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**FAIRY TALES AND THE FAMILY:  
ON THE REASONS WHY WE MAKE BELIEVE**

By

**ALISON CRINION.**

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## ABSTRACT

### Analysis of the Need for Magic

Introduction : Stating the theory of the argument. In this case, a Psychoanalytic view of the unconscious and it's relation to Fairy Tales..

Outline this study.

(a) The need for magic and how it helps the child.

(b) The magic of the fairy tale.

These points can become sub-chapters for the introduction.

Ch 1. The myth of The Wicked Stepmother

Ch 2. The Oedipal Complex

Ch 3. The heroine and the struggle against adversity

Ch 4. The adults need for escape. Magic vs. Media

Conclusion

Recapitulation of the introductory argument. Looking at the loss of new children's fairy tale fiction.







## Introduction

In this thesis, I wish to set about a study of fairy tales. I am taking a broadly psychoanalytic point of view, not adhering strictly to any particular doctrine. This is due to the fact that no study of the subject offers hard and fast conclusions. The study of fairy tales is often treated with scepticism, as these tales are born out of the fantastical. In general theirs is a motive of wonder, escape and enchantment. I believe such needs are important and wish to observe the ways in which the tales help to shape our lives, both as children and as adults. The rewards of fairy tales are two fold. We enjoy them as children as well-loved tales and bedtime stories. Then, if we are lucky, we pass them on as adults to our children and learn about a new level of importance they have for us in adult life.

Firstly, in this thesis I would like to explore what a fairy tale means, i.e. it's uses and gratifications. I do believe that the fairy tale has a strong therapeutic value. The "real world" for both young and old can be a confusing and complex place. Often, one is given hope by a belief in a fairy tale happy ending. It is always good to re-read a favourite fairy tale and see how often the most unhappy circumstances can be overcome by a magical intervention. This will lead me to a discussion on the need for magic and escapism







in adult life, and the increasing part played by the media in enabling us to retreat into fantasy. Therefore, most of my study concentrates on how the fairy tale develops in our subconscious, how it helps create our moral code, and how it often exposes itself in our adult role-playing.

In this thesis I will be largely turning my attention to fairy tale family life. Families are something we can all relate to, each of us in one way or another is part of a family. I also wish to acknowledge the history and tradition of the fairy tale. It is hard to trace the origins of these stories, as theirs is largely an oral tradition. It was only when the stories began to be written down that one could begin to make collections and subsequently study them. It is on the written versions I have based my analysis. I believe that one of the reasons why the tradition of fairy tales has been handed down from generation to generation so successfully is their lack of realism. there are castles, kings and queens, but they have no historical reference. They are timeless and fictitious. That is why we can adopt them so easily into our own lives.

I have chosen three stories for my discussion, *Cinderella*, *Snow White* and *Little Red Riding Hood*. These are probably the stories best known and well loved by everyone. I suppose I do favour fairy stories with female protagonists, princesses and wicked stepmothers. This I can only explain by the





fact that I am female. It is these stories which have influenced me, as I am more attracted to "girls" stories of princes riding in to save the heroine from unspeakable evil. The princes adventures in getting there- the traditional realm of the "boys" adventure did not interest me at all. All that mattered was that he got there just in the nick of time. There is, therefore, a definite bias towards female characters in this study. I will not, however, be taking a stridently feminist view-point on these characters. I do not believe that fairy tale princesses are weak, or even hard done by. My sentiments are akin to those of Angela Carter, when she said

"And all these disparate women have something else in common-a certain sense of self-esteem, however tattered. They know that they are worth more than fate has allotted them. They are prepared to plot and scheme; to snatch; to battle; to burrow away from within, in order to get their hands on that little bit extra, be it money, be it love or vengeance. or pleasure or respect" <sup>1</sup>

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<sup>1</sup> Angela Carter *Wayward Girls and Wicked Women* Virago press 1986 p xii







## The Need for Magic

Fairy tales are unique, not only as a form of literature, but also as a work of art. Fundamentally they entertain children, enlighten them and foster their personal development. Fairy tales represent in imaginative form the process of healthy human development<sup>2</sup>. The tales, by their simplicity make such development appear attractive to the child. Fairy tales direct the child to discover his own identity and calling. They also suggest what experiences are needed to develop his character further. Fairy tales intonate that a rewarding, good life is within one's reach, despite adversity, but only if one does not shy away from the hazardous struggle, without which one can never achieve true identity. These stories promise that if a child dares to engage in this fearsome and taxing search then a benevolent power will come to his aid, and he will succeed. The stories also warn that those who are timid and narrow-minded will risk finding themselves in humdrum unhappy lives, if indeed a worse fate does not befall them.

In these modern times of *Ghostbusters*, *Batman* and "The Turtles", a small child hungering for the remance of the fairy tale might be laughed at by his peers. Today, a good many of our children are far more grievously bereft, as television has become an obstacle, depriving children of the chance to know fairy tales at all. Often the fairy tales are condensed version in cartoons,

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<sup>2</sup> For a similar argument, cf Bruno Bettelheim *The Uses of Enchantment* Penguin 1975 p 5-8







searching for punchlines and making the magical framework too delicate and sweet. This is great pity. Fairy tales and fables provide the child with an introduction to magic. A child (by which I mean from the ages of about three to ten) has no real concept of the real world and the place they will be expected to take in it. A child who responds well to fairy tales has cultivated their imagination, and has found a way of coping with adversity through a belief that hope, like magic, can overcome any obstacle.

It would be helpful at this point if I explained what I mean by magic and fantasy. Magic, I believe, is an un-naturalistic force which turns events around. The touch of a wand turns Cinderella into a princess and a pumpkin into a beautiful golden carriage. Magic is often used in conjunction with spells, curses or blessing that depend on certain events. Snow White is poisoned and appears dead. Only a kiss from a prince can save her. This happens and they live happily ever after. This is where I believe fantasy plays its role. It is pure fantasy that when a young girl is kissed by a prince, this will release her from a coma. It is also unlikely that in the real world a woman would marry a man at a moments notice, just because he is a prince. And of course, "happily ever after" is a very long time in reality. At the same time this is why fantasy and magic works. The plot of fairy tales are never set in recognisable ages, places or time-spans. In these enchanted places, therefore,







nothing can happen. The key to magic really is to believe. Although we recognise that we do not live in such a wonderful enchanted place, the fantasy allows us feel that happy endings are not impossible, and may happen in our world, if more rarely than in the world of the fairy tale.

Throughout most of man's history, a child's intellectual life, apart from immediate experiences within the family, depended on mythical and religious stories, as well as fairy tales. Myth, and closely related religious legends, offered material from which children formed their concepts of the world's origin and the reason for the way things were. The importance of the fairy tale for the growing individual lies not in teaching about correct ways of behaving, about rituals or taboos. Wisdom such as this is plentifully available in religious myths and fables. Rather, the fairy tale externalizes inner conflicts. Real life elements are incorporated into the fantasy framework of the story in which anything can happen. It is these conflicts which have a direct bearing on how we develop, how we relate to others and how we live. The fantasy framework explores these psychological problems in terms simpler than the complexities of life would allow, but the real life elements in the stories show how they can relate to us directly.

The unrealistic nature of the story is a very important device, because it highlights the fact that the concerns of the



1. The first part of the report deals with the general situation of the country and the progress of the work during the year. It is divided into two main sections: the first section deals with the general situation of the country and the progress of the work during the year, and the second section deals with the specific work done during the year.

2. The second part of the report deals with the specific work done during the year. It is divided into three main sections: the first section deals with the work done in the field, the second section deals with the work done in the laboratory, and the third section deals with the work done in the office.

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themes are not everyday life. They are the no less real but intangible processes which take place in the individual's mind- their hopes and fears, loves and hates, which often appear both irrational and frighteningly intense. The figures and events of fairy tales personify these inner conflicts and crises. The tale offers both a means of expressing them, in a non-realistic and so an unthreatening way. Also, through the simplification their stark form offers, a way of finding a resolution, by sorting out what is the central concern in the conflict.

From Bruno Bettelheim<sup>3</sup> study of Hindu culture, I have two examples of this process. The Hindu love story of Rama and Sita, a story of courage and passionate devotion, has become for that culture the highest example of love and ideal marital relationships. In the Hindu marriage ceremony, everyone is invited to re-live this mythical love story. Every Hindu bride is called Sita and as part of the ceremony, she acts out certain elements of the myth. I believe this affords a beautiful example of the way in which stories can externalize emotions. If the bride acts the part of Sita, then it is a sure way of showing to her guests that she will be a devoted wife. The guests may not be familiar with the bride and grooms feelings for each other. Indeed, as many Hindu marriages are arranged by the couples families, such strong emotions may not exist between them. But they all know the story of Rama and Sita.

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<sup>3</sup> Bruno Bettelheim *The Uses of Enchantment*







By acting out the story, the couple present a certain point of recognition.

My second example is also taken from Hindu medicine. A person who is psychologically disorientated would be given a story on which to meditate. This was in the hope that the story would help solve his inner turmoil. The content of the chosen story usually had nothing to do with the external life of the patient, but with the inner problem thought to be causing the problem. The tale offered the mind a new problem to work out, in simpler and plainer terms than the one which afflicted the patient in real life. If the patient could overcome the simple conflict of the myth, this offered him hope for solving his own, real problem. The fairy tale, if nothing else, gives us all the hope of reaching a happy ending. This happy ending is best described by Lewis Carroll, when he called it a "love gift", the essence of the innocent appeal of the stories,

"Child of pure unclouded brow

And dreaming eyes of wonder!

Though time be fleet and thou and I





Are half a world asunder,  
Thy loving smile will surely hail  
The love gift of a fairy tale.”<sup>4</sup>

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<sup>4</sup>Lewis Carroll from *Through the Looking Glass* Penguin Classics 1948 p10







## The Stories

There are three stories which I wish to turn my attention to: *Cinderella*, *Snow White* and *Little Red Riding Hood*. These are among the best known and most loved tales. One cannot help but be familiar with them. They are also afford the best examples of the fairy tale dysfunctional family. All of us are members of a family in one way or another, so we can all relate to the situation. I wish to discuss the stories under three separate headings, the Wicked Stepmother, the Oedipal complex and the Heroine Overcoming Adversity. It is significant that I chose three stories under three separate headings. Everyone knows that three is the magic number in fairy tales! To begin, I believe it is a good idea to re-familiarize ourselves with the stories in hand- just briefly.

Cinderella is probably one of the best loved fairy tales. It originated in China and the first written version dates from the ninth century. The Chinese equated small feet with the ideal feminine beauty, which explains the emphasis on Cinderella's tiny feet. There are over three hundred versions of this story, each varying in some way or another. Cinderella is always a servant, always banished from her father's love. She always has a wicked stepmother and at least two ugly stepsisters, for whom she cooks and cleans. One day, the family receive an invitation to a ball at the



There are many different ways to use the word "and".  
For example, you can use it to connect two words or phrases.  
You can also use it to connect two sentences.  
In this case, the word "and" is used to connect two sentences.  
The first sentence is "There are many different ways to use the word 'and'."  
The second sentence is "For example, you can use it to connect two words or phrases."  
The word "and" is used to connect these two sentences.  
This is one of the many ways to use the word "and".  
You can also use it to connect two words or phrases.  
For example, you can say "I like apples and oranges."  
In this case, the word "and" is used to connect the words "apples" and "oranges".  
This is another way to use the word "and".  
You can also use it to connect two sentences.  
For example, you can say "I like apples and I like oranges."  
In this case, the word "and" is used to connect the two sentences.  
This is a third way to use the word "and".  
There are many other ways to use the word "and".  
You can use it to connect two words or phrases, two sentences, or even two paragraphs.  
The word "and" is a very versatile word.  
It can be used in many different ways.  
This is why it is one of the most common words in the English language.



Palace. Cinderella helps her sisters prepare to go, but there is no question of her attending. Whilst alone, Cinderella is visited by her fairy godmother. The fairy godmother works some splendid magic which allows her go to the ball. She must heed only one warning. Cinderella must be home before the clock strikes twelve. She vows to keep her promise. Cinderella is the most beautiful girl at the Ball, and she dances with the Prince. They fall in love. She almost forgets her promise and has to leave in such a rush that she loses one of her tiny glass slippers. The Prince, using the slipper as a clue to the girl's identity, sets out to find her. Between one thing and another, Cinderella gets to try on the slipper, which is too small to fit anyone else. Of course it fits, Cinderella marries the prince and they live happily ever after.

The original written version of the tale of Snow White was by the famous French procurer of tales, "Basile"<sup>5</sup>. His version finds a Count and Countess driving in their carriage. As they drive the Count wishes for a girl whose colouring was that of the landscape, as white as snow, red as blood, dark as coal. The girl appears and the Count falls in love. The Countess is consumed by jealousy. She vows to get rid of her. She tricks the girl to leave the carriage. The Countess drives on.

This story is retold in the story "Snow Child" in Angela

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<sup>5</sup> For more information about the Neapolitan Basile see Iona and Peter Opie *The Classic Fairy Tale* OUP 1974 p20-21





Carter's collection *The Bloody Chamber*<sup>6</sup>. This interesting collection reinterprets many well-known tales and fables in the light of modern culture. In "Snow Child" the Count has sexual intercourse with the girl and she melts. The Count and the Countess drive on.

Grimm's version is the more familiar and is radically different. The opening paragraph shows the lyric beauty of Grimm's prose<sup>7</sup>.

"Once upon a time in the middle of winter when the snowflakes fell like feathers from the sky, a queen sat at her window that had a frame as black as ebony. And as she was sewing, she pricked her finger with the needle and three drops of blood fell on the snow. The red looked so beautiful on the white snow that she said to herself 'I wish I had a child as white as snow, with lips as red as blood and with hair as black as ebony' And when the child was born the queen died. After a year had passed, the King took himself another wife"

Here the magic and enchantment begins. We know little about Snow White's life until she is approximately eight years of age. Her stepmother becomes jealous. She fears that her husband loves his daughter more than he does her. She banishes Snow White and sends a huntsman to the forest to kill her, but the huntsman cannot kill such a beautiful creature. He leaves her to her

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<sup>6</sup> Angela Carter *The Bloody Chamber and Other Stories* London 1979

<sup>7</sup> The Brothers Grimm *Grimm's Fairy Tales* Pantheon Books N Y 1944







own devices in the forest. She finds security with the seven dwarves and she grows to be happy there.

Then the Queen learns of Snow White's existence and she decides to kill Snow White herself. She tries to trick Snow White three times and on the third attempt Snow White bites into an apple which the Queen has poisoned and falls into a coma-like state. The dwarves put her into a glass casket to display her beauty even in death. A traveling Prince kisses her as homage to her beauty and dislodges the offending piece of apple. They marry and of course the wicked Queen comes to an evil end.

The French writer Perrault first brought the story of Little Red Riding Hood to our attention<sup>8</sup>. His was a short cautionary tale, where Red Riding Hood, despite warnings about wolves, strays from the path and is eaten by the wolf.

The brothers Grimm, in their version of "Little Red Cap", elaborate greatly on the cautionary theme. The story on a very basic level is about doing what one is told, not talking to strangers and so on. In this story Red Cap is on her way to visit Granny. Granny is a magical figure of age and wisdom. She has warned "Red Cap" about the dangers of wolves. Red Cap forgets what she has been told and not only talks to the wolf, but engages him in a race, to see who will reach Granny's house first. The wolf arrives first by

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<sup>8</sup> For information on the collection of Charles Perrault see Bettina Hurliman *Three Centuries of European Children's Stories* OUP 1967





taking a shortcut. He eats Granny and assumes her persona. Little Red Cap doesn't notice anything different at first, and climbs into bed with the wolf. The chase continues and with the exclamation "Granny, what big teeth you have" we know that Red Cap has sealed her fate. She is also gobbled up whole. It is at this juncture that the hero arrives, sometimes in the guise of a woodcutter. He chops the wolf open and frees the ladies. Often it is Red Cap's father who carries out this role. They all rejoice in their safety now that the wolf is dead.







## Wicked Stepmothers and Fairy Godmothers

Which of us as children have never fantasized that our parents were not really our own, that our real parents were gypsies or circus people, or better still, millionaires? Most of us come to realize, however, that this is just not true, but we may continue to fantasize about it just the same. These fantasies are usually born out of an anger we felt against our parents. A child at any pre-adolescent age would be consumed with guilt to believe that he despised either parents and so stepparents are created, as replacements. Anger can be directed against these false parents without damaging the child belief in love for his true family. The fantasy of the wicked stepmother not only preserves the image of mothers as kind and good, it also prevents the child from feeling guilt over angry thoughts or wishes. These would seriously interfere with future relations between mother and child as it progressed to adulthood. While the fantasy of the evil stepmother thus preserves the image of the good mother, the fairy tale also helps the child express his anger and not be devastated in thinking his mother evil. In the same way, the "alien" mother disappears as soon as the good mother is once again pleased, the benevolent spirit counteracting in



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a moment all the bad doings of the evil one. Once we no longer feel angry, there is no need to interpose an "alien mother" between us and our own mother. In fairy tales, the good qualities of the real mother are as exaggerated as the bad ones of the witch. This is a reflection of the extreme way in which a child views the world, either as entirely blissful or as an unmitigated hell.

Historically, Cinderella has the largest network of wished-away mothers, not always with desirable consequences. It is in Basile's version, "Cat Cinderella", that we have the most striking series of maternal mysteries. Cinderella is a girl called Zezolla. She is much loved by her father but then he marries an evil woman. Perhaps her mother just becomes evil. At any rate, Zezolla believes that this woman hates her. She confides in her "kind" governess who advises Zezolla to kill her mother. When the terrible deed is done, the governess marries the father. It becomes apparent days later that the governess played a cruel trick on Zezolla. She steals her fathers love. She sets about punishing Zezolla for killing her own mother and as security against the same happening to herself she promotes her own children (who have not been mentioned up until this point) and turns the father's heart against this daughter until

"it is brought to pass that she fell from the salon to the kitchen, from the canopy to the grate, from splendid silks and gold





to dishcloths, from sceptres to spits, not only did she change her state but she changed her name, and she was no longer Zezolla but Cinderella.”<sup>9</sup>

Killing one's mother is a very strong and macabre motif. It wrongs the natural order of things. Judging by what I have already said, it should be clear that all these women may represent different phases of the child's relation with one woman. Cinderella is unhappy with her mother, probably because her mother is unhappy with her. She has evil thoughts about about being rid of her. She passes on these thoughts as the promptings of an evil governess. Her mother senses this hatred or perhaps the governess imparts it to her. Either way this pushes her further out of favor. The other siblings who do not wish to harm their mother and are in favor, are seen as threatening, as being projected forward. Of course, the father is also alienated as he would be disappointed with a child who wishes to kill a woman whom he loves and with whom wishes to share his life. I must state at this point, that this is only my hypothesis of the underlying theme of the story, and so it may not be the only explanation.

In this fairy tale tradition we see a wicked stepmother as Cinderella does. She is an older woman seeking a position of favor with a wealthy and kind man. My theories are strengthened by the return of Cinderella's "real", good mother, in the guise of the

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<sup>9</sup> Bruno Bettelheim *The Uses of Enchantment* "In Fairyland" p239





fairy godmother, who makes it possible for her to go to the Ball. She lavishes attention on Cinderella. Her generosity knows no bounds. A child reading the tale can parallel this to the warm and special feeling of a mother's forgiveness. All her sins are absolved and she is "free to marry the prince". Of course, here is a maternal stroke of cunning. By making it possible for Cinderella to marry the prince, it sets up what I would call a "balance of love". The "mother" is wise in setting up this meeting because now that Cinderella has somebody to love, she is no longer a threat to her position *vis a vis* the father.

The wicked step mother in *Snow White* is by far the most evil, almost definitive of the type. *Snow White* is a story marked from the out set by pain and bloodshed. In Grimm's version, it was the sight of three drops of blood upon the snow which caused the Queen to wish for the child in the first place. Also, we are lead to believe that the birth of Snow White costs her mother her life.

A year passes and the King re-marries. There are apparently no problems with the step mother until Snow White passes the age of seven. It comes to pass that she is a real beauty. The step mother is vain. She has a mirror which she daily requests to tell her "who is the fairest one of all". For years all is well, The Queen is the fairest. One day, however, the mirror tells her that







Snow White is now more beautiful than she. The Queen now has cause to worry. The fairest one in the land is now a strong contender for her husband's love, as daughter and as a much wished-for beauty. It is worth mentioning that in many peasant cultures in the past, it is believed that in the event of a mother dying, her eldest daughter may have taken her place, fulfilling all her marital duties to the father.<sup>10</sup> It is my belief that this tradition may be alluded to here. The arrival of the wicked stepmother has upset this traditional order. Now that Snow White is approaching what was then considered a marryable age, and has grown to be so beautiful, the stepmother feels threatened by her.

So the stepmother, being totally wicked, decides that the only way to save her marriage is to murder Snow White. First, she sends a woodcutter to do the task, but he is overcome with love and pity for the beautiful girl and lets her go to fend for herself in the dark forest. The bloodthirsty Queen has demanded proof of the girl's death - that the woodcutter brings back her heart. Instead, the woodcutter takes the heart of a deer and presents it to the delighted Queen. But as soon as the Queen again consults the mirror, she learns the painful truth. Snow White is still alive and is still the most beautiful. This brings terrible consequences. The Queen is now sure that no man is capable of killing the girl, and as most women learn in life- if you want

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<sup>10</sup> Bruno Bettelheim *The Uses of Enchantment*. p175



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something done, it's best to do it yourself. The conflict here is between two women, one older but in a position of power, the other young and threatening the position which she has fought to obtain. Snow White is born out of a fantasy of her parents, to her father she is an object of desire. In Grimm's version of the story, the father plays no part in the conflict. He is merely the focus. Outside the world of tales, as in the real world, there is always a power struggle between older and younger women. One only has to look at the Ivana Trump saga to see this in popular culture. The older woman is the wife of businessman Donald Trump, dumped for a younger model. Her very public attempts to fight back as an elegant, bright and worthy woman shows that despite her "victimisation", she is not without cunning.

As with most evil characters in fairy tales, the Queen in *Snow White* is a master of disguise. She disguises herself as an old peddler woman. She appeals to Snow White's growing feminine awareness, twice tricking her with beauty aids, and finally succeeding in putting her to sleep with a poisoned apple.

Here we can see the way fairy tales neglect naturalistic detail, in favour of motifs which point to their underlying theme. In her state of blind rage and panic, the queen chooses lace, combs and apples as the means to trick Snow White. Women have a constant desire to be more beautiful. The evil Queen is obsessed by



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4. The fourth part of the report is a conclusion and recommendations section. It summarizes the main findings of the study and provides recommendations for future research and policy. It also discusses the overall impact of the study and the need for further research.



her own beauty. Girls coming of age have an even greater desire to speed the process of becoming women. Snow White is for these reasons easy prey. When at last she tastes the blood red apple filled with poison, it immediately is reminiscent of Eve and the forbidden fruit of the tree of Knowledge. The three drops of blood on the snow, the deer's heart, the pain of menstruation for the girl just coming of age are all linked with Snow Whites blood red lips. Snow White is a mere girl triumphed over by a "real" woman, who presents her with all the painful elements of womanhood.

Of course, her triumph is short lived and all fairy stories must reach their resolution. Here it is with the triumph of youth and innocence, as it passes into the adult world. There is no happy ending for evil women in fairy tales. In Grimm's version, The Queen ends her days with what I would call a death by vanity, she must dance in red hot shoes until dead.

There is no such obvious parental conflict in *Little Red Riding Hood*. We are left very much to decide for ourselves. It is implied that she brings her misadventure on herself. In some of Angela Carter's werewolf stories on this theme, it is as if Granny was the wolf<sup>11</sup>. There is a blatantly unnatural desire - to eat one's own grandchild. In most versions it is Granny or Red Riding Hood's mother who has instilled the warning that wolves/men must be treated with caution at all times. All fairy tale adult women, for

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<sup>11</sup> Angela Carter *The Bloody Chamber and Other Stories* London 1979





good or bad recognize themselves in their children. They do not want to feel old and replaceable. Therefore, in this case at least, we may see Granny as fussy and meddlesome, wishing to keep Red Riding Hood fearful and child-like, by fill her head full of old wives tales of big bad wolves and what they do to little girls. At the same time, she gives Red Riding Hood a bright red cloak, which almost makes her a beacon, attracting attention and danger, like a red rag to a bull, or in this case, a wolf. Red is also the colour of sexual awareness. One cannot be sure if Granny is aware of it's connotations, of desires stark and red as blood, adolescent awakenings and the hungers and animal instincts of the "wolves". Red Riding Hood seems to be for she wears the new cloak with great pride and precocity. If Granny is aware of this, she may be more wicked than I have ever imagined!



1. The first part of the report deals with the general situation of the country and the progress of the work during the year. It is divided into two main sections: the first section deals with the general situation of the country and the progress of the work during the year, and the second section deals with the specific results of the work.

2. The second part of the report deals with the specific results of the work. It is divided into three main sections: the first section deals with the results of the work in the field of agriculture, the second section deals with the results of the work in the field of industry, and the third section deals with the results of the work in the field of commerce.

3. The third part of the report deals with the conclusions and recommendations. It is divided into two main sections: the first section deals with the conclusions and the second section deals with the recommendations.

4. The fourth part of the report deals with the appendix. It contains the following information:

- a. A list of the names of the members of the committee.
- b. A list of the names of the members of the sub-committee.
- c. A list of the names of the members of the working group.
- d. A list of the names of the members of the advisory committee.
- e. A list of the names of the members of the executive committee.
- f. A list of the names of the members of the secretariat.
- g. A list of the names of the members of the administrative staff.
- h. A list of the names of the members of the technical staff.
- i. A list of the names of the members of the financial staff.
- j. A list of the names of the members of the legal staff.
- k. A list of the names of the members of the medical staff.
- l. A list of the names of the members of the educational staff.
- m. A list of the names of the members of the cultural staff.
- n. A list of the names of the members of the sports staff.
- o. A list of the names of the members of the social staff.
- p. A list of the names of the members of the religious staff.
- q. A list of the names of the members of the political staff.
- r. A list of the names of the members of the military staff.
- s. A list of the names of the members of the naval staff.
- t. A list of the names of the members of the air staff.
- u. A list of the names of the members of the space staff.
- v. A list of the names of the members of the atomic staff.
- w. A list of the names of the members of the nuclear staff.
- x. A list of the names of the members of the biological staff.
- y. A list of the names of the members of the chemical staff.
- z. A list of the names of the members of the physical staff.

## The Oedipal Complex

As the title of this chapter suggest, I am about to discuss the Oedipal complex in relation to fairy tales. This complex takes its name from the Greek legend of Oedipus, who killed his father and slept with his mother. The phrase is used to describes any theory which explores the child's desire for the parent and the realization that the second parent is in between, acting as a kind of rival to the child's desire. It is a crisis which we are all believed to go through, until our own identity is asserted to be independent of either parent and such rivalry is then resolved. In my analysis of the tales I will be dealing with the crisis as experienced by the older child. The child's desire for the parent, as described by Freud, is when the child is at the infant stage<sup>1</sup>. As an infant, the child is still attached or bonded to the mother. It then becomes aware that the mother and he are separate. He also senses the presence of the father. This crisis, Freud believes, then stays hidden in the sub-conscious and manifests itself differently when the child is older, as a sub-conscious guilty desire for one parent more than the other. In the case of the daughter/father relationship Freud termed the similar situation an Electra complex or crisis, the daughters wish to supplant the mother as the object of the father's affection. As the

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<sup>1</sup> S Freud *Totem and Taboo*. Freud expands on the significance of the oedipal conflict back to the beginnings of society.

Richard Appiganesi *Freud for Beginners* Unwin Paperbacks 1986 p 120-125







term "Oedipal complex" is more widely known, however, I will use this term to cover my analysis. The themes as found in fairy tales are naturally not as well defined as in a psychoanalysts discussion, so I will follow the example of Bruno Bettelheim in using the broader term which I feel is more appropriate to this type of discussion.

Fathers play a very important role in the lives of young girls. They are a measure of theirs lives to come, representing many of the expectations the young girl has for a future partner. A child of pre-adolescent years who reads a fairy story, and hears of the prince marrying the princess, will more often than not, see herself as the princess, and knowing nothing of sex or adult relationships, will see her father as the prince. Everybody knows a daddy's little girl and more often than not fathers are all too willing to be seen as their daughters prince or king, or at least as their protector.

The Oedipal problem of a girl is very different from those of a boy. Boys slay dragons in fairy stories to overcome their fears of men like their fathers, to make up for the inferior position they feel they possess relative to him. Often the fathers themselves are personified as the monsters to be overcome. In most cases the young boy, in his dependent state, does not want to be husband and provider to their mother. They do not want their mother busy in the







kitchen, they want her to be with them exclusively. Nor do they want the responsibility of going out to work. They do not want to have sex with the mother (for the most part). As with the Greek myth of Oedipus, one learns very early that such action is taboo, which will precipitate horrific tragedies. The boy wishes to be central to the mothers affections, and independent of the father, who is seen merely as an intruder in the child/mother relationship.

In a girl's case the Oedipal crisis is naturally very different, and consequently the stories deal with it in a very different way. What blocks the Oedipal girl's uninterrupted existence with the father is the presence of the mother. The mother is seen to be ill-intentioned, and the child feels captive by the selfish mother who makes her lover unavailable to the child. How this is interpreted in fairy tales is seen from the case of *Cinderella* and *Snow White*. The captive heroines fathers are kind and considerate but are powerless to help their daughter threatened by the mother or "stepmother". In fairy tales, of course, it is not for the father to rescue the heroine, that is the prince's right. For the child, this resolution offers a means to work out their Oedipal conflicts. The Oedipal boy and girl meet and marry to secure the happy ending, despite wicked step mothers and powerless fathers.

The Oedipal boy who feels threatened that his father will replace him in his mother's attention, cast his father in the role of



The first of the three main points of the report is that the Government has failed to provide a satisfactory answer to the question of why the economy has not grown faster. The second point is that the Government has failed to provide a satisfactory answer to the question of why the balance of payments has not improved. The third point is that the Government has failed to provide a satisfactory answer to the question of why the public sector has grown so large.

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the fairy tale monster/dragon to be slain. This proves to the boy how dangerous a rival to the father is. The father has appears a huge, threatening figure, so he is cast in the same role by the story. But the hero of the story overcomes the dragon, and so resolves the fear felt by the boy. When the hero dashes off to distant lands to rescue the princess, he exerts his independence of both parents, the only way to effectively resolve the conflict. The princess, up until now has been threatened by a dragon of her own. In this case it is the mother figure, now a rival in the girls mind and so is cast in the role of wicked stepmother or cruel witch. In kissing the prince, she discover her destiny lies with him. The child sees a way of becomes independent of the emotional need for the father, and so ceases to feel rivalry towards the mother. By marrying the prince, the happy ending is an end to Oedipal crises.

In *Little Red Riding Hood*, the role of the male is more unclear than in the other, more family-centred stories. There are two different representations of the male, the wolf (who is distinguished from ordinary wolves in that he talks and indeed, mimics) and the rescuing woodcutter. Our heroine has a very independent nature, and yet she is still rescued by the older male figure, who in many versions of the story, is her own father. Red Riding Hood is more an adolescent than child-like. The story describes a female *rite of passage* as the others do, Red Riding





Hood is "reborn" out of the belly of the wolf. Red Riding Hood was more interested in adventure, in strange men in the shape of wolves rather than either fathers or princes, and this distortion of fairy tale masculinity points out to us that the resolution must be different. Red Riding Hood cannot kiss the wolf and live happily ever after. She must learn the adult lesson of discriminating between good and bad men. This fairy tale fits very closely into the tradition of "wolf man" tales. The wolf tempts Red Riding Hood. He is sleek and captivating and more exciting than any prince from a far off land. Yet, when she submits to his advances, agrees to his games, he swallows her up. Red Riding Hood keeps it's nature of a cautionary tale on all levels. We should note for any girl's development, that there is only one father and only one prince, but there are many, many wolves.





## Fairy Tale Heroines and Happy Ever Afters

The heroine is the lynch pin of any fairy story. As the reader, it is her dream of being a princess despite all adversity which is addressed in the story. It is the rewards of courage and perseverance which are pointed out to her. The three heroines I have chosen are very different. There is a tendency to view fairy tale heroines as "soppy girls", the stereotypical 'helpless female", but I do not believe that this is always the case.

Cinderella certainly sees herself as a victim. She makes grave mistakes and loses her father's love. She is a mere kitchen girl, her life is dirty and uncomfortable. She is bullied by her ugly sisters and dominated by her stepmother. But one cannot help feel that she is aware all along of the only resolution to her problem. She does not protest at any stage about her awful plight, even when she has due cause to. She suffers like a real martyr. She also seems aware of the fact that she is a well brought up young lady, and that she is the most beautiful of the women in the story. She realizes that her sisters are ugly and cruel, and it is through this we see her hope for change. The story shows that she is biding her time, being strong and courageous in spite of all. The story promises it's reader that if they do likewise, their rewards will be equally great. Few young ladies, however, could be as patient as Cinderella.







Snow White, I find more interesting in view of the fact that she seems to be in many ways a younger version of the wicked Queen. While still in her latency period, neither woman nor child, she melts the heart of the man sent to kill her. She then charms the seven dwarves into letting her live in their house. Like the Queen, she is beautiful and charming. The Queen uses these assets to maintain her position, as the father's wife, and we can still see them in the crafty charm of the insidious peddler woman. Snow White uses it to resist the evil intentions of the first. I have no quibble with Snow White's charm and do not wish to see her portrayed as victim. Her traits are common to most women, and yet it is these traits which we condemn in the evil stepmother.

Snow White manages to escape her stepmother and stay alive. She fulfills her duty to the "mini men", the dwarves, and all the time her independence is coming to the fore. Her period of time with the dwarves is like an apprenticeship to the role of housewife and mother. There is also a suggestion that if she behaves well during this time, she will be rewarded later.

The dwarves in themselves are sexually ineffective. They constitute no threat to Snow White's virginity. However, Snow White is becoming a woman and has a secret helpless desire to be discovered by a prince, she knows she cannot stay as she is for ever. I feel her vanity gives us this clue. She allows herself to be







tricked by "laces", a corset to give her a more womanly figure. She is then tricked by beautiful combs to make her hair more beautiful. She is obviously unsure of her child-like beauty and wishes to be more grown up, like her stepmother. After these two near misses, Snow White is suspicious of the peddler woman. The old woman offers her an apple, one side deep and red as blood. The peddler bites the green side to show her good faith. Snow White, believing that the apple is good for her, eats it. She falls into a deep sleep. There is a common theme in fairy stories of the transition to adulthood, to puberty, being marked by a deep sleep. It was the same for Sleeping Beauty. Puberty is a confusing and unpleasant time and would be difficult to explain in fairy tale terms. Snow White tried to cope with these changes, with only the help of the "mini men". She lost her grounding, became confused and slept as if dead until reawakened by the prince's kiss, into a different phase of her life.

My favourite of all fairy tale heroines is Little Red Riding Hood. She is the one to whom I always found easiest to relate. She has a hunger for adventure. She is fearless and brave. Unlike the two others, she is aware of her female prowess.

Red Riding Hood is confident, she comes from a comfortable family - she is bringing "treats" to her Granny. She is not only brave in going through the forest, she is also good-natured,





as this is a mission of mercy. She wears a red cloak, a present from Granny. This cloak, which gives her her name, is very significant, because it panders to her vanity. It makes her more beautiful, but also more noticeable. It creates in her mind the feeling that she is some one special. Red is a significant colour in fairy tales. As we remember from Snow White's red lips and the red poisoned apple. It is the mark of the pubescent girl. Childish pinks and blues are gone, and the red makes the character stand out as a target for strange or evil happenings.

As she sets off to Granny's, she is aware of the danger of the wolves in the forest. Yet she dallies from the path, stopping to pick flowers and such. This gives the wolf time to spot her, and decide to seduce her. Little Red Riding Hood does not act with fear when she meets the wolf, she does not cry for help. She has heard so much about the wolves and now she feels brave enough to meet one for herself. She is excited by the wolf. The wolf is a representation of male desire. There is a long tradition of "wolf-men" both in and beyond fairy tales. To quote some examples, in fifteenth century Lucerne men who "masked their faces and ran around in the manner of devils or billy goats" could expect strict punishment from the authorities. The sixteenth century Venetian ambassador called the Swiss warriors *cani arrabioli*, "mad dogs" who barked when fighting. According to classical legend, after nine





years which they spent in the forest "as wolves", the were-wolves of Zeus Lycium were changed back into men, provided they had not eaten anyone<sup>2</sup>. Through this allegory, we see a powerful sexual chemistry between the young Red Riding Hood and the wolf. In the film *The Company of Wolves*, the story of Red Riding Hood is presented with male desire symbolised by the wolf. In the story the girl flirts with this creature in full knowledge that his main intention is probably to gobble her up.

Together they plan a race to Granny's house. She has a strange sense of mischief. Of course the wolf will win. Of course he will gobble Granny. This just leaves the scenario of the two of the left alone together. This is exactly what happens, and the wolf pretends to be Granny, alone and helpless in bed. When Little Red Riding Hood arrives, she accepts Granny's offer of joining her in the bed. She undresses and climbs into bed with the large hairy Granny. "What big eyes, ears legs and teeth you have" she teases. "All the better to eat you with" is his final answer. With a kiss he swallows her up. She and her Granny are now in his stomach like Jonah in the whale.

They are rescued by a good male character. This is done to show that not all men are wolves. So a woodcutter or father cuts open the wolf to rescue the ladies. The re-appearance of Little Red

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<sup>2</sup> Hans Peter Duerr *Dreamtime* Basil Blackwell 1985 "Wolves, Death and the Island of Ethnographers" p60-70





Riding Hood strikes me like a symbol of rebirth. In her pubescent phase, she gave in to mischief and sexual desires. The end result is that she has been inside a wolf and survived. In the three stories I have discussed, there is some period of waiting for rewards. Cinderella waits as a kitchen maid, who is brave in her martyrdom. She does her tasks well and is rewarded. Snow White, along with Sleeping Beauty, go through a "sleep inauguration" which is a substitute for puberty. For Red Riding Hood, unlike the sleep of the more long suffering heroines, this is a very physical sexual inauguration. If rebirth is reputed to bring higher knowledge, then Red Riding Hood's rebirth has entered her into the phase of womanhood. And it is hoped that the knowledge she has gained will allow her to fall in love next time with a hero and not a wolf. To the child reader, it is a moral question, that decision contrary to the better judgments of adults often have grave consequences.







### Fairy Tales and the Media

The stories I have discussed and our ability to relate to them is central to the argument of this chapter. It is my hope that at this point one can relate aspects of fairy tale characters "lives" to our own, as I believe I can. Snow White, Cinderella and Little Red Riding Hood, as I have explained, betray certain qualities of womanhood that have carried through the ages. What I am now trying to say is that in adult life, perhaps even more than in childhood, there is a desire for magic. As one grows in age and maturity, life can become burdensome. It becomes weighed down with responsibilities. The real world, that big bad place that we feared as children, is now the environment in which we are expected to function.

There is a void in adult life, where the fantastic had reigned when we were children. But there is still the need for escape from the seemingly intractable problems of everyday life. Reading fairy tales, for pleasure or personal entertainment is not a common practise in adult life. In fact, the practise of reading for entertainment is not at all common in the nineteen ninties. I believe this function has been taken over by the mass media, cinema and television and most notably by the television "soap opera". So one could say that this chapter is "in praise" of television, as a means of providing for escapism. Therefore, I wish to discuss the way in which the soap opera act as a replacement for the fairy tale wonderland, in the adult's everlasting appetite for fantasy.







Despite the protestations, I do believe that at one time or another, most of us become "hooked" on a soap opera. Despite what we believe, it is probable that the "television soap" plays a role in our personal development, especially for the generations who have grown up accustomed to them. In the late nineteen seventies, the USA became that largest producer and audience of the soap. for example *Dallas*, *Dynasty* and their various "spin-offs". Using the guidelines set by Arthur Asa Berger, we can analyse the uses and gratifications of the soap opera<sup>1</sup>. As we do this, bearing in mind that the rules here apply to the contemporary need for fairy tale magic, we can compare the two genres as vehicles for fantasy and escapism.

#### A. To Be Amused.

This is a very basic desire which is always a component of our idea of entertainment.

#### B. To Experience The Beautiful.

Soap Opera life often depicts a life of luxury far beyond our wildest dreams. Money is a key factor in this. Many of the plots are based on the desire for wealth and power, and portray the life of the "super rich". Only beautiful people exist in soap operas. Youth and beauty seem to co-exist as if by definition, often well beyond the realm of possibility. For example, mothers and daughters in the soap opera dysfunctional family

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<sup>1</sup> Arthur Asa Berger *Media Analysis Techniques*, "Social Analysis"







appear to be only a few years apart in age. But here is where a licence for *magis* is all important.

C. To Have Shared Experiences With Others (Communities)

Concurrent with this is the need to experience negative emotions in a guilt-free situation. Fairy tale stories can always be used as a common reference point. They have a shared community value. In certain respects the same can be said of the television soap opera. Both are centred on the family, often one which is dysfunctional in some way, through the personality of one of its members. The attempted murder of J. R Ewing in *Dallas* became a major media talking point in the early nineteen eighties. The cliff-hanger end of the series left the topic "Who shot J. R" the centre of conversation and ruminations for the entire summer the show was not on the screen. The soap opera had become part of our shared community. We all shared in this crisis in the Ewing household, as it was transmitted into millions of homes via television. Soap operas, like fairy tales allow us to experience hate and anger at members of our communities, by channelling those feelings into the reflections offered by the fiction. This is then a controlled, guilt free environment for the *catharsis* of these feelings. Everybody hated J.R Ewing with a passion. Most people probably wanted him dead, but they felt safe expressing this, in the knowledge that he was a fictional character and so they were not actually wishing that a real human being was conveniently "written off".





The soap opera provided a safer channel for such powerful emotions, rather than having them directed against our next-door neighbours. This brings us back to the point made earlier. The little girl who comes into conflict with her mother, will often re-invent her mother, casting her in the role of the "wicked step mother". This allows her to experience hate and anger without feeling guilt.

D. To Affirm Moral Spiritual and Cultural Values.

As children most of us were bombarded with moral cautionary tales. Fairy tales also played their part in this inculcation of values. Likewise, the television soap re-inforces these values which can be presumed the audience learned at a younger age. Of course, contemporary moral values are not always as clear cut as in children's cautionary stories. Greed is tolerated and in some cases, so also is murder. And sadly, in many popular soap operas the resolution of a problem is substituted by revenge. Regretfully, this seems to be a sign of our times.

E. To See Villains And Heroes In Action.

In all stories, including soap operas, good and bad are very black and white issues. All of us meet heroes and villains in our lives, but usually have to admit that they are not all good or bad. Soap operas caricature these qualities in people. Joan Collins as Alexis Carrington portrayed the ultimate "wicked stepmother". Her evil ways proved much more than a point of identification-they allowed us to see the strategies that an evil







person might use. Just like Snow White's stepmother, we are intrigued by Alexis's ability to find a person's weak spot and exploit it. As for heroes, there was always Bobby Ewing in Dallas, who could be described as the ultimate knight in shining armour. We also have an equivalent of the fairy tale princess in Fallon from *The Colby's*. In soap operas, the good characters were always a little transparent and too good to be interesting. Sadly their purpose was usually to allow the villains to display their badness.

In soap operas, as in fairy tales there is just enough reality to make the story plausible, though this is so underplayed that the genre as a whole can only be described as a fantasy one. It is important that we are always able to distinguish between the two - fantasy and reality. Life can be a very trying drama, at the same time both dull and all-consuming. Escape to fantasy gives us a way of relieving this oppressive sense of incoherence and meaninglessness. Some people feel a sense of guilt about watching "trashy" television. It is felt that this is time which could be better spent. As I have tried to show, magic, both in fairy tales and in television, has its uses. What one may not realise is that during these "mindless" hours, the brain is functioning much more than we realise.

In any analysis of the fairy tale versus the soap opera, one must ultimately realise that whilst a fairy tale remains basically and



The first part of the paper discusses the importance of the study and the objectives of the research. It also outlines the methodology used in the study and the results obtained. The second part of the paper discusses the implications of the study and the conclusions drawn from the research. It also provides a summary of the findings and a list of references.

The study was conducted in a laboratory setting and involved the use of a variety of equipment and materials. The results of the study are presented in a series of tables and graphs, which show the relationship between the variables studied. The conclusions drawn from the study are based on the analysis of these results and the comparison of the findings with those of other studies in the field.

The study has a number of limitations, which are discussed in the paper. These include the small sample size and the lack of control over some of the variables. Despite these limitations, the study provides valuable insights into the topic and has a number of implications for future research.

The paper is organized as follows: the first section discusses the background and objectives of the study; the second section describes the methodology; the third section presents the results; the fourth section discusses the implications and conclusions; and the fifth section provides a summary and list of references.



classically the same throughout the ages, soap operas are too dependent on popular culture and contemporary issues to withstand the test of time. The need for magic in a more traditional sense has been very well catered for in the world of adult literature. The example I would like to look at here is the work of Angela Carter. She is a modern day procurer of tales. She writes about the fantastical. Her work is not for children and definitely not for the faint hearted. Her book, *The Bloody Chamber* is a collection of re-written classic tales, such as "Beauty and the Beast" and "Bluebeard". She emphasises the themes of sexual desire underlying the stories. She has also contributed to and edited many collections of adult fairy fables from around the world, in the *Virago Book of Fairy Tales* I and III, and in *Wayward Wives and Wicked Women*<sup>2</sup>.

Angela Carter is best known for her screen play for the film *The Company of Wolves*, directed by Neil Jordan, which won high critical acclaim. It is a firm favourite for anyone with a taste for magic. The film is about the dream-stories of an adolescent girl. It deals with the turmoil of a girl on the brink of womanhood. The stories themselves view many stages of womanhood. The central figure of the stories is the Red Riding Hood in her dreams. She too dwells in a dream-like world and is told many stories about women who had succumbed to the company of wolf men. These

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<sup>2</sup> *The Virago Book of Fairy Tales* ed A Carter London 1990  
*The Bloody Chamber and Other Stories* Ibid  
*Wayward Wives* Ibid



The first part of the report is a summary of the work done during the year.

The second part is a detailed account of the work done during the year.

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The twenty-fifth part is a summary of the work done during the year.

stories are made visual to us, and we, like the girl, become curious and aroused by the dangers of the "wolves". The story is successful because it is resolute in its use of magic and fantasy. It only glimpses at reality enough to make it tangible. Successful fairy stories externalise inner realities. That is their charm, for this is a very different type of "reality." The media can help us visualise this charm.





### Conclusion

Fairy tales remain as a part of our daydreams. They help us in the pursuit of a happy ending. Unfortunately to children of this decade, imagery is replacing books. The saturday morning cartoons have taken over many of their functions, the moral value for the young is still to be found in many cartoons, for examples the too-good to be true *Care Bears*. Then of course, there is the social realism of cartoons like *The Simpsons*, which are humorous and deal mostly with the moral, hard hitting issues affecting the "normal", but ultimately dysfunctional American family. The Simpson children are perfect examples of childhood types for the nineteen ninties. Bart Simpson has all the elements of the bad boy - he eats junk food and is addicted to computer games, "mutant" movies and loud music. He is a product of all that is "wrong" with society. His sister Lisa, is the opposite voice of youth. She is sensitive and intelligent and socially aware. She hungers for fairy tale values. In Bart and Lisa we see the unpleasant juxtaposition that children of this generation are placed in. No matter what there youth culture is, children, as children, need to dream. The blatant moralising, or satiric social commentary of many childrens cartoons do not address this need. The tradition fairy tale, tried and tested over the generations, seems still to be able to address many of the hopes and aspirations of children.

As I have already discussed, as we grow older the fairy tale





strenghtens our belief that a happy ending is always possible. However, there are always those who will scorn magic in the nineteen ninties. For example, I was saddened this christmas to see a publication of stridently feminist versions of well known fairy tales, scoffing at the myths as irrelevant and showing "politically correct" heroes and heroines. I feel this is unfair, for realism and fantasy are strange bedfellows. If the realistic element is stressed, the contemporary relevance of the story as opposed to it's timeless concerns, then this destroys the fantasy. The story becomes a probable event, so we cannot believe the unreal elements, and so cannot accept the impossible or social unacceptable. It is in catering for this, the imposible and the unacceptable which make fairy tales so successful. Imagine passing on such "new" versions to the next generation...Snow White and the Seven Vertically Challenged Men" .

Some adult do condemn fairy tale values for children, as they distort the real world. Some adults believe that they obstruct the childs transition to adulthood. Indeed, some adults do revert to the fantasy world in their later life, in order to escape totally from a harsh reality. Who can forget the story of Walter Mitty, the grown man whose life seemed to pass by in a series of self absorbing fantasies? This is a cautionary tale for all of us on the right use of the fantastic and the dangers of day dreaming.

On the other hand, is taking magic away from children equally harmful? Fairy tales have a long oral and written tradition. The stories







have been told and retold for hundreds of years, so it's more than likely that they serve some function. In my view, they inspire a thought process imperative to the development of the child's mind. At school, children are encouraged to make imaginative compositions. These act, like adult means of expression, as a way of releasing pent up anxiety or fears. This cannot be done without a basic foundation in fantasy. Magic showed us a reflection of many of our emotions, and so showed us a way to express thoughts and feelings through the medium of things which have no external reality either. Without such means of expression, children are left floundering as small things amid the apparently inexplicable chaos of the adult world. Children have feelings of anger and hatred, though we seldom like to see or admit to it. They often have destructive thoughts. Innocence is not as charming as it sounds, for it is a state constantly on the brink of being lost, seeking for explanations which will only lead to disillusionment. If a child has not the imaginative mechanism to explore its own confusion, it may revert to a state of out and out rebellion. Life without fantasy can be flat and dull, devoid of all hopes for change for the better. Creative pleasures would be lost. The world would be like the nightmare of Orwell's *1984*, grey and dull and full of fear.

Then again, perhaps it is we adults who feel threatened by fairy tales. After all, it is the parents and the grown ups in general who lose out in the stories, as their presentation is rarely favourable. Fathers





are mostly cruel or ineffective. Mothers are often thoroughly evil. Children are favoured to overcome the parents proscriptions, or the adverse situations which they feel their parents have placed them in. As the child struggles to assert their individual personality, the parent who has been central to their lives for so long becomes recast in the fairy tales as the villain. This is so that parent/child conflicts can be resolved peacefully in real life.

The most important factor for the child is the resolution of the tale. In fairy tales there is always a happy ending. This means that the child learns that adversity can be overcome. If a child believes in the happy ending of the fairy tale he can relate this by analogy as a promise for the happy endings in his own future endeavours.

"In doing so, a person will gain happiness for himself and his life's partner and, with it, happiness also for his parents. He will be at peace with himself and the world.

This is one of the manifold truths revealed by fairy tales, which can guide our lives; it is a truth as valid today as it was once upon a time."<sup>1</sup>

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<sup>1</sup> B Bettelheim *The Uses Of Enchantment* p 310





## List of Illustrations

All Illustrations taken from *The Classic Fairy Tale* by Iona and Peter Opie (Page numbers refer to this source)

No. 1 p122 An air borne fairy godmother touches Cinderella with her wand. Colour wood engraving by Kranheim & Co., after the design by W Gunstan from *Aunt Laques Toy Book* "Cinderella" c.1876

No.2 p125 Cinderella in her humble state. Etching by George Cruickshank from his *Fairy Library* 1857.

No.3 Guide drawings by Walt Disney for the cartoon *Snow White and the Seven Dwarves*, 1938. An ethereal Snow White.... dances with Grumpy. The beautiful Queen who must be seen to be evil as well as beautiful, is to have "Well curved eyebrows coming low down towards centre of face. Prominant eyelashes, high cheekbones."

No.4 p181 The Prince finds Snow White in her coffin of glass. Colour wood engraving from Routledge's *Shilling Toy Book*, "Little Snow White" c. 1870

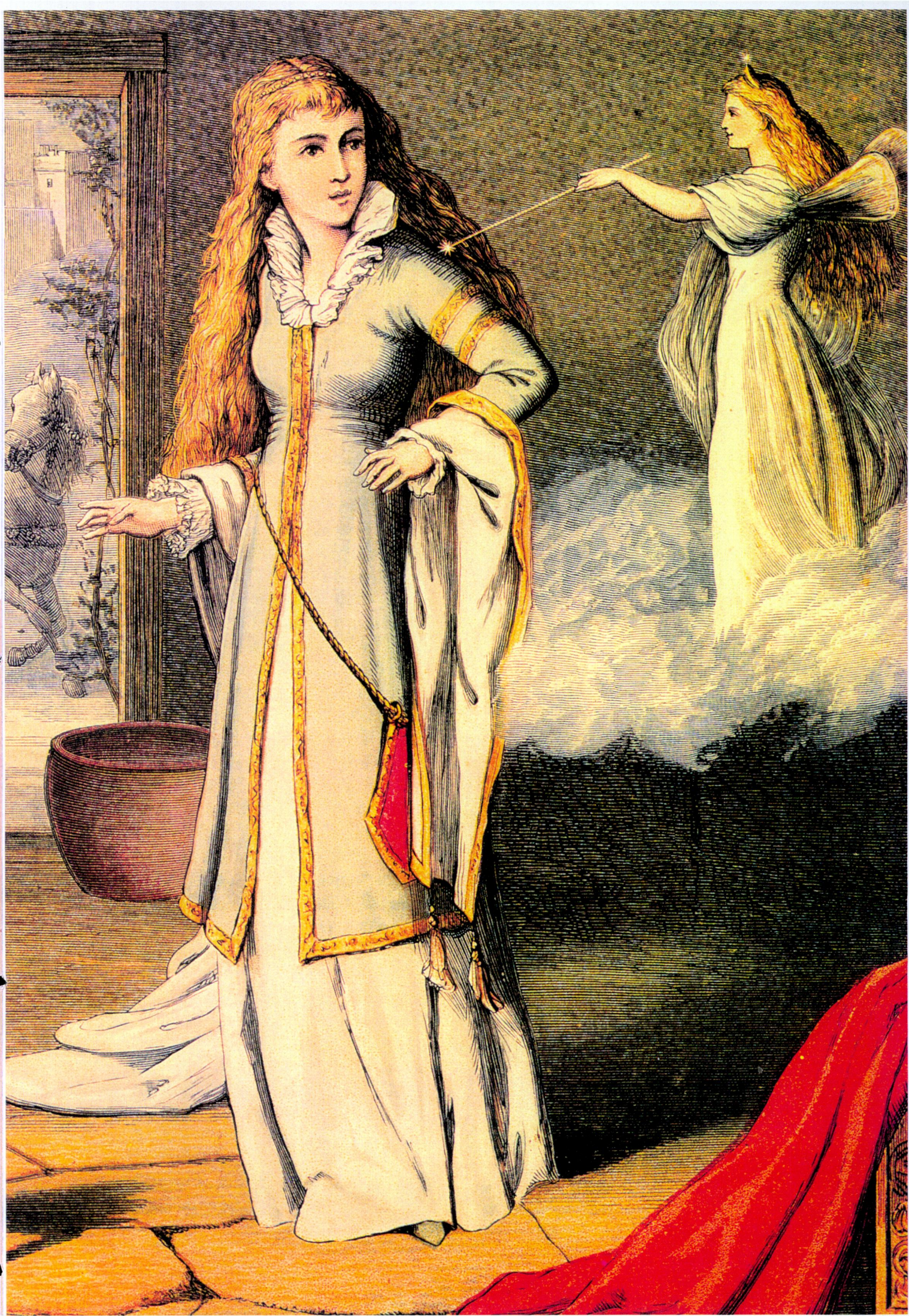
No.5 p 95 Little Red Riding Hood much astonished by her Grandmother's Altered Appearance Illustration by Gustav Dore c. 1872

No.6 Red Riding Hood's Death Avenged Illustration by W Tomlinson from *Grandmama Goodsoul's* edition of the story c. 1880





















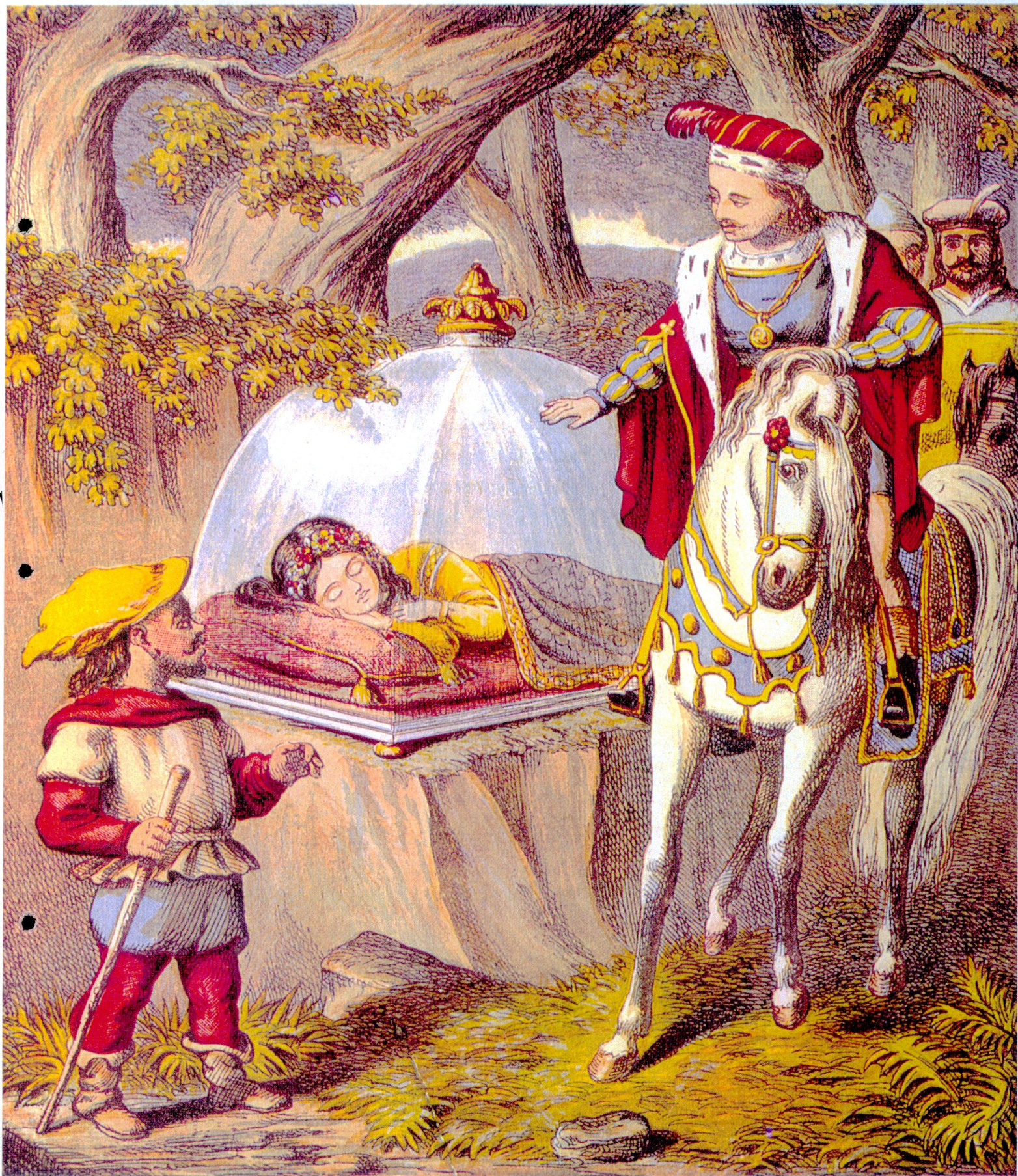






























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# RESEARCH

The purpose of this study is to investigate the effects of the proposed system on the performance of the system.

The study is divided into two main parts: a theoretical part and an experimental part.

The theoretical part is divided into two main sections: a review of the literature and a theoretical analysis of the system.

The experimental part is divided into two main sections: a description of the experimental setup and a presentation of the experimental results.

The results of the study show that the proposed system has a significant positive effect on the performance of the system.

The study also shows that the proposed system is more efficient than the existing system.

The study concludes that the proposed system is a promising solution for the problem of system performance.

The study also suggests that further research is needed to investigate the effects of the proposed system on other aspects of system performance.

The study is a preliminary study and the results are preliminary.

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