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*Romanian women's situations in fairy tales -
Ileana Cosânzeana*

= abstract =

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KEYWORDS: folk tales, fairy cult, author, collector, stereotyping, formulas, theories, situations, prototype, feminism, heroes, Prince Charming, Ileana Cosânzeana, folklore, literature, reading.

This paper aims, as evidenced by the title, highlight the feminine hypostasis Romanian fairy tales that appear in both popular and cult tales, focusing in particular on the main female character, Ileana Cosânzeana. So there is a question about the existence of a female prototype in Romanian fairy tales. A long time omitting this subject has only to give vent to the interpretations of any kind into this discussion. The analysis of female hypostasis is the prototype has been ignored or treated as subject complement. That is why we consider absolutely necessary to treat the subject in this work, with the greatest responsibility.

Immediate academic motivation is that, although tale awakens the interest of researchers and writers for over a hundred years, has never been viewed from this perspective, feminist. It is only natural given the fact that the recognition of women's equal status with men and its importance in social and family occurred only in the early 70s. From this idea on and study, they propose a comprehensive analysis of female character, namely Ileana Cosânzeana because it is character - key Romanian fairy tale, the hero-trigger action and say this because nothing would be spent if the lovely heroine in fairy tales would have been kidnapped or had been promised as a wife one who will fulfill a mission impossible for some earthly. The whole action is triggered because of her or her due. However, it did not benefit from a comprehensive study, only tangential references; researchers' attention is focused mainly on theorizing tale and the male hero.

Of course, to track the characteristics of this character, relationships and situations that propel Ileana Cosânzeana characters of primary importance in the gallery of Romanian literature synthesis was necessary on the Romanian tale. Thus, this paper is dedicated to Romanian tale, bringing to the fore theories about the origin tale, about the breakdowns posed about its functions, discussing the problem of space and time found in Romanian fairy tale.

The first part goes on to discuss some general issues concerning the comparison with the cult folk tales in the Romanian, the authors address the issue of their tales and gatherers, and finally are presented through a comparative study differences and similarities that occur between folktales and cults, the stereotyping them.

The end of the first part focused entirely on the animated tale Romanian heroes. Thus from an overview of the characters, through classification and examples of rigor, we considered imperative that the theoretical to end with a thorough discussion on the Romanian hero tales, namely Prince - Beautiful. But about him were written many important studies, in order about Ileana Cosânzeana, who appears as a partner in the fight for the triumph of good, we cannot say the same thing. This is the second part of the work comes to compensate for this, so this important part of the book is dedicated entirely a female character analysis on this particular fairy tale characters in the key.

Thus, our attention turned to the exclusive character Ileana Cosânzeana considered character - the tale because key role and place they occupy in the course of a fairy tale. Starting at deciphering the name, up to deal hypostasis it appears in Romanian fairy tales, namely "trophy" of the initiate, trigger the action tale in the image of a girl smart or hardworking and submissive girl. Later, I made a portrait - synthesis of heroine, sketched the prototype of all women who reigns in our fairy tales, folk cults. And how could he do if presented in relation to the forming a couple of exceptions, namely Prince - Beautiful.

The study approached from the perspective of literary female hypostasis, which dominates this work, continue with a study on the psychological perspective, thus complementing the vision of the character. We opted for this approach given that these "great stories" addressed to all people, regardless of age, were formative facets - extraordinary educational significance of the reader and listener's personality. Consequently, the last point of this part of the paper deals with the influence of the fairy tales on personality development of children and children's current perception of female characters in Romanian fairy tales.

But to watch the female character in the current image, especially Ileana Cosânzeana and hypostasis as it reflected the mentality of children, we considered necessary to apply a questionnaire to children of different ages and education levels.

From Experimental studies, we see that shows how far the student to school today, regardless of age, is more influenced by TV and characters promoted on the subject, who emphasizes the lack of certified reading, drop it, even the absence of conscious readings the impossibility of interpretation of symbols or decipher a message. Nature is only a raised extrinsic motivation, influenced the curriculum and teaching standards (on upper secondary education pupils). It outlines very well how difficult it is for the teacher to motivate students, get them to read. Thus, if an intrinsic motivation and it would be a deeper perception and student responses certainly would not be so comprehensive.

End of the paper is open, and raises the question of choice, both in terms of parents and children, between the Romanian and universal tales and reading between watching cartoons running on television, arguing for or against them. Even if this female character in the destiny of his assertion was not a very easy, because researchers have put great emphasis on the male prototype of our tales, we believe that this paper does is to extend a helping hand to support female hypostasis study of Romanian fairy tale, the road being opened by Romanian tales heroine, Ileana Cosânzeana.

The last section of the paper contains critical references used in its creation and its Annexes, consisting of the questionnaires used to support students' theoretical work of the last chapter.

In this context, as a general conclusion, we believe that female prototype of Romanian fairy tales synthesized by Ileana Cosânzeana is promoting in all her feminine ideal, one of which must always come back to reflect and to treat it with the seriously, given the current state of reading and its influence on the younger generation. And this is the role and desire to study, namely to draw attention to a topic considered of utmost importance in the context of literature.