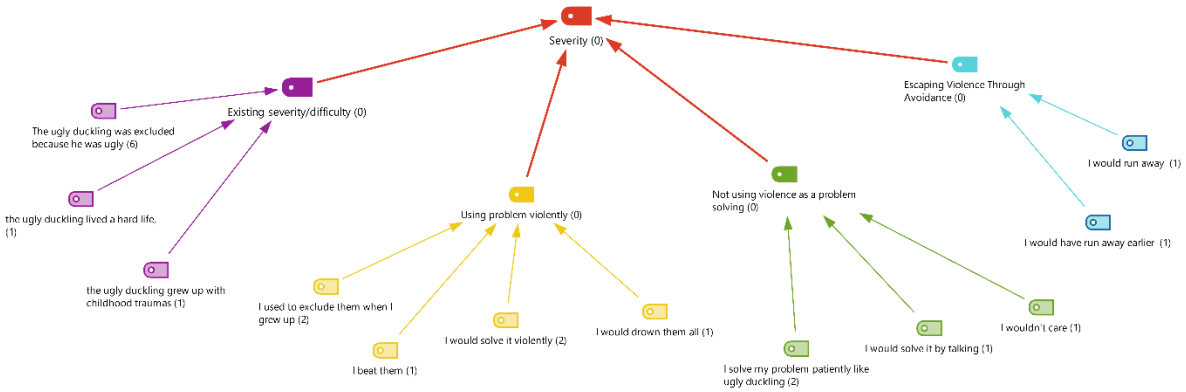


Figure 208 examines fourth-grade pupils' responses to the question, "Did the heroes face any difficulties in the tale? How did they overcome these challenges, and how would you solve these problems if you were the hero?". The recurring codes articulated by students regarding *The Ugly Duckling* narrative highlight sub-themes that go beyond the core issue of "Severity." The sub-theme "Using problem violently" includes codes such as: "*I beat them* (1)", *I used to exclude them when I grew up* (2)", *I would drown them all* (1)", and *I would solve it violently* (2)". The sub-theme "Escaping Violence through Avoidance" consists of the following codes: "*I would have run away earlier* (1)", and "*I would run away* (1)". The sub-theme "existing severity/difficulty" has the following codes: "*the ugly duckling lived a hard life* (1)", *the ugly duckling grew up with childhood traumas* (1)", *The ugly duckling was excluded because he was ugly* (6)". finally, the subtheme " Not using violence as a problem solving" includes the codes: "*I wouldn't care* (1)", *I would solve it by talking* (1)" and "*I solve my problem patiently like ugly duckling* (2)".

4.2.6.13. The Findings of Ideology in *The Ugly Duckling*

Table 223. The pupils' Interpretations of Real-Life Relevance and Ideological Elements *the Ugly Duckling*

Codes	Sub Themes	Main Theme
The ugly duckling shouldn't have run away from there.	Passive Resistance and Conformity	Ideology
Discrimination exists in real life	Social Discrimination and Stereotyping	

There is a situation that indicates that ugliness is bad	Physical Appearance and Value Judgment

An examination of Table 223 indicates that the codes most commonly referenced in the pupils' remarks regarding *the Ugly Duckling* narrative underscore the sub-themes pertinent to the overarching topic of "Ideology". P5 claims "*The ugly duckling shouldn't have run away from there*" which aligns with the sub-theme "Passive Resistance and Conformity". P4 states *"Discrimination exists in real life*" which corresponds with the sub-theme "Social Discrimination and Stereotyping". P6 asserts *"There is a situation that indicates that ugliness is bad*" which corresponds with the sub-theme "Physical Appearance and Value Judgment".

Figure 209. Model of Main Themes, Sub-Themes, and Sub-Codes Based on 4th-Grade The pupils' Reflections on Ideology in The Ugly Duckling

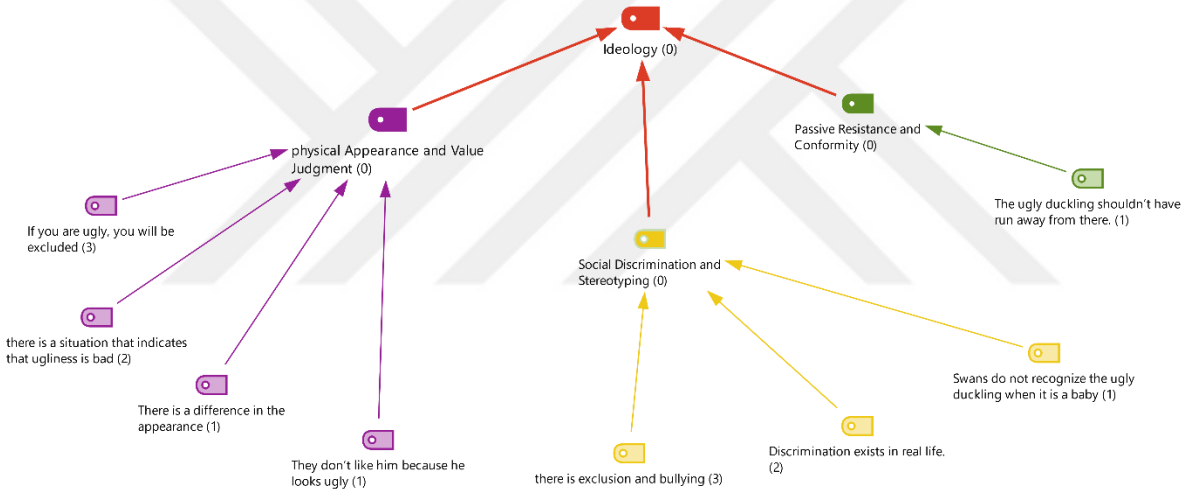


Figure 209 displays an examination of fourth-grade the pupils' responses to the prompt "Is there anything in this tale that you can relate to real life? Are you interested in a different situation in this fairy tale?" highlighting the sub-themes related to the main-theme "Ideology" in *The Ugly Duckling*. The sub-theme of "Passive Resistance and Conformity" can be formulated in codes such as: *"The ugly duckling shouldn't have run away from there (1)"*. *T*he sub-theme "Social Discrimination and Stereotyping" contains the following codes: "*Swans do not recognize the ugly duckling when it is a baby* (2) ", "*Discrimination exists in real life* (2) ", *and* "*there is exclusion and bullying* (3)". Moreover, the sub-theme "Family-Based Discrimination and Emotional Neglect" includes the following codes: "*There is a difference in the appearance* (1)", "*There is a situation that indicates that ugliness is bad* (2)", "*If you are ugly, you will be excluded* (3)", and "*They don't like him because he looks ugly* (1) ".

CHAPTER V

5. DISCUSSION

The discussion of the content analysis of the selected fairy tales—Beauty and the Beast, Rapunzel, Snow White, Cinderella, Little Red Cap, The Ugly Duckling, Hansel and Gretel, Sleeping Beauty, The Frog Prince, and Pinocchio—yield crucial data for their suitability for children in language and narration, character representation, conveyed messages, and emphasis on theme (RQ1.1–1.4). Furthermore, the analysis detects several content problems like gender discrimination, embedded ideological discourses, presentation of fear and anxiety, restoration of traditional values, moralistic judgments and rules, didactic instruction, authoritarian giving of advice, idealized depiction of the world, and appeal to severity or punishment (RQ2.2–2.7). These results pose very important questions about the development appropriateness and educational implications of using these texts in EFL classrooms.

5.1. The Discussion of the Content Analyse of the Fairy Tales

The content analysis of the selected fairy tales—Beauty and the Beast, Rapunzel, Snow White, Cinderella, Little Red Cap, The Ugly Duckling, Hansel and Gretel, Sleeping Beauty, The Frog Prince, and Pinocchio—revealed significant patterns concerning both child-appropriateness and ideological content. With respect to language and narration, character portrayal, central message, and subject matter (RQ1.1–1.4), many tales required linguistic simplification and structural adaptation to suit the developmental level of primary school children. Character representations were often stereotypical, while messages tended to be didactic and idealized.

In terms of broader content themes (RQ2.2–2.7), the tales exhibited recurring motifs of gender-based discrimination, moral absolutism, and fear-inducing or punitive elements. Ideological discourses reinforced traditional norms, emphasizing obedience, passivity, and romantic resolutions, particularly for female.

5.1.1. The Discussion of Language and Narration

Readability check of the ten selected fairy tales was conducted to ascertain their linguistic suitability for young EFL learners. Readability is a critical factor in children's literature as it directly affects the degree to which a child can access and comprehend the

linguistic characteristics of a story. Features such as word frequency, sentence length, and syntactic simplicity are most significant determiners of how well a text is suited to the developmental level of the intended age. Every tale in this study was examined for difficult words and complex sentence structures, then measurement of objective readability level via the Dale-Chall Readability Formula followed.

With a Dale-Chall readability of 5.93, Cinderella could be challenging to fourth-grade readers. Its lexical and syntactic difficulty suggests that the book is beyond the typical level of proficiency for initial EFL readers, who may require support for vocabulary acquisition.

Pinocchio's reading age was 5.32, which again holds warning for children. Although its vocabulary appears simple at first glance, Perella (1986) highlights that Pinocchio contains stylistic complexity and cultural richness, such as the application of vernacular imitation and caustic diminutives. These would demand a level of interpretive and intellectual maturity that is not typical of primary-level pupils.

Hansel and Gretel's score was 5.71, which places it at grade 5–6 level. Like Cinderella, it could be difficult for younger readers due to sophistication in vocabulary and sentence structures. Likewise, Little Red Cap scored 5.74, and its theme is also aligned with Jones's (1987) interpretation, suggesting symbolic levels of identity, sexuality, and unconscious motivation in the tale may impose further demands on young readers' cognitive and emotional resources.

Little Snow-White, with the score of 5.75, also comes in the grade 5–6 category. Although our analysis detects the linguistic complexity, Aqeel et al. (2023) find that the text includes simple and repetitive vocabulary, just like the traditional fairy tale structure, so it can be read aloud by children under the provision of guided reading.

The Frog Prince scored 5.55, which is of moderate difficulty. Van Schalkwyk (2010) interprets the tale as an allegory of adult male identity formation, and its presumed symbolic density may limit its grasp for children as readers. Its abstract words and themes suggest mediation by adults.

The Ugly Duckling, at score 5.67, can similarly be challenging to fourth-grade readers with its use of long and complex sentences. Beauty and the Beast (score 5.58) and Sleeping Beauty (score 5.32) are also best read by fifth- and sixth-graders but, again, some of the vocabulary and forms remain in need of teaching assistance at lower grade levels.

Lastly, Rapunzel has a rating of 5.55 and is relatively difficult. However, Syam (2018) points out the straightforwardness of its story line, use of temporal and personal deixis, and cohesive features that make it easy to understand even if the story does not

necessarily have to be aimed at children.

As noted by Çakır (2013, p. 76), "The characters, plot, language, theme, and messages in the texts should be appropriate for the development features of children. Otherwise, the child can become unable to comprehend the text, or the text can turn into meaninglessness for them." This reasoning favours an evaluation of both the thematic and linguistic features of texts used in primary EFL learning.

5.1.2. The Discussion of Character

In analysing the theme of character, a recurrent pattern emerges: many fairy tales exhibit limited character development, simplistic emotional portrayals, and stereotypical gender roles. These characteristics not only reduce the psychological depth of the narratives but also make it harder for children to truly relate to the characters or understand their thoughts and feelings in a meaningful way.

In Hansel and Gretel, the code shows that “Women Shown as Passive” appeared 2 times, “Men Shown as Active” 3 times, and “Static (Flat) Character” 7 times. These numbers suggest that while the children do act bravely at key points in the story, they don’t go through any meaningful inner change. Hansel is clever and calm from the beginning, and Gretel’s final act of defeating the witch happens without any emotional build-up or visible growth. As Oktafiyani (2012) points out, both characters have strong traits, but these are shown through what they do—not through what they feel or think. Because of that, it’s difficult to see them as truly developing characters, and this makes it harder for young readers to connect with them on a deeper emotional level.

Similarly, *The Frog Prince* reveals the data of “Women are shown as passive” (3), “Men are shown as active” (4), “Meeting the need for love and trust” (2), “Static (Flat) Character” (2), “Dynamic (Round) Character” (2), and “Apparently Attractive” (1). Although the story includes elements of change and emotional development—particularly for the male character—it largely adheres to traditional gender roles, where male initiative dominates and female characters are limited in both depth and agency. The code “Apparently Attractive” appears only once for the female character, yet it is significant, as it reflects the depiction of the only woman in the story and suggests an emphasis on her physical beauty. Her role is reduced to that of a passive figure—charming yet unquestioningly obedient—reinforcing the stereotype of the submissive female heroine who earns approval by following authority. As Zipes (2007) explains, the tale supports the dominance of the male hero while portraying the

female character as achieving happiness only through obedience and acceptance of her subordinate role within a patriarchal structure.

Revealing the subsequent sub-themes within the principal theme of "Character" in the fairy tale Little Red Cap: "Women Shown as Passive" (1), "Men Shown as Active" (1), "Meeting the Need for Love and Trust" (2), "Static (Flat) Character" (2), and "Attractiveness in Appearance" (1). No code exists for "Dynamic (Round) Character" or "Credibility to Empathy. “These data show that character portrayals in the tale are shallow and emotionally limited. Little Red Cap herself remains largely unchanged throughout the narrative, and her passive demeanour contrasts with the active male hero figure, the hunter. The presence of "Meeting the Need for Love and Trust" twice suggests a minor emotional theme, but its limited role underlines the lack of deeper connection. The characters are symbolic rather than psychologically realistic.

These findings are consistent with interpretations by Zipes (2017) and Barnett (2021), who argue that Little Red Cap reinforces patriarchal norms by punishing disobedience in female characters and positioning male figures as saviours. The female character is idealized as obedient and silent, while the masculine characters act, lead, and restore order. The lack of development or emotional complexity in Little Red Cap positions her as a flat character, shaped more by moral instruction than by any sense of inner identity or growth. The academic critiques align closely with our code results, confirming that the tale reinforces traditional gender roles and offers limited emotional modelling for child readers.

The Ugly Duckling displays notably different code results compared to the other fairy tales analysed. The Ugly Duckling reveals the following code results: “Dynamic (Round) Character” (2), “Attractiveness in Appearance” (6), and no appearances of “Static (Flat) Character” or any gender-specific behaviour codes. However, while the tale presents a seemingly hopeful story of growth and self-acceptance, it has also been criticized for promoting a problematic ideology. Brinig and Buckley (1999) argue that the story ignores the harsh realities faced by children who are perceived as “ugly” or different. Rather than addressing the emotional wounds caused by social rejection, the narrative implies that acceptance comes only after becoming conventionally beautiful. As they warn, “The ugly child seldom emerges as a beautiful swan, but rather is more likely to be scarred emotionally, if not physically.” This suggests that, despite its dynamic character arc, the story reinforces the idea that value and belonging are contingent on physical appearance. In this way, the duckling’s transformation reflects not just emotional resilience, but also a symbolic escape from difference—thereby distancing the tale from the emotional realism and inclusive values

expected in child-appropriate literature.

The Adventures of Pinocchio has the following code results: "Attractiveness in Appearance" (3), "Dynamic (Round) Character" (4), "Attractiveness in Need for Love and Trust" (3), and "Credibility to Empathy" (4). A great example of the story's central idea, how people interact emotionally, is Pinocchio's insatiable longing for love and compliments. Through his experiences, he chooses moral values such as honesty, empathy, and integrity. This makes his journey from carelessness to responsibility a path of moral learning (Farahani et al., 2021). Regarding the "Dynamic (Round) Character" code, these findings reveal that the narrative framework has a more advanced character development than many traditional fairy tales. Pinocchio's transformation reflects how behaviour evolves over time as morality is increasingly absorbed by events. On the other hand, having both dynamic and stationary character codes reveals that moral development and symbolic rigidity conflict. For secondary characters who remain preachy and emotionally flat especially, this is true. The main thing "Credibility to Empathy" fails to show is that the story does not show people whose inner life are psychologically realistic even though the scenes are highly emotional. "The puppet Pinocchio is ontologically more vivid than the human Pinocchio" (Özşener, 2024) argues, so supporting this restriction. Saying "his transformation into a real boy symbolises the death of a complex and performative self," he writes (p. 372). She continues: "once the character becomes a boy, the story shuts down his inner life, reducing his presence to a moralised object" (p. 374). These concepts line up with what we discovered and imply that although the narrative imparts morals, it does not show characters in an emotionally realistic and fitting manner for their age.

"Credibility to Empathy" was not present at all in Beauty and the Beast. The codes were mostly concentrated on "Meeting the Need for Love and Trust" (2), "Attractiveness in Appearance" (6), "Static (Flat) Character" (5), and "Dynamic (Round) Character" (2). All the female characters are passive in nature. Though the story is everything about the transformation of emotions, the characters are primarily drawn conventionally. Beauty is admired for her shyness and physical attractiveness. The Beast is introduced symbolically as a character and not so much as a psychologically authentic one, even though he is magically able to change form. As Zipes (2012) reminds us, magic transformations are not usually viewed as examples of emotional development but more as ways to provide moral lessons. There is no code for empathy, and the prevalence of static character types makes this assertion accurate. Warner (1995) also feels that fairy tales have the tendency to perpetuate gender roles as male characters are shown to be dominant. Bacchilega (1997) also feels that

the emphasis of the surface imagery of the narrative distracts from the message of inner beauty, reinforcing superficial ideals. Besides, Lain (2019) suggests that if children's cognitive development is not based in reality, they may struggle to relate to characters or incorporate their experience in a coherent manner.

But it must be mentioned that in certain versions of Beauty and the Beast, as well as traditional fairy tales, the Beast exhibits aspects of a round character because he undergoes a dramatic transformation from a rough and brutal figure to a well-mannered, kind, and intellectually advanced prince. Such richness is responsible for him being a dynamic and complex character. As Putra et al. (2021) stated, "In three versions of Beauty and the Beast, Beast is part of the round character, because he has some characteristics and a few behaviors. They are emotional, gentle, rude, bad temper, and well-educated" (p. 67).In Rapunzel, the code results reveal the following: “Women Shown as Passive” (6), “Men Shown as Active” (5), “Meeting the Need for Love and Trust” (2), “Static (Flat) Character” (4), “Attractiveness in Appearance” (5), and no code of either “Dynamic (Round) Character” or “Credibility to Empathy.” These findings suggest that the narrative generally adhering to accepted gender roles lacks much emotional depth for the people. While the prince is shown as more active and in command, Rapunzel is typically portrayed as docile, inactive, and needing a man to save her. Particularly in relation to the themes of desire and reunion, some story points suggest an emotional link; but, these points of interest are not particularly investigated in psychological depth. While Ross (2016) sees the tower as a symbol for masculine power, Smith (2014) contends that some Rapunzel iterations show how the female character is left silent and alone. These theories fit what we know by pointing out a lack of emotional dependability and dynamic change. Usually regarded as necessary for stories meant for young readers, Rapunzel might not give young readers many chances to relate to the characters in ways that enable them understand or reflect real-life emotions.

In *Cinderella* (Grimm version), the code results reveal the following: “Women Shown as Passive” (5), “Men Shown as Active” (4), “Meeting the Need for Love and Trust” (2), “Static (Flat) Character” (6), “Attractiveness in Appearance” (7), and no code of either “Dynamic (Round) Character” or “Credibility to Empathy.” These results point to a story stressing greatly how attractive and obedient ladies are and how little character development or emotional depth shows. Cinderella turns up as morally good and obedient. She just has strong determination; she approaches problems straightforward. Male characters—like the father and the prince—cause events to go more quickly and purposefully. The book features emotional themes including desire, grief, and finally happiness even if their expression is

symbolic gestures rather than complete character development. Some scholars, such as Stone (1975) and Fisher and Silber (2000), argue that in stories like Cinderella, men often step in to offer the heroine's experience relevance. On the other hand, Okoroafor (2024) says that the heavy penalties meted out to the stepsisters support gender roles. Although alternative readings focus on Cinderella's moral strength or clever behaviour (Ramadhani, 2023), the fact that passive and appearance-based code are so common speaks to the character still lacking much autonomy. These pictures could make Cinderella less quite fit for the emotional and developmental needs of young readers. This has made the story the main focus of many critical debates on whether or not it belongs in children's fiction.

In *Sleeping Beauty*, the code results reveal the following: “Women Shown as Passive” (6), “Men Shown as Active” (5), “Meeting the Need for Love and Trust” (2), “Static (Flat) Character” (5), “Attractiveness in Appearance” (6), and no code of either “Dynamic (Round) Character” or “Credibility to Empathy.” The findings hint to a narrative structure based on conventional gender stereotypes whereby male characters are depicted to save the day or make decisions while female characters are shown to be beautiful, passive, and essentially reactive. Practically and symbolically, the princess sleeps for most of the narrative; she does nothing until a prince wakes her, therefore supporting the belief that women should rely on males. Though the narrative hints to fate and love, these concepts are expressed via deeds on the exterior rather than inside emotional trips. Stories like "Sleeping Beauty" frequently highlight how modest, attractive, and subservient the female characters are, while the male characters are portrayed as change agents, according Stone (1975) and Vicinus (1981). The lack of indications of internal transformation or emotional plausibility makes the reader unable to fully relate to the characters on a more psychological level. From the standpoint of development, Sleeping Beauty might not present characters that enable young readers to grow in knowledge and grasp of various emotions. This has made the story's fit for children much discussed in terms of how it might either promote or impede their mental development.

In *Little Snow-White*, the code results reveal the following: “Women Shown as Passive” (5), “Men Shown as Active” (4), “Meeting the Need for Love and Trust” (2), “Static (Flat) Character” (6), “Attractiveness in Appearance” (9), and no instances of either “Dynamic (Round) Character” or “Credibility to Empathy.”. Conventional gender roles and basic one-dimensional descriptions seem to be rather important. Snow White comes across as really lovely, meek, and nice. Her value mostly depends on her look and degree of purity. Men like the prince and the dwarf are more in control of making decisions, protective, or active. Though they are the main concerns of the story—jealously, danger, and relief—they

are shown via traditional conflicts rather than complex character development. Fisher and Silber (2000) claim that these kinds of images are typical in fairy tales generally, in which male characters forward the story while female characters remain idealised and inactive. The emphasis on beauty—shown by the significant frequency of "Attractiveness in Appearance—also supports the assumption that a woman's value is based on her appearance rather than on her character or development. Young readers devoid of psychological depth or emotional credibility would not be able to identify to the figures as much. Particularly in regard to the teachings Little Snow-White imparts about gender identity, self-worth, and understanding emotions, she has come under fire a lot for not being acceptable for children.

In Little Red Cap, the code results reveal the following: “Women Shown as Passive” (1), “Men Shown as Active” (1), “Meeting the Need for Love and Trust” (2), “Static (Flat) Character” (2), “Attractiveness in Appearance” (1), and no instances of either “Dynamic (Round) Character” or “Credibility to Empathy.”. These results imply that the people in the story are rather used as moral or symbolic representations and lack great complexity. Young female main character is shown as innocent, naive, and obedient; she accepts orders without question. Considered as the official hero is the man leading the hunt. Two codes deal with trust, although are only surface-level rather than psychologically based. Some researchers, such Zipes (2017) and Barnett (2021), argue that by punishing disobedience and encouraging cooperation, this narrative reinforces a notion of passive femininity and active manhood. Young readers lacked something, thus they could not relate to or pity those who were well-rounded or emotionally honest. Little Red Cap might thus not totally meet children's emotional and developmental needs, especially in terms of encouraging empathy, self-awareness, or critical thinking by means of story involvement.

Ultimately, the way old fairy tales depict their characters does not always coincide with contemporary ideas for education and instruction. Children find it difficult to relate to the characters or grasp what these tales depict since they frequently reflect outdated gender stereotypes and feature characters devoid of much complexity. The grading findings of this study show a major issue: none of the considered stories show "Credibility to Empathy". Children develop emotional literacy by connecting to characters, visualising many points of view, and understanding their feelings (King, 2021). Literary works devoid of psychologically believable people diminish the opportunities young readers have to connect and consider their own emotions. According to Lain (2019), children better relate to emotions when the people in their stories experience real-life emotional events rather than ones too symbolic or too simplistic. Under these circumstances, the lack of emotionally believable

development of the characters limits the capacity of the stories to assist youngsters grow psychologically. Though they rely more on outward action and instructional structure than emotional depth, traditional fairy tales sometimes aim to impart moral teachings. For psychological reasons, this renders them less potent (Jones, 2006). Children's feelings—especially their needs for love, safety, and trust—should be addressed in all that adults demand from child-appropriate reading. Our findings, however, reveal that these kinds of themes are not always present and typically merely surface-level when they are. According to Zipes (2017) and Tatar (1992), many of these tales were created with an eye towards adult values rather than to fit the demands of children's development. Stone's field research from 1975 supports this concern. Many women who had grown up loving passive fairy tale heroines eventually felt cut off from these characters as the stories were "not about them, but about what they were supposed to be" (pp. 48–49). These concepts all point to the need of reevaluating classic stories from the perspective of children who values psychological authenticity, emotional depth, and character arcs that fit their age range.

5.1.3. The Discussion of Message

Certain tales, like Pinocchio and Cinderella, seem to have two uses since they feature plenty of instances of both "informing and teaching" and "making sense and feel." These tales certainly teach moral lessons, and they also evoke strong emotions in you. This two-part narrative illustrates what Zipes (2013) refers to as the "civilizing function" of fairy tales: imparting moral lessons to young people that simultaneously make them feel good about themselves via narrative. Pinocchio, for instance, makes sense given a legacy of tales aiming to impart moral lessons by balancing tension with resolve (Warner, 1995). It emphasizes a lot on discipline, compliance, and what occurs when one breaks the rules.

Likewise, both Beauty and the Beast and The Ugly Duckling highlight moral and emotional concerns in a somewhat reasonable manner. These tales address difficult emotions such shame, loneliness, and hunger in addition to teaching us about self-worth, change, and acceptance. Lain (2019) claims that as they let individuals consider their own emotions and how they relate to those of others, tales that remain faithful to the emotions of the characters are the finest means to help people learn to comprehend others.

Conversely, stories like Little Red Cap, Sleeping Beauty, and Little Snow-White are mainly seen as "informing and teaching," with little to no attention paid to creating emotional connections. Usually involving warning systems, these tales show women—mostly women—

only being safe or getting what they want by suffering, persevering, or following. According to Stone (1975), many classic fairy tales depict women as only successful if they are docile or submissive. These tales reflect more moral teachings than they do freedom or emotional depth.

Rapunzel is unique, however, in that it contains no codes under the category of "informing and teaching" and a single code under "making sense and feel." This confirms Bacchilega's (1997) argument that certain fairy tales, particularly those edited into modern or revisionist form, tend to emphasize affective and symbolic meanings rather than explicit instructive content. The scene where the prince leaps off the tower upon learning the pair has split apart clearly captures Rapunzel's extreme mental state. Though he lives, his blindness now indicates a sense of despair and hopelessness. When Khayyun (2014) discusses these portions of The Juniper Tree, he is referring to "emotional self-destruction." The physical consequences in the narrative resemble more psychological suffering (p. 35). Though they are not spoken clearly, Grimm's stories reveal the reality that mental breakdowns and suicidal thoughts are present in them.

Two tales that better strike the two main themes are The Frog Prince and Hansel and Gretel. Particularly when they discuss love, fear, and staying with something even when it gets difficult, their stories offer us moral lessons and also show us emotional challenges. King et al. (2020) notes that children's book characters with emotional depth and psychological motivation are more potent. This is so that young readers may more deeply handle both internal and outside issues.

One should consider more than only the clear moral lessons these tales impart. Children's books can, according to Aktaş Kubal and Çetinkaya (2021), directly and indirectly alter people's values. If depicted with submissive princesses and strong masculine heroes who fulfill gender stereotypes, children could believe that selfishness or manipulation are noble qualities. They might even believe that these distorted trends are either acceptable or even natural. This makes one consider the plot function of a character in addition to their symbolic and representational purposes. This is particularly valid considering how they influence the developing viewpoints and self-concepts of young readers.

In essence, certain classic fairy tales allow space for emotional introspection and psychological depth while many others center on education and societal conformity. Important results for the learning objectives of children's literature include empathy, resilience, and an awareness of right and wrong—all of which these very poignant tales can help youngsters acquire. However, all stories—from any genre or tradition—should be

closely examined to discover what values they impart, both directly and indirectly, to ensure they fit modern conceptions of what is appropriate for children and what makes education inclusive.

5.1.4. The Discussion of Subject

According to the research, the fairy tales under the "Subject" theme feature a complicated and rich narrative structure combining moral lessons with deep emotional themes and magical components. Almost all stories have a subtheme "Supporting the Topic with Exceptional and Surprising Elements," which indicates that this genre depends on the odd to inspire readers' imaginations and keep them engaged in the story. Using magical or unusual happenings, according to Warner (1995), has symbolic meaning as well as enjoyable value for children handling difficult to express emotions and aspirations.

Fairy tales such Cinderella, Beauty and the Beast, and Little Snow-White repeatedly feature the central concept of "Love, Friendship, Success, Togetherness, Solidarity, and Goodness". This reveals how many fairy tales aim to promote idealistic societal order and moral principles. According to Zipes (2013), fairy stories help to uphold moral values by offering emotionally fulfilling endings whereby virtue is praised. These tales enable us to keep our emotions under control and grasp right from wrong.

Conversely, tales like Sleeping Beauty, Hansel and Gretel, Little Red Cap, and Pinocchio frequently explore themes like "Passion, Sexuality, Illness, Death, Separation, and Disability." Their inclusion in the genre reveals how psychologically and emotionally strong issues are handled in it. According to Bettelheim (1976), these kinds of stories benefit children's mental development and strength by helping them to symbolically and practically manage their concerns.

These complex subthemes are used in certain tales, such as "The Frog Prince" and "The Ugly Duckling," in a more subdued manner that suggests a narrower moral framework or a more concentrated emotional arc. Conversely, tales like Rapunzel and Sleeping Beauty are instances of what Bacchilega (1997) describes as "multivalent stories." Combining imagination, emotional reality, and unambiguous morality, these books appeal on several symbolic levels.

Rapunzel has as its central themes solitude, forbidden love, and suffering. The prince's catastrophic fall from the tower—which left him blind—symbolizes mental collapse and despondency so severe it almost qualifies as self-harm. According to Khayyun (2014),

these sorts of narrative events can be interpreted as indicative of mental breakdowns: "her death can be read as emotional self-destruction" (p. 35). The narrative gains intensity from Rapunzel's protracted captivity and the negative events resulting from her rule-breaking behaviour.

Hansel and Gretel talks about children in danger, surviving alone, and being left behind. Though it hides peril inside, the witch's sweets house seems pleasant on the exterior. This demonstrates how often settings that look safe can be harbouring peril. "The children are abandoned by their parents and left to die in the forest" Khayyun (2014) notes, therefore the narrative centres on children being emotionally ignored and abandoned.

Cinderella is about emotional abuse and neglect as well as the lesson that tenacity pays off. The family of the main character treats her disrespectfully and causes her embarrassment. She marries and at last returns on friendly terms with her family. "Cinderella was emotionally abused by her stepmother and stepsisters... her father remained passive," Khayyun (2014) writes in p. 43, illustrating how family apathy can over time compromise a person's mental health.

Little Red Cap, sometimes known as Little Red Cap, explores risk, trust, and sexual violence—all of which lie latent in the symbolic layers of the narrative. Many view the wolf's attempts to entice and consume the girl as emblem of sexual violence. Khayyun (2014) claims that "the wolf is often seen as a metaphor for sexually seductive men...the story symbolically depicts double rape...the story has dark psychological undertones" (p. 33), therefore implying dark psychological undertones in the narrative.

Little Snow-White explores female attractiveness, jealousy, and competition. The queen's great envy reflects society's expectation of women to remain attractive and young. Khayyun (2014) uses the queen's intention to murder Snow White as a metaphor for misuse of authority and pride that results in bodily and psychological damage.

Sleeping Beauty revolves mostly on fate, the curse, and masculine intervention. The girl just wakes up when a prince acts; she stays mostly still. Though it's idealized, this narrative structure promotes the view that women must be happy by means of men saving them. Fairy stories can teach girls that they need a guy to come in and make them happy, which Zipes (2013) attacks (p. 47).

The Frog Prince handles problems including promise, change, and the dichotomy between appearances and actual character. The main character's first contempt of the frog and final acceptance of it reveal a psychological trip spanning obligation, disgust, and development. Tatar (2019) refers to "A psychological drama about disgust, duty, and

affection" (p. 98) as her narrative.

Pinocchio is a well-known fairy tale even though it originates from Italy because of its strong message. The narrative is really unambiguous about defying, facing consequences, and improving personally. Author Zipes (2013) states in p. 64 that "an exemplary model of the moralizing function in children's literature".

Among the most crucial concepts in The Ugly Duckling are acceptance of oneself, change, and identity. The character suffers rejection and solitude before he discovers his true identity. In 2023 Toom states, "his metamorphosis is like a creative discovery" (p. 11). Among the rare fairy tales with a dynamic and psychologically interesting character arc is this one.

These examples taken together indicate that fairy tales are far more than merely fantasy stories. As Isaacs (2013) notes, they allow children to safely and symbolically experience their most intense fears and wants. Though they often address sexuality and misery through symbolism like being locked up, changing, growing blind, or dying, Grimm's stories do not reveal sexuality or pain directly. These pictures help people cope with emotions including anxiety, loss, and desire, therefore serving psychological functions.

The fanciful elements of fairy tales, according to Bettelheim (1976), are like a child's inner world and assist with mental health issues. According to Zipes (2013), these tales also operate philosophically, rewarding behaviour that fits in with society and penalizing behaviour that does not. Stories like "Cinderella" and "Hansel and Gretel" let us feel good about morality while also demonstrating how to be nice and tenacious through difficulty. Many fairy tales, particularly those involving love, death, or change, according to Warner (1995), are basically a means of expressing more general historical worries, usually regarding power and gender.

From the standpoint of developmental psychology, Piaget's (2013) theory of cognitive stages supports the use of these kinds of stories in classrooms. Stories with well-defined steps and real-world examples aid children at the solid operational level. Many times, fairy stories feature these kinds of components. These stories support moral and social development in addition to imagination when used sensibly and with regard for the child's development. Haulman (1998) claims that teaching a language using fairy tales could boost moral consciousness as well as language competency. They are therefore helpful in both EFL and primary school environments.

5.1.5. The Discussion of the Excessive Emotional Elements and Randomness

The analysis identifies significant sub-themes running across many fairy tales. These cover "Creating Emotional Intensity with Pity, Sadness, and Fear," "Maintaining the Incident by Coincidences," "Not Responding to the Child's Emotional Needs," and "Not Knowing How to Cope with Such Emotions." These findings reveal two connected elements of classic fairy tales: excessive emotional content and a lot of lucky-dependent narratives.

Pinocchio boasts the most emotional code among stories. Along with 8 examples of coincidental story growth, 9 references to unfulfilled emotional demands, and 2 references to emotional perplexity, there are 22 samples of "Creating Emotional Intensity with Pity, Sadness, and Fear." Furthermore suggesting a trend toward over-dramatization and story twists difficult to forecast, both Hansel and Gretel and Beauty and the Beast depend on chance and use powerful emotions. Conversely, simpler or more regimented storytelling are indicated by less emotional depth and happenstance found in stories like "Little Red Cap" and "The Frog Prince." Conversely, Rapunzel and Sleeping Beauty exhibit a blend of intense emotions and arbitrary symbols reflecting deeper psychological concerns in fanciful environments.

These tales feature many coincidences; it is not an accident. In her 1993 book "Towards Understanding Coincidence in Children's Literature," Sr. A. Martha Westwater notes that given their developmental stage at the time, children often view coincidences as natural. Westwater contends that youngsters detect a link between their inner emotions and events in the world using Jean Piaget's egocentrism theory and Carl Jung's synchronicity notion. In fairy tales, coincidences are considered as regular and vital happenings rather than as random occurrences thrown off by circumstance. Young readers will find psychological solace in this story device since it is widely employed as a means of change or symbolic resolve.

Random events are exploited in fairy tales to produce what Jung defines as "meaningful synchronicity," or when unconscious ideas and actions coincide. Westwater argues this fits a child's pre-logical, all-encompassing perspective of the universe in which the line separating the inside self from the outer world is not obvious. Children thus feel safe and moral when stories like Hansel and Gretel or Little Snow-White finish in a fortuitous manner, even if the narratives don't reflect a real chain of events.

However, if this kind of usage of emotional excess and synchronicity is unrelated to developmental needs, it might be negative. According to Vicinus (1981), melodramatic tales

from the 19th century—many of which inspired traditional fairy tales—often rely on emotions that are out of line for the circumstances. "The emotions are too strong and generally don't match the action..." (p. 61). Seen in sequences like the hunter's moral dilemma in Snow White or the magical awakening kiss in Sleeping Beauty, this kind of narrative can evoke great emotions without providing any actual emotional context or conclusion. This can lead the child to believe that, without their doing anything, justice or safety will miraculously show at the "right" moment. Not always the case is this.

Vicinus also objects to the frequency with which answers by chance or miraculous substitute for logical progression. Stories like Hansel and Gretel and Sleeping Beauty, where a kiss at last-minute alters fate and saves the children, offer the resolution instead of a win-loss. She notes (p. 61) "The resolution is not earned through logical progression." It comes either by accident or magic. This story-based approach could encourage children to be passive, which runs counter to crucial abilities including critical thinking and problem-solving found in kid-friendly books.

Children's development suffers as well from these kinds of stories since they fail to meet their emotional requirements or provide lessons on handling difficult emotions. Emotional trauma—such as abandonment, fear, or rejection—shown without any thought, explanation, or closure—can leave the kid reader without any models of how to manage their emotions. In tales like Little Snow-White, Pinocchio, and Hansel and Gretel—where characters are in emotional suffering but aren't discussed much—this is particularly crucial.

The findings generally highlight the need of critical thinking on emotional intensity and the part coincidence plays in children's novels. Through symbols, these narrative components can support imagination and learning; yet, if utilized improperly or without consideration, they could make a book less appropriate for children. The stories should include both symbolic and imaginative elements to ensure they satisfy young readers' intellectual and emotional requirements. Realistic character development and emotional direction should also abound in the narratives. Fairy tales give emotional depth and opportunity, which depending on how well they are balanced can help children grow.

5.1.6. The Discussion of Traditional Values, Sanctionary Judgments, and Rules

The theme of “Traditional Values, Sanctionary Judgments, and Rules” is deeply embedded in nearly all of the analysed fairy tales, though with varying degrees of intensity. The sub-themes— “Trying to Enforce the Rules,” “Putting Too Much Responsibility on the

Child," "Pattern Values, Principles, and Rules of the Adult World," "Preserving Values as They Are," and "Not Gaining a Critical Perspective"—frequently co-occur. This pattern indicates a narrative tendency to promote conformity to adult norms rather than cultivating independent thought or critical literacy.

Tales such as Pinocchio, Rapunzel, and Sleeping Beauty are notable for their high frequency of the sub-themes "Pattern Values, Principles, and Rules of the Adult World" and "Preserving Values as They Are." For instance, Pinocchio features 17 code where adult values are explicitly promoted, while Rapunzel includes seven code of each sub-theme. These findings validate Nodelman's (1984) argument that traditional fairy tales' function to validate current social hierarchies, namely those of patriarchal and authoritarian orientation, by writing such hierarchies into character roles and narrative resolutions.

Conversely, the sub-theme "Not Gaining a Critical Perspective" is minimally represented. The Frog Prince, Pinocchio, and Sleeping Beauty exhibit no evidence of this sub-theme, while Hansel and Gretel, The Ugly Duckling, and Rapunzel feature it only once. This trend supports Stephens's (1992) claim that "narratives for children rarely encourage subversion; rather, they function to preserve the moral order by replicating dominant values" (p. 9). Our findings reveal that many tales teach children to accept established norms without question.

The sub-theme "Putting Too Much Responsibility on the Child" appears prominently in Hansel and Gretel (5), Cinderella (4), and Little Snow-White (4). In these stories, child protagonists are expected to fulfil adult moral or physical roles. For example, Hansel and Gretel portrays children who, through a journey of survival and resistance, transform from "frightened children to independent, capable figures" (Nguyen, t.y.). Similarly, Pinocchio must prove himself worthy of being a real boy by embodying adult ideals such as obedience and industriousness. As Sözeri (2012) emphasizes, early exposure to adult expectations creates "adultized children," which undermines the natural space for childhood exploration and development (p. 559).

The sub-theme "Trying to Enforce the Rules" is clearly illustrated in Little Red Cap. In Perrault's version, the protagonist's misfortune directly stems from ignoring her mother's advice. Barnett (2021) notes that "the patriarchal representative teaches her that it is politically incorrect to question patriarchy or any authority figure" (p. 30), demonstrating how narratives deploy rule enforcement as an ideological control mechanism.

The portrayal of women and children as passive and obedient in Little Red Cap also reflects the theme "Pattern Values, Principles, and Rules of the Adult World." As Barnett

(2021) explains, “when Little Red Cap immediately obeys the wolf/grandmother’s command to undress and enter the bed, her behaviour demonstrates that childhood obedience was an important social construct” (p. 29). This reinforces hierarchical societal structures and normative roles.

Further critique centers on “Preserving Values as They Are.” Scholars argue that classic fairy tales often transmit outdated moral and cultural values. İpşiroğlu (1991) warns against perpetuating “values, judgments, and rules from a thousand years ago” through children’s literature, advocating instead for stories that reflect contemporary ethical standards. The continued circulation of Grimm’s and Perrault’s tales, largely unchanged, contributes to the persistence of archaic ideologies. Zipes (2017) similarly notes that this results in “the reproduction of patriarchal and authoritarian structures” (p. 84).

Jones (2006) underscores this issue, stating that “children’s literature is less the voice of the child than the voice of the adult shaping the child’s world and consciousness” (p. 288). This aligns with our findings, where adult norms are consistently reinforced while child perspectives are marginalized. Likewise, Nodelman (2008) asserts that “children’s literature often reinforces adult ideologies by embedding cultural norms as fixed and unquestioned truths” (p. 131), which is echoed in tales where obedience is rewarded and deviance is punished.

Stephens’s (1992) observation that children’s stories tend to “preserve the moral order by replicating dominant values” (p. 9) is also validated by our data. The findings clearly demonstrate how fairy tales often function as tools to socialize children into accepting adult ideologies rather than fostering autonomous expression.

In connection with the sub-theme “Not Gaining a Critical Perspective,” Çer (2019) states that stories lacking critical engagement “direct the child toward the author’s truths rather than fostering independent interpretation” (p. 214). Similarly, Çevirme (2021) criticizes classical tales for promoting “patriarchal stereotypes, sexism, and anti-democratic ideology” (p. 303), thus inhibiting reflective thinking.

However, recent adaptations are challenging this ideological rigidity. As Çelik (2025) points out, modern versions of Cinderella portray a more independent heroine, encouraging readers to engage with “alternative realities” (p. 118). These innovations support a child-centered approach to literature that prioritizes critical thinking, agency, and openness to diverse perspectives.

In many traditional fairy tales, child characters are compelled to submit to adult authority. For instance, Cinderella showcases how the stepmother’s authoritarian control

prevents the protagonist from exercising her free will. According to Khrisna (2016), this representation aims to make the child internalize boundaries imposed by adults rather than nurturing autonomous decision-making. This reveals how fairy tales serve more as pedagogical instruments designed to shape the child, rather than empowering the child to become an individual.

5.1.7. The Discussion of the Rosy View of the World

The theme of *Rosy View of the World* is addressed with varying intensity across the analyzed fairy tales, and the prominence of its sub-themes differs from one story to another. These sub-themes include *Formatting the Child with Abstract Values*, *Suspension from Life Reality*, *Presenting Life in a Simple Good-Bad Dichotomy*, and *Pollyannaism*. In most of the tales, an idealized worldview is conveyed through magical settings detached from reality, fixed moral oppositions, and characters who remain optimistic despite adversities.

Fairy tales such as *Rapunzel*, *Beauty and the Beast*, *Cinderella*, and *Sleeping Beauty* stand out with high code in the sub-theme *Suspension from Life Reality*. In Rapunzel (5), Beauty and the Beast (3), Cinderella (3), and Sleeping Beauty (5), events are largely resolved through magic, fate, or supernatural intervention, indicating a narrative structure that distances children from the realities of everyday life. These tales also exhibit high code in *Formatting the Child with Abstract Values*: Beauty and the Beast (6), Cinderella (6), and Rapunzel (4). They encourage children to embrace abstract values such as patience, love, and self-sacrifice while suggesting that virtuous behavior will always be rewarded. In *Cinderella*, the presence of *Optimism* (2) and *Presenting Life in a Simple Good-Bad Dichotomy* (2) further reveals how the story offers a simplified, binary, and positive interpretation of life. In *Beauty and the Beast*, *Optimism* (2) can be interpreted as the character's persistent forgiveness and positive outlook, regardless of the challenges encountered. This aligns with Stone’s (1975) field study, in which many women stated that they had adopted passive fairy tale princesses as role models in childhood, but later realized in adulthood that these characters were unrealistic. Such reflections support our findings regarding the idealized and unrealistic nature of these narratives.

Similarly, *Pinocchio* is one of the tales with the highest density of code under this theme. With *Formatting the Child with Abstract Values* (9), *Suspension from Life Reality* (5), *Optimism* (3), and *Presenting Life in a Simple Good-Bad Dichotomy* (1), the tale integrates moral education, magical interventions, and an overall message of hope. Pinocchio's journey

of learning through mistakes and eventually being rewarded demonstrates a structure that reinforces transformation and resilience despite hardships. Nodelman (1984) emphasizes that traditional fairy tales tend to depict the world as one in which goodness remains constant and evil is always punished, thereby reinforcing the status quo without critical engagement.

Hansel and Gretel, *The Frog Prince*, *Little Snow-White*, and *Little Red Cap* present a more limited but balanced distribution of the sub-themes. In *Hansel and Gretel*, *Presenting Life in a Simple Good-Bad Dichotomy* (4) is the dominant theme, accompanied by *Formatting the Child with Abstract Values* (3), *Suspension from Life Reality* (3), and *Optimism* (1). The narrative balances danger with hope, offering a message of moral clarity and eventual safety. In *The Frog Prince*, *Optimism* is entirely absent (0), while the other sub-themes—*Formatting the Child with Abstract Values* (2), *Suspension from Life Reality* (3), and *Presenting Life in a Simple Dichotomy* (2)—are evenly distributed. This indicates a classical conflict between good and evil, without promoting resilience through optimism. *Little Snow-White* also lacks *Optimism* (0), but includes *Suspension from Life Reality* (4), *Formatting the Child with Abstract Values* (2), and *Presenting Life in a Simple Dichotomy* (3), signaling a more dramatic and instructive structure rather than an uplifting one. In *Little Red Cap*, only two sub-themes appear: *Suspension from Life Reality* (4) and *Presenting Life in a Simple Dichotomy* (2); the absence of both *Abstract Values* and *Optimism* (0) indicates a focus on symbolic and dramatic conflict rather than moral teaching. As Piatti-Farnell (2021) explains, strong dichotomies such as “good versus evil” or “right versus wrong” are often preserved in fairy tales for pedagogical purposes, while such divisions are typically blurred in Gothic narratives. From this perspective, codes such as "moral propositions," "presenting life in a simplified good-evil structure," and "authoritarian worldviews" can be seen as part of the ideological framing embedded in these tales. While fairy tales offer children hope and direction, they may also obscure the complexity of real life. Therefore, their educational and ideological content should be approached with a critical lens.

The Ugly Duckling presents a unique case. The sub-theme *Suspension from Life Reality* is entirely absent (0), indicating that the narrative is grounded in a more realistic setting. However, the presence of *Formatting the Child with Abstract Values* (2), *Presenting Life in a Simple Dichotomy* (2), and *Optimism* (1) demonstrates a narrative that offers both moral instruction and hopeful transformation. The tale reflects a story of personal growth in which the character remains hopeful despite exclusion and hardship. These findings align with Nikolajeva’s (2010) critique that children’s literature often relies on polarized moral structures and overly idealized worlds that may hinder young readers from confronting

uncertainty and ethical complexity.

5.1.8. The Discussion of the Gender Discrimination

The analysis of Figure 8 identifies notable sub-themes that correspond with the overall theme of "Gender Discrimination" in the fairy tale *Beauty and the Beast*. The findings demonstrate the presence of several key representations, including "Showing Female Characters Emotional, Weak, Shy, Beautiful, Evil" (6), "Showing Male Characters as Successful, Intelligent, Hardworking" (1), and "Female Characters with Secondary (Cleaning, Cooking, etc.) Jobs" (2). Additional codes such as "Getting Characters Emotionally and Physically" (2), "Suppression, Trauma, and Guilt of the Character" (4), "Not Approaching Women and Men with an Equal Approach" (1), "Patriarchal Culture" (3), and "Stereotypical (Uniformized) Characters" (4) further highlight the tale's reinforcement of traditional gender roles and unequal emotional dynamics. Though there are few examples of masculine work or complexity, female characters have many emotional, creative, and domestic relationships. This suggests that passivity, service, and transformation are linked to female worth via relationships managed by men. From the perspective of a child, these patterns could lead young readers—especially girls—believe that following rules, making emotional sacrifices, and matching men's expectations can only help them to get love, identity, and worth.

These findings are quite similar to those of Akbar et al., (2018), who claim Belle is depicted to be smart and courageous but her job as the emotional saviour supports conventional conceptions of what a woman should be like. Although the Beast isn't blatantly nasty, his transformation hinges on the goodness of a woman, therefore fitting his image of a "good man in need of redemption". Furthermore, secondary female characters often exhibit cruel or illogical behaviour, therefore supporting two unfavourable perceptions of women (p. 65). This is analogous to how we view female roles, particularly with regard to how women are presented in a limited and biassed manner.

Wilcox (2005) adds to this critique by examining how Black women are portrayed as "Beauties" and Black males as "Beasts" who are aggressive in racialized media, therefore reflecting the concept of the Beauty and the Beast. This framework not only reinforces race and patriarchal prejudices (p. 530) but also conforms to the same story logic. Although our analysis largely addresses gender, Wilcox's work reveals that the same symbolic roles might normalize inequity across several identity axes. In a bigger sociocultural setting, this is something to keep in mind.

Galán (2018) also notes that Belle's alleged progressive qualities in the end suffer from her redemptive figure role. She doubts some conventions but maintains others, such as the view that women should possess emotional work, patience, and strength (p. 5). This is precisely what we discovered: the only way to transform is by perseverance; emotional loss is a major component of what it is to be a woman.

Since the female character in Beauty and the Beast must cope with more love, change, and moral obligation than the male character, overall our studies and previous studies indicate that the film presents young viewers with a negative model of gender roles. This raises significant questions regarding how these sorts of narratives influence development and emphasizes the need of considering conventional fairy tales in cultural and educational environments with critical eye.

The analysis corresponds with the overarching theme of Gender Discrimination in the fairy tale Rapunzel. The results indicate the existence of multiple significant representations, including "Female Characters with Secondary (Cleaning, Cooking, etc.) Jobs" (1), "Suppression, Trauma and Guilty Feelings of the Character" (2), "Showing Female Characters Emotional, Weak, Shy, Beautiful, Evil" (14), "Not Approaching Women and Men with an Equal Approach" (5), "Showing Male Characters as Successful, Intelligent, Hardworking" (8), "Patriarchal Culture" (5), and "Stereotype (Uniformized) Characters" (8).These findings reveal a very gendered narrative structure whereby male characters are portrayed to be busy and able while female characters are related to be emotionally weak, have housework to do, and are beautiful. In patriarchal code, clear imbalances of power and control reveal unequal representation. For the subtheme "Getting Characters Away from Each Other Physically and Emotionally," there was little code evidence, however. Emotional isolation may thus not be that salient, but dependence and control are depicted differently. From the perspective of a young reader, the narrative can facilitate limiting definitions of what it is to be female or male and therefore affect their own assumptions concerning their own lives and relationships. In line with Angela Smith (2015), feminist retellings of fairy tales have had both positive and negative effects in the form of creating more independent and resilient female characters and reducing such women to threatening or unnatural women. The case of Rapunzel tells us how gendered presentation in children's fiction has a significant bearing on the creation of young readers' concepts of gender roles and identity.

The results are quite similar to those of Akbar et al., (2018), who say Rapunzel is appreciated for her beauty, peace, and obedience; her release is just made possible by the prince's interference. This very closely relates to our studies since it shows that a woman's

social mobility depends on male behaviour, hence presenting a story in which Likewise, Shaheen et al., (2019) claims that the male character participates in all major events in the story, therefore supporting feminine passivity and reliance—conclusions that exactly match our ideas on male narrative dominance and female inaction (p. 165).

Bradford (2020) reads the tower as a symbol of society control over female sexuality and expression, and Rapunzel's penalty for love yearning supports themes of limitation and silence. From this vantage point, patriarchal dominance and subordination (p. 225) are well encoded. Angela Smith (2014) notes that both the 1968 and 1993 Rapunzel versions uphold female passivity: the former penalizes romantic agency, while the later devalues strong women and feminizes men, presumably in response to feminist advancement (pp. 14–16). These differences, as Smith notes, show a pushback consistent with our results on the presentation of female strength as negative or dangerous.

As described by Barathi (n.d.), Rapunzel's hair represents her independence and identity. Another female character's self-harm is seen as a kind of payback for her independence and shows how internalized sexism could limit female autonomy. This reading especially tackles our theme of the control of female agency and the conflict among women inside patriarchal values.

Our results and other research taken together point to Rapunzel perhaps giving young readers limited gender cues. Under the prism of child-centered education, the representation of feminine passivity, emotional reliance, and the placement of male characters as active agents of change begs questions regarding the developmental fit of the story. Although not all readers would view these patterns consistently, it is important to recognize that these stories have the power to change first impressions about gender roles. Young people can help to create more inclusive and reflective ideas of identity and relationships by means of a critical study of the story.

The analysis corresponds with the overall theme of "Gender Discrimination" in the fairy tale Cinderella. The findings demonstrate the presence of several key representations, including "Showing Female Characters Emotional, Weak, Shy, Beautiful, Evil" (4), "Showing Male Characters as Successful, Intelligent, Hardworking" (4), and "Female Characters with Secondary (Cleaning, Cooking, etc.) Jobs" (1), "Getting Characters Emotionally and Physically" (2), "Suppression, Trauma, and Guilt of the Character" (4), "Not Approaching Women and Men with an Equal Approach" (4), "Patriarchal Culture" (5), and "Stereotypical (Uniformized) Characters" (7).These results expose a clear gender pattern: while male characters are shown as intellectual and essential to the conclusion of the story,

female characters are praised mostly for their attractive looks and conformity to orders. Emphasizing emotional load and male norms all the time, the story seems to reward women for being passive and punish them for being ambitious or against the norm. From the standpoint of a young child, these images could support limited and traditional gender roles by suggesting that one can get love and success by means of skilful following and pleasing behaviour.

Since Cinderella's standing depends just on the prince's choice, her agency is limited to external compliance and appeal (p. 63). Akbar et al. (2018) document While unattractiveness marks evil—imposing a binary moral framework onto the story—El Shaban (2017) emphasizes the visual encode of justice through beauty. This very closely relates to our results on aesthetic idealization.

According to Pawłowska (2021), Cinderella's metamorphosis objectifies her since her value becomes clear only after a physical change (p. 160). According to Cekiso (2013), Cinderella never objects to her mistreatment, thus she supports meekness and silence as feminine qualities (p. 203). Erum (2009) notes that Cinderella is commended for qualities like patience and sweetness—attributes expected of women, albeit sometimes limited.

Okoroafor (2024) draws attention to the persecution of the stepsisters by suggesting that patriarchal discipline sees women's ambition as a condition to be resolved by suffering. According to Budidarma et al. (2023), the story links beauty with justice and promotes female competitiveness, therefore implying that resolution depends on male acceptance (p. 15). These results confirm our conclusions on competitive female cooperation and outside validation.

According to Totibadze (2019), outspoken women are subjected to criticism even if their composed femininity is celebrated. Fascinatingly, the prince—regardless of his gender—is shown as an object of desire rather than an active participant, therefore underlining the objectification of both sexes within a clearly gendered framework (pp. 156–158). Dugar (2013) argues that lacking autonomy, the prince serves more as a narrative reward than as a character.

Though Cinderella is sometimes seen as a story of hope and metamorphosis, it supports negative preconceptions about women generally. This implies that rather than autonomy defining love, achievement, and self-worth, patience, attractiveness, and obedience define love—a claim that may constrain children's, especially girls' conception of identity and aspiration.

The analysis corresponds with the overall theme of "Gender Discrimination" in the fairy tale The Frog Prince. The findings demonstrate the presence of several key representations, including "Showing Female Characters Emotional, Weak, Shy, Beautiful, Evil" (2), "Showing Male Characters as Successful, Intelligent, Hardworking" (4), "Suppression, Trauma, and Guilt of the Character" (3), "Patriarchal Culture" (3), and "Stereotypical (Uniformized) Characters" (4). The analysis did not reveal any instances corresponding to the themes of "Female Characters with Secondary Jobs (Cleaning, Cooking, etc.)", "Not Approaching Women and Men with an Equal Approach", or "Getting Characters Away from Each Other Emotionally and Physically". These findings expose a story of male-driven metamorphosis whereby female characters are seen as emotionally reactive and dependent on outside intervention. The lack of balanced interaction among characters emphasizes the lack of mutual development; nonetheless, the focus on masculine intelligence and action preserves a gender hierarchy. From a child-centred point of view, the story could gently promote conventional gender roles by implying that masculine persistence determines feminine development. These findings are consistent with the greater trends in The Frog Prince, wherein the princess acts mostly as a passive character and the male figure remains in control and in authority throughout the narrative. As Dolaykaya (2022) observes in her revisionist retelling of The Frog Prince, the tale realizes an idealized and patriarchal discourse where the female protagonist is cast in a passive, emotionally dependent role and ascribes agency and intellectual abilities to the male character. The "magical" closure of the tale preserves the traditional enchantment typical of fairy tales but also reifies fixed gender hierarchies. The absence of reciprocity and emotional richness also illustrates the way such tales can limit young readers' understanding of identity and relationship through compliance with old-fashioned ideas about gender rather than critical thinking.

These trends fit Akbar et al. (2018), who observed that while female characters stay passive, many fairy tales have male change agents (p. 65). In this story, not her own but rather the prince's will shapes the princess's metamorphosis. Her first resistance is shown as something to be corrected rather than as an act of personal agency. When we examine emotional passivity and remorse, her final acceptance seems more like compliance to outside forces than a deliberate decision.

The will of the prince is respected; the change of the girl attests to her success. Almost undetectable is emotional reciprocity or mutual growth. This helps young readers to understand that while feminine uncertainty is transient, masculine determination is wonderful. Though the narrative is supposed to be about trust, gender relations show a one-

sided pattern of growth whereby female identity is created in reaction to male activity.

The analysis corresponds with the overall theme of "Gender Discrimination" in the fairy tale *Hansel and Gretel*. The findings demonstrate the presence of several key representations, including "Showing Female Characters Emotional, Weak, Shy, Beautiful, Evil" (5), "Showing Male Characters as Successful, Intelligent, Hardworking" (1), "Female Characters with Secondary (Cleaning, Cooking, etc.) Jobs" (1), "Separating Characters Emotionally and Physically", "Suppression, Trauma, and Guilt of the Character" (4), "Not Approaching Women and Men with an Equal Approach" (1), "Patriarchal Culture" (2), and "Stereotypical (Uniformized) Characters" (5). Though less often specified, these codes show a plot shaped by emotionally and ethically charged gender roles in which masculine characters keep strategic and proactive impulses while female characters are usually shown through negative emotional aspects or domestic tasks. Trauma, guilt, and traditional duties draw attention even more on how much the story depends on accepted gender roles. This story might imply that female characters have disproportionate emotional weight and moral corrective, therefore affecting ideas of gender, power, and family dynamics in quite important ways.

This reading is consistent with Akbar et al. (2018), who note the recurring negative female figures in fairy tales—especially the merciless, strong lady who opposes maternal customs (p. 65). The witch in Hansel and Gretel represents this character: she is not just sly and violent but also devoid of any emotional nuance. Such an image upholds long-standing stereotypes whereby strong women are dangerous rather than inspirational.

Gretel begins the story in a rather passive way, but Bradford (2020) identifies latent feminine agency in her last success against the witch (p. 183) stressing her growth across the narrative. According to our study, Gretel is the one who acts aggressively when most important while Hansel controls the early solution of the problem. Although it is insufficient to totally challenge the overall gender hierarchy in the story, this change adds some narrative intricacy that contradicts traditional roles in some extent. Erum (2009) also stresses how Gretel's rescue of Hansel questions conventional fairy tale rules and provides a more empowered message, therefore reversing roles (p. 14). This is consistent with our results, which show that female characters—despite originally being either passive or suppressed—may be change agents especially in stories with great narrative stakes. Still, these moments of agency are sometimes seen as anomalies rather than standards.

Pointing out the power connections between the stepmother and father, Barathi (n.d.) offers still another degree of interpretation. The father seems emotionally weak and

underprivileged while the stepmother makes decisions, especially the one to desert the children. Though this would seem to run counter to conventional patriarchal views, our code of gender roles and family dynamics adequately shows both of which are clearly visible: preconceptions of manipulating women and inept males. The way the stepmother is portrayed reflects an internalized narrative in which strong female characters link moral failing and emotional violence to each other.

Hansel and Gretel taken together offers a complex but still gendered cosmos. Gretel's last deed fits a broader general structure promoting negative female stereotypes and giving male leadership top importance, even while it provides a moment of feminine strength. For younger readers, the story presents a contradictory message: one in which women might be courageous and strong but only during a time of silence and submission. These conflicts imply the requirement of critical participation with the gender messages of the story, particularly in view of their impact on children's perspective of agency, family roles, and moral value.

The analysis corresponds with the overall theme of "Gender Discrimination" in the fairy tale Little Red Cap. The findings demonstrate the presence of several key representations, including "Showing Female Characters Emotional, Weak, Shy, Beautiful, Evil" (4) and "Showing Male Characters as Successful, Intelligent, Hardworking" (1). Nevertheless, no code was discerned within the subthemes "Female Characters with Secondary (Cleaning, Cooking, etc.) Jobs," "Separating Characters Emotionally and Physically," "Suppression, Trauma, and Guilt of the Character," "Unequal Treatment of Women and Men," "Patriarchal Culture," and "Stereotypical (Uniformized) Characters". These outcomes point to a simplified but powerful gender dynamic in which the female character is shown as fragile and the masculine figure, however hardly visible, takes the stage. Deeper emotional or structural code absent points to a moralistic narrative supporting protector–victim roles. From a child-centered standpoint, even in brief and symbolically driven stories, this may help early internalizations of masculine heroism and female dependability.

Another major aspect we observed is the portrayal of female characters as evil or demonic. For example, in classic fairy tales, stepmothers are often portrayed as one-dimensional, disgusting, jealous, and destructive characters. This portrayal of a woman reveals that she acts out of repressed emotions and has difficulty expressing what she wants, and that she is not passive. Snow White’s stepmother is portrayed as both intimidated by her beauty and wanting compliments (Khrisna, 2016). This reveals that the female character acts

out her hidden emotions under peer pressure and is truly “evil.” Strong protector–victim interactions nevertheless, however, present the female character as essentially vulnerable and depending on male rescue. This is consistent with Akbar et al. (2018), who underline how often fairy tales show women as dependent on men for safety and resolution and as delicate. The way the story is written supports this dynamic by giving the male character narrative authority even though he is hardly visible.

The constrained spectrum of sub-themes could also suggest the tale's simplicity and its purpose as a warning narrative. However, as Bradford (2020) contends, even little stories help toddlers internalize gender roles—who may link boys with power and authority and girls with beauty and danger? The code's lack of deeper emotional depth or agency in the female character reflects Barathi's (n.d.) and Okoroafor's (2024) interpretations of the story as repressing feminine autonomy via dread and punishment.

Little Red Cap has less overt examples of gendered code overall, but its simplified depiction of gender dynamics still makes a strong point: disobedient or curious girls are punished, and redemption rests in male intervention. For young readers especially in terms of how gender, protection, and agency are framed, the consequences of such a story remain deserving of critical attention.

The analysis corresponds with the overall theme of "Gender Discrimination" in the fairy tale Pinocchio. The findings demonstrate the presence of several key representations, including "Showing Female Characters Emotional, Weak, Shy, Beautiful, Evil" (4), "Showing Male Characters as Successful, Intelligent, Hardworking" (4), "Female Characters with Secondary (Cleaning, Cooking, etc.) Jobs" (1), "Getting Characters Emotionally and Physically" (2), "Suppression, Trauma, and Guilt of the Character" (4), "Not Approaching Women and Men with an Equal Approach" (4), "Patriarchal Culture" (5), and "Stereotypical (Uniformized) Characters" (7). These findings reveal a gender narrative structure whereby female characters are emotionally limited and marginal while male characters are linked with transformation, initiative, and moral improvement. Taken together, suppression, inequity, and stereotype rules point to a narrative stressing male development and maintaining traditional, secondary positions for female characters. From a child-centred perspective, this framing could teach young readers to see female leaders as emotionally dependent or symbolically inert while linking action, success, and moral development largely with male experiences.

Akbar et al. (2018) reported the same, claiming that most of the main male protagonists in fairy tales are all portrayed as courageous and proactive. Pinocchio's transformation process evidently represents these traits. Williams (2022) talks of the degree

to which English translation of Pinocchio alters the gender of the Fox character from female to male and thereby sustains the traditional power structure that places men at the top and women at subservient positions. This demonstrates how gender stereotypes can be reinforced through editorial decision. Whilst Pinocchio is interested in the moral development of its protagonist, his structural role and supporting cast demonstrate a clear imbalance in favour of male action over female agency.

Notable subthemes found in The Ugly Duckling story line up with the overall subject of "Gender Discrimination." The results show that "Female Characters as Emotional, Weak, Shy, Beautiful, Bad" (1), "Emotionally and Physically Distancing Characters from One Another" (1), "Character Suppression, Trauma, and Guilt," (2), and "Patriarchal Culture," (1). For "Female Characters with Secondary (Cleaning, Cooking, etc.) Jobs, "Not Treating Women and Men Equally," "Male Characters as Successful, Intelligent, Hardworking," or "Stereotypical (Uniformed) Characters," no code was discovered in the text.

The story does not centre gender representations in any one direction. Still, the prevalence of trauma, repression, and mild patriarchal code points to an underlying support of conformity and exclusion. The protagonist's emotional and physical solitude suggests a more general lesson: one must suffer and finally change—visibly and socially. Although the narrative may be interpreted as one of personal development, the focus on metamorphosis depending on outside approval indicates underlying normative demands. From a child-centred viewpoint, this can cause young readers to connect social acceptance with self-denial and conformity instead of self-worth and authenticity.

The analysis corresponds with the overall theme of "Gender Discrimination" in the fairy tale Little Snow-White. The findings demonstrate the presence of several key representations, including "Showing Female Characters Emotional, Weak, Shy, Beautiful, Evil" (1), "Showing Male Characters as Successful, Intelligent, Hardworking" (4), "Female Characters with Secondary (Cleaning, Cooking, etc.) Jobs" (5), "Suppression, Trauma, and Guilt of the Character" (4), "Not Approaching Women and Men with an Equal Approach" (2), "Patriarchal Culture" (5), and "Stereotypical (Uniformized) Characters" (4). However, no code was found inside the subtheme "Separating Characters Emotionally and Physical". These findings point to a strongly gendered narrative framework whereby male characters are positioned as capable and crucial to resolution while female characters are mostly connected with domestic labour, emotional distress, and passive beauty. The existence of patriarchal ideas and conventional representations supports uneven gender relations all through the narrative. From a child-centred standpoint, especially with regard to power, agency, and

moral value, such trends can cause young readers to absorb constrained and conventional ideas of gender and masculinity.

Akbar et al. (2018) stress her domestic value—an observation absolutely in line with our finding that women are defined by domestic labour—since the dwarfs allow Snow White stay only if she promises to keep house (pp. 63, 65). Their representation of the stepmother as the traditional evil lady also motivates us to classify female figures as reduced to basic good/bad binaries.

In 2021 Pawłowska emphasizes beauty as a location of female competitiveness reflecting our issue of "stereotypes" and the substitution of competition for feminine unity (p. 161). Based on Cekiso (2013), survival depends on compliance; so, Snow White's punishment—poisoning—comes after disobedience—almost identically mirroring our results on suppression and guilt (p. 204). Reflecting our identification of constrictive gender norms and patriarchal enforcement, Okoroafor (2024) relates the queen's punitive punishment to patriarchal power.

Erum (2009) notes that Snow White's beauty guarantees her protection, therefore supporting our argument that feminine passivity and aesthetic value are rewarded (p. 5). Particularly with reference to the lack of noticeable female agency and the idealizing of conventional roles, Budidarma et al. (2023) similarly observe that passivity and male protection drive the narrative and hence promote the structure we discovered (p. 13).

Matching our definition of patriarchal society with unequal standards, Totibadze (2019) questions how powerful women are punished and the prince is praised despite his subordinate role. Dugar (2013) similarly questions the prince's scant presence in contemporary adaptations, therefore supporting our conclusion that masculine figures can nevertheless act as symbols of authority and reward even with limited narrative material (p. 21).

From a child-centred point of view, this story could inspire young readers to absorb restricted ideals of feminism—that which gives value in silence, beauty, and domestic competence. Particularly for girls, the ongoing reinforcement of passive, obedient female behaviour and the penalty of ambition or assertiveness offers a paradoxical developmental message. Such images run the danger of restricting young children's formative age sense of emotional agency and gender norms.

The analysis corresponds with the overarching theme of "Gender Discrimination" in the fairy tale Sleeping Beauty. The findings demonstrate the presence of several key representations, including "Female Characters with Secondary (Cleaning, Cooking, etc.)

Jobs" (1), "Suppression, Trauma and Guilty Feelings of the Character" (2), "Showing Female Characters Emotional, Weak, Shy, Beautiful, Evil" (7), "Not Approaching Women and Men with an Equal Approach" (5), "Showing Male Characters as Successful, Intelligent, Hardworking" (8), "Patriarchal Culture" (4), and "Stereotype (Uniformized) Characters" (5). However, no code evidence was identified for the subtheme "Getting Characters Away from Each Other Emotionally and Physically". These findings reveal a gendered narrative structure whereby female characters are consistently shown through passive, emotional, and appearance-centred roles while male characters prevail in action and decision-making. The prevalence of patriarchal ideals and uneven treatment helps to build a structure whereby feminine identity is linked to silence and beauty and transformation depends on masculine activity. From a child-centred perspective, these representations carry the risk of encouraging traditional gender norms and therefore confining conceptions of agency and autonomy.

The princess doesn't act to alter her fate; from the start, her beauty and ease are inherent qualities. Supporting the notion that masculine action equals rescue, Pawłowska (2021) and Akbar et al. (2018) both underline that the prince's kiss, not the princess's activities, is what brings order back (pp. 63, 161). This is consistent with what we discovered—that women are impacted by change and males make decisions.

Bradford (2020) states that while the prince's position as the awakened figure is a metaphor for patriarchal dominance, the princess's long sleep is a metaphor for repressed sexuality and personal development (p. 198). This point of view corresponds with our themes of unfair treatment and repression. Erum (2009) claims that the princess's quiet behaviour is rewarded with marriage, therefore supporting the theory that quietness and beauty define a lady a virtuous woman (p. 10). Tanusy and Tanto (2023) say Rosamond is structurally passive, meaning she merely experiences it and never starts an action (p. 38). Our code, which reveals that female characters lack independence and are under control by others, matches quite nicely with this result. Totibadze (2019) questions how strong women are shown as evil men in the narrative while males are advised to regard themselves as heroes. This validates our findings regarding gender socializing and patriarchal conventions (p. 159). Dugar offered more detail in 2013 when he mentioned that even active Prince Philip requires magical female assistance. This reveals that male success is still the major emphasis and that female power is symbolic rather than final (pp. 39–41).

Looking at Sleeping Beauty from the perspective of a young child, the way it presents reward and choice could be detrimental for their development. While boys are presented as active problem-solvers, young readers—especially girls—may absorb the lesson from the

story that being docile, obedient, and beautiful lead to love and happiness. Children whose patterns reinforce traditional gender norms may have a limited perspective of who they are, their independence, and relationships.

5.1.9. The Discussion of the Ideological Discourses

Across several classic fairy tales—including Beauty and the Beast, Cinderella, and Sleeping Beauty—two dominant motifs frequently emerge: "presenting moral propositions" and "advocating an ideology." These recurring themes underscore how deeply embedded social norms and expectations shape narrative structures. For example, Beauty and the Beast contains five moral propositions and six ideological assertions, emphasizing how power, behavior, and transformation are linked with emotional endurance and societal approval. In Cinderella, five moral and five ideological codes reflect traditional values such as virtue through submission and gender-based conduct. Duggan (2021) notes that Perrault's portrayal of Cinderella emphasizes a serene and compliant heroine, whose grace, obedience, and patience are rewarded—projecting an idealized feminine role that aligns with patriarchal virtues rather than personal agency.

Similarly, Sleeping Beauty features four ideological and five moral assertions, many of which promote ideals of passive femininity and fate determined by external forces (Bacchilega, 1997; Warner, 1995). Reyes and Cruz (2023) explores the concept of "intimate authoritarianism" in Beauty and the Beast, demonstrating how Belle's initial independence is gradually replaced by submissiveness, rebranded as a path to love and transformation. The princess's aspirations are postponed in favour of emotional labour and acceptance of the Beast's behaviour—a pattern that parallels our findings and highlights how tales often frame love as contingent on feminine compliance.

The story of Rapunzel also reveals shifting political and moral ideologies across different versions. According to Smith (2014), the 1968 version emphasizes female obedience, while the 1993 version casts strong female characters (e.g., the witch) as dangerous—highlighting cultural anxieties about empowered women. These contrasting portrayals align with our analysis, showing how prevailing ideologies shape narrative interpretations over time.

Tales like Hansel and Gretel, The Frog Prince, and Rapunzel feature fewer explicit ideological codes (e.g., 4 and 5 in Hansel and Gretel; 3 and 4 in Rapunzel), yet still reveal deep cultural values embedded in moral dichotomies and emotional narratives. Tatar (2019)

argues that symbolic storytelling often disguises cultural ideals as timeless truths, embedding moral authority in mythic form. In particular, Pinocchio stands out with 35 moral and 15 ideological codes. The narrative explicitly associates good behaviour with reward and bad behaviour with punishment, supporting Farahani et al.'s (2021) assertion that the tale functions as a "blueprint for normative behaviour" (p. 113).

Even in tales with fewer codes—such as Little Red Cap (2 and 1), Snow White (2 and 4), and The Ugly Duckling (2 and 3)—moral and ideological undercurrents are present. Brinig and Buckley (1999) argue that The Ugly Duckling subtly encourages conformity to beauty standards, especially for girls. Similarly, Even-Zohar (1994) suggests that Little Red Cap models acceptable feminine behaviour, using fear and punishment as behavioural reinforcers.

These findings mirror Jack Zipes's (2013) assertion that fairy tales maintain their relevance through dual messaging—offering clear moral lessons while subtly reinforcing societal norms. Bottigheimer (2000) similarly observes that 19th-century adaptations of fairy tales reshaped female characters into docile and morally pristine figures, in line with domestic ideals and reproductive control. Fernández García (2020) furthers this critique by suggesting that fairy tales are ideological instruments used to reinforce patriarchal values: while intelligent or powerful women are cast as witches or threats, ideal heroines are obedient and beautiful. Although she acknowledges moments of narrative resistance, these remain exceptions rather than the rule.

Qiu and Yoke (2024) supports this perspective by arguing that children's exposure to such narratives significantly shapes their gender perceptions. She notes that children internalize social expectations and model behaviours based on the gendered traits highlighted in stories. They emphasize the need for diverse, empowered female characters in children's literature and calls on educators and parents to prioritize tales that challenge traditional norms. Similarly, Shaheen et al., (2019) identify a recurring pattern where male characters are described as "decisive" and "powerful," while females are presented as "shy," "weak," or even "slave girls." Our findings, particularly in tales like Cinderella, Rapunzel, and Sleeping Beauty, reinforce this imbalance and demonstrate how these stories can serve as tools of ideological transmission.

As Khrisna (2016) points out, fairy tales tend to perpetuate simple moral messages such as "good conquers, bad loses" that help to shore up prevailing social hierarchies. Narratives such as Snow White's stepmother being punished or Cinderella being rewarded for simply obeying are aligned with encouraging authority and submission values. From a child-

centred developmental perspective, such narratives may not develop critical thinking skills or emotional maturity but instead often encourage conformity.

Danilewitz (1991) further argues that fairy tales are not just entertainments but also ideological tools aimed at socializing children into the acceptance of dominant societal norms. For Danilewitz, characters purposefully reinforce patriarchal gender roles, class relationships, and obedience to authority. Male characters are usually described as heroically brave and active, and female heroines as passive, beautiful, and submissive, thus reinforcing patriarchal values. Moreover, overreliance on polar moral oppositions—"good is rewarded, evil is punished"—can suppress children from being able to exercise moral subtlety and build ethical thinking.

Expanding on these criticisms, Sargın and Kılıç (2023) discuss how fairy tales used to present patriarchal ideology and masculine discourse, especially during the time of transition from oral culture to literary culture dominated by male writers and collectors. They emphasize that the classical fairytales have the tendency to position women in secondary roles and reinforce dominant ideologies across generations. In response to counter it, the concept of "Anti-Fairytales" has been proposed, aiming to re-write classical fairytales without sexist speech. Through a critical discourse analysis of Rapunzel, The Frog Prince, and Cinderella, Sargın and Kılıç demonstrate how the re-written versions depict female characters as more proactive, courageous, and intelligent, hence challenging dominant gender roles. While conventional fairy tales stress beauty, passivity, and male heroes to save the day, Anti-Fairytales extol gender equality, friendship, and unity. Their work underscores the necessity of adopting a more egalitarian vocabulary in children's literature.

In sum, while conventional fairy tales seem harmless with people being brought together at the end, their overall ideological impact deserves close examination, particularly as it relates to their role in shaping how young readers think about morality, gender, and power in today's schools.

5.1.10. The Discussion of “Advice and Order"

The data derived from the analysis clearly demonstrate that the theme of "Advice and Order" is strongly embedded within the narrative structures of the examined fairy tales. A repeated emphasis on subthemes such as "Desire to Take Under Control," "Preventing Autonomous Behaviour," and "Prioritizing Adult Requests" across nearly all stories reflects an overarching pedagogical strategy grounded in adult authority, obedience, and discipline.

This narrative tendency suggests that the child characters are often placed in subordinate roles where their independence, emotional expression, and personal judgment are either restrained or rendered invisible.

In particular, tales such as Pinocchio, Beauty and the Beast, Rapunzel, and Cinderella stand out for their dense clustering of these control-based codes. For instance, Pinocchio includes remarkably high instances of "Desire to Take Under Control" (12) and "Prioritizing Adult Requests" (6), which reveal how this tale functions as a narrative vehicle for instilling compliance with adult-imposed norms. As Trites (2000) observes, “children’s literature is rarely about empowering children; more often, it is about teaching them how to conform to societal rules through adult authority” (p. 36).

Similarly, the presence of "Overprotective Attitude" in Beauty and the Beast and Sleeping Beauty (5 and 2 times respectively) points toward a portrayal of adult figures as gatekeepers of morality and safety, potentially hindering the child’s experiential learning. Nodelman (2008) argues that “children’s literature is fundamentally didactic, even when it appears to be merely imaginative—it teaches by shaping perceptions of morality, authority, and identity” (p. 76).

Conversely, the minimal or nonexistent code in categories like "Considering the Child’s Feelings and Thoughts Inadequate" and "Suppression of Feelings and Thoughts" in tales such as Rapunzel, Little Snow-White, and Little Red Cap might suggest a subtle narrative strategy where emotional silencing is implied rather than explicitly dramatized. This absence, however, should not be mistaken for genuine emotional validation of child characters. Instead, it may reflect a narrative gap where the child’s inner world is simply overlooked or subordinated to plot advancement.

The recurrence of "Audit (Control)" as a controlling mechanism, though less frequent than direct desire for control, further reveals how adult characters or narrative authorities (e.g., kings, fathers, witches) are tasked with monitoring and evaluating children’s behaviours. This evaluative lens reinforces the power imbalance and normalizes adult-centric perspectives. Stephens (1992) notes that “narratives for children rarely encourage subversion; rather, they function to preserve the moral order by replicating dominant values” (p. 9).

Collectively, these subthemes reflect an ideological structure wherein advice and order function not as supportive guidance but as rigid frameworks that condition the child to comply with adult logic, values, and expectations. Autonomy is regularly curtailed in favour of moralized conduct, and the frequent depiction of children as passive subjects suggests a literary tradition that favors discipline over dialogue. As Beauvais (2015) puts it, “what we

often find in narratives for children is not freedom but a regulated space, where advice, obedience, and social order are interwoven into every plotline" (p. 44).

In tales like Pinocchio, the pedagogical layer is presented more dominantly than the narrative or psychological development of the characters. As Özşener (2024) points out, figures such as the Fairy, the Cricket, and other secondary characters function primarily as moralizing agents, which diminishes the possibility of authentic emotional engagement between characters. As a result, character development often remains in the shadow of didactic imperatives. Pinocchio's actions and the trials he undergoes are framed not through personal psychological evolution but through a consistent structure of moral lessons. This aligns closely with our thematic codes such as "Instructionalism–Didactism," "Imposing Opinions," and "Portraying the Ideal Adult," and reinforces the idea that many traditional tales function more as tools of instruction than as explorations of character growth.

Thus, the tales, while appearing to educate and protect, simultaneously risk promoting a worldview that values submission over self-expression, order over exploration, and obedience over critical reflection. These findings align with critical discourse in children's literature studies, which highlight how fairy tales often serve as cultural instruments for preserving hierarchical adult-child dynamics.

5.1.11. The Discussion of Fear and Anxiety

Hansel and Gretel reveals high frequencies for subthemes within *Fear and Anxiety*, including "Presenting Overly Dramatic Items" (5), "Creating Emotional Tension" (4), "Using Punishment and Threat to Make a Thought Credible" (3), and "Using Fear and Anxiety as a Means of Believing and Teaching" (3). No code was found under "Not Making Sense of How to Deal with Fear and Anxiety." These findings show that terror in Hansel and Gretel influences behaviour more than it just serves as a narrative device. Rather than showing how to deal with emotional issues or be strong, the story often uses imaginary events to induce tension and drive people to obey. Like Gothic traditions generally, Piatti-Farnell (2021) argues that Grimm stories use dread to preserve a moralistic and austere tone. Scenes in this story—those involving being left alone, going hungry, and the oven—do not allow mental development. Rather, they are tests designed to make the characters do as the author orders. Van Overmeiren (2019) adds that Gretel's symbolic act of strength is more important even though she kills the witch in terrible surroundings. These results would suggest that the story is not psychologically appropriate for young readers even if it has great metaphorical quality.

This is so since its basis consists on horrific and punishing ideas. When fear is not accompanied with emotional awareness or coping strategies, the story may not help children feel emotionally independent and rather make them more dependent on adult authority (Stallcup, 2002).

Beauty and the Beast includes the following codes related to the theme of *Fear and Anxiety*: "Presenting Overly Dramatic Items" (4), "Creating Emotional Tension" (2), "Using Fear and Anxiety as a Means of Believing and Teaching" (2), and "Using Punishment and Threat to Make a Thought Credible" (1). No code was identified under "Not Making Sense of How to Deal with Fear and Anxiety." According to the code results, in Beauty and the Beast fear is employed more as a dramatic and moral technique than as a means of enabling individuals to grasp how others feel. Mostly through overdone depictions of how terrifying the Beast looks and Beauty grudgingly gives up her independence, the narrative creates suspense. According to Warner (1995), these kinds of tales sometimes depict dread in women as a means of being good, therefore supporting conventional roles of calm perseverance and moral purity. Not from Beauty's intricate inner struggle, but from the contrast between fear and reward, the emotional tension arises. She has to overcome her anxiety by caving in to her love, not by developing personally. Zipes (2012) also notes that the Beast's transformation is more of a symbolic settlement supporting male norms than of a result of their developing love for one other. By putting the main character—a woman—in situations that make her feel confined and romanticise fear and giving up, the narrative advances the concept of inner beauty and change. From the standpoint of child development, the way the narrative treats fear runs the danger of normalising unequal emotional labour by expecting girls to go through suffering in order to produce something beautiful at last (Bacchilega, 1997). The dramatic framework of the narrative can make it less helpful as a teaching tool since it does not illustrate how to be emotionally strong or manage anxiety. Young readers seeking for positive pictures of emotional safety especially should pay attention to this.

Cinderella reveals the following subtheme codes under *Fear and Anxiety*: "Presenting Overly Dramatic Items" (5), "Creating Emotional Tension" (2), "Using Fear and Anxiety as a Means of Believing and Teaching" (2), and "Using Punishment and Threat to Make a Thought Credible" (2). The code "Not Making Sense of How to Deal with Fear and Anxiety" is not present. These results show that Cinderella's great suffering and passive perseverance had more impact on her emotions than on sensible solutions for her problems. Though Cinderella hardly feels these emotions in a way that is psychologically accurate, dramatic accounts of her stepfamily insulting her, isolating her, and forced her to labour for them

create emotional suspense. Stone (1975) points out that the way the story is constructed makes feminine silence and suffering appear like desirable outcomes at last rewarded. In the same line, Okoroafor (2024) argues that the heavy penalty inflicted on the sisters not only finishes the narrative but also alerts women who deviate from social conventions. Cinderella's sense of worry and horror is used to underline how important to others obedience, beauty, and patience are, not to show the range of her emotions. Developmentally speaking, these kinds of representations could make it harder for kids to understand and control opposing feelings. One learns that, if one wants to reach love or acceptance, suffering must be endured by using fear to make tough situations seem more dramatic without displaying how to be strong or express feelings. Young readers could find it challenging to develop empathy and the book less fit for them because of this emotional apathy.

The Adventures of Pinocchio reveals the following *Fear and Anxiety* subtheme codes: “Creating Emotional Tension” (4), “Using Punishment and Threat to Make a Thought Credible” (3), “Using Fear and Anxiety as a Means of Believing and Teaching” (3), and “Presenting Overly Dramatic Items” (2). No code was found for “Not Making Sense of How to Deal with Fear and Anxiety”. The data demonstrate that *Pinocchio* constructs a highly moralistic and emotionally charged environment where fear is frequently used to discipline and instruct. The dramatic punishments—being turned into a donkey, nearly dying, or witnessing others suffer—serve to warn against disobedience rather than explore the emotional repercussions of fear. As Cambon (1973) notes, Pinocchio’s journey is one of transformation, but it is driven by external pressures rather than internal emotional development. These fear-based trials create emotional tension but often lack psychological credibility. Farahani et al. (2021) emphasize that while Pinocchio ultimately learns responsibility and empathy, his transformation is more didactic than organically emotional. From a pedagogical standpoint, this poses challenges: rather than modelling emotional regulation, the narrative relies on fear to enforce moral behaviour. Such portrayals may reduce a child's ability to process emotions in a realistic way, thereby limiting the story’s potential to nurture healthy emotional growth and empathetic understanding.

Little Red Cap contains the following *Fear and Anxiety* subtheme codes: “Creating Emotional Tension” (3), “Presenting Overly Dramatic Items” (2), and “Using Fear and Anxiety as a Means of Believing and Teaching” (2). No codes were found under “Using Punishment and Threat to Make a Thought Credible” or “Not Making Sense of How to Deal with Fear and Anxiety”. In Little Red Cap's account, suspense and threats usually cause one to be terrified. Given the forest is considered a dangerous habitat, the wolf is a terrible,

unstable threat. The suspense rises when the main character enters a trap unaware of it. The plot's organisation emphasises allegiance and focusses beyond emotional sensitivity. According to Zipes (2017), the Grimms' take on a tale about being smart and surviving turns into a warning about girls' too much curiosity and disobedience. Psychological management of the wolf as a figure of anxiety is inappropriate. Rather, it ought to be eradicated, thereby maintaining a basic moral order. Moreover, Barnett (2021) notes that Little Red Cap seems to be someone who has to be rescued rather than someone engaged in her own emotional experience since she lacks an inner voice or mirror. Children's growth cannot benefit much from this narrative since it lacks emotional introspection or coping strategies.

The narrative presents anxiety as something someone else—usually a man—needs to fight, instead of employing empathy and problem-solving to assist young readers deal with their worries. This makes it less beneficial as kid-friendly reading since it prevents children from developing self-control of their emotions.

Sleeping Beauty reveals the following codes related to *Fear and Anxiety*: “Presenting Overly Dramatic Items” (4), “Creating Emotional Tension” (2), and “Using Punishment and Threat to Make a Thought Credible” (2). No codes were found for “Using Fear and Anxiety as a Means of Believing and Teaching” or “Not Making Sense of How to Deal with Fear and Anxiety.” The terrible sides of Sleeping Beauty depend on the way the narrative uses symbols to depict justice and a terrible finish. The princess is cursed for what seems to be a little error—pricking her finger—but it becomes a dramatic life-or-death situation that causes others to get terrified without providing any emotional catharsis. The narrative makes one anxious by means of punishment and forecasts depending on magic to solve problems rather than addressing emotions. Warner (1995) argues that by demonstrating how meek and compliant women might be, the narrative promotes conventional views of feminism. The narrative is gripping not because of the way the main character responds to risk but rather because of the characters' waiting—first for the curse to strike, then for aid. Since the story does not address anxiety or provide a self-driven solution, young readers cannot learn how to manage stress. Rather, fate decides results and manly saviours serve to reduce anxiety. From the viewpoint point of a child, this could make the narrative less appropriate for their developmental level. It might not teach young readers how to manage anxiety or recognise their emotions in real life since it shows powerlessness over fear instead of resilience or choice.

Little Snow-White includes the following codes under the theme of *Fear and Anxiety*: “Presenting Overly Dramatic Items” (5), “Creating Emotional Tension” (3), “Using Fear and

Anxiety as a Means of Believing and Teaching" (2), and "Using Punishment and Threat to Make a Thought Credible" (1). No code appears for "Not Making Sense of How to Deal with Fear and Anxiety". Little Snow-White's world is full with danger, jealousy, and espionage created from fear. Though Snow White's responses are rarely discussed, the queen's continuous attempts to destroy her by lying and assault generate a great deal of emotional conflict. According to Bacchilega (1997), the narrative emphasises more on the appearance of peril than on the emotional experience of the heroine. Snow White is always rescued by someone else and stays largely passive. Plot device of fear is meant to inspire obedience and the concept of flawless innocence. The terrifying scenes—such as being poisoned, practically suffocating, or placed in a glass coffin—are presented without any psychological interpretation. Children find it more difficult to cope with their worries in constructive ways as a result of According to Tatar (1992), these kinds of stories make evil seem more outward and moral conflict seem less complex, which reduces their value for guiding children through difficult emotional circumstances. Lack of emotional resolution or control helps to explain why children are only afraid observers without the ability to learn coping mechanisms. From the standpoint of what is appropriate for children, Snow-White might teach passive suffering as a virtue instead of providing means for emotional development or strength building.

Rapunzel reveals the following *Fear and Anxiety* subtheme codes: "Presenting Overly Dramatic Items" (4), "Creating Emotional Tension" (3), and "Using Punishment and Threat to Make a Thought Credible" (2). No codes were found for "Using Fear and Anxiety as a Means of Believing and Teaching" or "Not Making Sense of How to Deal with Fear and Anxiety". Rapunzel largely uses fear to depict concepts like solitude, punishment, and secrets. Holding notions about the prince's discovery and blinding as well as the main character's dramatic locking up in a tower are designed to depict what happens when one breaks the rules or loves someone they shouldn't. But as Angela Smith (2014) notes, Rapunzel lacks emotional control; her mental responses to being terrified and imprisoned aren't well-rehearsed. The narrative relies on fate and a male rescuer to alleviate the tension; it fails to show how Rapunzel manages her emotions when she is alone or when she finally escapes.

Ross (2016) sees the tower as a symbol of masculine domination in which terror is utilised to maintain everyone in line and following the rules rather than to make people stronger on the inside. These decisions on how to narrate the story could make it less helpful for guiding children's emotional development since the narrative stresses anxiety without also demonstrating how to manage it or grow personally. The narrative could not be able to

connect with children on a psychological level if it does not show them how to manage anxiety in a constructive way, which would make it less in line with best standards for narrating stories to them.

The Frog Prince includes the following codes under the theme of *Fear and Anxiety*: “Creating Emotional Tension” (3), “Using Punishment and Threat to Make a Thought Credible” (2), and “Using Fear and Anxiety as a Means of Believing and Teaching” (1). No codes appear for “Presenting Overly Dramatic Items” or “Not Making Sense of How to Deal with Fear and Anxiety”. Particularly with regard to the princess's mental health, fear is a subdued component of the characters' feelings towards one another in The Frog Prince. Her contempt and unwillingness to uphold her word to the frog generate the major conflict in the narrative. But these emotions are brushed aside by a father's directives; they are not thoroughly investigated. According to Zipes (2007), the narrative upholds patriarchal ideals since the princess is solely rewarded for following instructions rather than handling her own emotions. Her lesson comes from fear, not from exploring her emotions. One can accomplish this by implying a promise breaking threat or by considering the societal consequences of defying her father. From the child's perspective, the frog transforming into a prince doesn't make sense even if it seems like a happy ending. Understanding others or oneself won't help with the emotional load; it's addressed magically, which could make it more difficult for children to cope with comparable emotions in daily life. The story lacks internal emotional models; hence it does not match as well with child-centred reading, which should provide children relevant emotions of fear and trust to enable them develop emotionally

The following sub-theme codes resulted from code The Ugly Duckling on the sub-theme of "Fear and Anxiety": "Creating Emotional Tension" (3), "Presenting Overly Dramatic Items" (2), and "Using Fear and Anxiety as a Means of Believing and Teaching" (1). A striking point is that none of the examples were labelled as "Using Punishment and Threat to Make a Thought Credible" or "Not Making Sense of How to Deal with Fear and Anxiety." The outcome suggests a story line bubbling with intense emotional tension—centred on rejection, isolation, and intense anxiety. While the transformation of the protagonist towards the end of the story is generally presented as a victory of survival, it silently sends out the message that social acceptance hinges on conforming to mainstream norms, not on deconstructing the very structures that give rise to exclusion. This finding aligns with our broader content analysis findings: most stories incentivize characters who conform to societal standards and exclude or punish those who do not. The Ugly Duckling therefore reaffirms an ideology that romanticizes personal transformation at the expense of

communal criticism, encouraging children who perceive that they are "different" to transform themselves to win favour.

This storytelling methodology is particularly worrying in the context of more contemporary work on bullying, belonging, and social distinction. Jensen (2013), for example, argues that such problems cannot be remedied by individualist means but rather by community-level systemic interventions. On this premise, Andersen's story—albeit richly emotive—may perpetuate the notion that one achieves acceptance solely through transformation that meets aesthetic or behavioural expectations.

From a child-centred pedagogy perspective, this narrative illustrates the emotional consequences of narratives which fail to provide coping strategies or confront discriminatory norms. As our research shows, children are sensitive to such tensions and are uncomfortable with stories where characters are ill-treated without adequate support or consequences. Internalization of messages such as "being accepted only after becoming beautiful" or "punishment for not conforming" undermines children's emotional self-esteem and critical awareness.

On this view, The Ugly Duckling is an exemplary illustration of the need for critical mediation in using fairy tales in EFL environments. Teachers must plan opportunities for students to unpack such tales, track the causes of social ostracism, and hypothesize various endings. As the magic in stories lies not only in depicting norms but also in envisioning them otherwise, the infusion of inclusive and emotionally sensitive discussion into classroom culture is of the greatest importance. In the process, stories are reworked from passive transmission devices to tools of change-making dialogue. In the end, the consistent application of anxiety and concern in classic fairy tales satisfies both ideological and emotional aspects. Stories from the Brothers Grimm help youngsters to understand and express basic emotions by showing terrifying scenarios that could happen. But occasionally these stories use dread as a tool for teaching about authority, instead of encouraging youngsters to be emotionally independent. Children, according to Baker-Sperry and Grauerholz (2003), understand scenarios more in line with their emotional resonance than with their logical correctness. Their personal feelings find expression on the characters. Stories face the risk of becoming authoritarian, though, as Khrisna (2016) and Stallcup (2002) point out when they largely use horror to force people to follow moral rules or teach lessons without giving them tools of managing their emotions. This is against child-appropriateness since it places emotional inquiry and empathy second to control. Although the worry is plainly and strongly stated, typically adults—not the young protagonist—help to

resolve the issue. These kinds of images could hinder the development of emotional strength, self-efficacy, and critical thinking. Therefore, a fairy tale must show fear not merely as a plot device but also as a real emotional experience the child character must understand, battle with, and finally get over as part of their own development if it is judged kid-appropriate.

5.1.12. The Discussion of the Teaching and Drilling

The sub-themes in the Teaching and Drilling category highlight how strongly adults in classic fairy tales exert influence over young characters. Stories like Pinocchio, Beauty and the Beast, Cinderella, and Sleeping Beauty feature a lot of codes illustrating how moral instruction shapes children's actions rather than spontaneous discovery. Among these rules are "Imposing Their Own Opinion," " Authoritarian Understanding," "Portraying the Ideal Adult," "Cause-Effect Reasoning," and "Instructionalism-Didactism." Pinocchio boasts the most cases of "Imposing Their Own Opinion" (12), "Cause-Effect Reasoning" (15), and "Instructionalism-Didactism" (21). These guidelines highlight how the moral criteria established by grownups regularly assess the behaviour of the main character. Characters who repeatedly display this are the Fairy, Geppetto, and Talking Cricket. According to Morrissey and Wunderlich (1983), Pinocchio's full development is under control by a "stimulus-response" model set up in the narrative (p. 65).

The sub-themes in the Teaching and Drilling category Both Cinderella and Beauty and the Beast use idealised adult figures and didactic language to assist young readers absorb particular ideas. By stressing obedience, humility, and compliance, these tales encourage an idealised version of childhood moulded by outside force. Conversely, tales like "The Ugly Duckling" and "Little Red Cap" lack clear overt morals, which implies that their teachings are taught more naturally than via outright moralising.

Still, this overall framework gives the impression that fairy tales are not only entertaining but also instructive for grownups about behaviour. In 1992 Stephens said, "Children's texts are meant to entertain and teach, and they often carry the ideological weight of the adult world" (p. 8). Saying that even the most created-up stories transmit lessons about right and evil, identity, and respect, Nodelman (2008) also discusses how inherently instructive children's books are (p. 76).

Stories like Rapunzel, Snow White, and Little Red Cap abound in evidence. Though it may appear like a positive thing in these tales when rules like "Suppressing the Child's Feelings" or "Devaluing the Child's Thoughts" are absent, this could really signify that the

child's emotional agency is being suppressed. These holes get around, not support children's freedom.

Less often occurring but when it occurs, the "Audit" sub-theme reinforces uneven power connections supporting adult monitoring and control through monarchs, fathers, and witches. Children's writing, according to Stephens (1992), frequently supports dominant beliefs rather than subversion (p. 9). These kinds of stories usually fit the moral categories adults create by means of disciplined cause-and-effect patterns. Little Red Cap, for instance, suggests that the only way to be safe is to follow the rules without doubt, therefore clearly linking disobedience to danger. According to Tatar (2019), fairy tales are frequently moral fables meant to teach people how to behave without necessarily inspiring self-awareness.

These tales typically discourage individuals from thinking critically in order to encourage them to follow, even if they seem to offer guidance and protection. Children's writing typically aims not to empower them, as Trites (2000) point out. Rather, it models for kids how to obey social norms, therefore guiding them." Stated differently, fairy tales preserve and disseminate strict power hierarchies.

Emotional modelling fuels this passion to become a teacher even more. Jularić explores in her 2020 work how emotions are portrayed explicitly in Grimm's fairy tales and their educational value. Visible emotional reactions of characters—like shaking or crying—help young readers understand when and how to discuss particular feelings. The stories thus serve as sort of instructional tools for individuals in managing their emotions and behaviour.

Given their strong morality, authoritative viewpoints, and plenty of teaching, the findings of this study imply that conventional fairy tales might not be appropriate for children. These kinds of things can make children less able to think critically and less interested in studying (Cüceloğlu, 2019; Dilidüzgün, 2004; Yazar, 2023). Conversely, spoof fairy tales are helpful since they employ humour and exaggeration to subvert accepted narrative lines. Through their many points of view, these stories enable children to develop stronger critical thinking skills. They get children to consider the cultural messages they come across rather than merely accept them without challenge. According to Järv (2019), parodies are supposed to make you think rather than instruct; this helps young readers to consider the values they are presented. This makes mockery of fairy tales extremely crucial for modern teaching approaches stressing choice, thought, and emotional involvement. Though they sometimes seem to impart moral lessons, traditional fairy tales with the topic of "Teaching and Practice" might really reinforce adult-centred power, restrict children's independence, and lack emotional depth. While neglecting the need of being emotionally

honest and learning about oneself, this method could make uniformity seem like a positive thing. According to Zipes (2013), these fairy tales could have long-lasting cultural impact not because they enable individuals to develop personally but rather because they support predominate ideas. Examining the story and characters of fairy tales from the point of view of a child helps one to promote books that truly support the mental, social, and moral development of children.

5.1.13. The Discussion of the Violence

Analysing the story of *Beauty and the Beast* reveals that the concept of "violence" is extensively reflected throughout the story, both openly and implicitly. This is the case throughout the entirety of the story. It was determined through the process of code that the subthemes of "submission to pressure and violence" "threatening/punishing," and "using violence as a problem-solving tool" were detected a total of seven times. For example, the decision made by the father character to hand over his daughter to the Beast without any hesitation, and Belle's unquestioning obedience to this decision, both plainly show a problematic picture of power and submission in the story. Furthermore, the behaviour of the Beast, which is both menacing and controlling, exemplifies how fear can become a technique of control and violence may become a tool for communication and resolution. For example, the Beast keeps Belle hostage in the castle and exhibits violent outbursts.

The framework of this tale is consistent with Al-Ghabra's (2015) contention that Beauty and the Beast romanticizes gendered violence by portraying it as a means of change. In spite of the fact that the Beast first exhibits signs of hostility and psychological intimidation, he is finally "healed" by Belle's patience and tenderness, which conveys the potentially harmful message that love has the power to transform aggressive behaviour. In a similar vein, Reyes and Cruz (2023) contends that the movie "normalizes cyclical abuse through romantic discourse," in which Belle's individuality is surrendered for the sake of relational peace through the use of romantic discourse. As a means of describing the manner in which individuals are pushed to give up their freedom in the pursuit of love, they make use of the concept of "intimate authoritarianism." Belle is rewarded for her submissiveness.

It is important to note that the story does not include any depiction of the subtheme "not knowing how to deal with violence". Instead, then questioning or resisting acts of violence, the characters internalize them as inherent components of relational dynamics. This gives them a sense of responsibility. According to Coates et al. (2019), the Disney rendition

from 1991 conceals violent acts by placing them inside the context of their passionate love for one another. There is a reinterpretation of Belle's resistance as coyness, and supporting characters defend the actions of the Beast, which makes it more acceptable to younger audiences. As a result, youngsters are unable to develop critical perspectives on the mechanics of relationships since this reinforces messages that are false, such as "violence turns into love" or "the patient woman is rewarded."

Regarding this particular aspect, the story is in direct opposition to the principle of child-appropriateness. In *Beauty and the Beast*, rather than teaching youngsters to develop resilience, question injustice, or explore nonviolent solutions, the story portrays a one-dimensional image of submission, patience, and change that is propelled by the sacrifice of a female character. The pedagogical acceptability of the story for children should be critically reexamined in light of the ideological underpinnings and problematic depictions of violence that are present in the story.

The examination covers the general concepts of the concept of Violence in the *Frog Prince*. The sub-themes identified include: Among the found subthemes are "Submission to Pressure and Violence" (4), "Using Violence as a Problem-Solving Tool" (3), and "Threatening/Punishing" (2). Still, there is no code addressing the subtheme "Not Making Sense of How to Deal with Violence." These results imply that the story presents coercion and violence as regular and successful instruments for resolution. The frequency of submission and punishment represents a larger framework in which emotional pressure, instead of mutual understanding, stimulates development.

This issue is particularly clear in the original Grimm version—also the one we investigated. In this rendition, the princess's emotional response culminates in an act of physical rejection—throwing the frog against a wall—which drives his change into a prince: "She picks him up and throws him against the wall... he is then transformed into a handsome prince" (Siegel & McDaniel, 1991, p. 559). Bringing out this particular variant, the Grimm brothers "chose to employ the latter," to quote Isaacs (2013) (p. 987). Our code brings out the theme of subservience to danger and use of force as a turning point in the narrative, thereby validating this interpretation. Later translations substitute this sequence with a kiss—seemingly more child-friendly—but such adjustments eliminate the princess's emotional agency and right to convey suffering. The change Favors passive compliance as the approved behavioural paradigm instead of motivating active emotional expression or resistance. Particularly for female characters, this change reflects the larger tendency in gendered narrative that discourages self-assertion.

Under consideration of trends, the way violence is portrayed in The Frog Prince corresponds with the severity-related results of this study and generates significant pedagogical questions when assessed using the child-appropriateness concept. The story maintains moral authority and obedience as absolute rules, therefore preventing opposition, critical thinking, or other conflict resolution techniques. Thus, especially in settings where the story is being offered to young readers, both the original and updated versions of it demand serious pedagogical reappraisal.

In the Grimm Brothers' *Little Red Cap*, the centrality of the concept of violence is clearly reflected in the subthemes identified through content analysis: "Submission to pressure and violence" (4), "Threatening/Punishing" (5), and "Using violence as a problem-solving tool" (6). These findings indicate a narrative structure heavily marked by coercion, fear, and the normalization of violent responses. Little Red Cap's initial naivety and compliance with the wolf's deceptive authority illustrates her submission, while the wolf's predatory tactics—impersonating and ultimately consuming both the grandmother and the girl—exemplify the portrayal of threat and punishment as dominant forces. The subtheme of using violence to solve problems is especially pronounced, culminating in the dramatic act of the huntsman cutting open the wolf to rescue the victims—an aggressive yet heroic intervention that resolves the central conflict.

However, the analysis reveals a complete absence of code for the subtheme "Not knowing how to deal with violence." At no point do the characters exhibit confusion, emotional struggle, or moral reflection in response to the violence they endure or commit. Instead, the narrative progresses through a strict victim-perpetrator binary, treating violence as both a threat and a justified solution without critical engagement. This lack of introspection suggests an ideological framework in which violent acts are endured or executed without emotional or ethical ambiguity. Consequently, the story reinforces a worldview where threats must be met with force, leaving little room for dialogue, emotional processing, or alternative responses to danger.

This structure has been critically examined in various scholarly works. Carroll (2014) argues that the tale activates evolutionary fears in children and then soothes them to build "emotional resilience" (p. 7); however, this interpretation overlooks the pedagogical risks posed by the underlying themes of submission and coercion. He further emphasizes that the story may introduce "the fear that the adults on whom one relies can turn vicious and predatory" (p. 7), thus potentially undermining the child's sense of basic trust. Sugiyama (2004) similarly views the tale as an adaptive transmission of survival knowledge, noting that

“predation stories can be seen as a form of knowledge transmission designed to protect the vulnerable, especially children” (p. 60). Yet the tale’s resolution—achieved solely through the intervention of an external authority (the huntsman)—fails to promote internal agency or critical thinking in young readers, instead reinforcing dependence and passivity.

These concerns are echoed in Romaniuc and Vechiu’s (2023) study, where the wolf is described with highly aggressive terms like “evil and filthy monster,” reinforcing fear-based stereotypes. Additionally, many parents report altering the violent ending—e.g., using a sleeping potion and sending the wolf to a zoo—to make it more appropriate for their children. This suggests that the original narrative’s violent content is perceived as emotionally harmful, prompting pedagogical reconfiguration. Alcantud Diaz (2010) further demonstrates that Grimm tales frequently include violence-related lexical items such as “dead,” “blood,” and “cut” (p. 180), and that the overall tone of these texts is not entirely suited for children (p. 185). Her findings reinforce the need to reevaluate tales like *Little Red Cap*, which, though seemingly moralistic, present an ideological structure that normalizes violence and idealizes passive conformity.

In conclusion, violence in *Little Red Cap* is not only normalized but also positioned as both inevitable and redemptive, with no exploration of nonviolent alternatives or emotional consequences. This narrative structure stands in direct conflict with the principle of child-appropriateness and calls for a critical pedagogical reassessment of how such stories are presented to young audiences.

It is clear that violence plays a significant role in the narrative of *Pinocchio,* as evidenced by the high number of codes for "Submission to pressure and violence" (6), "Threatening/Punishing" (33), and "Using violence as a problem-solving tool" (20). Throughout the course of the narrative, *Pinocchio* is subjected to a variety of forms of punishment, including beatings, imprisonment, and even threats to his life. These reprimands are frequently framed as lessons in morality with the intention of encouraging him to change his behavior. Authority figures resort to violence in order to enforce obedience, and other characters will occasionally resort to violence in order to solve their own problems. This demonstrates that violence is accepted as a viable solution in the narrative, serving not only as a method of discipline but also as a practical remedy.

According to Guglietta-Possamai (2008), the original form of Collodi's work places a significant emphasis on violent acts. As an illustration, the harsh and ethically ambiguous tone of the story is demonstrated by the fact that Pinocchio is sentenced to jail by a judge in an arbitrary manner. When it comes to versions that are appropriate for the children, such as

Disney's, these episodes are typically eliminated or toned down (p. 114). It appears from this that the original story might not have been able to fully satisfy the principle of child-appropriateness. According to Sfetcu (2023), *Pinocchio* is not only a story for children; rather, it is a profound moral and philosophical fable. "Violence, oppression, wickedness, and indifference" are all things that he describes as being present in the world that the novel takes place in (page 6). In this kind of world, kindness and understanding are not encouraged; rather, obedience, fear, and discipline are encouraged across the world.

The Grimm Brothers' *Snow White* has violent undertones galore, including "submission to oppression and violence," "threat/punishment," and "violence as a way of solving problems." These tests show how greatly physical damage, pressure, and manipulation affect the heroine's route. Snow White's nonchalant acceptance of ongoing risk is revealed by the Queen's constant attempts to kill her with a suffocating corset, a poisoned apple, and a comb that chokes. The Queen kept her power by methods of physical force as well as lies. Hiding, she resolved herself to remove the threat to her power and dignity. The dwarfs' futile attempts at protection show Snow White's incapacity to defend herself from injury.

Though continuous onslaught, the story doesn't show much on how the main heroine views or manages the cruelty she comes across. There is not clear confusion, mental distress, or conflict. These situations are presented as moral or psychological ones instead than ones from which one cannot avoid. Although it is not ethically dubious to make the Queen dance in red-hot iron shoes until she dies, this is viewed as a fair and satisfying form of repayment, therefore strengthening a fundamental concept of justice based on violence against violence.

Romaniuc and Vechiu (2023) assert that children's cognitive and learning process could suffer from obvious violence in fairy tales. They emphasize the requirement of producing violent content fit for the age and developmental level of the child. Abate (2013) features *Snow White* as a filicidal story where the Queen's desire to kill her stepdaughter draws attention to important cultural concerns with murder and power in children's literature. Alcantud Díaz (2014) investigates the Queen's order to "kill her and bring me back her heart!" as a sort of both symbolic and physical violence, analogous to dismemberment. Though it also makes people consider eating other people, the heart generally stands for power or rage. The Queen's craving for Snow White's liver and heart is an understated kind of cannibalism, claims Spahr and Santos (2015). This suggests that previous versions of the story included definite elements of consuming and conquering bodies.

Hans Christian Andersen's *ugly duckling* metaphorically catches the different types of

violence children could come across depending on societal or physical disparities. Storymatic code points up subthemes like "submission to oppression and violence" (5), "using violence as a means of problem-solving," (4), and "threat/punishment" (2). The *duckling* reflects these themes in his frequent experiences of verbal abuse, physical hostility from his family, other animals, and his greater surroundings. Not only are actions like pecking, chasing, and banishment punishing but also they help to enforce imagined standards of beauty and belonging. The peaceful endurance of the duckling despite mistreatment—without complaint or opposition—suggests a dangerous narrative in which violence is shown as a necessary component of development and finally rewarded. Such experiences of exclusion could, as Kettner (1974) argues, drive people to hide their true selves, absorb damage, and build a phoney identity. Likewise, especially in family dynamics, children viewed as "unwanted," or different—such as those with disabilities or adopted children—are more likely to be abused and neglected.

Developmentally, one should take note on how young readers' works show such violent scenes. Stories that legitimize violence and neglect to exhibit emotional awareness or resiliency run the danger of damaging a child's emotional well-being, feeling of belonging, and self-esteem. Stories like *The Ugly Duckling* should thus be seen and mediated in age-appropriate ways to stop fostering emotional repression or violence.

By means of subthemes including "submission to oppression and violence, "threat/punishment," and "violence as a method of problem-solving," violence is gently embedded throughout *Sleeping beauty*. Apart from a simple act of retribution, the curse the offended fairy declares functions as a symbolic punishment for social isolation and wounded pride. The severe reaction—burning all spinning wheels around the kingdom—showcases even more how force and terror are used as tools of control. The princess's agreement in her fate matches a recurring narrative pattern in which female heroes are made powerless against magical or patriarchal authority. Particularly the theme "inability to make sense of violence" is completely lacking. Violence and compulsion are presented as logical results inside the moral framework of the story instead of character contesting the logic of the curse. This lack of reflection reveals an ideological framework in which violence is not only permitted but also gently approved, therefore maintaining traditional dynamics of power and vengeance.

The narrative also features well-known forms of female-to- female violence. In 2019, Korucu describes the unwelcome fairy's angry curse as "an act of violence driven by jealousy and revenge" (p. 147). Later in the story, the queen ogress tries to cook Sleeping Beauty and

her children alive reflecting what Fromm would term as "primitive blood thirst," (Korucu, 2019, p. 148). From Perrault's vantage point, this violence has a cannibalistic, even erotic undertone. "The ogress demands that the children be served 'à la sauce-robert,' (p. 149)," Storti, (2021) adds, a detail she finds symbolic: "cannibalism could be said to be a matter of taste: the right sauce for the right meat." Her search for "fresh meat" and her stalking about the hallways smelling it gives the violence a horrific and even erotic aspect.

Developmentally appropriate wise, the narrative invites questions. Violence is depicted without ethical thought, and occasionally it is rewarded or addressed by compromise. Especially for female characters, the normalizing of both symbolic and physical violence could send conflicting messages to young readers about power, justice, and emotional passivity.

Subthemes include obedience to pressure and violence, threatening/punishing, and using violence as a technique for problem-solving refer to the protagonist's home setting typified by emotional coercion, exclusion, and hierarchical control—mostly enforced by her stepmother and steps sisters. *Cinderella* suffers social isolation, forced labor, and humiliation; the narrative—as Korucu (2019) contends is "one of the most intense examples of female-to--female violence." These patterns highlight how gendered power relations inside the family system help Cinderella's silent endurance to be sustained, therefore strengthening her moral virtue of submission.

Alcantud Díaz (2014) supports this point of view, especially by analysing the language construction of the narrative and stressing a high frequency of violent lexical elements and terrible images—such as the stepsisters mutilating their feet and later being blinded by birds. She particularly advises younger readers regarding content that, in the absence of critical analysis, induces fear or distress. Especially, the complete lack of code related to the subtheme Not Making Sense of How to Deal with Violence indicates that the narrative offers no psychological space for thought, dissent, or ethical investigation. Instead, anger and suffering are accepted as usual obstacles to be conquered, therefore encouraging a mindset whereby obedient compliance is finally applauded rather than questioned.

Severity in *Hansel and Gretel* especially through the subthemes of Submission to pressure and violence, Threatening/Punishing, and Using violence as a problem-solving tool shows to a narrative framework moulded by coercion, survival-based decision-making, and morally complex responses to danger. The narrative opens with the children left behind in the forest—a decision the parents made in response to financial hardship that bet on a muted reaction to outside pressure and accepted marital violence. Apart from her kid abduction, the

witch's plan to fatten Hansel and consume him embodies obvious cruelty. Gretel's last deed, sending the witch into the oven, transforms the victims into agents of justified violence, therefore framing their survival as a prize for their inventiveness.

Developmentally speaking, though, these depictions raise problems regarding child-appropriateness. As Maria Tatar (2019) points out—Hansel and Gretel "projects the child's deepest fears—abandonment, starving, and annihilation—into narrative form"— (p. 145). Young readers might find this unsettling. These significant events are not emotionally managed or questioned inside the story; there is no internal debate or moral doubt regarding the use of violence. Instead, the narrative connects survival with the requirement of eradicating risks by means of animosity. McGuiness (2015) points out that her oven, as a "death womb," becomes a horrible place where mothering turns into annihilation, therefore seeing the witch as a reversal of maternal care. Young readers who connect motherhood with safety will discover enormous distress in this inversion. Moreover, as Tatar (2019) notes, the Grimms' decision to recast the abandoned mother as a stepmother was most likely aimed to preserve the idea of mother kindness and avoid emotional disturbance in young audiences (pp. 144–146). Still, the subjects—caging, cannibalism, burning—remain somewhat harsh. Young readers may internalize the concept that violence is not only a justified reaction but also a heroic one without adult direction or critical framing, therefore limiting the development of sophisticated ethical thought.

From the subthemes of subjection to pressure and violence, threatening or punishing, and using violence to solve problems, Severity in Rapunzel seems obviously. Showing both mental and physical dominance, the witch traps Rapunzel in a tower. She chastises Rapunzel severely after she chops her hair and orders her to be sent to a deserted area. The prince suffers too; he gets blind after running across thorns. These acts reveal how the narrative uses violence to subjugate and punish others.

Notably, none of the characters in the tale reflect on or question the violence depicted. As Isaacs (2013) observes, many Grimm stories contain “persistent savagery,” where acts of violence unfold without any emotional reflection or moral consideration (p. 987). Laib (2018) further notes that the witch's actions—such as kidnapping and isolating Rapunzel—obviously show authority and control. The narrative justifies violence, as there is no emotional reaction to these actions.

From a standpoint of child development, this can be negative. Children may get afraid or confused in the scenarios of blindness, punishment, and solitude. Pridmore et al. (2021) further imply that the prince's fall could be seen as a type of suicide attempt driven by

melancholy, which would convey the incorrect message to young readers (p. 3). Therefore, based on the developmental appropriateness principle, such stories should be modified or explained with adult guidance to help youngsters understand challenging subjects like violence, punishment, and loss in a healthy manner.

5.2. The Discussion of the Pupils' Reflection on the Fairy Tales

This section gives the results on Research Question 3, which investigates to what extent discussions among primary school pupils regarding some of the fairy tales used in EFL contexts adhere to the guidelines of child-appropriate content and language. The argument is structured around broad thematic categories that were identified in the data analysis, including language and narrative structure, characterization, message and topic, and specific content features like fear, violence, gender discrimination, ideological discourse, and authority. Each of these themes is addressed in terms of how pupils' responses obey or break the basic norms of developmental and pedagogical appropriateness.

5.2.1. The Discussion of Pupils' Reflections on Language and Narration

Six of the ten selected fairy tales were read to pupils during the six-week classroom experiment. The traditional versions of the stories were originally analysed for content, and it was discovered that linguistic and narrative structures well surpassed the supposed reading capacity of fourth-grade pupils. Therefore, adapted versions appropriate for the comprehension level of the children were taken from the Twinkl website and incorporated in the lessons. The primary aim of this condensation was that pupils must be able to read the stories fully because their understanding was needed to respond to relevant reflective questions during the study meaningfully.

Once applied in class, these condensed texts were evaluated based on how accessible they were. Findings revealed that most of the pupils could understand the stories easily, but some encountered difficulties with certain words. Challenges of this nature were determined to be overcome through targeted vocabulary instruction. As Martinez (2021) highlights, "Books that contain language children do not understand or that fail to reflect their lived realities can alienate them from reading altogether," highlighting the importance of linguistic accessibility in keeping readers engaged.

Current findings conform to the observation of Rusňák (2012) that children at this developmental stage are likely to fall short of the cognitive distance required to grasp

abstruse or symbolic language and are instead reliant on concrete and immediate textual cues. In keeping with this, even as simplification significantly facilitates comprehension, vocabulary support remains vital for upgrading further participation and critical examination. This is especially important given that reflective questions throughout the study demanded more than simple understanding—they demanded interaction with the language and meaning of the text at an evaluative level.

Further, pupil reflections are that children construct meaning mostly from personal and concrete story structures. In their research, Connelly and Clandinin (1990) argue that narrative is not so much a form of retelling stories but more a fundamental structure of experience-making. The pupils' capacity to participate in fairy tales was strongly related to the way the language and the narrative drew them into the world of the story, and how well such features suited their level of development. When texts are composed at a child's level of language and possess a clear structure of narrative, children are more capable of thinking critically about the material and responding meaningfully.

Additionally, Bayer and Schneider (2024) affirm that the correspondence of linguistic complexity with developmental levels in learners is instrumental to achieving cognitive knowledge and emotional connection. Excessive vocabulary complexity or imprecise forms of narration may compromise not only comprehension but also affective involvement. Subtle simplification of fairy tales, therefore, enables learners to concentrate on moral and thematic details rather than being bogged down in unpacking language. Narrative clarity and linguistic accessibility thus emerge as the key components of the effective pedagogical deployment of narratives within EFL environments.

5.2.2. The Discussion of Pupils' Reflections on the Representations of Fairy Tale Characters

Fourth-graders' answers to the question "Who are the most important characters in this story, and what are their most important traits?" reveal stereotypical patterns that convey stereotypical gendered roles, emotional simplicity, and uneven levels of character development in the fairy tales read. Rapunzel's prince tends to be described as "strong," "fearless," and "reliable," supporting the Idealized Masculinity subtheme. Conversely, Rapunzel is defined as "beautiful," "pure," "stupid," and "weak," which aligns with the subtheme of Passive and Idealized Femininity. The witch is largely defined as "angry" and "evil," which aligns with the narrative of Demonized Femininity. These words show a

recurring dichotomy wherein male characters act and female characters are defined in terms of beauty and goodness.

In Little Red Cap, pupils typically call the female characters—Little Red Cap and the grandmother—"weak," while the hunter is always "strong." The wolf is described as "cunning," which falls under the subpattern of Manipulative Animal Attributes and supports a recurring story pattern in which the male characters are heroes or villains and the female characters are passive or victims. This dichotomy falls under Positive Male Traits and Passive Female Characters patterns.

In comparison, Pinocchio presented a more emotionally complex journey. Pupils described the title figure as "naughty" and "disobedient," but also recognized an orientation of Personal Growth and Character Development. Geppetto and the Blue Fairy were described by their parental and caring qualities, fitting with Parental Love and Moral Nurturing themes. These narratives show that when tales have multi-faceted characters, pupils can recognize more sophisticated emotional trajectories.

In The Ugly Duckling, the learners focused predominantly on surface features. The duckling had been labelled "ugly," and the chicken "jealous," and Social Exclusion and Jealousy as a Form of Rejection were the matters at focus. Emotional development was barely addressed, suggesting learner fixation with external looks and not inner transformation.

Similarly, in Snow White, the princess was idealized as "beautiful," "pure," and "kind-hearted," while the prince was noted for being handsome. The queen was described with negative adjectives "evil" and "wicked," quintessential of the Villainous Women trope. The dwarfs, however, were valued for being "helpful" and "hard-working" and advancing the subtheme of Supportive Masculinity. These readings are an endearing continuation of a narrative pattern whereby women are only called out for beauty and goodness, and men for power and action.

Overall, this characterization of characters in most of these fairy tales has weak emotional range and excessive reliance on antiquated stereotypes. The dominance of fixed character types restricts children from empathizing or relating to an array of emotional experiences. While tales like Pinocchio offer possibilities for individual development and moral education, many others continue to depend on binary and single-dimensional protagonists that fail to achieve the level of complexity present in today's children's literature.

This gripe also stems from a study by Umaya et al. (2016), which found that 90% of pupils viewed only fairy tale heroes as fictional characters and did not view them as role

models. This finding emphasizes that they are often off-beat with children's developmental stages, interests, and real lives, thereby falling short of the child-appropriateness mark. Moreover, the study participants learned fairy tale characters as passive texts rather than models of behaviour, yet another dilution of the characters' pedagogical potential. The widespread reliance on overused and obsolete character patterns that fail to relate to contemporary young people still erodes their potential. Thus, in order to fulfil their potential for fostering character development, fairy tale characters must be both academically and culturally sensitive to the developmental needs and experience of children today.

The convergence of literary criticism and pupils' response is unexpected. Children readily identified the same tropes and archetypes itemized in academic criticism—notably the stereotyping of passive idealized women and patriarchal male heroes. Heroines such as Rapunzel and Snow White were referred to as "beauty" but also as "weak" or "stupid," paralleling the textual code of Women Shown as Passive and Beauty in Appearance, while male heroes were glorified for being "strong" and "brave," which symbolized Men Shown as Active and Idealized Masculinity. Wicked women such as witches and wicked queens were labeled as "evil" and "ugly," which emphasized the subtheme of Demonized Femininity.

Both the student responses and literary critiques have demonstrated an overall lack of emotional depth, with infrequent examples of Dynamic Characters or characters that allow for Credibility to Empathy, and therefore reduce children's emotional engagement in the narratives (King et al., 2020; Lain, 2019). Though tales like Pinocchio and The Ugly Duckling are better in this regard, even these still entail conditional acceptance--such as the belief that one becomes accepted or transformed by one's peer group only through beauty or conformity (Brinig & Buckley, 1999). At last, empirical research and critical writing are in complete consensus that an overwhelming majority of traditional fairy tales contain little emotional modelling, have a heavy reliance on ancient gender stereotypes, and are poor in psychological as well as empathetic development in children (Nodelman, 1984; Stone, 1975; Tatar, 1992).

5.2.3. The Discussion of Pupils' Reflections on the Subject

According to results of content analysis and student responses, fairy tales portray an elaborate story structure with a combination of moral teaching, emotional depth, and magical elements. Almost all the stories encompassed within the subtheme "Supporting the Topic with Exceptional and Surprising Elements" validate Warner's (1995) observation that magical

and unusual events in fairy tales are symbolic as well as affective, enabling children to grapple with difficult emotions in a fantasized but secure environment.

A constant theme in such tales as Cinderella, Beauty and the Beast, and Little Snow-White is "love, friendship, success, togetherness, solidarity, and goodness," also found in pupils' responses (e.g., "love" and "happiness"). These themes correlate with the subthemes of "Love and Romance" and "Emotional Satisfaction Through Romantic Fulfilment" and reflect what Zipes (2013) refers to as the moral function of the fairy tale—imposing values through emotionally fulfilling solutions in which goodness prevails. For example, pupils tagged Cinderella as "love (8)" and "happiness (1)," which are indicative of the idealised tale genre.

Less psychologically complex and darker themes, however, occur in tales like Rapunzel, Hansel and Gretel, Little Red Cap, and Pinocchio. Bettelheim (1976) argues that such tales play a significant psychological role in portraying inner conflicts, separation concerns, and existential anxieties. This is reflected in the pupils' responses to Rapunzel, which show "suicide (1)," "hatred (6)," "violence (6)," "separation (11)," and "abandonment (1)." These responses support the subtheme "Negative Intense Emotions and Traumatic Themes," substantiating Khayyun (2014) reading of Rapunzel as psychological anguish, solitude, and symbolic auto-destruction.

Similarly, Hansel and Gretel—that provides the theme of abandonment and survival—featured pupils with such codes as "fear," "violence," and "emotional tension," replicating subtheme "Emotional Tension and Fear of Danger." These corroborate Khayyun's (2014) reading that children's abandonment is not just physical but also emotional since it is symbolic of neglect.

Little Red Cap also fits into this emotionally charged genre. Pupils' comments such as "fear (10)," "tension (11)," and "violence (5)" indicate a perception of danger and uncertainty, which tallies with Khayyun's (2014) interpretation of the underlying symbolism of sexual violence and breach of trust within the narrative. Such feedback underlines the subtheme "Emotional Tension and Fear of Danger", and Little Red Cap can thus be interpreted as a symbolically working-through of urbane psychological horrors.

Little Snow-White elicited responses such as "death," "cannibalism," and "jealousy," depicting an intense level of moral complexity and emotional conflict. These responses fit under subthemes including "Creating Emotional Tension" and "Gendered Stereotyping of Female Characters." As Khayyun (2014) notes, the queen's jealousy symbolizes outside pressures on feminine looks and the resulting emotional damage. Moreover, narratives such

as The Frog Prince and The Ugly Duckling have more straightforward emotional arcs. In The Ugly Duckling, pupils referenced "discrimination (11)," "bullying (7)," and "sadness (1)," strongly mirroring subthemes like "Experiencing Hostility and Cruelty" and "Emotional Loneliness and Abandonment." These align with Toom's (2023) psychological retelling of the tale as a search for rejection, self-discovery, and transformation. It stands out for a fairy tale in offering a complex character arc, something virtually foregrounded in more dyadic tales.

Pinocchio was the tale where pupils observed both moral collapse and growth. Vocabulary words like "naughty," "disobedient," and references to courage indicate the subtheme "Character Development and Personal Growth." This aligns with Zipes' (2013) view of Pinocchio as a tale symbolizing the moralizing function of children's literature. As an educational tale, it is especially helpful for indicating consequences and personal change.

These readings are consistent with Isaacs' (2013) contention that children symbolically and safely enter fear, loss, desire, and aspiration through fairy tales. While tales such as Rapunzel and Sleeping Beauty do not directly speak of sexuality or psychological pain, symbolic imagery such as blindness, confinement, or withdrawal come to represent deep inner realities. This is consistent with Bettelheim's (1976) contention that fairy tales are projections of a child's inner world.

Developmentally, Piaget's (2013) cognitive theory supports the inclusion of such fables in early childhood education. The thematic student answers affirm that even abstract or emotionally charged elements are understandable in concrete-operational terms when symbolically represented. Fairy tales, as Haulman (1998) adds, not only stimulate language learning but also enhance moral awareness, with a demonstrated impact as a teaching tool in both EFL and primary language instruction.

In total, the outcomes of the pupil data and theoretical understanding collectively affirm the "Subject" in fairy tales to exist at several emotional and cognitive stages. The children are allowed to symbolically work with complications of issues while also reaffirming social norms and moral values simultaneously. The thematic explanations of the pupils—ranging from love to fear, abandonment, and transformation—are rooted in both the emotional appeal and psychological complexity of the fairy tale tradition when viewed in terms of the subtheme method.

5.2.4. The Discussion of Pupils' Reflections on the Message

Fourth-grade children's readings across themes like Message, Subject, and Character

indicate that certain stories, such as Pinocchio and Cinderella, play a double role—informing and teaching and making sense and feel. These tales offer clear moral instruction (e.g., "we shouldn't lie," "obedience to your parents," "happily married") as well as evoking emotional response in terms of guilt, joy, or self-worth. This is concordant with what Zipes (2013) recognizes as the "civilizing function" of fairy tales—talis that allow children to internalize moral codes yet also derive emotional gratification. Within pupils' responses, Pinocchio was most strongly associated with "Moral Lessons" and "Authority and Obedience", while Cinderella was interpreted in terms of the subthemes "Emotional Fulfilment", "Marital Salvation", and "Jealousy and Envy"—demonstrating how such tales integrate affective and didactic content.

Similarly, Beauty and the Beast and The Ugly Duckling demonstrate similar integration of moral instruction and emotional consideration. For instance, pupil associations of The Ugly Duckling with "Discrimination", "Exclusion", and "Social Loneliness" illustrate the emotional width and contemporaneity of the tale. These are in conformity with Lain's (2019) view that stories faithful to a character's emotional life develop sympathy and self-awareness. In this case, pupil comments on The Ugly Duckling show intimate empathic engagement with concerns of injustice, identity, and acceptance, affirming its value as a narrative facilitating emotional literacy.

By contrast, tales such as Little Red Cap, Sleeping Beauty, and Little Snow-White are rooted more in a didactic approach. Obedience, risk, and trust/distrust were the most frequent student responses, with little reference to affective depth. For example, in Little Red Cap, codes like "do not trust strangers," "obey our elders," and "we must not betray the word of our elders" are both "Stranger Danger" and "Obedience to Parental Advice." Both of them are rule-based as opposed to emotional exploration. Because, as Stone (1975) reminds us, the majority of traditional fairy tales feature female characters achieving success or protection only through submission, patience, or action by men, student reactions following this trend to passive female characters and authoritarian moralizing are prevalent.

Rapunzel was one of those exceptions where student reactions were limited under the Message theme—primarily on obedience, property respect, and emotional gratification—but more emotionally charged under the Subject theme. Words such as "separation," "hatred," and "violence" reflect a deep interest in Negative Intense Emotions and Traumatic Themes, echoing Bacchilega's (1997) argument that some stories, especially those with symbolic or retold contemporary versions, deal more with emotional and metaphorical content and not direct moral teachings. The prince's fall from the tower, as contended by Khayyun (2014),

symbolizes emotional devastation, an image that is consistent with the type of psychological sophistication pupils seem to learn about from their identification with trauma and despair.

The same goes for Hansel and Gretel and The Frog Prince, the two stories that stand out in meeting both moral accountability and emotional sophistication. In Hansel and Gretel, pupil responses like "fear," "tension," and "abandonment" capture themes of Emotional Tension and Fear of Danger, supporting King's (2021) argument that emotionally motivated characters help children find meaning in internal and external conflict. Likewise, in The Frog Prince, the theme of change, loyalty, and acceptance in the story satisfies symbolic emotional lessons, like overcoming revulsion or being faithful—offering psychological growth and moral instruction.

They are in alignment with Aktaş Kubal and Çetinkaya's (2021) contention that children's literature teaches not only explicit lessons to children regarding values, but implicitly socializes them by repeated tropes and character stereotypes. Pupils' understandings of "evil stepmothers", "weak but beautiful princesses", and "powerful male rescuers", for instance, suggest that gendered stereotypes are being learned by implication. Unchallenged, these narratives could become the standard of manipulation or inequality in the name of fairy tale rationality. Therefore, attention must be paid not only to the surface meanings of fairy tales but to the symbolic character roles and functions that construct children's sense of self and other.

Lastly, while tales like Pinocchio, The Ugly Duckling, and The Frog Prince allow for both moral consideration and emotion, others like Little Red Cap or Snow-White are even more strictly didactic. The content analysis indicates that children are open to both dimensions—if they exist—and can articulate clear associations with social and emotional themes. This reinforces Warner's (1995) argument that children can have a safe exploration of historical issues, namely power, gender, and identity, through fairy tales.

The educational implication is thus clear: fairy tales can promote empathy, resilience, and moral development if appropriately chosen and mediated. As Piaget (2013) suggests, cognitively sufficient stories with symbolic but concrete moral frameworks are optimal for the elementary level. On critical reading, such stories are not just transmitters of imagination, but just as effective vehicles for social education. However, as the responses of the student demonstrate, the uncritical replication of stereotypical messages—specifically on gender, obedience, and exclusion—need critical pedagogical organization to render fairy tales compatible with modern, inclusive values in children's education. Discussion: The Dual Function of Fairy Tales – Teaching and Feeling

A review of fourth-graders' responses under the Message, Subject, and Character themes proves that certain stories, for example, Pinocchio and Cinderella, perform a dual function—informing and educating, on the one hand, and making sense and feeling, on the other. The stories give clear moral advice (e.g., "we shouldn't lie," "to obey your parents," "to be married and happy") and at the same time elicit feelings of guiltiness, happiness, or deservingness. This.is the "civilizing function" of fairy tales, according to Zipes (2013) - stories which allow children to internalise moral lessons but at the same time provide them with emotional gratification. In terms of student responses, Pinocchio was inextricably associated with "Moral Lessons" and "Authority and Obedience", while Cinderella was described under the subthemes of "Emotional Fulfilment", "Marital Salvation", and "Jealousy and Envy" - illustrating how such fairy tales contain both affective and instructive material.

Similarly, Beauty and the Beast and The Ugly Duckling are fine examples of smooth integration of moral lessons and emotional analysis. For instance, pupils' connectives of The Ugly Duckling with "Discrimination", "Exclusion", and "Social Loneliness" reflect the emotional range and relevance of the story. These align with Lain's (2019) view that stories faithful to a character's emotional life foster empathy and self-understanding. In this case, student responses to The Ugly Duckling reflect strong resonance with themes of injustice, identity, and acceptance and confirm its value as a tale that is amenable to emotional literacy.

Conversely, tales such as Little Red Cap, Sleeping Beauty, and Little Snow-White are more deeply rooted in a didactic structure. Obedience, danger, and trust/distrust were the predominant characteristics of most student reactions, with little mention of affective nuance. For example, in Little Red Cap, the messages of "do not trust strangers," "obey our elders," and "we must not renege on our elders' word" are for "Stranger Danger" and "Obeying Parental Advice." They are more rule-based than affective discovery. As Stone (1975) suggests, the majority of traditional fairy tales show women achieving safety or success only by submitting to, enduring, or having men intervene on their behalf, a pattern replicated in student readings that feature passive female characters and stringent moral control.

Rapunzel presents a unique situation where student responses were somewhat limited under the druthers of the Message theme—principally concerning obedience, property respect, and affective gratification—but more affectively nuanced under the Subject theme. Such terms as "separation," "hatred," and "violence" suggest a great preoccupation with Negative Intense Emotions and Traumatic Themes, in accord with Bacchilega's (1997) argument that some tales, especially those with symbolic or modern retellings, are as involved with emotional and metaphorical meaning as they are with overt moral teaching.

The prince's fall from the tower, as controversially argued by Khayyun (2014), is an emblem of emotional self-destruction, which is merely a shadow of the extent to which psychological profundity pupils seem to learn about through their associations with despair and trauma.

Hansel and Gretel and The Frog Prince are also noteworthy for both recognizing emotional complexity and moral significance. In Hansel and Gretel, student answers such as "fear," "tension," and "abandonment" connect with Emotional Tension and Fear of Danger themes, affirming King's (2021) contention that emotionally driven characters facilitate children in working through internal and external issues. Similarly, in The Frog Prince, the story's focus on change, fidelity, and acceptance aligns with symbolic emotional morals, e.g., transcending repulsion or keeping promises—both providing psychological development and moral education.

Such oppositions support Aktaş Kubal and Çetinkaya's (2021) assertion that children's literature not only teaches values in an explicit manner but shapes them implicitly by way of recurring tropes and role models. For instance, pupils' perceptions of "bad stepmothers", "lovely but powerless princesses", and "tough male saviours" show gendered tropes being acquired implicitly. If such stories were left unaddressed, they could instil manipulation or absence of equality in the guise of fairy tale logic. Therefore, while attention must be paid to the manifest messages in fairy tales, so too must consideration be paid to the symbolic characters and role functions that construct children's self and other conceptions.

Lastly, while tales like Pinocchio, The Ugly Duckling, and The Frog Prince leave space for moral consideration and emotional resonance, others like Little Red Cap or Snow-White are more didactically constrained. The content analysis demonstrates that children are responsive to both elements—when they happen—and are able to account for explicit connections to emotional and social themes. This backs Warner's (1995) statement that fairy stories allow children to engage safely with historical anxieties, in this case, those pertaining to power, gender, and identity.

The education implication is clear: fairy stories can be employed to enhance empathy, hardiness, and moral growth when selected and mediated with care. As Piaget (2013) recommends, cognitively appropriate stories of a symbolic but concrete moral pathway prove especially effective at the elementary level. If approached critically, these stories are not merely conveyers of fantasy, but powerful tools for social learning. But as the responses of the student demonstrate, the automatic reproduction of stereotypical messages—namely, on gender, obedience, and exclusion—requires critical pedagogical rewording so that fairy tales are brought in line with modern, inclusive values in children's education.

5.2.5. The Discussion of Pupils' Reflections on the Overly Dramatic Emotions

Both student answer and content analysis findings support one overarching observation: classic fairy tales tend to make use of exaggerated emotional outbursts and coincidence plot devices that bound the narrative. These trends are encapsulated in the following interconnected sub-themes: Creating Emotional Intensity via Pity, Sadness, and Fear, Continuing the Incident via Coincidences, Failing to Respond to the Child's Emotional Needs, and Not Knowing How to Deal with Such Emotions. This layering imitates a double function in fairy tales: offering symbolic emotional catharsis and developing fantastical sequences with no logical or psychological basis.

Of the stories examined, Pinocchio contained the highest number of emotional intensity density. Content analysis resulted in 22 code within Creating Emotional Intensity with Pity, Sadness, and Fear, like "betrayal," "sadness," "fear," and "jealousy," which occurred among fourth-grade pupils' responses. Pupils titled the story with "sad," "scary," and "frightening" and noticed significant emotional dilemmas. The tale also has 8 code of Maintaining the Incident by Coincidences, 9 instances of Not Responding to Emotional Needs, and 2 code of Lack of Emotional Coping. They are in line with Vicinus's (1981) criticism of melodramatic fiction, in which heightened emotional scenes are presented without enough character development or resolution: "The emotions are too strong and generally don't match the action…" (p. 61).

Similarly, Beauty and the Beast and Hansel and Gretel both contain high degrees of coincidental plot structure and charged emotional scenes, coinciding with pupils' recognition of such themes as "danger," "abandonment," and "fear." For Hansel and Gretel, parent abandonment and impromptu rescue establish a template upon which trauma is presented without emotional payback—a dynamic also highlighted in the content analysis as Not Responding to the Child's Emotional Needs. Such events are an example of what Westwater (1976) has termed "meaningful synchronicity," in which coincidences are not interpreted as irrational but rather as emotionally significant happenings in the symbolic world of a child based on Piaget's (2013) theory of egocentrism and Jung's theory of synchronicity.

On the other hand, tales such as Little Red Cap and The Frog Prince are examples of relatively lower levels of emotional over-intensity and arbitrariness. They have a more formalized narrative style, as evidenced by fewer code from student responses and content analysis. Little Red Cap, for instance, had little emotional range beyond fear and horror, which pupils most frequently identified using such terms as "thriller," "tension," and "horror,"

but the story relied little on coincidence or symbolic resolution of emotion.

Rapunzel and Sleeping Beauty are hybrid instances in the convergence of emotional intensity and symbolic coincidence. Rapunzel had pupils cite "fear (11)," "tension (7)," and "love (13)"—codes occurring as well in the content analysis under Creating Emotional Intensity and Positive Emotional Bonds and Hope. The prince's blindness and fall, and the sudden emotional reunion, are symbolic for despair and miraculous salvation. Bacchilega (1997) interprets such scenes as allegories of psychological tension, noting that fairy tales combine fantasy and concealed emotional trauma.

Little Snow-White also contains highly stylized sequences such as violence through jealousy and resurrection through magic by a kiss. Student reactions were "torment," "tension," and "jealousy," which reflect the way over-the-top emotion was identified with and internalized. But such strong emotions are not paired with emotional regulation models or ethical thinking, as would be expected of the content analysis sub-themes Lack of Coping Strategies and Unresolved Emotional Tension. Similarly, in Cinderella, codes like "sadness," "jealousy," and "torment" prevailed but resolution was found emotionally in marriage and not character agency, once again complementing Vicinus's (1981) criticism that these resolutions aren't "earned through logical progression" (p. 61).

Resonating with this holistic perspective, the study by Volkova et al. (2010) validates the primary argument to the extent that children interpret fairy tales primarily on the basis of salient emotional cues, more specifically those being negative ones. In their study, various emotional labelling’s of eight Grimm's fairy tales revealed that participants responded more when they read certain passages of text rich in emotional intensity. Above all, fear, sadness, abandonment, death, and exclusion were named most frequently. These findings are strongly congruent with the content analysis and pupil response contained within this thesis. For instance, in tales such as Hansel and Gretel, Snow White, The Ugly Duckling, and Little Red Cap, fourth-grade children consistently used words such as "fear," "sadness," and "tension" when responding. This convergence of affective tagging in empirical terms and child self-report of affective experience doubles back on the implication of emotional resonance in children's fiction. It also suggests that fairy tales are not passively consumed, but affectively internalized—asserting the importance of including emotional guidance and reflectivity in closure as part of stories for young readers.

These examples reveal that while symbolic coincidences and affectively charged moments can operate developmentally through evoking imagination and affect, they can undermine emotional comprehension if used without reflective closure. As Westwater (1976)

describes, while coincidences may reassure beginner readers through sensed inner-outer agreement, they should not replace organized emotional instruction. When emotional trauma begins as rejection, abandonment, or fear and is left without resolution or direction, children may internalize those unresolved experiences without the emotional schemas to interpret or explain them (Lain, 2019).

Therefore, although fairy tales do remain valuable for education and fantasy, their construction needs to balance emotional stimulation and developmental congruence. Relying too heavily on miracle, destiny, or gratuitous salvation endangers the encouragement of passivity and the downplaying of critical thinking and problem-solving. In order to truly assist children's emotional and psychological growth, they must include fantasy, along with emotional modelling, coping skills, and consistent cause-effect logic (Thomas, 1999; Zipes, 2013).

5.2.6. The Discussion of Pupils' Reflections on the Traditional Values, Sanctionary Judgments and Rules

Fourth-graders' responses to the question "Do you think anybody is wrong in this fairy tale, what did you think as you read this story?" are important in determining how young readers comprehend character action, moral conflict, and social structure in traditional fairy tales. Their comments regarding Rapunzel specifically indicate that children are able to discern elaborate ideological patterns—specifically those of gender, authority, and moral expectations.

For instance, comments by pupils in Rapunzel spill over into sub-themes such as Social Expectations and Gender Roles (e.g., "She shouldn't have done housework"), Perception of Discrimination (e.g., "Stepmother might not discriminate against her daughters"), Moral Judgment ("They could treat their sibling well"), and Empathy and Identification ("If I were her, I wouldn't go to the party"). These responses show that children can comment critically on injustice, unfair treatment, and motivation of character at an early age—often based on their own social and emotional experience.

The broader theme of Traditional Values, Sanctionary Judgments, and Rules also emerges in the data. In stories such as Pinocchio, Rapunzel, and Sleeping Beauty, student responses echoed adult-imposed expectations—statements like "Pinocchio did not obey the rules" or "Rapunzel did not leave the tower" reinforce sub-themes like "Enforcing Rules" and "Maintaining Values as They Are." This indicates moral conformity and obedience continue

to dominate interpretation frames among children, shaped by both narrative cueing and educational intermediation.

On the other hand, Not Gaining a Critical Perspective was the most infrequent sub-theme in every account. This omission is consistent with Stephens's (1992) contention that children's books usually reproduce ideological closure by reaffirming hegemonic cultural expectations rather than challenging children to criticize them. Similarly, in tales like Cinderella and Hansel and Gretel, the sub-theme of Putting Too Much Responsibility on the Child manifested in student observation regarding abandonment and independence, illustrating early moral responsibility conferred on child heroes.

Little Red Cap was most directly associated with the sub-theme Trying to Enforce the Rules since such judgments can be found in the following remarks: "She didn't pay attention to her mother." Children's moral alignment of rules enforced by adults explains Barnett's (2021) argument that such stories enlist adult authority to normalize obedience. In Little Snow-White, claims like "If she hadn't opened the door nothing would have happened" still demonstrate how disobedience is depicted as a cause of suffering—a technique which encourages internalized blame to the detriment of autonomous choice.

These findings also follow Zipes's (2017) contention that patriarchal and authoritarian ideologies are regularly disseminated in the conventional fairy tales through repetition of romantic rescue and magical resolution, such as in Sleeping Beauty and Cinderella, in which agency is replaced by male-dominated rescue mythology. Moreover, Çer (2019) mentions that the majority of these narratives steer children towards the ideological universe that the author or narrator created, and not towards autonomous moral reasoning—something attested to here since there is no indication of convergent or critically oppositional sense-making on the part of the students.

Thomas's (1999) "adult-centred production" is particularly well-suited to analysing pupils' readings of passive, over-moralized, or emotionally flat characters. Children described characters in functional or moralistic terms, rather than as emotionally complex characters—suggesting that these stories function more like ideological tracts than emotionally resonant ones.

Overall, while fairy tales continue to be powerful pedagogical and cultural tools, their dominant narrative pattern—obedience, rule-following, and salvation by a force outside of themselves—constrict children's potential for questioning and self-examination. With Çelik (2025), there is a need for re-telling in the present that undermine rigid moral frameworks and provide for children's emotional and intellectual development.

These findings also verify Hall's (1997) finding that fairy tales are selected in elementary school not for aesthetic quality but for thematic simplicity and didactic value. Teachers prefer moral clarity and aesthetic appeal over narrative complication. This is consistent with our evidence: stories like Little Red Cap and Pinocchio were discussed by children in the dominant discourse as a question of simple moral teaching ("don't lie," "obey adults"), not through analysis of emotional development or narrative ambiguity. As Hall (1997) suggests, instrumental use of fairy tales can restrict children's access to the complicated structures of the texts and their latent potential as sites of imaginative and interpretive investment.

5.2.7. The Discussion of Pupils' Reflections on the Moral Judgment and Empathy in Fairy Tales

The Teaching and Drilling theme becomes an omnipresent ideological stratum throughout the fairy tales at hand, shaping narrative structure as well as moral conclusions learned by children. The sub-themes of Imposing Their Own Opinion, Authoritarian Understanding, Depicting the Ideal Adult, Cause-Effect Reasoning, and Instructionalism-Didactism appear regularly, most prominently in tales like Pinocchio, Cinderella, and Sleeping Beauty. These tales represent what Morrissey and Wunderlich (1983) call a "stimulus-response" model, in which adult-established systems of reward and punishment channel the child character's moral development (p. 65).

The tale of Pinocchio is especially rich in instructional cues. Student responses generally resonate obedience-based rationale, i.e., "Pinocchio broke the rules" or "he was wrong to tell a lie." These resonate with codes in Imposing Their Own Opinion and Didacticism, where characters such as the Blue Fairy or Geppetto embody adult morality. Stephens (1992) suggests that children's literature generally "carries the ideological weight of the adult world" and presents models of expected behaviour (p. 8). The pupils’ tendency to judge characters based on their compliance with adult expectations exemplifies this pattern.

Also in Cinderella and Beauty and the Beast, adult idealized characters reinforce values such as obedience, humility, and submission. These stories build the child as a moral subject who needs guidance outside of him or herself. Traditional narratives often Favor authority and obedience over individual freedom, which your data reinforces through steady codes of passive acceptance and didactic tone, Trites (2000) states.

Surprisingly, some of the tales—like The Ugly Duckling and Little Red Cap—

joyfully forego glaring moralizing but nevertheless provide warnings. In Little Red Cap, responses by pupils like "she should have obeyed her mother" or "I would never talk to a wolf" express internalized rules and cause-effect reasoning from fear. These are in line with Tatar's (2019) argument that fairy tales often work as moral fables without being didactic in an obvious sense but instead subtly reenforcing normally accepted social convention.

Moreover, the sub-theme Suppression of the Child's Emotions is indirectly revealed by the absence of emotional sensitivity in the majority of the stories. While pupils occasionally do empathize with characters (e.g., "I felt sorry" or "I would cry too"), these are scarce in quantity. This aligns with what Stephens (1992) identifies as children's literature's propensity to uphold dominant values rather than encouraging self-knowledge of emotions or critical thinking (p. 9). The lack of regulation and reflection of emotions is most strongly seen in tales like Snow White and Sleeping Beauty, where classroom discussion centres on right/wrong behaviour rather than emotional subtlety.

While rare, the sub-theme of Audit—when characters like kings, fathers, or witches employ surveillance or control—is also present. They are representatives of adult regulation, consistent with Zipes's (2013) argument that canonical fairy tales instil patriarchal and authoritarian forms. Your outcomes fit into this form, in the sense that adult characters employ a steady role of moral arbiter and gatekeeper.

In light of this, the emotional modelling of Jularić (2020) becomes crucial. While there are observable emotional responses in certain tales like Pinocchio and The Ugly Duckling, which are meant to permit children to understand affective experiences, there is no such element in most tales. Emotional investment is needed to bring about morality, and without it, the pedagogical richness of the narrative can be impaired.

Finally, the absence of critical thinking in student answers—i.e., hardly any evidence at Not Gaining a Critical Perspective—suggests that classic tales may promote conformity as opposed to critical thinking. This squares with Trites's (2000) contention that children's books tend not to empower but rather make people conform. Parodic or subversive fairy tales, such as described by Järv (2019), could better encourage critical literacy by using humour, reversals, and other perspectives to confront dominant ideologies. Such revised versions could be more developmentally appropriate texts that leave space for reflection, agency, and emotional autonomy. In conclusion, while fairy tales have long been celebrated for their imaginative and moral dimensions, your findings reaffirm that many classic versions function primarily as ideological tools rather than vehicles for child empowerment. As Nodelman (1984) contends, their cultural longevity may stem not from their universal truths, but from

their capacity to reproduce dominant social structures. For children's fairy tales to be effective for real child development, pedagogical usefulness must be answered for by emotional engagement, reflective thought, and interpretive potential. These findings underwrite Guroian's (2021) view that moral imagination develops most effectively through narratives introducing emotionally plausible, developmentally appropriate, and morally complex character encounters. The juxtaposition of these findings with content analysis supports the notion that not all fairy tales equally realize this pedagogical and ethical promise—eliciting a need for critical evaluation in selecting stories utilized in education for children.

5.2.8. The Discussion of Pupils' Reflections on the Gender Discrimination

Fourth-grade pupils' reactions to questions regarding gender representations in fairy tales show a surprising consistency between stories in the internalization of classical gender stereotypes. Most significantly, pupils regularly labelled female characters with adjectives such as "beautiful," "weak," and "passive" but referred to male characters as "brave," "strong," or "intelligent." These results align with content analysis markers that reaffirm the aforementioned fairy tales—i.e., Rapunzel, Cinderella, Snow White, and Sleeping Beauty—predominantly display patriarchal narrative forms in which feminine beauty and compliance are rewarded and masculine strength and initiative are valorised.

The findings concur with the contention of Akbar et al., (2018) that female protagonists in fairy tales are portrayed as needy emotionally and are given passive roles, while their transformation or happy ending is initiated by male agents. Similarly, Erum (2009) and Pawłowska (2021) point out that virtues such as beauty, obedience, and quietness are commonly used to describe feminine virtue—an observation which is reflected in student responses where feminine goodness has been conflated with passivity and being lovely. It implies that children are more likely to internalize the moral exemplars embedded in such stories. Confirming this, Sen and Karagul (2021) study demonstrates how the pictures of primary school children concerning fairy tale heroes are gender-typed: male heroes are consistently depicted as "strong" and "brave," while female heroes are most often described as "beautiful," "sentimental," and "in need of help." Notably, both the women who play the roles of villains like witches and stepmothers are most frequently credited with negative traits, continuing to reinforce demonized portraits of women. Together, these findings emphasize the need for a more critical and balanced presentation of fairy tales in academic circles.

Pupils' perspectives also demonstrate character polarizations from academic criticisms. For example, the majority of pupils described stepmothers and witches in overwhelmingly negative terms, typically with one-word adjectives such as "bad," "jealous," or "evil." These binary accounts agree with Cekiso's (2013) and Okoroafor's (2024) analyses, which prescribe that women's ambition or agency outside the normative system is punished or pathologized. The prevalence of such themes in both material and student interpretation illustrates the efficacy of fairy tale stories to build gendered moral dichotomies.

Moreover, Aldea and Cocoradă's (2018) results are paralleled in the responses of these pupils in an incredibly similar manner. Both sets of data indicate that females rate female characters more positively than males do—and still within the limits of old gender roles. Boys, however, have a higher affinity for active male heroes within tales and are more inclined to describe females in diminished terms. This differentiation also strengthens the argument that fairy tales both mirror but also reinforce gendered identification at an early level of development and shape children's perception of their own position and other people's.

Even in fairly modern tales like The Ugly Duckling or Pinocchio, there are hardly any exceptions to overarching gender roles—and even there, as for example the Fairy in Pinocchio, who is characterized by pupils as "helpful" and "kind-hearted," the exception is precisely that. The overall gender paradigms are maintained, with male heroes still driving the action along and achieving closure for themselves.

Fourth-graders' responses exhibit stable patterns in how they conceive of male and female characters in traditional fairy tales. Male characters are generally described using adjectives such as bestial, brave, and protective, highlighting their powerful and dynamic qualities. Female characters are described as beautiful, emotional, or requiring support. This is the finding of Papatheodorou et al., (2022), who documented that elementary school children generally characterized bestial and heroic male characters and passed judgment on female characters bestially and passively.

One such trend is the conjunction of negative characteristics—like cruelty, jealousy, or malice—with female figures, especially witches and stepmothers. These figures are stereotypically represented as "ugly" and "evil," and this indicates that this type of villainy is gendered in nature. This mirrors the content analysis of the present study that reflected repeated subthemes like Stereotypical Femininity, Idealized Masculinity, and Demonized Womanhood across various stories.

Through the child-centred method of learning, this outcome suggests that critical reading of the traditional fairy tales is needed. As Guroian (2021) argues, moral imagination

develops best through stories with emotionally coherent, developmentally appropriate, and richly moral character experiences. The content analysis integration of such supports the contention that children's fairy tales do not equally bring such potentiality for pedagogy and ethics into being—eliciting critical inspection in the selection of stories used in the education of children.

Lastly, the crossroads of student interpretation and content analysis show that the fairy tales remain powerful cultural tools in gender ideology building. In case they are not read through critical pedagogical lenses, these narratives have the possibilities of reinforcing limiting gender norms in the developmental processes of children.

5.2.9. The Discussion of Pupils' Reflections on Rossy World View

The findings obtained from fourth-grade children's own perceptions of heroism—most notably, consistency of success, strength, and courage—offer a mature realization of the characters, diverging from the idealized images of the traditional fairy tales. These responses indicate that children do not necessarily take the heroic archetypes in passively; rather, they question or find contradictions in the roles.

For instance, in Rapunzel, while a few pupils validated stereotypical heroic manliness ("the prince is always strong and brave"), the majority critically identified the prince's fearfulness or weakness, e.g., "Prince got afraid and jumped" or "he is not brave and strong." This starkly contrasts with the widespread sub-theme of Suspension from Life Reality from content analysis, where characters opt to gain success through magical interventions and fate (Rapunzel: 5). Similarly, the prevalence of "Idealized Happy Ending View" in student comments ("the miracle has happened and succeeded") is reflected in the content codes of the story, Optimism, and Forming the Child with Abstract Values.

Student responses to Little Red Cap present an polarized perspective of good and evil. Comments like "the hunter is brave and strong" and "Little Red Cap was scared by the wolf" affirm the sub-theme of Reinforcement of Moral Dualism. This is consistent with content analysis findings where Presenting Life in a Simple Good-Bad Dichotomy (2) and Suspension from Life Reality (4) were prevalent. Pupils also pointed out inconsistencies such as "sometimes, so they're not always," with initial show of critical thinking on character complexity.

Pinocchio emphasized the issue of Repetitive Errors and Learning Process in responses like "Pinocchio makes mistakes all over again and finally succeeds." These are

typical for high code in Formatting the Child with Abstract Values (9) and Suspension from Life Reality (5) in content analysis, when the character is shaped by testing, mistakes, and didactic consequences. This finding supports Nodelman's (1984) contention that fairy tales equate goodness as an unchanging condition and reward it by external forces, often bypassing introspective growth.

The Ugly Duckling has a fairly realistic world view, something that is echoed in such pupil comments as "The ugly duckling wasn't always successful." This is reinforced by the conclusion of the content analysis that the sub-theme Suspension from Life Reality never appears in this tale, and that individual change, perseverance, and renewal themes are brought to the fore. Such realism justifies Nikolajeva's (2010) contention that idealized fictional worlds can restrict the emergence of moral complexity among children, whereas experience-based narrative environments promote self-knowledge and moral awareness.

Cinderella and Little Snow-White did, though, reveal perceptions among pupils well-ingrained in gender stereotypes. Answers like "Snow White is not brave," "Cinderella is weak," and "the prince is strong" are reflective of the content analysis codes for Heroic Masculinity and Passive Femininity. These are also in accordance with sub-themes like Formatting the Child with Abstract Values and Presenting Life in a Simple Good-Bad Dichotomy. Repeated error detection and emotional susceptibility in female protagonists suggest early awareness of gendered character construction and what it signifies.

Significantly, the intersection of student interpretation and content analysis results illustrates children are not passive consumers of text meaning. Rather, numerous pupils displayed nascent signs of critical literacy, challenging aspects they deemed improbable or ideologically inelastic. Their criticisms—such as "A wolf can't talk or eat a person," "I wouldn't marry someone just because he's a prince," and "Why would she open the door for a stranger? —indicate a growing need for narrative verisimilitude and logical consistency.

These results align with the findings of Papatheodorou et al. (2022), who determined that children appreciate fairy tales yet perceive them as unrealistic, especially regarding supernatural outcomes, idealised romance, or significant danger. This new-found caution has important pedagogical concern.". Children's rejection of nonsensical or unrealistic plot features suggests that unrealistic tales will limit children's ability to relate emotionally to characters or gain moral lessons. Teachers should thus either include modern adaptations or ensure that there are guided discussions with a focus on ethical complexity, emotional realism, and context-based application. Such applications would respond to Guroian's (2021) contention that moral imagination is cultivated when children are confronted with characters

who are emotionally authentic, developmentally accurate, and morally complex.

In the end, these findings reaffirm the imperative to depart from didacticism in favor of a more child-centred, reflective pedagogy of literature.

5.2.10. The Discussion of Pupils' Reflections on Fear and Anxiety in Fairy Tales

Fourth-grade pupils' responses to the question "Do you think there were negative emotions in this tale, if yes, what are they, what are the emotions that you don't like?" provide rich insights into how children perceive and process fear, emotional pain, and psychological tension in fairy tales. Their answers consistently point to specific, concrete emotional experiences—fear, sadness, exclusion, torment—that go beyond symbolic reading and highlight the immediate emotional impact of the narratives.

Among the tales, Pinocchio drew out some of the most extreme emotional responses among students, such as regarding fear, punishment, and transformation. Some students were uncomfortable with the severity of such scenes and labelled the story "scary" or "unrealistic." Others did sympathize with the father figure and express deep-seated anxiety throughout the story but nevertheless pointed to a breakdown in emotional support within the story. This supports Cambon's (1973) contention that Pinocchio's emotional development is driven more by action external to him than by emotional development internally.

Overall, students were focused on violence and death in fairy tales. Boys were more likely to emphasize adventure and heroism, while girls emphasized more such themes as romance and helping others. The majority of the pupils said that they had "learnt lessons" from the stories, yet others questioned whether certain common features—such as marrying a prince or having definite happy endings—were realistic. The results agree with Papatheodorou et al. (2022), who found that children learn fairy-tale gender-based messages but also begin to question their realism in a critical way.

Little Snow-White and *Rapunzel* also triggered observations tied to fear, sadness, and injustice. For instance, pupils identified jealousy, violence, and exclusion, and some explicitly stated they disliked "fear," "pessimism," or "violence." However, none indicated how the characters dealt with those emotions, reinforcing Zipes' (2017) and Bacchilega's (1997) arguments that fear is often dramatized without psychological depth. Pupils' recognition of such elements, particularly their discomfort, suggests a critical reception of emotionally intense content when it lacks internal emotional processing.

In contrast, while *The Ugly Duckling* evoked comments about fear and exclusion,

some pupils also linked these emotions with eventual change, suggesting a limited but more process-oriented emotional arc. However, consistent with Brinig and Buckley's (1999) concerns, pupils did not report how the character coped during hardship, implying that the transformation message was received more as a reward mechanism than an emotionally guided journey.

These reactions demonstrate that children do not merely absorb the moral messages embedded in tales; they actively engage with the emotional content, even when that content is unsettling or poorly resolved. The strong affective language in their responses—terms like "torment," "violence," "fear," "sadness," "hatred," "helplessness"—shows their emotional attunement and supports Baker-Sperry and Grauerholz's (2003) claim that children's interpretations are shaped by emotional resonance more than logical coherence.

When such emotions are unaccompanied by coping strategies or reflective narration, the tales may risk promoting emotional dependence rather than resilience. Particularly for tales like *Cinderella*, *Sleeping Beauty*, and *The Frog Prince*, pupils noted negative emotions but did not report any empowering or restorative moments for the protagonists, which mirrors Warner's (1995) concerns regarding gendered emotional passivity and the romanticization of suffering.

In sum, while fear remains a core emotional driver in fairy tales, student responses reveal the need for narratives that not only dramatize fear but also model how to understand, navigate, and overcome it. Child-appropriate storytelling must therefore integrate emotional literacy—enabling children not just to witness fear, but to learn how it is managed and resolved within the narrative. Otherwise, as reflected in many pupils' comments, these tales risk teaching obedience and silence rather than resilience and emotional agency.

5.2.11. The Discussion of Pupils' Reflections on Advice and Order in Fairy Tales

The patterns of the fourth-grade pupils' responses to the question "Were the heroes advised in this story, did the heroes obey this advice, did he consider it?" indicate similar trends following the universal theme of Advice and Order. Across the tales under analysis—Pinocchio, Little Red Cap, Little Snow-White, Rapunzel, Cinderella, and The Ugly Duckling—children's responses exhibit a clear awareness of the presence (or absence) of adult guidance, and whether or not the characters obeyed.

These results strongly confirm scholarly research that classic fairy tales have a tendency to encourage children to obey adult domination, and that disobedience is

demonstrated as being the source of conflict and danger. In Pinocchio, for instance, pupils frequently observed that the hero was given advice—particularly by the Fairy—and he didn't listen: "Pinocchio got a lot of advice from the blue fairy, but he didn't," or "he didn't listen to the fairy when she reminded him to go to school." This aligns with Trites's (2000) finding that children's literature frequently doubles as a means of invoking adult-imposed norms.

The narrative is a didactic script where disobedience is answered in suffering and fear, but not a field of emotional bargaining or independent thinking. The same pattern can be seen in Little Red Cap and Little Snow-White, where children emphasized disobedience to authority: "Little Red Cap did not listen," "Her mother says to her not to go off the road," and "Snow White opens the door even though he tells her not to." Such responses unequivocally indicate that pupils are highly attuned to the moral structuring of these stories, with disobeying instructions resulting in threat or damage.

These are typical of Stephens's (1992) contention that children's storytelling rarely encourages subversion but rather performs to uphold moral order by reinforcing dominant adult values. Amazingly enough, in The Ugly Duckling, pupils offered a more balanced point of view. While some called attention to the duckling's ignoring of advice, others cited areas of obedience—e.g., "Hen tells him to run away and he runs away." Such ambivalence can be seen as a more fluid narrative shape that is more open to character agency, though still within a remediation of behaviour structure. As Nodelman (2008) suggests, even where stories appear emotionally driven, their implicit purpose normally is didactic.

Rapunzel was the exception in the responses from the "no advice" repetition. The fact that there is no advice here does not equate to autonomy but maybe to the lack of overt moral framing from adults from the pupils' perspective. Instead, it might be interpreted as a sign of a story where emotional development and autonomous decision are not explicitly stated, without providing pupils with definite benchmarks for relating or moral considerations.

In Cinderella, kids didn't see guidance as helpful advice; they saw it as a stern order. For example, "The fairy told Cinderella to be home by 12" and "If she's not back by 12 o'clock, she will be punished." In this case, counsel is not presented as a conversation but as a command that cannot be changed. It works more like a curfew than a chance to think about morals. Beauvais (2015) characterises this dynamic as a type of “regulated space,” wherein the child's autonomy is constrained by established narrative frameworks, hence inhibiting opportunities for independent exploration or decision-making. Collectively, the pupils' reflections on whether or not counsel was given and obeyed corroborate the idea that classic fairy tales all write authority and control into their moral system. The adult figures in those

stories do not merely offer wisdom—they set terms of obedience, and disobedience is presented as necessary, even justified. Thus, as pupils demonstrate a firm understanding of these dynamics, their responses also raise concern regarding the impact of repeatedly positioning adult authority as omnipotent and child agency as harmful or misguided.

This is in concurrence with a growing body of argument (e.g., Nodelman, 2008; Stephens, 1992; Zipes, 2013) that suggests that advice-and-order-based narratives may restrict the emotional and moral development of the child reader more than it allows.

5.2.12. The Discussion of Pupils' Reflections on Severity Tales

Fourth-grade pupils' responses to the inquiry "Did the heroes have problems in the story, how did they solve these problems if they survived, how would you solve these problems if you were the hero?" exhibit large overlaps with the subthemes of Submission to Pressure and Violence, Threatening/Punishing, and Using Violence as a Problem-Solving Tool, identified in the content analysis of traditional fairy tales.

These child-generated reflections offer insight into how young readers interpret and internalize the violent dynamics embedded within these stories. In Little Red Cap, some children overtly embraced violence as a solution, e.g., "I would shoot the wolf" or "I would resolve it with violence." This reflects the resolution of the story through the violent action of the hunter, confirming Carroll's (2014) argument that fairy tales often pacify fear through external rescue rather than internal action.

Interestingly, none of the children expressed confusion or emotional conflict in handling violence, which is aligned with the lack of code in "Not knowing how to deal with violence." The dominant child perception here is that violence is a normal and acceptable part of problem-solving—particularly when the opponent is presented as monstrous or deceitful. Similarly, in The Ugly Duckling, some pupils mimicked social exclusion with responses like "I would drown them all" or "I used to exclude them when I grew up." These answers point to internalization of retaliatory logic, even in a tale that seemingly promotes endurance and transformation.

However, others provided nonviolent solutions—"I would solve it by talking" or "I wouldn't care"—to indicate that while some interpreted the story in terms of retributive justice, others seek nonviolent resolutions, attesting to varied understandings of trauma and response.

In Pinocchio, children's responses widely avoided violence and instead favored moral

reform and self-regulation: "I would tell the truth," "I would obey my parents." These views coincide with the didactic tone of the story. Nevertheless, the story's persistent use of threat and punishment—as reflected in the initial content analysis—can still reinforce compliance based on fear, as explored by Guglietta-Possamai (2008) and Sfetcu (2023).

In Cinderella, children's responses conveyed fantasized resistance and passive tolerance. While some credited magical intervention—"Thanks to the fairy, she survived"—others fantasized revenge—"I beat them all up"—or invoked formal authority—"I would complain to the guards." These reactions bear witness to children's stratified engagement with the story's gendered and domestic power struggles. As Korucu (2019) remarks, Cinderella portrays female-on-female violence within a patriarchal framework, and children's statements convey complicity and subversion within these constraints. In Snow White, answers such as "She suffered violence" and "I would try to kill her too" show some children imitated the revenge plot in the story. The final punishment scene, where the queen dances in red-hot shoes, was not questioned by pupils—showing acceptance of violent punitive justice. As Alcantud Díaz (2010) warns, this can desensitize children to symbolic or physical violence when not critically mediated.

A few other voices imagined informing a parent or keeping out of trouble, but these were not many. Rapunzel elicited ambivalent responses. Children recognized emotional difficulty—"Rapunzel was locked in a tower for years"–but imagined reconciliatory solutions—"I'd talk it out," "I would cut my hair." Some responses were infused with resignation—"If my mother had said no, I would have listened to her"—suggesting internalized discourses of control and obedience. As Isaacs (2013) and Pridmore et al. (2021) caution, such stories may represent structural violence without emotional scaffolding, which may impact children's negotiation of authority and restriction.

Another significant note is made when looking at stories with animal villains—most notably Little Red Cap. While human tales usually feature a human bad guy, this story features a non-human evil in the guise of a manipulative and harmful wolf. Remarkably, kids' reactions here tended overwhelmingly towards violent resolutions—"I would shoot the wolf," "I would do it with violence"—indicating some sense that there is no other moral or relational model available when the bad guy is not human. This trend implies a possible cognitive distance between non-human agents and empathy, in that animal characters are dehumanized and thus morally excluded from nonviolent consideration. Fairy tales, as Tatar (2019) points out, have a tendency to depict animals as symbolic bearers of fear, instinct, or evil, and consequently as first-order objects for destruction rather than discussion. The absence of

imaginative peaceful resolutions in Little Red Cap, as contrasted with stories such as Pinocchio or Rapunzel, may indicate that the perceived ontological difference of the villain circumscribes children's interpretive freedom—leading them to reenact the tale's retributive rationality unthinkingly.

Children's responses demonstrate that children are not passive consumers of fairy tales but rather active meaning-makers who employ their own logic to solve narrative dilemmas. However, when stories overwhelmingly present violence as effective, justified, or morally unexamined, many children mirror these tendencies in their responses. The lack of responses within the subtheme "Not Knowing How to Deal with Violence" for every story is particularly noteworthy—it represents a missed opportunity for the cultivation of emotional ambiguity, reflection, and critical thinking. These findings underscore the necessity of pedagogical mediation in using fairy tales for teaching. Children will otherwise possibly adopt tales of submission, revenge, or obedience as normative without reflective guidance. As Coates et al. (2019) and Tatar (2019) argue, educators must provide space for children to question dominant messages, look for nonviolent solutions, and empathize with characters—building narrative literacy and socio-emotional development.

5.2.13. The Discussion of Pupils' Reflections on the Ideology in Fairy Tales

Fourth-graders' answers to the question "Is there something in this tale that you can relate to real life? Are you interested in another situation in this fairy tale?" reflect deep ideological streams in children's work through and internalization of moral, emotional, and social norms found in fairy tales. The codes inferred from their answers give child-centred access to ways stories shape beginning gender role, power, obedience, discrimination, and emotional strength understandings.

In Rapunzel, literally correct answers translate into the subthemes of passivity and lack of self-determination and dependence on masculine authority for rescue. Answers such as "Rapunzel never leaves the tower" and "They sold their child for lettuce" reflect internalization of passive female identity early on and lack of agency. The recurring phrase "happiness will be with a man" illustrates how romantic rescue is read as the ultimate solution—a trend that follows Bacchilega's (1997) and Zipes' (2013) critiques, where patriarchal romance power controls the feminine narrative arc.

There is also ideological reinforcement to be found in Cinderella, as pupil responses like "Cinderella marrying the prince" and "A girl marries a boy and saves herself" show the

dominant trope of salvation through heterosexual marriage. Identifying family-based discrimination, as in codes like "Stepsisters bullying Cinderella", suggests that children do see injustice, but do not necessarily imagine resistance to it. This supports Beauvais's (2015) notion of fairy tales as "regulated spaces" where structural hierarchies are never questioned and obedience is respected.

The control through fear subtheme is built upon codes such as "We shouldn't talk to strangers" and "The need to listen to our elders". These responses substantiate Stephens' (1992) view that children's literature generally prioritizes obedience over questioning. Also noticeable are student comments such as "the girl is weak" and how female vulnerability becomes normalized—a concern brought up by Tatar (2019) and Even-Zohar (1994), who posit that stories impose acceptable gender roles through moral discipline and fear.

Pinocchio's story produced responses that were morality absolutist in nature. Phrases like "Lying is bad" and "Lying occurs in real life too" reflect children's keenness to respond to clear-cut ethical messages. This literal binary mode of interpretation, though, is characteristic of what Zipes (2013) calls the "instructional imperative" of children's literature, which may limit more advanced moral thinking and discourage context-dependent ethical knowledge.

In The Ugly Duckling, pupils directly related with social discrimination and neglect themes in terms of emotions. "If you are ugly, you will be excluded" and "They don't like him because he looks ugly" indicate the concern of Brinig and Buckley (1999) and Kettner (1974) about aesthetic conformity and the emotional harm of exclusion. Unexpectedly, some children supported passive toleration—"The duckling should not have fled"—which included an internalization of pain as part of self-development, rather than resisting it or attempting to counter it.

Snow White yielded statements which reflected step-parent strain, emotional suffering, and distrust of intimate relationships. Children's responses such as "Stepmother wants to kill Snow White", "There is sadness", and "We do not trust anybody" reflect a world-perception tinted by emotional danger within the family. Further, "The king's second marriage" being recognized as relatable by many pupils reflects on how today's experience of mixed families is imposed upon traditional tales—but often without the psychological navigation tools to process these dynamics safely.

Compared to our content analysis, the findings confirm that children are not merely passive readers of fairy tales. Rather, they are self-consciously negotiating stories but generally assent to tacit ideological messages—particularly about gender roles, power, and

morality—without questioning them. Findings conform to theoretical perspectives by Zipes (2013), Bottigheimer (2000), and Fernández García (2020) underlining how fairy tales are employed as tools of socialization to reproduce patriarchal and normalizing ideologies.

The intersection of student readings and scholarly reports is best witnessed in tales like Cinderella and Rapunzel, where children's remarks about rescuing romance and feminine idealism ally with Duggan's (2021) and Fernandez García's (2020) studies. Likewise, student remarks on Little Red Cap and The Ugly Duckling validate Even-Zohar's (1994) and Brinig and Buckley's (1999) assertions for behavioural control and aesthetic alignment.

Thus, in accordance with Stephens' (1992) thesis that children's literature "constructs the child" with hegemonic ideological discourse, our findings illustrate that children not only learn the overt morals of fairy tales but also their implicit ideological maps.

With such issues in mind, it is imperative that teachers and caregivers approach fairy tales through a critical and dialogic pedagogy. Rather than being handed out as fixed moral scripts, these stories should be employed as starting points for questioning, reinterpretation, and divergent imaginative thinking. This aligns with the argument by Trites (2000) that children's literature should not result in ideological reproduction but allow younger readers to be made powerful through interpretive reading, empathy, and social imagination.

CHAPTER VI

6. CONCLUSION AND RECOMMENDATIONS

6.1. Conclusion

This study attempts to evaluate linguistic and developmental suitability of ten most popular fairy tales (Cinderella, Snow White, Sleeping Beauty, Rapunzel, Little Red Riding Hood, Hansel and Gretel, The Ugly Duckling, Beauty and the Beast, Pinocchio, and The Frog Prince) when narrated through the medium of teaching English as a Foreign Language (EFL) to young children in the early school years. Based on children's literature and readability theories, this research focuses on linguistic simplicity, characterization, thematic suitability, and student attitude.

Readability analysis, according to the Dale-Chall Readability Formula, showed that none of the selected fairy tales fell below fifth-grade reading level. Most of them ranged from 5.3 to 5.9, which would mean lexical and structural complexity for novice language learners. Despite their popularity, the texts can be challenging to read for fourth-grade EFL readers unless adapted appropriately.

The thematic analysis revealed substantial inconsistency in developmental appropriateness. While some stories conveyed clearly delineated positive morals, others had embedded negative ideological trends such as gender stereotypes, authoritarianism, emotional conflict caused by fear and punishment, and sensationalized events to an excessive degree. These findings underscore the need for critical pedagogic framing whenever such texts are used within educational settings.

Content analysis also revealed entrenched tendencies, namely in character representation. Male protagonists were generally defined as being courageous, rational, and active problem solvers, while females were represented as passive, emotional, and physically attractive—reinstating subtopics of Idealized Masculinity and Passive Femininity. Others included themes of abandonment, punishment, or self-sacrifice without offering emotional closure, echoing concerns by researchers such as Stallcup (2002), warning that a lack of emotional closure on fear in a story can constrain children's emotional development. Furthermore, the tales relied on rigid moral dichotomies—good and evil, reward and punishment—which were not helpful to foster critical moral thinking. This is especially critical for students in a phase of development where mature emotional and cognitive involvement is only in its initial stages.

Linguistically, while most of the stories employed common grammatical structures such as the simple past tense, they also contained archaic or less common cultural words that can hinder comprehension for EFL readers. Similarly, the repetitive idealistic approach—where goodness is always rewarded, evil is always punished, and marriage solves everything in the end—can distort children's perceptions of consequences in the real world.

Comments by fourth-grade children supported much of the below findings. Their responses exhibited internalized gender stereotypes and emotionally naive character interpretations. Students recognized more romance and nurturing themes than adventure or heroism, although some did point out these latter themes. Notably, some students described fairy tales as "scary" or "unrealistic," particularly in violent or death scenes. Others critiqued the logic behind classic plot clichés, such as marrying a prince or never missing a happily-ever-after—marking the onset of narrative realism. These remarks corroborate Papatheodorou et al.'s (2022) findings, which noted that children begin questioning stereotypical tales as early as they begin relating them to real life.

In general, then, though fairy stories contain rich cultural and linguistic content, their presentation in EFL classrooms must be critically mediated. Teachers need to address developmental suitability, emotional safety, and pluralistic representation. Without such contextualization, classic stories can serve to transmit obsolete norms and affectively reductionist accounts that are at odds with contemporary pedagogical aims focused on child-centred, critical, and reflective language education.

6.2. Recommendations

Based on the empirical and theoretical data of the current study, the following are suggested to teachers, curriculum designers, and education researchers for maximizing the use of fairy tales in English as a Foreign Language (EFL) context:

- Linguistic and Developmental Appropriateness:

Fairy tales employed in teaching should be comparable to the linguistic competence and level of development among learners. Teachers should prefer shorter or modified forms of the traditional tales, especially for students in junior grades, to reduce cognitive load (Çer, 2019). Vocabulary construction should be supported by pre-teaching, dictionaries, and visual materials to enhance learning and memory.

Incorporation of activities such as dramatization, storytelling, drawing, or story mapping not only enhances student involvement but also promotes language acquisition and

critical thinking. These approaches support active participation and allow children to personalize their learning process.

- Emphasis on Critical Thinking over Didacticism:

Rather than being administered strict moral instruction, educators should be able to facilitate open-ended discussion and reflective questioning of moral problems (Järv, 2019). This helps children learn to craft their own moral reasoning and encourages intellectual autonomy.

- Handling Harmful Content with Pedagogical Mediation:

Such problematic themes as gender stereotypes, violence, fear, and authoritarian messages should not be passed down uncritically. These themes must be reinterpreted with critical pedagogy in a way that enables them to permit safe discussion and reinterpretation in class Moon (2005). Teachers must promote inclusive and democratic principles while addressing such narratives.

- Incorporation of Recent and Child-Relevant Literature:

In addition to classic fairy tales, educators should incorporate modern children's literature that aligns with students' socio-emotional and developmental needs. Such books generally present sophisticated moral perspectives and challenge deeper reader involvement (Şeker & Çevik, 2025).

- Promotion of Socio-Emotional Learning (SEL):

Fairy tales can be utilized as intervention instruments to enhance empathy, emotional control, and social consciousness. They ought to be utilized by instructors to make students comprehend characters' emotions and intentions, which will facilitate emotional literacy (Moon, 2005; Çer, 2019).

- Prevention of Over-Romanticization of Transformation Narratives:

Teachers’ ought to critique tales like The Ugly Duckling that promote physical beauty as a condition for belongingness. The implication that value comes only after transformation or adaptation discourages children from building positive self-esteem. Teachers’ ought to focus on values such as inner growth and diversity (Moon, 2005).

- Encouraging Community-Based Discussions:

Stories about exclusion, bullying, or belonging must be used to instil inclusive classroom values. Rather than focusing on personal resilience only, teachers must encourage dialogue around social responsibility and acceptance (Jensen, 2013).

- Building Student Voice and Reflection:

Building student voice and reflection includes giving children the space to interrogate and reinterpret texts. This allows them to challenge master narratives and facilitate agency and belonging in the classroom. Next, Zipes (1978) recommends that instead of overestimating the "enchanting" quality of fairy tales, their ideological content should be stressed by educators. He emphasizes the necessity to pedagogically and culturally reshape fairy tales in order to stimulate children's critical thinking and empower them as active subjects of their learning.

- Collaborative and Interdisciplinary Material Selection:

Teachers may consult with child development specialists, psychologists, and literary critics to ensure that texts not only become linguistically intelligible but also emotionally and pedagogically appropriate.

- Parental Involvement and Cultural Relevance:

Incorporating parents, they should not just be involved in choosing age-appropriate and meaningful literary pieces but also be directly involved in mediating and contextualising the stories for the children. Parents' involvement in helping children derive constructive moral and educational lessons from reading experiences is essential. The involvement of families in the story choice process ensures cultural appropriateness and alignment to shared development ambitions. Moreover, the use of local or indigenous texts in EFL contexts can significantly enhance the contextual relevance and pedagogical effectiveness of reading texts (Girsang et al., 2023).

- Avoiding Prescriptive Language and Commands

Narratives should avoid directive tones like "Do this!", "Don’t do that!" which can hinder emotional safety. Instead, suggestive or open-ended phrasing encourages dialogue and supports a democratic learning environment (Çer, 2019)

These proposals emphasize the need for selecting and mediating literary content from a child-centred perspective. Applied cautiously, fairy tales can be not only language learning instruments but also the gates to empathy, critical thinking, and democratic schooling in primary EFL classrooms.

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APPENDICES

Appendix 1. Permission For Research Application from Amasya/ Mone

T.C.
AMASYA VALİLİĞİ
İl Millî Eğitim Müdürlüğü

Sayı : E-47613789-44-100987915 25.04.2024
Konu : Araştırma/Anket İzni
(Reyhan YAĞCI ÇINKIRDAKLI)

VALİLİK MAKAMINA

İlgi : a) Amasya Üniversitesi Rektörlüğü Öğrenci İşleri Daire Başkanlığının 26.03.2024 tarih ve E-47526769-302.08.01-187157 sayılı yazısı.
b) Millî Eğitim Bakanlığı'nın 21/01/2020 tarihli ve 1563890 (2020/2) Sayılı Genelgesi.

İlgi yazı (a) ile; Amasya Üniversitesi Sosyal Bilimler Enstitüsü Yabancı Diller Eğitimi Anabilim Dalı İngiliz Dili Eğitimi Tezli Yüksek Lisans programı 228010013 numaralı öğrencisi Reyhan YAĞCI ÇINKIRDAKLI, Dr. Ögr. Üyesi Hayriye AVARA danışmanlığında hazırladığı "Yabancı Dil Olarak İngilizce derslerinde en yaygın kullanılan çocuk masallarının çocuğa uygunluğu açısından incelenmesi" konulu çalışması kapsamında, Müdürlüğümüze bağlı 5. Yıl Borsa İstanbul Bayezıt İlkokulu 4/D sınıfı öğrencilerine, belirtilen araştırmayı/anketi uygulayabilmek için izin talep edilmektedir.

Bu bağlamda; söz konusu talebin, ilgi (b) 21/01/2020 tarihli ve 1563890 (2020/2) sayılı Genelge (Araştırma Uygulama İzinleri) de belirtilen hususlar doğrultusunda ve Türkiye Cumhuriyeti Anayasası ve insan hakları alanındaki uluslararası sözleşmeler başta olmak üzere 6698 sayılı Kişisel Verilerin Korunması Hakkındaki Kanun ile yürürlükte olan tüm yasal düzenlemeler ve politika belgelerine uygun, Türkiye Cumhuriyeti Anayasası, Millî Eğitim Temel Kanunu ile Türk Millî Eğitiminin genel amaçlarına uygun olarak ilgili yasal düzenlemelerde belirtilen ilke, esas ve amaçlara aykırılık teşkil etmeyecek şekilde, denetimleri ilgili okul müdürlükleri tarafından gerçekleştirilmek üzere, derslerin aksatılmaması ve gönüllülük esasına göre araştırma yapılması, araştırma ile ilgili sonuç raporlarını çalışmanın bitiş tarihinden itibaren 30 (otuz) gün içinde izin alınan kuruma ulaştırılması, uygulama sırasında da mühürlü ve imzalı örnekten çoğaltılan veri toplama araçlarının kullanılması Müdürlüğümüzce uygun görülmektedir.

Makamlarınızca da uygun görüldüğü takdirde Olurlarınıza arz ederim.

Alpaslan KANAR
Müdür a.
İl Millî Eğitim Şube Müdürü

OLUR
25.04.2024
Mehmet TÜRKMEN
Vali a.
İl Millî Eğitim Müdürü

Bu belge güvenli elektronik imza ile imzalanmıştır.
Adres : Hızırpaşa Mah. İstasyon Cad. No: 72 Merkez/AMASYA
Belge Doğrulama Adresi : https://www.turkiye.gov.tr/meb-ebys
Bilgi için: Ahmet D.DURMUŞ
Telefon No : (0358) 212 29 93/2041
Unvan : Memur
E-Posta: arge05@meb.gov.tr
İnternet Adresi:
Faks: (0358) 218 50 31
Kep Adresi : meb@hs01.kep.tr
Bu evrak güvenli elektronik imza ile imzalanmıştır. https://evraksorgu.meb.gov.tr adresinden d335-5983-3c54-9b83-303b kodu ile teyit edilebilir.

Appendix 2. Approval From Amasya University Social Studies Ethic Committee

Evrak Tarih ve Sayısı: 04.07.2023-137861

T.C.
AMASYA ÜNİVERSİTESİ
Bilim Etik Kurulu
Sosyal Bilimler Etik Kurulu

Sayı : E-30640013-108.01-137861
Konu : Etik Kurul Başvurusu

REKTÖRLÜK MAKAMINA
Sayın Dr. Öğr. Üyesi Hayriye AVARA
Öğretim Üyesi

İlgi : 22.06.2023 tarihli ve 137202 sayılı yazı.

"Evaluation of the most commonly used fairy tales in EFL classes in terms of appropriateness for the child (Yabancı Dil Olarak İngilizce derslerinde en yaygın kullanılan çocuk masallarının çocuğa uygunluğu açısından incelenmesi" adlı araştırmanız Sosyal Bilimler Etik Kurulu tarafından bilimsel araştırma etiği yönünden incelendi ve değerlendirildi. Konu ile ilgili kurul görüşü ektedir.
Bilgilerinizi rica ederim.

Prof. Dr. Songül KEÇECİ KURT
Etik Kurul Başkanı

Ek:
1- Dr. Hayriye Avara Başvuru Değerlendirme 137202 (1 Sayfa)
2- Etik Kurul Başvurusu- Reyhan YAĞCI ÇINKIRDAKLI (33 Sayfa)

Belge Doğrulama Kodu :BSPB9DLUFB Pin Kodu :39182
Belge Takip Adresi : https://turkiye.gov.tr/ebd?eK=5544&eD=BSPB9DLUFB&eS=137861
Adres:Akbilek Mah. Muhsin Yazıcıoğlu Cad. No:7 Merkez/Amasya
Telefon:2600060 Faks:2600059
e-Posta:genelsekreterlik@amasya.edu.tr Web:http://www.amasya.edu.tr/idari/etik-kurul/bilim-etik-kurulu.aspx
Kep Adresi:amasyauniversitesi@hs01.kep.tr
Bilgi için: Melike BAŞ
Unvanı: Etik Kurul Üyesi
Tel No: 1

AMASYA ÜNİVERSİTESİ

SOSYAL BİLİMLER ETİK KURUL DEĞERLENDİRME FORMU

Ek-1

Araştırmanın Başlığı: "Evaluation of the most commonly used fairy tales in EFL classes in terms of appropriateness for the child" (Yabancı Dil Olarak İngilizce derslerinde en yaygın kullanılan çocuk masallarının çocuğa uygunluğu açısından incelenmesi"	
Başvuru Formunun Etik Kurula geldiği tarih	22.06.2023
Başvuru Formunun Etik Kurulda incelendiği tarih	03.07.2023
Karar tarihi	03.07.2023

SONUÇ

1.	☒ Kabul
2.	☐ Düzeltme gereklidir: Etik sorun olabilecek sorular/maddeler, süreçler ya da unsurlar bulunmaktadır. Açıklama:.
3.	☐ Red Gerekçe, Görüş, Tavsiye ve Açıklamalar:

Başvuru dosyasının incelenmesinde hazır bulunan ve araştırmayla doğrudan veya dolaylı olarak ilişkisi bulunmayan Etik Kurul başkan ve üyelerinin ad,soyad ve imzaları.

Prof. Dr. Songül KEÇECİ KURT	**Başkan**	**Fen Edebiyat Fakültesi**
Doç. Dr. Melike BAŞ	**Üye-Raportör**	**Eğitim Fakültesi**
Doç. Dr. Üyesi Fatih CAN	**Üye-Başkan Yard.**	**Eğitim Fakültesi**
Doç. Dr. Seda Sabah	**Üye- Başkan Yard.**	**Eğitim Fakültesi**
Doç. Dr. Aslı ALTANLAR	**Üye**	**Mimarlık Fakültesi**
Doç. Dr. Davut AĞBAL	**Üye**	**İlahiyat Fakültesi**
Doç. Dr. Önder ERYILMAZ	**Üye**	**Eğitim Fakültesi**
Dr. Öğr. Üyesi Nida EMÜL	**Üye**	**Eğitim Fakültesi**
Dr. Öğr. Üyesi Ayşe ŞAHİN	**Üye**	**Sabuncuoğlu Şerefeddin SHMYO**

Appendix 3. The Original Checklist Created by Erkan ÇER

Değerli Öğrenciler,

Aşağıda, çocuk edebiyatı metinlerinin çocuğa göre olması için taşıması gereken içerik özelliklerine ilişkin ifadeler bulunmaktadır. Sizden istenen bu ifadeleri okuduktan sonra bu ifadeleri değerlendirmeniz ve sizin için en uygun seçeneğin karşısına çarpı (X) işareti koymanızdır. Her sorunun karşısında bulunan; **(1)** "Hiç uygun değildir" **(2)** "Uygun değildir" **(3)** "Kararsızım" **(4)** "Uygundur" **(5)** "Tamamen uygundur" anlamına gelmektedir. Lütfen hiçbir maddeyi **boş** bırakmayınız. İçten yanıtlarınız ve yardımlarınız için teşekkür ederim.

Cinsiyet: K ( ) E ( ) **Eğitim Durumu:** **Uzmanlık Alanı:**

Yaş:

	Metinlerde Olması Gereken İçerik Özellikleri	Hiç uygun değildir	Uygun değildir	Kararsızım	Uygundur	Tamamen uygundur
	Karakter					
1	Bu metinde yer alan karakterler, görünüş bakımından dikkat çekicidir.	1	2	3	4	5
2	Bu metinde yer alan baş karakter, empati kurabilecek düzeyde inandırıcı ve içtendir.	1	2	3	4	5
3	Bu metinde yer alan karakterler, değişim ve dönüşüme açıktır.	1	2	3	4	5
4	Bu metinde yer alan baş karakterin kurgu içerisinde yaşadığı eylem ve davranışları, duygu ve düşünceleri açık ve belirgindir.	1	2	3	4	5
5	Bu metinde çocuk karakterlerle beraber kişileştirilmiş karakterler (hayvan, bitki, nesne vb.) de vardır.	1	2	3	4	5
6	Bu metinde, resimlerle sevimli kılınan şaşırtıcı, ilginç, olağandışı, gülünç ve devingen bir karakter vardır.	1	2	3	4	5
7	Bu metinde yer alan karakterler, sevgi ve güven gereksinmesinin karşılanmasına olanak tanımaktadır.	1	2	3	4	5
	Konu					
8	Bu metinde, yaşamın içinde somut, basit, bilinen, kolay ve anlaşılır kavramlar vardır.	1	2	3	4	5
9	Bu metinde, sevgi, dostluk, başarı, birliktelik, dayanışma, iyilik, arkadaşlık, yardımlaşma, sorumluluk alma, doğruluk, dürüstlük ve paylaşım gibi konular vardır.	1	2	3	4	5
10	Bu metinde, aşk, cinsellik, hastalık, ölüm, ayrılık, engelli olma gibi konular vardır.	1	2	3	4	5
11	Bu metin, konu olarak olağanüstü, ilginç, farklı, şaşırtıcı, gülünç öğelerle desteklenmiştir.	1	2	3	4	5
	Dil ve Anlatım					
12	Bu metinde, dil olarak basit, açık, yalın ve anlaşılır sözcük ve tümceler kullanılmıştır.	1	2	3	4	5
13	Bu metinde, ikilemelerle, ses tekrarlarıyla, yinelemelerle, uyaklı yapılarla, eş ve karşıt anlamlı sözcüklerle, kısa tümcelerle ve eylem tümceleriyle devingen bir anlatıma yer verilmiştir.	1	2	3	4	5
14	Bu metinde, ad tümceleriyle beraber devingenliği sağlamak için daha çok eylem tümceleri vardır.	1	2	3	4	5
15	Bu metin, dil ve anlatımıyla, Türkçenin söyleyiş güzelliğini, anlatım olanaklarını, sözvarlığını ve inceliklerini duyumsatmaktadır.	1	2	3	4	5
	İleti					

16	Bu metnin iletisi insan sevgisi, doğa sevgisi ya da yaşam sevgisi üzerine kurulmuştur.	1	2	3	4	5
17	Bu metin, sadece bilgi verip öğretme amacında değildir.	1	2	3	4	5

	Metinlerde Olması Gereken Eğitsel Özellikler	**Hiç Uygun değildir**	**Uygun değildir**	**Kararsızım**	**Uygundur**	**Tamamen uygundur**
	Öğretme ve Belletme					
1	Metinlerde, öğretici ve belletici bir anlayış tercih edilmemelidir.	1	2	3	4	5
2	Metinler, çocuğun düş kurma ve düşünme sorumluluğu almasına izin vermelidir.	1	2	3	4	5
3	Yazar, çocuğa kendi doğrularını belletmek yerine neden-sonuç ilişkisi içinde onun düşünmesine olanak tanımalıdır.	1	2	3	4	5
4	Metinler, çocuğa biçim verme düşüncesiyle onu eğitilmesi gereken ideal bir yetişkin olarak görmemelidir.	1	2	3	4	5
5	Metinler, çocuğa nasıl davranması gerektiğini ona belletmeye çalışan otoriter bir anlayışı benimsememelidir.	1	2	3	4	5
6	Metinler, kendi görüşünü zorla benimsetecek derecede olayları tek yanlı sunmamalıdır.	1	2	3	4	5
7	Çocuk edebiyatı yazarlarının eğitimci rolünü üstlenmemesi gerekir.	1	2	3	4	5
	Öğüt ve Emir					
8	Metinler, buyurgan bir anlayışla hazırlanmamalıdır.	1	2	3	4	5
9	Metinler, çocukların duygu ve düşünceleri bastırılarak onlara öğüt ve emir verilmemelidir.	1	2	3	4	5
10	Çocuğun, kendi düşündüklerinin önemsiz olduğu hissine kapılmaması için Metinlerde öğüt ve emir olmamalıdır.	1	2	3	4	5
11	Metinler, çocuğun isteklerinin ve beğenilerinin görmezden gelerek yetişkinlerin istekleri doğrultusunda çocuğa baskı yapmamalıdır.	1	2	3	4	5
	Korku ve Kaygı					
12	Metinler korku dolu, ürkütücü karakterlerle, çocukların ruh sağlığını olumsuz bir biçimde etkilememelidir.	1	2	3	4	5
13	Metinlerde, korku, duygusal gerilim yaratmak yerine çocuğa salt korkuyla nasıl başa çıkabileceğini duyumsatmalıdır.	1	2	3	4	5
14	Metinler, aşırı dramatik öğelerle çocuğu heyecandan öte kaygıya sürüklememelidir.	1	2	3	4	5
15	Metinlerin öğretme ve belletme için korkuyu bir araç olarak kullanmaması gerekir.	1	2	3	4	5
16	Metinlerde, bir inanca ya da düşünceye çocuğu inandırmak için akıldışı varlıklar korkutucu bir öğe olarak kullanılmamalıdır.	1	2	3	4	5
17	Ayıp ve günah gibi kavramların, cezaların, tehditlerin ve korkutucu öğelerin Metinlerde yer almaması gerekir.	1	2	3	4	5
18	Metinler, çocuklara, tek ve değişmez doğruları belletmek yerine eleştirel bir bakış açısıyla bu doğruların sorgulanmasına olanak tanımalıdır.	1	2	3	4	5
	İdeolojik Söylemler					

19	Çocuğun bilişsel düzeyinin algılayamayacağı ideolojik söylemlerin taşıyıcılığını metinler yapmamalıdır.	1	2	3	4	5
20	Çocuk edebiyatı metinleri ne yetişkinlerin değer yargılarıyla ne de ahlaksal yaklaşımlarla çocuğu biçimlendirilmelidir.	1	2	3	4	5
21	Çocuk edebiyatı metinleri, düşünce ve değerlerin öğretilmesinde araç olarak kullanılmamalıdır.	1	2	3	4	5
22	Çocuk edebiyatı metinlerinde korku, emir ve öğütle dinsel eğitim verilmemelidir.	1	2	3	4	5
	Cinsiyet Ayrımcılığı					
23	Metinler, ataerkil kültürün önceleđiği durumların çocuklarla buluşmasına aracılık etmemelidir.	1	2	3	4	5
24	Metinlerde erkek karakter sürekli olarak başarılı, zeki, çalışkan, cesur, etkin, baskın olarak gösterilmemelidir.	1	2	3	4	5
25	Metinlerde kadın karakterler duygusal, çekici, anlayışlı, alçakgönüllü, güçsüz, utangaç, hassas ve cinsel nesne olarak gösterilmemelidir.	1	2	3	4	5
26	Metinler, çocuk okura toplumsal rollerini sezinletirken kadın ve erkeğe eşit bir anlayışla yaklaşmalıdır.	1	2	3	4	5
27	Metinlerde kadın ve erkek basmakalıp toplumsal cinsiyetçi rollerde gösterilmemelidir.	1	2	3	4	5
28	Çocuk edebiyatı yapıtlarında yer alan kadın ve erkek karakterlerin duygusal ve fiziksel olarak birbirlerinden kaçırılmaması gerekir.	1	2	3	4	5
29	Çocuk edebiyatı yapıtlarında yer alan kadın ve erkek karakterlerin bastırılmaları, örselenmeleri ve suçluluk duymalarının önlenmesi gerekir.	1	2	3	4	5
	Tozpembe Bir Dünya					
30	Çocuk edebiyatı metinleri, yaşamı tozpembe gösteren her türlü aldatmacaya ve kandırmacaya karşı olmalıdır.	1	2	3	4	5
31	Metinler, yaşam gerçekliğini duyumsatmalıdır.	1	2	3	4	5
32	Metinler, yaşamı basit bir doğru-yanlış, iyi-kötü biçimine göre sunan gerçekdışı bir niteliğe bürünmemelidir.	1	2	3	4	5
33	Metinler, çocuğu soyut değerlerle boğup onu gerçeklerden uzaklaştırmamalıdır.	1	2	3	4	5
	Geleneksel Değerler, Yaptırımcı Yargılar ve Kurallar					
34	Çocuk edebiyatı metinleri, değerleri, gelenekleri olduğu gibi korumayı değil, gelenekleri bugünün açısından eleştirel bir bakış açısıyla sunmalıdır.	1	2	3	4	5
35	Çocuk edebiyatı metinleri aracılığıyla, günümüzle uyuşmayan değerler, yargılar ve kurallar aktarılmamalıdır.	1	2	3	4	5
36	Metinler, çocuğu, yetişkin dünyasının kalıp düşüncelerine, ilke ve kurallarına uyum sağlayacak bir biçimde eğitmemelidir.	1	2	3	4	5
37	Metinler, çocuklara üstlenemeyeceği sorumluluklar yüklememelidir.	1	2	3	4	5
38	Metinler, çocuklara, tek ve değişmez doğruları belletmek yerine eleştirel bir bakış açısıyla bu doğruların sorgulanmasına olanak tanımalıdır.	1	2	3	4	5
	Aşırı Duygusal Öğeler					
39	Metinler, çocukların duygusal gereksinmelerine yanıt vermelidir.	1	2	3	4	5
40	Metinlerde acıma, üzüntü ve korku gibi duygusal yoğunluğu bulunan olaylarla onların duygularını sömürmemelidir.	1	2	3	4	5
41	Metinler, çocuğun acıyı, üzüntüyü ve karamsarlığı içselleştirmesi yerine bu duygularla nasıl başa çıkması gerektiğini sezinletmelidir.	1	2	3	4	5
	Şiddet					

42	Metinlerde, yaşam gerçekliğinin bir sonucu olarak duygusal, fiziksel ve psikolojik şiddet yer alabilir.	1	2	3	4	5
43	Çocuk, bu metinler aracılığıyla şiddetle nasıl başa çıkması gerektiğini duyumsamalıdır.	1	2	3	4	5
44	Metinlerde karakter, fiziksel şiddetle karşılaştığı zaman bu sorunun çözümünde şiddeti kullanarak kendini başarılı kılmamalıdır.	1	2	3	4	5

Appendix 4. The Permission the Use of Checklist

Appendix 5. The Adapted Interview Questions For 4th Grade Pupil

Değerli Öğrenciler,

Aşağıda, çocuk edebiyatı metinlerinin çocuğa göre olması için taşıması gereken içerik özelliklerine ilişkin sorular bulunmaktadır. Lütfen bir ders önce öğrendiğiniz masala göre sorulara uygun cevaplar veriniz.

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İngiliz Dili Eğitimi ABD
Amasya Üniversitesi

Çocuğa Görelik İlkeleri Görüşme formu

Metinlerde Olması Gereken İçerik Özellikleri
Karakter
Bu masalda en sevdiğin karakter hangisi olmuştur? Neden?
Bu masalda resimlerle sevimli, şaşırtıcı, ilginç, komik ve aktif bir karakter var mıdır? Hangi özelliklerini sevdin?
Bu masalda kötü, seni üzen, korkutan veya kızdıran bir karakter var mıdır? Hangi özelliklerini beğenmedin?
Konu
Bu masalda, sevgi, dostluk, başarı, birliktelik, dayanışma, iyilik, arkadaşlık, yardımlaşma, sorumluluk alma, doğruluk, dürüstlük ve paylaşım gibi konular var mıdır? Hangilerini bulabildin?
Bu masalda, aşk, hastalık, ölüm, ayrılık, engelli olma gibi konular var mı? Hangilerini bulabildin?

Dil ve Anlatım
Bu masal kolayca anlaşılıyor muydu? Açıklar mısın?
Bu masal İngilizce kelime öğretimine katkısı olmuştur? Aklında hangi kelimeler kaldı?
İleti
Bu masal sevgi ile ilgili sana ne öğretti? Açıklar mısın?
Bu masalın ana fikri nedir? Açıklar mısın?
Metinlerde Olması Gereken Eğitsel Özellikler
Öğretme ve Belletme
Bu masaldan ne öğrendin? Açıklar mısın?
Bu hoşuna gitti mi? Açıklar mısın?
Öğüt ve Emir
Bu masal sana öğüt ve emir verdi mi? Açıklar mısın?
Bu hoşuna gitti mi? Açıklar mısın?
Korku ve Kaygı
Bu masalda korktuğun veya endişelendiğin anlar oldu mu?

Bu hoşuna gitti mi? Açıklar mısın?
İdeolojik Söylemler
Bu masalın gizli mesajı nedir? Açıklar mısın?
Bu hoşuna gitti mi? Açıklar mısın?
Cinsiyet Ayrımcılığı
Masalda kız ve erkek karakterin özellikleri nasıldı? Açıklar mısın?
Kız ve erkek karakter yer değiştirse nasıl hissederdin? Açıklar mısın?
Tozpembe Bir Dünya
Sence bu masal gerçek dünyada da yaşanmış mıdır? Açıklar mısın?
Geleneksel Değerler, Yaptırımcı Yargılar ve Kurallar
Bu masalda kesin kurallar ve yargılar var mıydı? Açıklar mısın?
Bu hoşuna gitti mi? Açıklar mısın?
Aşırı Duygusal Öğeler
Bu masalda aşırı üzüldüğün veya sevindiğin an oldu mu? Açıklar mısın?
Bu hoşuna gitti mi? Açıklar mısın?
Şiddet

Bu masalda şiddet var mıydı? Açıklar mısın?
Sen olsan şiddet karşısında ne yapardın? Açıklar mısın?

Appendix 6. Expert Evaluation Forms

Title: Analysing *the Reflections of 4th Grade Pupils on Frequently Used Fairy Tales in EFL Classrooms*

Directions:

This study evaluates commonly used fairy tales in EFL classrooms in terms of their content and educational appropriateness for children. The main goal is to develop a framework for selecting suitable tales for young learners. The following questions are part of the interview guide designed to support this purpose.

Please assess each item in terms of **acceptability** or **non-acceptability** by placing a check mark (✓) in the appropriate column. You may also include any comments or suggestions in the space provided. Your expert feedback is greatly appreciated and will contribute significantly to the improvement of this research. Thank you for your time and support.

Questions	Acceptable	Not Acceptable	For Revision	Comments/ Suggestions
Who are the main characters in the fairy tale? What are their main traits?	✓			Revised version combines identification and character traits effectively.
Is there an evil character in this tale that upsets you, scares you, or makes you angry? Which features did you not like?		✓		Omit from interview – the use of labels such as "evil" may promote fixed judgments and emotional discomfort. A more neutral wording is recommended to support open and reflective thinking in children.
What are the main themes or topics in the fairy tale?	✓			Encourages thematic awareness and understanding.
Was the language of the story understandable? Were there any words you struggled with?	✓			Checks both comprehension and vocabulary difficulty.
What is the main idea of the fairy tale?	✓			Promotes main idea recognition; clear and direct.
What is the secret message of this story? Can you explain?		✓		Omit from interview – the phrase "secret message" may be too abstract for young children and lead to confusion. Use more concrete and age-appropriate wording.
Did anyone do something wrong in the story? What did you imagine while reading?	✓			Stimulates critical and imaginative thinking.
Were any pieces of advice given to the characters? Did they follow them?	✓			Promotes reflection on moral and didactic elements.
Were there any negative emotions in the story? Which ones didn't you like?	✓			Helps identify emotional impact.
Can you relate any part of the story to real life? Did anything unusual catch your attention?	✓			Links story to real-world experience and curiosity.
How were the female characters portrayed? How were the male characters portrayed?	✓			Encourages gender awareness and analysis.
How would you feel if the male and female characters switched places? Can you explain?				
How would you feel if the male and female characters switched places? Can you explain?		✓		Omit from interview – the hypothetical nature of the question and the abstract concept of role reversal may exceed the cognitive and emotional reasoning skills of young learners. It is advisable to explore gender representation in simpler, more concrete ways that are age-appropriate and accessible.
Were the characters always successful, strong, or brave?	✓			Addresses representation of idealized traits.
Did the characters always follow the rules? What was their attitude toward rules?	✓			Explores views on conformity and authority.
Were there any definite rules and judgments in this tale? Can you explain?		✓		Omit from interview – abstract terms like "judgment" and "definite rules" may confuse young children. Using simpler, child-friendly language is recommended to ensure developmental appropriateness.
Were there any overly intense emotions in the story?	✓			Checks for exaggerated emotional content.
Did the characters face challenges? How did they overcome them? What would you have done?	✓			Promotes empathy, problem-solving, and alternative thinking.
Was there violence in this story? Can you explain?			✓	Omit from interview – the term "violence" may cause confusion or emotional discomfort in young children. It is recommended to rephrase the question using softer, age-appropriate language that encourages children to express their feelings more comfortably.

Did anyone do something wrong in the story? What did you imagine while reading?	✓			Stimulates critical and imaginative thinking.

Questions NOT meeting standard (to be revised):

• "Is there an evil character in this tale that upsets you, scares you, or makes you angry? Which features did you not like?" → Omit from interview – the term "evil" may lead to moral labelling. Suggest using more neutral wording.

• "Was there violence in this story? Can you explain?" → Omit from interview – the word "violence" may cause discomfort or confusion for young children.

• "Were there any definite rules and judgments in this tale? Can you explain?" → Omit from interview – terms like "judgment" and "definite" may be abstract or confusing for children.

• "What is the secret message of this story? Can you explain?" → Omit from interview – "secret message" is abstract and may lead to over-interpretation.

• "How would you feel if the male and female characters switched places?" → Omit from interview – hypothetical structure and gender-role reversal may be too abstract.

General Comments:

The revised interview questions demonstrate strong alignment with developmental appropriateness, emotional awareness, and educational objectives.

They are mostly clear, balanced, and suitable for 4th-grade pupils in EFL contexts. A few questions were omitted due to abstract or emotionally charged language.

Overall, the instrument meets expectations and is ready for use with minor adjustments as noted.

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Date: December 16, 2023

Başlık: 4. Sınıf Öğrencilerinin Sıklıkla Kullanılan Masallar Üzerine Yansımalarının İncelenmesi

Bu çalışma, EFL (İngilizceyi Yabancı Dil Olarak Öğrenen) sınıflarda yaygın olarak kullanılan masalların içerik ve eğitsel özellikler bakımından çocuklara uygunluğunu değerlendirmeyi amaçlamaktadır. Aşağıdaki sorular, bu amaç doğrultusunda hazırlanmış görüşme formunun bir parçasıdır.

Lütfen her bir maddeyi kabul edilebilirlik açısından değerlendirerek ilgili kutucuğa (✓) işaret koyunuz. Yorum ve önerilerinizi belirtmeniz çalışmanın geliştirilmesine katkı sağlayacaktır.

Sorular	Kabul Edilebilir	Kabul Edilemez	Revizyon Gerekli	Yorumlar / Öneriler
Masaldaki ana karakterler kimlerdir? Başlıca özellikleri nelerdir?	✓			Kimlik ve karakter özellikleri net bir şekilde birleştirilmiş.
Masalda seni üzen, korkutan ya da kızdıran kötü bir karakter var mı? Hangi özelliklerini sevmedin?		✓		Görüşmeden çıkarılmalı – "kötü" gibi etiketleyici ifadeler sabit yargılar oluşturabilir, daha nötr ifadeler önerilir.
Bu masalda hangi konular veya temalar işlenmiştir?	✓			Tematik farkındalık ve kavrama teşvik edilir.
Masalın dili senin için anlaşılır mıydı? Zorlandığın sözcükler oldu mu?	✓			Anlama ve kelime zorluğunu birlikte kontrol eder.
Bu masalın ana fikri nedir?	✓			Ana fikri belirlemeye yönlendirir; açık ve net.
Bu masalın gizli bir mesajı var mıydı? Açıklayabilir misin?		✓		Görüşmeden çıkarılmalı – 'gizli mesaj' ifadesi soyut olup çocuklar için kafa karıştırıcı olabilir.
Masalda birisi yanlış bir şey yaptı mı? Okurken neler hayal ettin?	✓			Eleştirel ve hayal gücüne dayalı düşünceyi destekler.
Kahramanlara öğüt verildi mi? Bu öğütleri dinlediler mi?	✓			Ahlaki ve öğretici unsurlar üzerine düşünmeyi sağlar.
Bu masalda olumsuz duygular var mıydı? Hoşuna gitmeyen duygular hangileri?	✓			Duygusal etkilerin fark edilmesine yardımcı olur.
Masaldaki olaylardan hangilerini gerçek hayatla	✓			Gerçek yaşamla bağlantı kurmayı ve merak uyandırmayı teşvik

ilişkilendirebilirsin? Dikkatini çeken farklı bir durum oldu mu?				eder.
Bu masaldaki kız karakterler nasıl anlatılmış? Erkek karakterler nasıl anlatılmış?	✓			Toplumsal cinsiyet farkındalığını destekler.
Kız ve erkek karakterlerin yer değiştirmesi seni nasıl hissettirirdi? Açıklar mısın?		✓		Görüşmeden çıkarılmalı – hipotezsel yapı küçük yaş grubu için soyut kalabilir.
Kahramanlar her zaman başarılı, güçlü ve cesur muydu?	✓			İdealize edilmiş özelliklerin sorgulanmasını sağlar.
Kahramanlar kurallara her zaman uydular mı? Kurallara karşı tutumları nasıldı?	✓			Otorite ve kurallara uyum değerlendirmesi yapılır.
Bu masalda belirgin kurallar veya yargılar var mıydı? Açıklar mısın?		✓		Görüşmeden çıkarılmalı – 'yargı' ve 'belirgin' gibi soyut kavramlar kafa karıştırabilir.
Masalda aşırı yoğun duygular var mıydı?	✓			Aşırı duygusal içeriğin varlığını değerlendirir.
Kahramanlar zorluk yaşadı mı? Nasıl başa çıktılar? Sen olsaydın nasıl çözerdin?	✓			Empati, problem çözme ve alternatif düşünme becerilerini destekler.
Bu masalda şiddet var mıydı? Açıklar mısın?			✓	Görüşmeden çıkarılmalı – 'şiddet' kelimesi çocuklarda duygusal rahatsızlık oluşturabilir. Daha yumuşak ve yaşa uygun bir dille yeniden ifade edilmelidir.
Masaldaki ana karakterler kimlerdir? Başlıca özellikleri nelerdir?	✓			Kimlik ve karakter özellikleri net bir şekilde birleştirilmiş.

Standartları Karşılamayan ve Revize Edilmesi Gereken Sorular:

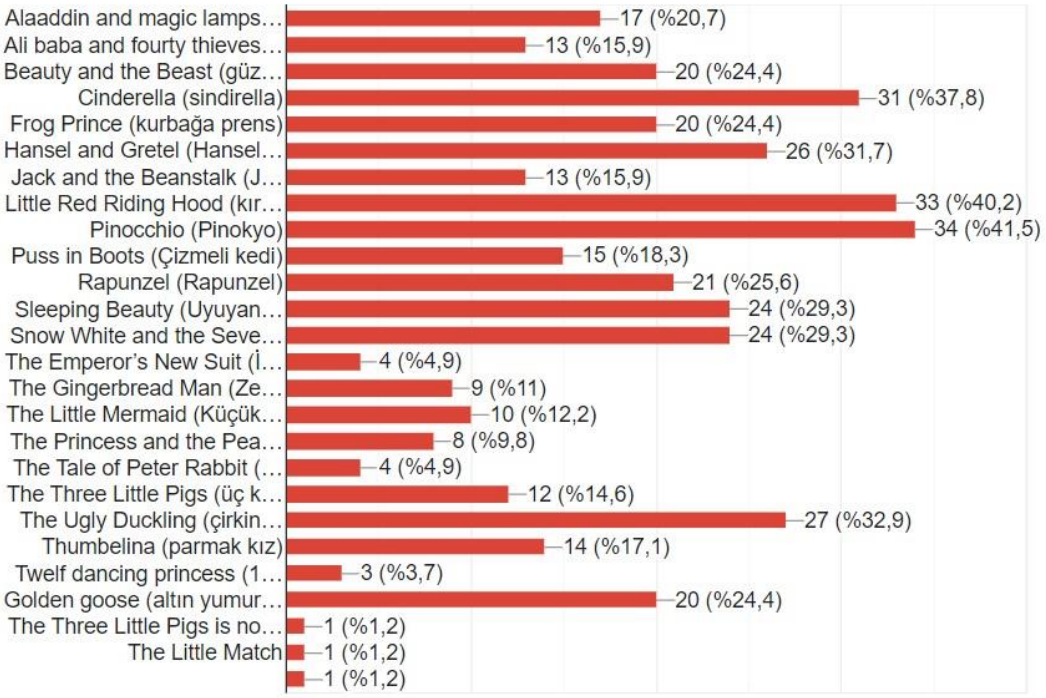
• "Masalda seni üzen, korkutan ya da kızdıran kötü bir karakter var mı? Hangi özelliklerini sevmedin?" → Görüşmeden çıkarılmalı – "kötü" gibi sabit etiketlemelerden kaçınılmalı.
• "Bu masalda şiddet var mıydı? Açıklar mısın?" → Görüşmeden çıkarılmalı – "şiddet" ifadesi çocuklarda rahatsızlık yaratabilir.
• "Bu masalda belirgin kurallar veya yargılar var mıydı? Açıklar mısın?" → Görüşmeden çıkarılmalı – Soyut kavramlar çocukların bilişsel düzeyine uygun olmayabilir.
• "Bu masalın gizli bir mesajı var mıydı? Açıklayabilir misin?" → Görüşmeden çıkarılmalı – "gizli mesaj" ifadesi soyut ve kafa karıştırıcı olabilir.

Appendix 7. Checklist for Teachers

4) Choose from the fairy tales you prefer using in your English lessons. You can choose more than one. (İngilizce derslerinde kullanmayı tercih edeceğiniz masalları seçiniz. Birden fazla seçebilirsiniz.)

Kopyala

82 yanıt



Appendix 8. Permission Of the Use of The Fairy Tales from Wikipedia

The List of Fairy Tales on Wikipedia

1. Cinderella https://en.wikipedia.org/wiki/Cinderella
2. Hansel and Gretel https://en.wikipedia.org/wiki/Hansel_and_Gretel
3. Little Red Riding Hood https://en.wikipedia.org/wiki/Little_Red_Riding_Hood
4. Pinocchio https://en.wikipedia.org/wiki/Pinocchio
5. Snow white and seven dwarf https://en.wikipedia.org/wiki/Seven_Dwarfs
6. Ugly duckling https://en.wikipedia.org/wiki/The_Ugly_Duckling
7. Sleeping beauty https://en.wikipedia.org/wiki/Beauty_and_the_Beast
8. Rapunzel https://en.wikipedia.org/wiki/Rapunzel
9. Frog prince https://en.wikipedia.org/wiki/The_Frog_Prince
10. Beauty and Beast https://en.wikipedia.org/wiki/Beauty_and_the_Beast

Appendix 9. Permission Of the Use of The Tales on Twinkle

1. Cinderella https://www.twinkl.com.tr/resource/t-t-12320-cinderella-ebook
2. Little Red Cap https://www.twinkl.com.tr/resource/t-t-12325-little-red-riding-hood-ebook
3. Pinocchio https://www.twinkl.com.tr/resource/t-t-12330-pinocchio-ebook
4. Snow white and seven dwarf https://www.twinkl.com.tr/resource/t-t-12333-snow-white-and-the-seven-dwarfs-ebook
5. Ugly duckling https://www.twinkl.com.tr/resource/t-t-12327-the-ugly-duckling-ebook
6. Rapunzel https://www.twinkl.com.tr/resource/t2-l-319-rapunzel-ebook
7. Beauty and Beast https://www.twinkl.com.tr/resource/t-t-12313-beauty-and-the-beast-ebook

Appendix 10. The Example of Lesson Plan of the Tales

Fairy Tale-Based Lesson Plans for EFL Learners (4th Grade)

Lesson Plan 1: Hansel and Gretel
Grade Level: 4th Grade
Language Focus: Vocabulary – Food and directions
Time: 40 minutes
Objective: Students will read and understand the basic plot of Hansel and Gretel, recognize key vocabulary, and answer comprehension questions.

1. Pre-Activity (10 min)
Vocabulary Matching
- Teacher writes the following words on the board with images: forest, witch, breadcrumbs, oven, house, hungry.
- Students match words with pictures and repeat pronunciation.

2. While-Activity (15 min)
Guided Reading
- Teacher reads aloud a simplified version of Hansel and Gretel with visual support.
- Students follow with printed handouts.
- Key points are highlighted with pauses and questions like: “Where are Hansel and Gretel now?” or “What is the house made of?”

3. Post-Activity (15 min)
Comprehension & Discussion
- Who are the main characters?
- Why did the children leave the house?
- What do you think about the witch’s house?
- Would you go inside a house made of candy?

Lesson Plan 2: Little Red Cap (Little Red Riding Hood)
Grade Level: 4th Grade
Language Focus: Clothes and family vocabulary
Time: 40 minutes
Objective: Students will identify characters and retell the story using sequence words.

1. Pre-Activity (10 min)
Vocabulary Flashcards Game
- Words: grandmother, basket, wolf, cape, woods, surprise.
- Students play a memory card game or bingo using these words and pictures.

2. While-Activity (15 min)
Story Sequencing
- Students receive mixed story strips from Little Red Cap.
- In pairs, they arrange events in correct order while listening to the teacher's reading.

3. Post-Activity (15 min)
Q&A and Moral Discussion
- What did Little Red Cap forget?
- How did the wolf trick her?
- What can we learn from this story?
- What would you do differently?

Lesson Plan 3: The Ugly Duckling
Grade Level: 4th Grade
Language Focus: Emotions and animal vocabulary
Time: 40 minutes
Objective: Students will understand the theme of self-worth and develop vocabulary related to animals and feelings.

1. Pre-Activity (10 min)
Emotion Charades
- Vocabulary: sad, happy, lonely, scared, excited.
- Students act out emotions; peers guess the feeling.

2. While-Activity (15 min)
Picture-Based Reading
- Teacher shows illustrated pages of The Ugly Duckling and tells the story using simple past tense.
- Students describe what they see using simple sentences: “He was sad,” “They laughed at him.”

3. Post-Activity (15 min)
Character Reflection
- How did the duckling feel at the beginning?
- What changed in the end?
- Has someone ever made you feel sad or happy like the duckling?
- What is the message of this story?

Appendix 11. The Examples of the Activities for The Tale Rapunzel – 4th Grade ESL Class

Pre-Activity: Vocabulary Teaching (Visual Flashcards)

Objective: To introduce key vocabulary from the story

Word	Visual Suggestion	Meaning (English)
Tower	(Image of a tower)	A tall building
Witch	(Image of a witch)	A woman with magic powers
Lettuce	(Image of a lettuce)	A green vegetable
Prince	(Image of a prince)	A royal man
Hair	(Image of long hair)	Hair on your head

Activity: Show flashcards and have students match word to image. Use simple prompts like "Show me the witch."

Main Activity: Reading for Understanding

Objective: To develop comprehension through guided reading

Steps:

1. Read the Rapunzel story in short sections aloud (teacher or students).
2. After each section, ask simple Yes/No comprehension questions:
   - Did Rapunzel live in a castle? (No)
   - Was the prince blind? (Yes)

Extension: Sequencing Task

Students arrange story events in correct order:

Step	Sentence
1	A man and his wife lived next to a witch.
2	The witch took the baby and named her Rapunzel.
3	Rapunzel lived in a tower.
4	The prince found her and visited every day.
5	Her tears healed the prince.

Post-Activity: Evaluation & Creative Output

Objective: To assess understanding and encourage creativity

Option 1: Draw & Write

Instruction: "Draw your favorite part of the story and write 2-3 sentences."

Example:

*I liked when Rapunzel’s tears healed the prince. It was magical. *

Option 2: Short Multiple-Choice Quiz

Question	Answer Options
Who locked Rapunzel in the tower?	a) Her father b) The witch (Correct)
What did the prince hurt?	a) His eye (Correct) b) His leg
How did the prince see again?	a) With glasses b) Rapunzel’s tears (Correct)

Appendix 12. Parents Approval Form

Ek-1

Sayın Veli;

Çocuğunuzun katılacağı bu çalışma, "Yabancı Dil Olarak İngilizce derslerinde en yaygın kullanılan çocuk masallarının çocuğa uygunluğu açısından incelenmesi" adıyla, 26.02.2024– 05.03.2024 (6 haftalık uygulamadır)tarihleri arasında yapılacak bir araştırma uygulamasıdır.

Araştırmanın Hedefi: Bu araştırma, Yabancı Dil Olarak İngilizce (EFL) derslerinde sıklıkla kullanılan masalların çocuklar için uygunluğunu değerlendirmeyi amaçlamaktadır. Seçilmiş masallarının kapsamlı bir analizi yoluyla bu çalışma, dil eğitimde kullanılan masaların seçiminde çocuklara ne kadar uygun olduğuna dair içgörü sağlamayı amaçlamaktadır.

Araştırma Uygulaması: Görüşme şeklindedir.

Araştırma T.C. Milli Eğitim Bakanlığı'nın ve okul yönetiminin de izni ile gerçekleşmektedir. Araştırma uygulamasına katılım tamamıyla gönüllülük esasına dayalı olmaktadır. Çocuğunuz çalışmaya katılıp katılmamakta özgürdür. Araştırma çocuğunuz için herhangi bir istenmeyen etki ya da risk taşımamaktadır. Çocuğunuzun katılımı tamamen sizin isteğinize bağlıdır, reddedebilir ya da herhangi bir aşamasında ayrılabilirsiniz. Araştırmaya katılmamama veya araştırmadan ayrılma durumunda öğrencilerin akademik başarıları, okul ve öğretmenleriyle olan ilişkileri etkilemeyecektir.

Çalışmada öğrencilerden kimlik belirleyici hiçbir bilgi istenmemektedir. Cevaplar tamamıyla gizli tutulacak ve sadece araştırmacılar tarafından değerlendirilecektir.

Uygulamalar, genel olarak kişisel rahatsızlık verecek sorular ve durumlar içermemektedir. Ancak, katılım sırasında sorulardan ya da herhangi başka bir nedenden çocuğunuz kendisini rahatsız hissederse cevaplama işini yarıda bırakıp çıkmakta özgürdür. Bu durumda rahatsızlığın giderilmesi için gereken yardım sağlanacaktır. Çocuğunuz çalışmaya katıldıktan sonra istediği an vazgeçebilir. Böyle bir durumda veri toplama aracını uygulayan kişiye, çalışmayı tamamlamayacağını söylemesi yeterli olacaktır. Anket çalışmasına katılmamak ya da katıldıktan sonra vazgeçmek çocuğunuza hiçbir sorumluluk getirmeyecektir.

Onay vermeden önce sormak istediğiniz herhangi bir konu varsa sormaktan çekinmeyiniz. Çalışma bittikten sonra bizlere telefon veya e-posta ile ulaşarak soru sorabilir, sonuçlar hakkında bilgi isteyebilirsiniz. Saygılarımızla,

Araştırmacı : Reyhan YAĞCI ÇINKIRDAKLI

İletişim bilgileri:

Velisi bulunduğum ..... sınıfı ..... numaralı öğrencisi ..... ……..'in yukarıda açıklanan araştırmaya katılmasına izin veriyorum.

(Lütfen formu imzaladıktan sonra çocuğunuzla okula geri gönderiniz*).

..../...../.....

İsim-Soyisim İmza:

Veli Adı-Soyadı :

Telefon Numarası :

CV

PERSONAL INFORMATION

Name Surname: Reyhan YAĞCI ÇINKIRDAKLI

EDUCATION

Undergraduate Education: Amasya University – English Language Teaching (2015-2018)

Graduate Education: Amasya University - English Language Teaching (2022-2025)

Foreign Languages: English (C1), French (B2)

WORK EXPERIENCE

English Teacher in Ministry of National Education (2019 -)