

Interpretations and Adaptations of Fairy Tales: “The Right” Question is Yet to be Asked

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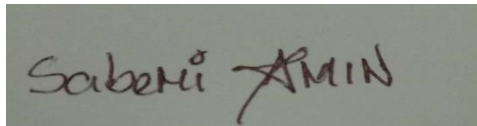
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Declaration

It is hereby declared that

1. The thesis submitted is my own original work while completing my degree at BRAC University.
2. The thesis does not contain material previously published or written by a third party, except where this is appropriately cited through full and accurate referencing.
3. The thesis does not contain material which has been accepted, or submitted, for any other degree or diploma at a university or other institution.
4. I have acknowledged all main sources of help.

Student's Full Name & Signature:

A rectangular box containing a handwritten signature in black ink. The signature reads "Saberi AMIN" in a cursive style.

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Approval

The thesis titled **Interpretations and Adaptations of Fairy Tales: “The Right” Question is Yet to be Asked** submitted by Saberi Amin ID: 15203011 of Fall, 2020 has been accepted as satisfactory in partial fulfilment of the requirement for the degree of Bachelor of Arts.

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Abstract

Fairy tales are just as magical as human life. Our own life is a part of the magic that enchants us and makes us unable to see our magic. So we take help as a listener of the fairy tales from a land of once upon a time where we discover our magic in a metaphorical manner. The act of recognizing the relations between our magical world and that enchanting world of fairy tales can be a path to becoming a better individual. This paper concentrates on the three age-old fairy tales, *Cinderella*, *The Little Red Cap* and *The Snow Queen* to establish the idea of emphasizing the importance of a neutral perspective and interpret these tales with the help of Freud's psyche structure and C.G. Jung's psychological individuation process. Therefore, this paper concentrates on acknowledging the grey area between good and evil while searching for the middle ground in human life.

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Chapter 1: Introduction

"Once Upon a Time", is an epic phrase that gives us the obvious hint that a fairy tale is coming up next. The common outset "once upon a time" means a fairy tale was originally a little story from a long time ago when the world was still magic. The earliest written collections of fairy tales that were found in Europe were by two Italian authors- *The Delectable Nights* by Giovan Francesco Straparola and *The Tale of Tales* by Giambattista Basile. These stories, unlike the fairy tales which are nowadays intended for children, were meant for adults and were sensual, bawdy, unflinchingly violent, and morally complex. Some of the stories that these collections contain are stories that appear to be written by the authors, and others are tales collected from storytellers of their times. The name, fairy tale was coined when the intellectuals took up writing literary stories. It was Madame D'Aulnoy who invented the term Conte de fee, or fairy tale, in the late 17th century. A fairy tale is a sub-class of the folktale genre. By the time this sub-class took its fantastic name, it was meant for the aristocratic ladies who gathered in a salon and enjoyed their time. Some famous female authors arose out of the circle of these salon-going ladies- Marie Catherine d'Aulnoy, Catherine Bernard, Henriette Julie de Murat, Marie-Jeanne L'Heritier, to name a few, who would retell the old folktales turning them into stories fit for adults (Zipes 223-224). Usually, these stories would end with the moral given by the storyteller, and every time it was mostly to aware young, naïve, and delicate ladies of the vicious patriarchal society. Now, some of these fairy tales existed before the 17th century along with various other folktales but only orally. The folktales being the origin class of fairy tales were initially told and retold among the peasants and low births of a kingdom. No matter how many times these stories were told around the world among different cultures, at their core, these are stories that speak of the most basic elements of the human condition: fear, courage,

greed, generosity, cruelty, compassion, failure, and triumph, and hence their themes are as applicable now as they've been for many centuries past. Although the female French writers of the 17th century outnumbered the male writers, it was Charles Perrault, who eventually became famous because of his involvement with fairy tales, and their publication. Like that, fairy tales were able to mix among the aristocratic society around the world, as the world kept on upgrading its society along with the stories, eventually, children became the target audience of fairy tales. In modern times fairy tales for children are mostly labelled as Disney tales. The label Disney has overly romanticized the old version of the fairy tales which practically forwarded wrong interpretations of the age-old tales while directing the young minds towards fake hope. The Disney version of the fairy tales also created "perfect" beauty standards along with the "perfect white weddings" which resulted in confusion among these young minds by the time they reach adolescence.

The fairy tales were meant to imitate truth, and the idea was as the children grow up they could subconsciously remember the messages from these tales as they cope with the injustices and contradictions of life. These cautionary tales today, as we know them, have become censored versions of what they formerly were. What we are left with are "Disneyfied" versions of stories like *Cinderella*, *Snow White*, *Hansel and Gretel*, and *Rapunzel*.

Freud is the founding figure of psychoanalysis, who used fairy tales next to dreams to interpret the human mind and unconscious. Freud and his followers examined the symbolic language veiled in fairy tales which could reveal sexual anxieties. The analytical psychologist Carl Gustav Jung concentrated on the universal patterns contained in the fairy tales, something that offered his theory of "quasi-religious or spiritual overtones". Based on that assumption, many popular fairytale interpretations were done with the help of combined theology and analytical psychology.

Perhaps the most popular and most controversial fairy tale analysis based on Freudian ideas is delivered by Bruno Bettelheim. He advocated that fairy tales are a useful tool for children's development and help them overcome maturation disputes. Bettelheim was strongly criticized that he used a canonistic, moral, sexist view of society and that he ignored the modifications of the stories, as well as that he ignored the context in which the texts were created and broadcasted. "Such possibilities escape Bettelheim's notice, once again, because of his method's limitations; but they are not therefore incompatible with his findings" (Heisig 112). I on the other hand will be admitting to the fact that there are issues within fairy tales' characters and propose to emphasize on acknowledging the grey area between good and evil while making the search for the middle ground in human life.

Therefore, this paper concentrates on the three age-old fairy tales, *The Little Red Cap* and *The Snow Queen* to establish the idea of emphasizing the importance of a neutral perspective and interpret these tales with the help of Freud's psyche structure and C.G. Jung's psychological individuation process.

Chapter 2: Literature Review

The first form of fairy tales was oral and right after the written form of it, the word *Contes de fees* or “Fairy tales” was coined. With time, this continuously evolving genre left its initial target audience and found its new place in children’s literature. Then with the advancement of technology and with the passing of time, the past form of the fairy tales turned into a visual experience and soon after that, it began to get commercialized and get sidetracked from its initial purpose.

The first half of this thesis will focus on the earlier and recent purpose of fairy tales, recent talks on gender roles within a fairy tale, what is wrong with mass media regarding retelling fairytales and lastly, it is high time we focus on the original and core message passed on by the fairy tales while creating concentration on developing empathy rather than arguing on issues like gender roles or race within the older versions of age-old fairy tales. In the latter half of the paper, I will be analyzing three popular fairy tales, *Cinderella*, or *The Little Glass Slipper* taken from Charles Perrault's version, the Brothers Grimm's version of *The Little Red Cap* and Hans Christian Anderson’s version of *The Snow Queen*.

In this chapter of my dissertation, the first half of the thesis will get focused on. Therefore, I will be reviewing a few literature pieces that will be supported by four different sections covering the history of the fairy tale sub-genre and its initial purpose, how the core purpose got sidetracked, whether are we addressing the right problems within the recent popular versions of the various classic fairy tales and finally, point of departure.

2.1 History of Fairy Tales and Initial Purpose

“Fairy tales since the beginning of recorded time, and perhaps earlier, have been “a means to conquer the terrors of mankind through metaphor.”

— Jack Zipes

This section will be reviewing two journal articles, “The Meaning of Fairy Tale within the Evolution of Culture” by Jack Zipes and “Why Fairy Tales Matter: The Performative and the Transformative” by Maria Tatar. In the article written by Zipes, he starts by comparing fairy tales with a gigantic whale which lives on the smaller fishes in the rich sea and survives through a difficult environment along a longer timeline.

Like the whale, the fairy tale adapted itself and was transformed by common nonliterate people and by upper-class literate people from a simple brief tale with vital information; it grew, became enormous, and disseminated information that contributed to the cultural evolution of specific groups. In fact, it continues to grow and embraces, if not swallows, all types of genres, art forms, and cultural institutions; and it adjusts itself to new environments through the human disposition to re-create relevant narratives and through technologies that make its diffusion easier and more effective. (Zipes 222)

In the paper, Zipes wanted to delve into the role of the fairies that were present in the fairy tales of the French author of various fairy tales, Marie-Catherine d'Aulnoy. According to his paper, it was she, who coined the word *contes de fees*, in the year 1697 and that in English translated, tales about fairies as we know it as Fairy Tales. It was the *salonnières*, who were responsible for the further popularity of fairy tales as d'Aulnoy shared her fairy tales and showed them the road to endless possibilities. “Orality was, as numerous French critics have recently demonstrated,

inseparable from print fairy tales and defined them in many diverse ways” (Zipes 223). As the history of something or someone always gets recorded after the identification by obtaining a name, so it might be safe to say that Fairy Tales were first introduced in 1697 by d’Aulnoy though its journey began “since the beginning of recorded time, and perhaps earlier”, as said by Jack Zipes. Amidst the scholars who agree with the statement stated about the journey of fairy tales by Zipes, there stands Ruth B. Bottigheimer, who claims that the sixteenth-century Italian author known as Giovanni Francesco Straparola is the one who invented Fairy Tales in her book named *Fairy Godfather: Straparola, Venice, and the Fairy Tale Tradition* (2002). Then again, among the scholars who disapprove of her claim is Francisco Vaz da Silva. In his journal article named “The Invention of Fairy Tales”, he presented various pieces of evidence to overrule Bottigheimer’s claim. At a point, during 2007, in the ISFNR Newsletter, under the title “Books, Folks and Fairy Tales” she wrote,

In Tartu and in Milwaukee, one of my statements became a lightning rod: “the absence of evidence is evidence of absence.” By that, I meant that the absence of evidence [of the existence of a tradition of passing fairy tales on orally] is evidence for the absence [of the existence of that tradition]. Oralists have proposed some initially appealing refutations. For instance, if a tree falls in a forest, but no one hears it, was there a sound? Common sense tells us that a falling tree necessarily produces a crashing reverberation when it hits the ground. But this easy and familiar example does not apply to the folk narrative. Why? In the field of folk narrative, a parallel statement of this philosophical conundrum would be: Is a tale heard when it is told in the absence of a listener? Here common sense tells us that only its teller hears the tale, which is, of course, irrelevant to questions of

dissemination. Thus, in my opinion, the proposition that the absence of evidence is evidence for absence continues to stand. (Bottigheimer 19)

Nonetheless, Silva continues to prove the initial claim of Bottigheimer to be a far stretch, in his paper, while disregarding her defending argument mentioned above saying, “This misapprehension regarding the nature of oral tradition is compounded by a basic factual error” (Silva 401).

Now coming back to Zipes’ article in which at some point in his discussion and backtracking the source of fairy tales, he leads us to the possible origin of the fairy concept while summarizing some of the major theses in Laurence Harf-Lancner’s study “Les fees au Moyan Age: Morgane et Melusine; Naissance des fees”. He says, “Like many other reliable scholars who have written on the origins of the fairies such as Louis Ferdinand Alfred Maury, Harf-Lancner views the Greek and Roman myths about the Moirae (Greek fates) and Parcae (Roman fates) as forming the foundation of Western beliefs in fairies” (Zipes 229). Therefore, fairies are the modern resemblance of fate.

After its introduction into the world of literature, fairy tales started to get retold with some changes here and with some changes there, time went by and the adults thought of letting the fairy tales enter into the realm of children’s literature as fairy tale resemblances fate for only the world of fate can open the gates to the imagination of free will. That is where Fate resides with Free Will. The readers of this very paper are adults. If they are initially asked about fate and free will, they might have the same thought as I had at first and which is, these two concepts cannot stand on the same ground. Then after a bit of thought, the readers might come to think otherwise, as fairies are fate and when an author writes a tale of fate, the author will wander around the world of fairies out of his/her own free will. And that is how the power of imagination works.

Now that fairy tales more or less ruled the realm of children's literature, the authors use words as a vessel to open the gates for the children's imagination. Therefore, Tatar in her article "Why Fairy Tales Matter: The Performative and the Transformative" writes, "Every word becomes a source of wonder, a gateway to the discovery of adult knowledge and words, a land that provides opportunity through an understanding of the words used by adults" (Tatar 60).

For children, the world of adults looks like a world similar to the kingdom of fairies for they have the authoritative power that makes their words into action. "For children, all adults possess wizardry in their control over symbolic forms of expression - they can create illusions, effect changes, and take on agency through words" (Tatar 63). Finally, when it comes down to the purpose of fairy tales in children's literature it is to let them know about the world of an adult and let them explore the stages of life, just like the authors of numerous fairy tales. "Fairy tales help children move from that disempowered state to a condition that may not be emancipation but that marks the beginnings of some form of agency" (Tatar 63).

2.2 From Brothers Grimm to Walt Disney

This section will discuss how fairy tales of children's literature transformed and chose to set certain ideologies while stretching its reach into the mind of children. To elaborate, a book chapter, "The Americanization of the Brothers Grimm" from the book *Following Tradition* by Simon J. Bronner and a journal article, "With a smile and a song ...": Walt Disney and the Birth of the American Fairy Tale" by Tracey Mollet will be reviewed here. According to the chapter of the book, *Following Tradition*, The Grimms distinguished themselves by announcing their transcription of the stories as they were told. They bragged that their sources were genuine

tradition bearers, or "voices of the folk." This did not mean that alterations were not made in the stories by the brothers, but they insisted that they were loyal to the spirit of the orally transmitted tradition (Bronner 192).

Though the Grimm brothers later received scholarly recognition, they were not popular until their collection was translated into English by Edgar Taylor. Later Taylor added illustrations while making his translation more attractive to the children.

As Taylor had taken liberties in his translation to combine versions of texts, render the tales into language appealing to children, and emphasize the English elements of the fairy tales, Wilhelm Grimm in his popular editions exercised editorial license, elaborating on the dialogue and drama (Bronner 196).

Bronner later proceeded on saying that Taylor omitted actions from the tales which the English readers might find gruesome. Common Northern European ancestry was given importance while he made changes in the Grimm brothers' fairy tales collection. Though the tales in the Grimm version were said to be beholding German eccentricity, Taylor mostly eliminated those essences and added the English elements of fairy traditions. "Taylor essentially turned Grimms' household stories into children's fairy tales" (Bronner 197). It was Andrew Lang who introduced moralistic themes more prominently, "The moralistic themes became especially pronounced in the popular multicoloured "Fairy Books" edited by renowned literary critic and self-declared folklorist Andrew Lang toward the end of the century (Bronner 198). Then again to popularize these tales, Taylor's translated version was made cheaper than the Grimm version, "The prevalent pattern in American versions of Grimms' tales through the nineteenth century was to produce cheap editions, increase the number of illustrations, and emphasize the juvenile audience (Bronner

199). As the popularity was in process and the Americanization of the fairy tales were still in the making, Bronner adds,

American households bought up editions of the Grimms with renewed enthusiasm around the turn of the century. They were encouraged by revolutionary institutions of consumerism such as the department store and mail order catalogue that gave new life to sales of fairy tale volumes. Books were among the major commodities of the age made available to dramatically wider circles of Americans than before.

Then again when fairy tales became a part of American classrooms it was used as a tool for “. . .early childhood is the steady juvenilization and visualization of the tales through the twentieth century”(205). Afterwards, it was Bettelheim’s psychological analysis that came

forward saying that fairy tales help to grasp the reality of the younger audiences in America. “The children's fairy tale book by midcentury had become a primary book, usually with few words on an oversize page accompanied by brilliant colour illustrations” (Bronner 205).

Soon it was time when Walt Disney came in with his animated version of “Snow White and The Seven Dwarfs” which gained an immense range of attention from both young and adult audiences. Apparently, he succeeded in achieving a huge audience for his full-length first animated Fairy tale during the depression period in America. Slowly he kept on creating such animated fairy tales with his twist of characterization and the focus went to the commercialization and entertainment value from a tool for juvenilization and visualization for younger audiences. As days went by these animated films were being globalized Bronner went on, “The newspaper made Disney into an American Grimm who would create folklore as well as adapt it” (205). In the later part of the chapter Bronner made a comment that I fully come to agree with and that goes something like this, “Disney globalized the special themes of romance and material wealth bringing happiness,

and technological manipulation offering passive, unreflective pleasure” (206). Now, Disney started to inflict the message that these themes of romance and material wealth can only give one the happiness one wants after watching it happen in the animated fairy tales. They also published books based on these visual representations. This made the children's minds more curious about the world and they were more drawn to the thematic messages which were ultimately institutionalizing the wrong set of labels in the mind of the young.

According to the article “With a smile and a song ...”: Walt Disney and the Birth of the American Fairy Tale”, "Walt Disney's productions are now being seen as crucial to the construction of modern American society through his contribution to the formation of a new United States nationalism” (Mollet 110). From the article written by Mollet, we come to know Disney played an important part in overcoming the Great Depression faced by America through the retelling of Snow White while Disney's target audience was both the young and the adult. The flow of time and advancement in mass media focused on children as the core target of Disney to instil gender roles and racial differences through the projection of the characters involved.

Disney being the largest source of Fairy Tales in recent times be it in written or visual form, has been setting standards and defining barriers for children. Last year Disney ended up retelling its old version of *Alladin* in the feminist narrative which ultimately solves its past conflict but in my opinion, it should have emphasized the process of Jasmine being vocal about herself. That being said I would also like to add that I think at this stage in time it is more important to create anew wave of fairy tale characters who are true to their purpose of guiding children into the adult and bringing back the essence of solving the problem of reality during the period of d'Aulnoy with reconstructed language for children. Cause recent time needs more modern fairy.

2.3 The Addressing of “The Right” Question

Yes, it looks like critics of fairy tales were raising the right questions while the most popular source was Disney which is why the modern version of Disney's fairy tales shows strong and vocal female characters solving their problems and portraying an individualistic character. But, I do not think that the most important point got to shine under the limelight yet. So, that brings on the question of being “the right” according to my observation. The always so bright and optimistic characters need to be given attention to, as few children might relate themselves with the character who is most misunderstood and end up thinking that they are at the fault in contrast to the society. Therefore, in the book chapter named, “CHAPTER THREE: The Disney Princess Dilemma: Constructing, Composing, and Combatting Gendered Narratives” the authors talk about a research work that they performed on first-year honours students. They were asked to write about their experience with Disney and among many Anna was the exception that moved the authors as she opened up and said that she connects with the character of Gaston from the famous tale named, *Beauty and The Beast* rather than any of the two main leads as she found Gaston to be the most misunderstood one just as herself. But, before she said opened up she was very hesitant about it, as it seemed to be an outcast in the eyes of society. She argues in her research essay:

Out of principle, wickedness would lie within the body of the effeminate, lanky, and scrawny man, and greatness would come from the burly, masculine man. Clearly, through their films, the Disney Corporation suggests that gender roles are black and white—men should be masculine and women should be feminine; therefore, Disney portrays male

villains as effeminate to further emphasize they are deplorable, grotesque characteristics and to reinforce predominate heterosexual values” (Sellar and Innam 47).

2.4 Point of Departure

Though various articles raise the issue of Disney misleading the children through their retelling of children's non-friendly of the previous version of the fairy tales, the articles that address the modern version of fairy tales of not being able to raise the issue of empathy or the intentions of the narrator while letting the children roam in the world of imagination out of their free will is rarely seen. To me “the right” question is how to concentrate on the perspective of different characters, not gender roles, not race, not culture, though they are issues as well and important to not get neglected, this paper will try to address the neutral aspects that are important, in the light of some of the age-old specific version of fairy tales.

To think in the first place that fairy tales' first audience was adults who understand the underlying meaning both conveyed in the form of written and oral but children of this generation are the biggest audience of Disney fairy tales. With easy access to stories in recent times and also loads of animated versions, they take in any kind of message they are given, the message that has been emphasized. Then again, in the world of adults, there are times evil overpowers and the problem might not get solved after all and fairy tales might work as a ray of hope or as a warning for the children to bring on their fighting spirit to stand tall against their fear at times.

Chapter 3: Methodology and Theoretical Framework

This paper is based on qualitative research. According to Creswell, qualitative research is an investigation process of comprehension, based on distinctive methodological traditions, which explore a social or human problem. Qualitative research studies things in a natural setting, attempting to make sense of, or interpret phenomena in terms of the meaning, people bring to them (36).

As the paper will proceed, I will be simultaneously applying Freud's Psychoanalytic Theory of Personality Development through his suggested structure of the human psyche and Jungian Psychology's Individuation Process into the three chosen texts to explore how recent versions of these fairy tales got overly simplified creating issues within the child's psychological development. So to move accordingly the two theories will be explained in this section.

3.1 Freud's Psychoanalytic Theory of Personality Development

Freudian psychology is based on the work of Austrian neurologist Sigmund Freud (1856-1939). He is thought of as the father of psychoanalysis and is largely given credit to establish the field of talk therapy. He has created an entirely new approach to the understanding of the human psyche (personality). In 1873, Freud began to study medicine at the University of Vienna. After finishing his studies, Freud published his major work named, *The Interpretation of Dreams* in the 1900s in which he analyzed dreams in terms of unconscious desires and experiences. In 1902, Freud was appointed Professor of Neuropathology at the University of Vienna, a post that he held until 1938. Then in the year 1923, he published *The Ego and the Id*, which suggested a new structural model of the mind, divided into the 'id', the 'ego' and the 'superego'. According

to him, personality is composed of three elements known as the id, the ego, and the superego. These elements work together to create complex human behaviours. Edwardes in his article writes,

He saw the cognitive processes of the typical human as a melding of three types of self: the ego, which represents the everyday thinking we perform; the id, which is emotional, primal and largely subliminal; and the superego, which is the internalization of externally enforced cultural rules. He referred to this triad of cognitive elements as the psyche. (12)

Freud states that the Id lies within our unconscious mind which follows the basic human desire to survive which operates via the pleasure principle.

The id is the impulsive (and unconscious) part of our psyche which response directly and immediately to basic urges, needs, and desires. The personality of the newborn child is all id and only later does it develop an ego and super-ego.

The id remains infantile in its function throughout a person's life and does not change with time or experience, as it is not in touch with the external world. The id is not affected by reality, logic or the everyday world, as it operates within the unconscious part of the mind. (McLeod, "Id, Ego and Superego")

Therefore, Id engages in irrational and fantasy-driven thoughts that are trained to be controlled and carefully shaped throughout human personality development.

McLeod mentions, "The ego is 'that part of the id which has been modified by the direct influence of the external world' (qtd. in Freud, 25). The ego is guided by the reality principle, which aims to satisfy the id's desires in a realistic and socially appropriate manner. The reality principle weighs the pros and cons of an action before deciding to act upon or abandon impulses.

“Like the id, the ego seeks pleasure (i.e., tension reduction) and avoids pain, but unlike the id, the ego is concerned with devising a realistic strategy to obtain pleasure. The ego has no concept of right or wrong; something is good simply if it achieves its end of satisfying without causing harm to itself or the id” (McLeod, “Id, Ego and Superego”).

According to Freud, the superego begins to develop at around age five. The superego holds the internalized moral standards and ideals that we pick up from our parents and society, that later turn into our sense of right and wrong. The superego provides guidelines for making judgments. Superego has two sides to it. The conscience and the ego ideal. The conscience includes information about things that are viewed as bad by parents and society. These behaviours are often forbidden and eventually lead to bad consequences, punishments, or feelings of guilt. The ego ideal includes the rules and standards for behaviours that the ego aspires to. The superego tries to perfect and civilize our behaviour. It works to suppress all unacceptable urges of the id and struggles to make the ego act upon idealistic standards which is unlike realistic principles. The superego exists in the conscious, preconscious, and unconscious.

Freudian psychoanalysis is both a method of treatment and a way of understanding the mind, based on Freud's ideas. While Freud drew on his self-analysis, clinical cases, and other sources to develop his theories, they generally were not subject to empirical testing. A way that contemporary psychological theories are expected to be. Modern scientific evidence might as well point out that Freud overemphasized the role of early childhood experiences in the development of mental illness when it comes to the criticism of his theory.

3.2 Jungian Psychology’s Individuation Process

Carl Gustav Jung was born in Switzerland on July 26, 1875. In 1895, Jung began his medical studies at the University of Basle. Carl Jung was an early supporter of Freud because

they shared the same interest in the unconscious. He was an active member of the Vienna Psychoanalytic Society. When the International Psychoanalytical Association was formed in 1910 Jung became president. After the year 1912, the friendship between Freud and Jung broke off as Jung thought that there are differences in their opinion of the psychoanalytic theory.

“Most of Jung's assumptions of his analytical psychology reflect his theoretical differences with Freud.

For example, while Jung agreed with Freud that a person’s past and childhood experiences determined future behaviour, he also believed that we are shaped by our future (aspirations) too”(McLeod, 1). In 1921, Jung published his major book, *Psychological Types*. Here he outlined

the key concepts which later became characteristic of analytical psychology such as ‘types’, ‘collective unconscious,’ and ‘individuation process’.

According to Jung the psyche of a human has three sections. The ego, personal unconscious and collective unconscious. McLeod mentions in his article that the ego Jung talks about represents the conscious mind which comprises the thoughts, memories, and emotions that a person is aware of. Therefore, the ego is largely responsible for feelings of identity and continuity for an individual (2). Then, in the personal unconscious temporality forgotten information and repressed memories reside. This is a level of the unconscious which is shared with other members of the human species that comprises latent memories from our ancestral and evolutionary past.

According to Jung, the human mind has innate characteristics “imprinted” on it as a result of evolution. These universal predispositions stem from our ancestral past. Fear of the dark, or snakes and spiders might be examples, and it is interesting that this idea has recently been revived in the theory of prepared conditioning (2).

These ancestral memories and images are called archetypes by Jung. In the Greek language archetype is prime and printer. In psychology, they represent the patterns of human life.

Individuation, therefore, is being increasingly conscious of the symbolic manifestations of the archetypes thus gaining knowledge of the patterns of human life. Moreover, bringing wholeness to one's personality. Now, among these archetypes four major archetypes help one, to consciously walk towards the individuation process. This process was not named before the year 1921 by Jung. However, the seeds of this idea reach back to his doctoral dissertation, *On the Psychology and Pathology of So-Called Occult Phenomena*. These archetypes are Persona, Shadow, Anima/Animus and The Self.

“Divest the self of the false wrapping of the persona.”

- C.G. Jung

The persona is the social mask we wear to fit into society. Its formation begins during the early ages of a person's personality development. “The “persona” (or mask) is the outward face we present to the world. It conceals our real self and Jung describes it as the “conformity” archetype. This is the public face or role a person presents to others as someone different to who we really are (like an actor)” (McLeod 3). This archetype helps us to adapt to society but the real problem lies when many people reach a point where they get stuck and begins to think that they are the social mask they wear. As a result, they tend to cut off themselves from the deeper realms of the psyche.

The shadow archetype represents all the personal traits we have ignored, denied, or cut off from ourselves. It exists as part of the unconscious mind and is composed of repressed ideas, weaknesses, desires, instincts, and shortcomings. All we keep denying in ourselves is whatever we

perceive as inferior, evil, or unacceptable throughout our lives become part of the shadow. The personal shadow is the disowned self. This shadow represents the parts of us we no longer claim to be our own which might have inherent positive qualities as well.

The anima is the feminine element of a man's personality. The animus is the masculine element in a woman. Jung saw the anima/animus as enlivening souls or spirits within men and women. This archetype connects one to the impersonal collective unconscious. To Jung, they work as an essential part that builds blocks in the psychic structure of every man and woman. In many cultures, however, men and women are encouraged to adopt traditional and often rigid gender roles. Jung suggested that this discouragement of men exploring their feminine aspects and women exploring their masculine aspects serves as an undermining of one's psychological development.

The Self is the archetype representing wholeness and self-transcendence. A wise old man or woman often represents this image. For Jung, the Self is the "totality of the whole psyche", while it distinguishes itself from the ego. This is the last stage of the individuation process. Jung believed that the lack of harmony between the unconscious and the conscious mind could lead to psychological problems. Bringing these conflicts into awareness while permanently acknowledging them in consciousness was an important part of the individuation process.

Though there was a time when Freud and Jung worked together during their works on analyzing the human psyche through dreams.

Chapter 4: Analysis

4.1 Cinderella, or The Little Glass Slipper by Charles Perrault

Charles Perrault's version of Cinderella was written in the year 1697. His version was written in French and so the title of the tale was, *Cendrillon, ou la petite pantoufle de verre* which translates to *Cinderella, or The Little Glass Slipper*.

This version of the tale begins with Cinderella's father getting married again to his second wife, who also had two daughters. As the tale goes her stepmother is very cruel to her and so are the stepsisters. The stepmother made her do all the household work but she never dared to complain to her father as her father would scold her because he was governed by his second wife.

Cinderella always sat by the cinders and ashes so the elder stepsister used to call her Cinderwench, whereas the younger stepsister would call her Cinderella. Next came the invitation to the ball at the king's palace for all the maiden girls which included Cinderella too. The stepsisters tried their best to look their best while Cinderella helped them to do so. But at last, they left her alone at the house and went to enjoy the party themselves. This brought tears to her eyes and her fairy godmother appeared in front of her. The godmother then turned the pumpkin from the garden into a golden carriage and six mice into six horses including a mouse into a coachman.

Then at the end, she dressed Cinderella in a wonderful gold and silver gown and a pair of a pretty little glass slippers. But the godmother warned her to return home before the clock struck midnight. Off she went to the ball where she caught everyone's eyes including the young prince. Cinderella danced with him and at the dinner table, she sat beside her stepsisters who were unknown of the fact that this was indeed Cinderella herself. Cinderella being beautiful and having a kind heart, even shared oranges and citrons with them. She returned home before

midnight the first day and when her stepsisters came back they were endlessly talking about the beautiful girl they met at the ball which was Cinderella after all. The next evening, the three attended the ball again. As she danced with the prince, Cinderella lost track of time. At the first stroke of midnight, she is barely able to escape, leaving a glass slipper behind. Back at home, nothing remains of the magic except the other glass slipper. When her stepsisters return, they tell Cinderella about the princess leaving the palace in haste. They let Cinderella know that the prince only gazed at the glass slipper that the beautiful princess accidentally left for the rest of the ball. A few days later, the prince announces that he would marry the girl whose foot would fit into the tiny glass slipper. Every lady in the kingdom tried the slipper on, but it only fit Cinderella.

Her stepsisters were astonished. At that moment, Cinderella's fairy godmother appeared to put Cinderella into her most magnificent dress. The stepsisters apologized and asked for forgiveness, which Cinderella granted. She even allowed them lodgings in the palace and matched them with two great lords of the court after she married the prince. The moral of the story is, therefore, beauty in a woman being a rare treasure will always be admired. Graciousness, however, is priceless which is of even greater value.

It is to be reminded that Perrault's version was meant for adult readers or audiences initially. Later, Disney modified some of the details and presented them to the children as an animated short film in 1950 first and then in 2015 as a live-action movie.

The character Cinderella seems to be always too sweet and never retaliates when she is mistreated by her stepmother and stepsisters. She seems to fall in love with the prince at their first meeting and later it is the prince whom she marries at the end of the tale. Lastly in this version, Cinderella graciously forgives her stepsisters including setting them up with lords of the royal court. The first two characteristics remain the same in the most popular source for the

children's fairy tales in the form of animation. This is still popular among children and this source is Disney studios. As they commercialized this tale and used their marketing skills to the maximum they did not remember to add the third characteristic of Cinderella even when they announce that they adapted it from the original classic of Charles Perrault.

Perrault wrote his version of Cinderella in the year 1697 for an adult audience. Around that timeline, it worked as a hope to young women that graciousness gets rewarded one way or another and that one way might even have come to a woman as marriage. It was the social construct that served the option of marriage. But to be honest, to this time, as we speak of serving girls with other options other than marriage, there passively remains the age-old thought. Later what tales of Disney production did was cutting down the reward part and emphasised the marriage and promised "happy ever after" forever to the young minds of the girls. Many critics over the time wrote and criticized Disney productions' interpretation of the tale. According to Panttaja, "Thus, the modern Cinderella story is not much more than a wish- fulfillment. The real protagonist is not Cinderella at all but the petit-bourgeois reader who, with the help of the story, is able to do in imagination what she is much less likely to do in fact: she is able to penetrate the ranks of the bourgeoisie" (100). Therefore, Disney's modern animation version is labelled as a shortcut to bring change in the social class story. Cinderella also received criticism for finding ways to see the joy in the classic housekeeping things like baking, cleaning, and tidying while she was still dreaming of her happily ever after. This lines up with the social views of women that idealized marriage and the role of being in the home, making babies and caring for the husband. Thus the tale also created a picture of supporting the patriarchal society. Another character who is also criticized is the fairy godmother. Why is she a mother figure and why does she come so late if she sees Cinderella's suffering? "The impact of *The Second Sex*,

especially in the US where it appeared in 1953, was enormous. Male response to it, in the guise of an item of family entertainment, was the movie *Cinderfella*, released in 1960” (Kawan 37). This movie was directed by Frank Tashlin where the protagonist was male along with the fairy, who was the fairy godfather. Then again Cinderella is accused to send the wrong message about feminine beauty. “Many tales connote goodness with industriousness, and both with beauty, and characters are "rewarded" for their hard work (Cinderella is another classic example). In this way, beauty becomes associated not only with goodness but also with whiteness and economic privilege” (Baker-Sperry and Grauerholz, 719).

While it is the 21st century, Disney's adaptation of Perrault’s Cinderella serves as a classic fairy tale of modern times.

4.2 The Little Red Cap by the Brothers Grimm

The Brothers Grimm version of the little red cap is titled *Rothk äppchen* and its first edition was published in 1812.

A red-cloaked little girl walks through the woods to take a basket of provisions to her grandmother. On the way, she meets a wolf who suggests that she should also pick some flowers for her grandmother. Meanwhile, the wolf then heads for the grandmother's house where he eats her up. He then puts on the grandmother's nightclothes and climbs into her bed. Little Red Riding Hood arriving at the house was unknown of what had happened and is fooled by the disguise of the wolf, and he devours her as well. But just then a huntsman was passing by the house in the woods. As the situation seemed suspicious to him he came to understand the situation and rescued little red riding hood and her grandmother ensuring the wolf’s death.

Now, Perrault's version of this tale ends with both the girl and her grandmother being devoured by the wolf adding a moral that warns young girls to beware of the seduction of the smooth-talking wolf. Grimm's version has the same tone to it but without the written warning while being rescued at the end as well. The modern-day version of this tale presented by the Disney production is adapted from the Grimm's version. Like many other tales by Disney red riding hood is also said to have flaws as she, a centre character gets rescued by a huntsman. Therefore the criticism goes like this,

It is also the woodcutter who saves Grandmother. Obviously, he uses his masculine power and knowledge to protect the weak and to prevent corruption and the possible destruction of innocence. The messages are clear: good men are strong, and able to care for and defend themselves as well as others; good women and little girls are weak, innocent, easily misled and must be protected by good men. Well-socialized and socially responsible men act to reestablish the moral order. They uphold the collective conscience so that "Everyone, especially helpless females, can live happily ever after" (Johnson and Carroll, 75).

Talking about the strong and the weak is important but in my opinion, it is in the end a careful warning to stay away from strangers and watch out for their seduction. In modern times there are wolves who attack without even beating around the bush. They do consider the female gender as weak. So Johnson and Carroll points out,

Masculine images, the wolf now explicitly a man, are still presented as powerful, dangerous, and cunning. Their duplicity, wickedness, and violence are emphasized in the modern versions. This dark side of masculinity is not tempered by the appearance of a

strong traditional rescuing or protective role model. No man appears magically to save a surprised child, a virtuous woman or a kindly grandmother (76-77).

The Little Red Cap is also associated with rape and the menstrual process.

4.3 The Snow Queen by Hans Christian Anderson

The Snow Queen was written by Anderson and got published in 1844. Then in 2013 Disney's Animation production released a loosely adapted version of it named Frozen, which gained an immense amount of popularity.

The Snow Queen is a tale told in seven parts, this tale is about the long and dangerous journey little Gerda undertook to save her best friend, Kay, from enchantment by the heartless Snow Queen. Due to the shards of a demonic mirror that had gone into his eye and heart, Kay no longer cared for Gerda. It was then, Kay was taken away by the Snow Queen. But Gerda was steadfast in her determination to find him, armed with her purity and love. On her quest to find Kay, she came across various barriers that made her confused but even then she did not give up on Kay and finally was able to win over evil. As reaching the Snow Queen's palace she freed Kay from the spell he was under.

This tale tells children to always believe in the power of love, courage and innocence cause there will be misguidance in the form of authentic guidance. Though Anderson's version is still popular as an original fairy tale, Disney seemed to come into the spotlight with a politically correct version of it avoiding the copyright claim and calling Frozen a loosely adapted version of Snow Queen by Anderson. When talked about Anderson's Snow Queen, "Ultimately, "The Snow

Queen" is all too patently an allegory of despair and its overcoming, of the various failures to mourn (the basic definition of melancholy according to Freud), and of the subsequent recoveries" (Weitzman 1106). Then again if it is to say about Frozen, "In recent years, Disney's revival era films have stopped creating over-the-top villains in lieu of more sophisticated storytelling; *Frozen* shifts viewers' attention from an outward antagonist onto Elsa's internal struggles" (Paganini, "Frozen Was Very Different To The Snow Queen: Everything Disney Changed"). Whereas the Snow Queen's evil has to be defeated by the pure innocence of Greda who represented youth.

4.4 Freud & Jung Exploring Fairy Tales' Motifs

Freud's perspective according to Raufman,

"Recognition of the characteristics that fairy tales and dreams share in common may be traced back to the early days of psychoanalysis. Freud mentioned that fairy tales might be responsible for some of the content of patients' dreams and claimed that for some people, the act of recollecting fairy tales plays a role equivalent to that of collecting childhood memories" (219).

Then again Jung also supports telling a fairy tale to children as they connect us to our unconscious mind with help of imagination according to him these tales initially came from our unconscious which holds the history of our past. "From a Jungian perspective, Erich Neumann (1976) and Marie-Louis von Franz (1978) also viewed fairy tales as carrying important information about the unconscious" (219). Both Freud and Jung viewed the exploration of fairy

tales as a way to learn about the unconscious. Whereas Freud emphasized the sexual aspect of the primary processes, however, Jungian perspective elaborated on the more spiritual aspect of the human mind, focusing on the complementary relations between primary and secondary processes. According to the Jungian perspective, myths and fairy tales are conceived of as valid access to knowledge.

Perrault provided his version of Cinderella with morals whereas Disney romanticized this story of rags to riches. In Perrault's Cinderella, the stepmother,

She has employed her in the meanest work of the house. She scoured the dishes, tables, etc., and cleaned madam's chamber, and those of misses, her daughters. 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. (Perrault, Cinderella; or, The Little Glass Slipper).

This tells us that in the light of Freud's psyche, Cinderella's superego was becoming stronger which made her ego's work difficult to constantly try to keep a balance between her Id and Superego.

Then again if we keep Cinderella under Jung's individuation theory, first comes Persona. The fact that Cinderella appeared in a princess-like attire in front of the prince and danced with him gracefully at the ball shows that she was carrying a different persona in front of the prince. But in-home, she is very badly treated by her stepfamily. Next is the Shadow. In the tale, Cinderella's shadow is part of her reality as she is mistreated at home. But then again in the part where the tale says, "Cinderella, who saw all this, and knew that it was her slipper, said to them, laughing,

Let me see if it will not fit me" (Perrault, Cinderella; or, The Little Glass Slipper), seems that she acknowledged her Animus for she came forward and made her voice heard in case of the shoe fitting which can be considered as a masculine trait. Therefore by doing so she overcomes her shadow and finally achieves her 'self' which made her whole as a person.

In the tale, Little Red Cap's mother advised her, "Set out before it gets cold, and when you are going, walk nicely and quietly and do not run off the path, or you may fall and break the bottle, and then your grandmother will get nothing; and when you go into her room, don't forget to say, "Good morning", and don't peep into every corner before you do it." (Grimm, Little Red Cap).

This does indicate that her mother's words worked to work as a reminder for her superego. Then when she did stray from her path in the forest to her grandmother's way home ego part of the psyche tried to balance with Id for a while. The wolf's Id possessed more strength than his superego which led him to pleurably devour little red cap's grandmother along with her as well but the huntsman's ego was fully balancing both his Id and Superego for he was able to decide and save both of the characters devoured.

Again in aspect to Jung, as the little red cap was at an early young age she was only able to reach stages of individuation. Innocence and gullibility as persona show up when she answers the stranger wolf in the forest.

'Good day, Little Red-Cap,' said he.

'Thank you kindly, wolf.'

'Whither away so early, Little Red-Cap?'

'To my grandmother's.'

'What have you got in your apron?'

'Cake and wine; yesterday was baking-day, so poor sick grandmother is to have something good, to make her stronger.'

'Where does your grandmother live, Little Red-Cap?'

'A good quarter of a league farther on in the wood; her house stands under the three large oak-trees, the nut-trees are just below; you surely must know it,' replied Little Red-Cap. (Grimm, The Little Red Cap).

Afterwards in the tale curiosity shows up as her shadow while she was lying with the wolf disguised as the grandmother in the bed.

'Oh! grandmother,' she said, 'what big ears you have!'

'The better to hear you with, my child,' was the reply.

'But, grandmother, what big eyes you have!' she said.

'The better to see you with, my dear.'

'But, grandmother, what large hands you have!'

'The better to hug you with.'

'Oh! but, grandmother, what a terrible big mouth you have!'

'The better to eat you with!'

And scarcely had the wolf said this, than with one bound he was out of bed and swallowed up Red-Cap (Grimm, The Little Red Cap).

Lastly, in the tale of the Snow Queen, Greda's ego was balanced stably with her superego. In other words, she tried her best to stay in reality while being practical and following her moral learning. When Kay was taken away by the Snow Queen,

Many tears were shed; sore and long did little Gerda weep. Then they said he was dead, drowned in the river that ran past the town. Dark indeed and long were those winter days. Then came spring with warmer sunshine. "Kay is dead and gone," said little Gerda. "I don't believe it," said the Sunshine. "He's dead and gone," said she to the swallows. "I don't believe it," they answered, and at last little Gerda didn't believe it either.

(Anderson, The Snow Queen A Tale in Seven Stories).

It was her doubt then which worked as the ego. Greda's innocence and the hymn, Kay and Greda hummed can be considered as superego as both the traits were part of social imposition. "That summer the roses blossomed as never before. The little girl had learnt a hymn in which there was something about roses, and at the mention of them she thought of her own, and she sang the hymn to the little boy and he sang it too. The roses grow in the valley, where we meet the Jesus Child. (Anderson, The Snow Queen A Tale in Seven Stories). Then again in the sixth part when the reindeer pleaded the Finn woman to give Greda some power to win the Snow Queen, Finn woman said,

"I can give her no greater power than she has already! Don't you see how great it is, how men and beasts alike are bound to serve her, and how she has made her way so wonderfully in the world on her bare feet? She must not learn of her power from us; it lies in her heart, it lies in her being a dear innocent child" (Anderson, The Snow Queen A Tale in Seven Stories).

Finally, in light of Jung's individuation, Greda's persona of determination arises as she goes on searching for Kay despite the barriers of weary weather and character like a robber girl. Her shadow peeks over time whenever she was afraid of losing Kay to the Snow Queen but later her animus came into the light which was her brave heart when despite the cold weather near the castle of Snow Queen. When Snow Queen left Kay at the castle and went for the warmer countries,

It was at that moment that little Gerda walked into the palace through the great gate that was made of the cutting wind: but she said her evening prayer, and at that the winds laid themselves down as it were to sleep, and she entered the vast empty cold hall. And there she saw Kay and knew him, and flew and caught him by the neck, and clasped him close and cried: "Kay! Darling little Kay! So I've found you at last! (Anderson, The Snow Queen in Seven Stories).

Thus through the warm tears and taking back Kay home Greda was able to find wholeness in herself.

4.5 “The Right” Question

Well, by putting age-old fairy tales, Cinderella, Little Red Cap and Snow Queen under the lens of Freud's psyche and Jung's individuation process it can be said that one just needs perspective to make different interpretations out of a Fairy tale. Yes, gender roles and exclusion of diversity in an ethnic race or social misconceptions are indeed issues that need to be addressed in Fairy Tales. But one must remember when the older tales were told and written as time and

era does matter. So, through this paper, I tried to show that there might be problems with such tales but it is not necessary to always be politically right with them as in the world of adults, children should understand that there is no absolute wrong or right and good or evil. It is the grey area, the balance between good and evil that is important and needs to be aware of and fairy tales will be helpful to children in this case, cause it all depends on the interpretation and a little nudge to the direction of wholeness from the tale narrator or storyteller to find the "right" for a child.

Therefore, "the right" question for us to ask is if we are doing enough to nurture young minds and give them a place as an individual by staying neutral.

Chapter 5: Conclusion

Fairy Tales' initial purpose was to let people know of fate. It originated out of human necessity. Later it was included in children's literature to let them know about adult life as they grow up. It was the Brothers Grimm who first wanted to collect fairy tales to preserve their cultural heritage. Then it was American translator Edgar Taylor, who did notch down a lot of violence from the German fairy tales and translated them into English. This happen to attract a lot of interest from both the adults and the children which made them buy these books of fairy tales as they came along with attractive illustrations as well. After that came the industrial era of America, which started with the Great Depression. At that time Walt Disney released their adapted version of Cinderella by the Brothers Grimm and that did work as an escape from their difficult reality where in the land of fairy tales they could let their imagination roam. The popularity then came in and Disney's animation production studio turned that achievement into a money-making strategy. Thus Disney commercialized their fairy tales and sold merchandise like no other along with wonderful color schemed illustrations. Now, as the animators were Americans, they were well-known for the concept of the American dream. Thus this notion also got reflected in their adapted version of German fairy tales which were translated by Taylor. After all these Disney did to the fairy tales they were criticized a lot by many academics through time and they kept on fixing their princess tales all along. There were also many adaptations made by the different form of arts and literature. These made me think about the absolute right and wrong issues that were being questioned. After all these stories were a part of the childhood of an individual which would ultimately affect them while growing up as an adult. So I want to

settle through recognizing the role of the narrator or storyteller through the interpretations of these tales. So for an instance in this paper, I took three fairy tales to show how they can also be interpreted differently even with the help of Freud's psyche structure of humans and Jung's archetype. Therefore, interpretation through a different perspective helps a child as an individual human while letting a child whatever form of a fairy tale they are presented with. As this is even more challenging with rapid easy access to the internet world and for commercialization of such tales. To me, it seems better to guide the children just the right amount towards being a better human beings rather than overly strengthening their superego by various institutionalized ideologies. For this practice will ultimately build up a society where “free will” shall exist.

“You have power over your mind — not outside events. Realize this, and you will find strength.”

—Marcus Aurelius

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