

PalArch's Journal of Archaeology of Egypt / Egyptology

“KILL THE SEVEN DAUGHTERS OF YOUR FIRST WIFE, AND PUT SOME OF THEIR BLOOD ON MY FOREHEAD”: POWER AND VIOLENCE IN THE COLLECTION OF INDIAN FAIRYTALES

Moomal Afzal Alvi¹, Dr. Musarrat Azher², Fatima Rehman³, Sana Mumtaz⁴

^{1,3,4}MPhil Scholar, Department of English University of Sargodha

²Assistant Professor of English at Sargodha University

Email: 1moomalalvi123@gmail.com, 2musarratazher@gmail.com, 3fatimasgd72@gmail.com,
4sanamumtaz873@gmail.com

Moomal Afzal Alvi, Dr. Musarrat Azher, Fatima Rehman, Sana Mumtaz. “Kill The Seven Daughters of Your First Wife, And Put Some of Their Blood on My Forehead”: Power and Violence in The Collection of Indian Fairytales -- Palarch's Journal of Archaeology of Egypt/Egyptology 18(17), 155-169. ISSN 1567-214x

Keywords: Violence, Power, Identity, Corpus Analysis, Cda, Linguistic Intervention.

ABSTRACT

The human race is defined by its verbal expressions and subsequent actions based on these expressions which have a socio-historical account, and we obtain them from folk and fairy tales. Although the tales vary from one region to another with different participants, they are correlated with one another concerning their thematic significance related to political and family structures. Through the usage of folk and fairy tales, people make themselves familiar with the social world around them. The current study analyses the role of the main participants and the material processes that are involved in the selection of the corpus of 29 tales from the Indian Fairy Tales collection. The intended purpose of this analysis is bidirectional: firstly, to indicate the process that how violent actions, social status, and power are internally related in these tales and how this narrative is embedded within a visible social construction. Along with that, the researchers intend to establish the fact that the degree of violence and transgression in these tales does not suit publishers' readings criteria in terms of tentative age which is generally applied to readers for children. The theoretical framework for this research study is taken from Alcantud (2010) which is based upon the principles of CDA and CL. The results confirm the idea that the verbal processes performed by the participants who execute the power that is provided to them by their social positioning could have influenced the potential readers (children) of these tales.

INTRODUCTION

The current article is the result of an observation that language can be termed as a systematic tool to justify and modify attitudes regarding violence in society. This statement illustrates the fact that violence and childhood are two distinct phenomena that should never coexist (Alcantud, 2010, p.20-25). The fairytales whether they are part of oral tradition or written accounts can induce fears, aggression, and threatening attitudes among children. The present study is neither conducted to criticize such a great literary piece as The Indian Fairytales nor to carry forward any censorship as this collection of fairytales holds a distinguished position in the world of children's literature. The researchers would try to determine both empirically and objectively by the help of corpus linguistics analysis (in the first phase of my analysis) that there are lexical and grammatical features of violence in the text which should be dealt with carefully and meticulously by keeping in view the anticipated age of young readers.

This paper aims at providing an unbiased account of the presence of violence in a corpus of 29 tales (69601 words) taken from The Indian Fairytales by Joseph Jacob and illustrated by John D. Batten London (1926). The book contains the fairy tales from the Jatakas, or birth stories of Lord Buddha, the fables of Bidpai, and from other Sanskrit sources. The stories are humorous, entertaining, and imaginative and they preserve the most popular nursery elements of Hindu folk tales. The basic reason for the selection of these fairytales is the researcher's intuition related to the violent actions involved in the narrative framework. An electronic version of the 1892 edition was used to make corpora research by computer. The version used for the computerized analysis is a proven translation. These stories are translated into English from "Hindi and Sanskrit". The purpose of translating these tales is not to compare the languages rather to explore different aspects of eastern culture through tales. As Joseph Jacob (1892) states in his preface "From the extreme West of the Indo-European world, we go this year to the extreme East. From the soft rain and green turf of Gaeldom, we seek the garish sun and arid soil of the Hindoo. In the Land of Ire, the belief in fairies, gnomes, ogres, and monsters is all but dead; in the Land of India, it still flourishes in all the vigor of animism".

This research has been executed by the practical application of process structures, the characters and their social status which is responsible to build a power hierarchy, and the circumstances associated with the process that are present in the tales. The current study is located within the analytical frameworks of CDA (Fairclough, 1992) and Corpus Linguistics (Biber et al., 1998). Both of the approaches of CDA and CL complement each other because these are involved quantitative as well as qualitative accounts of all those violent actions and events which segregate society into two halves.

Research Questions

This research deals with the following research questions:

- How far the elements of violence and transgression are evident in the selected fairytale collection?

- What are the process structures through which violence and power are portrayed?
- How does social positioning/power induce violence?

Research Objectives

The objectives of this study are to:

- Investigate the elements of violence and power embedded in the selected fairytales.
- Examine the process structures involved in the portrayal of power and violence.
- Observe the fact that how power and violence generate a segregated society.

Limitations

The current study is limited in the sense that researchers have worked upon the corpus of 29 fairytales but, the preference has given to those fairy tales in which the phenomenon of violence and power is more dominant.

LITERATURE REVIEW

The present study focuses on the crucial role of power and subsequent violence stemming out of its use in the collection of *Indian Fairytales*. The study is specifically conducted to highlight the phenomenon of power hierarchies and compartmentalization existed in human society and camouflaged in fairytales which are read by the children.

Hendriyanto & Kurniawan (2020) says that fairy tales deal with the issue of gender representation and provides different myths related to the relationship of male and female members. According to them the movies and fairy tales of the 20th century have broken the traditional myths. Moreover, in movies, women are showing different stereotypical characters. Women are represented as beautiful and sensuous creatures, being the sex symbol and idealized version of physical elegance. Movies depict girls as beautiful. She has a very beautiful heart. They are represented as the passive characters performing the weaker kind of roles likewise women have performed the role of powerless characters and they are not allowed to do violence rather violence was done on them.

Calloni (2016) while exploring the images of fear embedded in the folk tales, and in the scenario of political philosophy says that human Rights are considered of great importance. Fantastic narratives depict the different forms of violence. Furthermore, animals and monsters show the ultimate power implicitly implied domestic and political violence. Folk and fairy tales showcase the truth but garbed into the peaceful representation which is read and discussed by the children.

Jorgensen (2018) said that masculinity is considered the major component of gender representation. According to him, men and women are judged with two different phenomena: society judged the men with the help of different

hierarchical values, while for women the point of judgment is beauty. Tatar (2019) explains that in fairy tales two issues are prominent: one issue is sex, while the other issue is violence. Due to this reason, these two issues are considered as the "hardcore points of fairy tales". Ronderos & Berg (2020) explain that, in fairy tales, women are represented as unreceptive and quite vulnerable to the veracious behavior of men. Moreover, the authors of folk and fairytales award the submissive and subservient roles to women in children's literature.

THEORETICAL FRAMEWORK

The current study adopts the theoretical framework of Alcantud (2010) which she employed in her paper analyzing the power and violence in the corpus of Grimm's fairytale collection. Power is an all-encompassing phenomenon as Horno (2005) states, "Power is a universal dimension of human relationships which underpins both authority and violence" (p.23). Social power is implied in terms of control and dominance. Whereas power contains authority and violence to implement its designs where authority is a positive use of power but violence is a negative one (Horno, 2005, p.24). Violence and power are interlinked and interconnected in terms of their actions. These two forces build up a relationship between transgressor and victim since whenever there is a violent conflict, one of the elements involved is more powerful than the other (Bagshaw, 2003, p.1). For the present analysis, the tales which are selected revolve around the powerful vs. non-powerful characters utilizing physical power, social status, and their subsequent positions in human society. Through the critical perspective, the idea of power and its distribution among the masses is analyzed. The analytical framework is two-dimensional as is illustrated in the introduction.

Biber et al (1998) explain CL in terms of four major distinguished features

- 1- It is empirical in its real disposition.
- 2- It uses a corpus as a basis for the analysis which is objective, and systematic means of analysis.
- 3- It makes a broader usage of computers for analysis.
- 4- It depends on both quantitative and qualitative analytical techniques and procedures for the analysis of text and discourse (p.4).

Corpus linguistics is the study of patterns of language used in real-life situations. Given that "they advocate an analysis of language based on large collections of authentic texts-corpora" (Koteyko, 2006, p.145).CDA permits a diachronic (contextual) and synchronic (co-textual) investigation of a limited number of texts, while CL carries out a descriptive investigation of qualities of texts in a size which is unimaginable and not feasible for a CDA" as it is stated by KhosraviNik (2010, p.5).

Additionally, CDA emphasizes the description and investigation of discursive practices as Fairclough (1992) states "how discourse is shaped by relations of power and ideologies" and on "the constructive effects discourse has upon social identities". The idea that language plays an integral part in social life because it examines the implications of those social norms and rituals which are

related to the everyday societal issues as Van Dijk (2001) puts forth that language always has something to do with the addressing of social problems, power relations, society, culture, historical work and ideological implications, and the linkage found between text and society. To put it differently, it can be stated that CDA is concerned, in a systematic way, with the production of these situations, and secondly, to the analysis of discourse to unveil the political, cultural, and social context in which it is embedded (p.353).

“Language is a social practice” as Halliday (cf.1994) proposes, and it is studied and investigated concerning its usage within society. This is interlinked with the analysis of transitivity as “the transitivity system construes the world of experience into a manageable set of process types” (Halliday 1994, p.106-107) which involves potential participants and their situations in which they experience certain things in a logical order. As Calzada (2003) and Halliday (1994, p.106- 175) argue that there are generally six kinds of processes:

- (1) Material processes are those which delineates the action of doing or causing which exhibits the idea that “someone, somebody, or something ‘does’ something” (Halliday, 1994, p.112).
- (2) Mental processes are those which show the processes of the internal experience
- (3) Relational processes are those which are used to characterize or recognize
- (4) Verbal processes
- (5) Existential processes
- (6) Behavioral processes

The current article deals with the mere identification and explanation of material processes in which the characters of Indian fairytales by Joseph Jacob take part. This step paves the way to comprehend the relationship of power and violence and transitivity analysis involves the strategic reasoning and interpretation of data with a systematic framework.

The last part of this research is the exploration of identity and how power and status shape it to get advantageous ends. It will delineate the fact how in the Indian fairytales the principle of the relation is applied likewise characters perform violent acts to preserve and evolve their despotic position to remain at the upper hierarchy. For this purpose, the proper definition and explanation of identity and self are important to illustrate the focal point of violence. Social identity is “that part of an individual’s self-concept which derives from his knowledge of his membership of a social group (or groups) together with the emotional significance attached to that membership” (Tajfel, 1974). It is here illustrated that when a character changes status s/he also changes the types of processes through which s/he desires to pass by. The current analysis focuses on how social status, social identity, and power relations may influence the different types of violent actions done by certain characters in the tales which of why the combination of the aforementioned approaches may fit our purpose (p.69).

Statement Of the Hypothesis:

The presence of violence in the Indian fairy tales collection found out by the corpus-based analysis illustrates the idea of detecting the fact related to the kind of processes predominate in the tales, and whether they can relate to violent actions or not. At this ground, the researchers' first hypothesis is that a corpus-based analysis could empirically find out the presence of contentious issues such as violence in children's tales. Secondly, this method of analysis also proves to be a useful tool to disclose the identity of each of the characters through the kind of processes which are assigned to them.

RESEARCH METHODOLOGY:

The present study deals with the investigation of power, violence, and identity in the collection of Indian Fairytales. This research uses a mixed method. It deals with both quantitative and qualitative analysis. Quantitatively it measures the frequency of words related to violence and power. The corpus of this research is taken from Indian fairy tales consists of 69601 words. The sample corpus with which this corpus is compared is the British National Corpus (BNC) that contains 90 million words of mixed genres. This research uses a framework of CDA and CL employed by Alcantud (2010). In the current research Wordsmith Tool, 8 have been used for the analysis of data. The researchers generated a list of those words which are most frequently used – by using Wordsmith Tool 8– to discover their frequency percentages, ignoring the grammatical words. The present analysis was conducted at the word level, majorly focusing on adjectives, nouns, verbs and all the grammatical words such as articles, prepositions, etc. were removed from the list, because these were irrelevant to the study.

This investigation comprised of three parts: firstly, there existed the analysis of frequencies of the lexical units in the Indian Fairy Tales corpus and then, the researchers compared the results acquired in the frequency test to a reference corpus named the British National Corpus. The comparison and the ultimate results consolidated the existence of a higher percentage of violence through the usage of implicit or explicit verbal expressions. The next step was the study of processes (transitivity) (Halliday, 1994) from a functionalist perspective. With the help of this linguistic tool, the study of the participants in the mentioned processes was being carried out. The findings at this stage paved the way for the last part of the study which is related to finding out the identities. The rationale for choosing this study is the idea that children's literature and violence are two things that shouldn't be assimilated into each other. The motive isn't to criticize the editor but to propose a suggestion of purifying the content before the publication so that it may not affect the naïve minds of the children. By employing a corpus-based study, this suggestion can be presented on empirical grounds.

FINDINGS & RESULTS

Corpus-Based Analysis

The researchers generated a list of those words which are most frequently used – by using *WordSmith Tool 8*– to find their frequency percentages, ignoring the grammatical words. The present analysis was conducted at the word level, majorly focusing on adjectives, nouns, verbs and all the grammatical words such as articles, prepositions, etc. were removed from the list because, these were irrelevant to the study.

This step enabled the researchers to find out those verbal expressions which were somehow or other related to violent and trespassing situations. After doing this, those words were selected from the list which, after finding out their collocations, was correlated to violence. Firstly, a wordlist of frequency and concordances of words related to violence and cruel situations was obtained through the usage of Wordsmith Tools 8. These lists benefitted the study of every individual word and the context in which they were used. This step made it possible to observe and analyze the lexical items which were used in a higher percentage. Analyzing this type of material facilitated a study of the most frequently employed content words. The functional/grammatical words are excluded because they do not influence the final results. However, the words like *he, she, they, are, am*, are included since they are the essential elements for the analysis of the participants of Indian folk tales. Those words were checked and analyzed which were directly or indirectly related to violence and aggression. There are lexical words in the frequency list; some of them are distinguished because of their sheer connection with violence and brutal conditions. The generated table shows the frequency and few most violent concordances as examples of violent words and actions being spoken and performed by the participants. Although, there are some exceptions most of the time the context of the situation is presented in a way that arouses the most ferocious instincts to assert power and dominance. The next step in this research was to highlight and evaluate each of the violent acts along with the participants who were involved and the social conditions surrounding them. The analysis showed the threatening actions to the multiple social identities that executed the most barbarous intentions. The main emphasis of this research study was on human beings, magical creatures, and beasts as participants to whom violence was associated.

Table 1. Concordances And Frequencies of Different Words

Words	Frequency	Concordances
Blood	16	As I feed on blood and always hunt for prey. Put some of their blood on my forehead
Eat	69	When I have made you well, you will eat me. I go into the jungle, then the wild beasts will eat me
Rakshas	13	You have a Rakshas in your stomach. It is a Rakshas , a Rakshas! " he cried, and he ran quickly.
Kill	50	If you promise not to kill him, I will call him. "If he fails, I will kill him".
Death	44	And to be very, very ill—in fact, at the point of death —and when the Raja was much grieved and asked. Rajas' sons who have tried have been put to death .
Grave	19	Old! a beautiful pomelo tree grew up out of the grave . Ner, you prepare for them, for by their mother's grave there grows a beautiful pomelo tree.
Dark	10	He causes the poor Brahman found himself in the dark dungeon. Man found himself in the dark dungeon. It was a dark cellar underground, built with a strong stone wall.
Fear	26	He was afraid to let them loose for fear they would eat up all the people. My husband, I fear , is dead, but my little boy is still quite young.
Evil	20	Then, while Sthuladatta was distressed at the evil omen. "Kill her at once! For she has been born in an evil moment and has brought her father ill luck!"

Afraid	25	He was afraid to let them loose for fear they would eat up. She was constantly afraid of some evil happening to him.
Weep	10	Suddenly dried up before her, and she began to weep . Through her tears: "Yea! Mother am I, though I weep , so hold this word sure".
Piece	10	The hat I want to be done." So, saying, she gave the lad a piece of broken potsherd. A piece of the flesh of such a lion-man as he would be.
Wicked	24	Before the poor mother had seen him, the four wicked Queens took the boy to the nurse. Beautiful son, and for ridding him of his four wicked wives.
Foot	15	Then I get up and give her such a kick with my foot . "Ate its flesh, and threw its bones away at the foot of the tree".
Head	44	He could not close his mouth, and inserting his head inside his mouth struck one end of the bone wit. We die both together; for I will cut off this head of yours
Cut	40	It would be capital; but if he doesn't—then I'll cut his throat, and kill him!" One day no one else was at hand so he cut off mine.
Die	31	With a fearful groan, he died "Dread hour!" thought he; "am I to die like the scores of young men before me?"

Table '1' explains the frequencies and concordances of different words present in different fairy tales. The table explains that "Blood" is repeatedly used in multiple contexts primarily to show the ruthless approaches of tyrants. In

different sentences, the word "blood" reveals the most horrifying actions likewise in the story *Punchkin* the queen says, "**Put some of their blood on my forehead**". Moreover, the above table shows that the frequency of the word "eat" is 69 and it shows the intentions of bloodthirsty active participants especially the animals and ghosts to kill and eat the least powerful passive participants for example in the story *The Lambikin* the little lambikin says to the jackal, "**When I have made you well, you will eat me**". In the aforementioned sentence, the word eat is used to arouse the sense of violence and brutality. The word "**Rakhshas**" is used 13 times in the selected fairy tales to show the looming evil forces which are always at war with the good and pure participants. The frequency of kill is 50 which is quite higher since the word is an ultimate expression of voluntarily hurting somebody to death. The frequency of death is 44 which shows the ultimate pitiful demise of certain participants likewise the concordance line "**Rajas' sons who have tried have been put to death**" is taken from the story *How the Raja's Son Won the Princess Labam* shows the violent action of death. Along with that, the frequency of the word grave is 19 and fear is 26 which shows not only internalized fear of powerful agents but also an immediate fear generated by external forces facilitating the brutal agents. In the same way, the word "**evil**" is used 20 times. The sentence "**Kill her at once! For she has been born in an evil moment and has brought her father ill luck!**" is taken from the story *The Lesson for the Kings* reveals not only the misogynist approach towards women in general but also the authoritative tone declaring the death for an infant. The word "afraid" is used 25 times and the word "weep" is used 10 times showing the context of weeping out of pain and agony. Moreover, the frequency of wicked is 24 revealing the tactics and cruel tricks of powerful personas to hunt and kill the innocent participants. The occurrence of the word foot is 15. The usage of the word shows humiliation and the display of utmost power. The word "head" has occurred 44 times in the corpus, for example. the sentence "**We die both together; for I will cut off this head of yours**" highlights the brutality of a king. The frequency of the word "cut" is 40. The word "cut" is used in two contexts. The first context shows the normal cutting of tree branches and the other context exhibits the cutting of body parts, likewise the sentence "**I'll cut his throat, and kill him!**". In the same way, the frequency of the word "die" is 31. The word "die" is not only used to show the process of death but also used to show the fear of death and demise which is looming over the least powerful participants. In short, table '1' shows the occurrences of all those violent verbal expressions which excite awe and horror among the potential readers (children) of fairytales.

Processes, Social Positioning and Power

After taking out all the concordances of all the processes which are involved in shaping the folk tales the material processes are categorized since, out of all the processes, the material processes are in abundance and they are selected for the detailed analysis likewise more than 70% ratio is recorded. In this way, the most related participant roles found out were Agents, that is, those characters who are loaded with physical strength, beastly desire, and are in the position to control and exert their nefarious designs. Downing and Locke (2006) stated "Agents are represented in the clause by the Subject".

Moreover, there is another participant who is affected by the actions of the agent who is termed as Affected. Downing and Locke (2006) explained “someone or something affected by the action denoted with the help of the verb in an active clause, as a result of the energy flow”. Now, the representations of material processes and the participants indulged in cruel and violent acts are shown in the following table. This research is dealing with material processes only.

Table 2. *Participants In Material Voluntary Processes*

Agent	Material process	Affected	Folktale
Demon	eat up all the people	in his (king) country	How the Raja's Son won the Princess Labam
Queen (orders to)	kill and put some of their blood on my forehead and the palms of my hands, and their death will be my life.	The seven daughters	Punchkin
The cruel serpent	devoured young ones	old mother eagle	Punchkin
The little prince (twisted the head of the parrot and then)	Punchkin's head twisted round, and, with a fearful groan, he died	punchkin	Punchkin
He (Chumman Basa)	will kill you to seize me	laili to majnun	The Loving Laili
I (The prince says)	pound you and grind you to powder	to demon	The Demon with the Matted Hair
The prince(said)	this will tear your inwards into little bits, and kill you: so, we shall both perish	To demon	
The prince(said)	You were born a Demon, cruel, blood-bibbing, devourer of the flesh and gore of others	To demon	
She (Laili)	cut her little finger...and out of this gushed blood like healing medicine	Herself (Laili)	Loving Laili
The queen	attended	(By hundreds of) female slaves	The Son of Seven Queens

The hind(said)	Give me the eyes	(Of) seven queens	
She (the hind)	saw the fourteen eyes, and threading them as a necklace, flung it round her mother's neck	The seven queens	
The white queen(hind)	Kill the bearer at once, and sprinkle his blood like water	The prince	
The white queens' mother	putting a drop of blood from her little finger into its mouth		
The king (ordered to)	put to death, and her grave ploughed over	White hind	
Supplication to Brer Fox	drown me as deep as you please, skin me, scratch out my eyeballs, t'ar out my years by the roots, en cut off my legs	Brer Rabbit (begs)	A myth from (Col. Jones' Negro Myths of the Georgia Coast)
The carb said	I will cut off this head of yours and cast it to the ground	The crane	
Raja Rasalu	gives her lover's heart to eat	Lover of kokilan	The Adventures of Raja Rasalu

The findings discussed in table '2' are below.

HUMAN ACTIVE PARTICIPANTS

Kings and Queens

It's a matter of common observation that, in most of the tales, the agents or the participants with utmost power are kings and queens in the form of stepmothers or the jealous queens not tolerating the other younger beloved queens of the king. In the story, *The Son of Seven Queens* the white hind queen wrote to her mother the most violent and obnoxious words "Kill the bearer at once, and sprinkle his blood like water". The words show the highest degree of violence. The same situation happens in another tale named Punchkin in which the queen hates the seven daughters of his husband's first wife and says to the king "kill and put some of their blood on my forehead and the palms of my hands, and their death will be my life". She did every imaginable injury to the seven daughters through the hands of the king so that she may preserve the brightest future for her only daughter.

The king in the story *How the Raja's Son won the Princess labam* kills thousands of the young suitors of her daughter just because they are unable to fulfill the unpractical desires. He four times repeats the words of death and segregation to the raja's son if he will fail to perform the assigned tasks.

In the story, *The Boy who had a Moon on his Forehead and a Star on his Chin* the four queens hide the son of the king from his youngest beloved queen and said to the nurse "Now you must not let this child make the least sound for fear his mother should hear him; and in the night you must either kill him or else take him away, so that his mother may never see him. If you obey our orders, we will give you a great many rupees."

The Magical Creatures

The tales have the magical creature as active participants involved in the material voluntary actions like in the story *Punchkin* the magical creature named Punchkin changed the whole village in stones and trees and kidnapped the mother of the little prince, Balna, for fourteen years. In the story, *The Son of Seven Queens* the white hind who transformed himself into a beautiful lady ordered the king to bring the fourteen eyes of his four queens only then she would marry him. When he brought them "the white hind saw the fourteen eyes, and threading them as a necklace, flung it round her mother's neck".

The Animals

There are some examples of the animals as active and potential agents, likewise, the cruel snake in the story *Punchkin* devoured the young ones of the eagles. Moreover, the crane in the story *The Cruel Crane Outwitted* tried to kill the little simple animals to have his regular meals. It can be fairly summarized that the active participants and their social roles are based upon physical energy, wit, and magical power to execute their power and fiendish designs to render the victims helpless.

The Passive Participants

The passive participants are either the spouses or the step kids as the most vulnerable creatures. It is being shown that passive participants are so emotionally and intellectually dead that they don't do anything but acted as an accomplice to their relatives for the fulfillment of aggressive acts likewise the king in the story *Punchkin* who leaves his daughters into a deadly desolated land so that their stepmother may not kill them. He didn't try to end the reason for his daughters' death. Moreover, in the story *The Boy who had a Moon on his Forehead and a Star on his Chin* the king never tried to recover the truth and upon the false allegations of his four queens killed the innocent animals which saved his son.

The analysis of 29 tales has indicated a clear relationship between power and social ranks because violent acts are performed by those who had been once the victims of abuse or poverty and promoted to a higher social position as in the story *punchkin* in which a poor widow became a queen and brutalized the seven daughters of the king from the first dead wife so that she might secure the future of her only daughter. It is the power that tyrants employ to inflict violence on their victims.

To conclude, as Santaemilia (2000) states "power can be measured in many different ways: according to social prestige, to reputation, to psychological control, intelligence or sexual seduction". In Indian Fairy Tales, power is gauged in terms of political or familial connotations, or terms of greater

psychical strength because of magic, or due to gender inequalities and social status. Mostly, the victim is a woman or a child, and the transgressor is predominantly, a man with social and psychical power or if it is a woman, she is a cunning, greedy, and ruthless stepmother or a jealous insecure queen who does not want to share his husband with other queens.

CONCLUSION

This present article has tried to present the proof of the significantly high ratio of the violent content present in the selected corpus of 29 tales from the Indian Fairy Tales by studying the process structures (the process, the participants involved in the process, and the circumstances attached with the process) in each one of the tales. The results show that the person with the power is the one inflicting violence, forgetful of his or her previous condition because all of the violent acts are carried out by those participants who hold a comparatively higher social status concerning the political structure and personas, i.e., kings and queens or the step- mothers/step- siblings. In this way, the active participants brutalized the passive ones or showed harsh verbal expressions which are not suitable for the readers who are generally the kids as Nodelman & Reimer (2003) state, "children are pliable and, therefore, highly suggestible, and they are prone to dangerous experimentation. They respond to depictions of violence by turning into violent humans. Children will be whatever they read about". Along with that those stories which are written for children should not "describe unacceptable behavior, such as violence or rudeness or immorality that readers might choose to imitate (Nodelman & Reimer, 2003).

The present study encompasses the socio-historical, socio-cultural, and literary contexts of the Indian Fairy Tales. Although, these are entertaining folk tales, yet they contain the exaggerated expression of the essential elements likewise, violence and aggression which employed to drive the narrative forward, some of the conceptions related to cannibalism, sadistic attacks, inequalities, and many other factors of social injustice should be taken into account concerning the social construction of childhood.

FURTHER RECOMMENDATIONS:

Researchers can further add to this research by examining the gender inequalities and the domestication of women characters because gender implications are not part of the analysis of the current article. Moreover, researchers can perform their researches on other processes present in fairy tales. It is the delimitation of the current research that deals only with material processes.

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