THE UNCONSCIOUS OF FAIRY TALES,
OR,
FAIRY TALES AS UNCONSCIOUS

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İSTANBUL BİLGİ ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
KÜLTÜREL İNCELEMELER YÜKSEK LİSANS PROGRAMI

BÜLENT SOMAY
2006

Özet

Masallar geçmişte, bugün çocuklara anlatılanlardan çok farklıydı. Masalların ne olduğundan yola çıkarak, halk kültürü ve mitlerle olan yakın ilişkisini incelediğim bu tezde, toplumsal, siyasal ve hatta ekonomik koşulların halk kültürünün devamı olan masalları nasıl değiştirdiğini ve aslında masalların yer aldığı toplumun kolektif bilinçdışının yansımaları olduğunu göstermeye çalışıyorum. Her ne kadar masallar, zaman ve mekandan soyutlanmış ve gerçek hayatı yansıtmıyor olsalar da, bize anlatıldıkları ve yazıya geçirildikleri dönemle ilgili önemli ipuçları verirler.

İçerdikleri fantastik ögeler ideal bir dünya düzenini öngörmezler; böyle bir amaçları da yoktur zaten. Ama insanların ihtiyaçlarına cevap verirler. Bir anlamda masallar kolektif bilinçdışının ürünleri olmakla birlikte, toplumu dönüştürme gücüne de sahiptirler. Bu çalışmada ele alınan aynı masalların farklı dönemlerdeki versiyonları, işte bu dönüşümü göstermektedir. İlk versiyonlarda, masallar, yaşanılan dönemi hiç bir kaygı güdülmeden, tüm çıplaklığıyla yansıtırken, sonradan yazıya geçirildiği dönemlerdeki versiyonlarda masalların toplumu dönüştürme çabasıyla, eğitim amaçlı kullanıldığını görüyoruz.

Abstract

Fairy tales were different in the past from the ones told to children today. Beginning from what fairy tales are, I studied the close relationship between folk culture, myths and fairy tales and observed how the social, political and even economic circumtances have changed the fairy tales which are the continuation of folktales, and also that they represent the collective unconscious of the society they emerge from. Altough they are cut off from real possibilities (isolated from time and space), they offer crucial clues about the age they were told and written.

The fantastic elements in fairy tales do not propose an ideal world order; instead, they respond to the needs of people. In a sense, they are not only products of the collective unconscious, but also products that have the power to transform society. In this work, differing variants of the same fairy tales will be dealt with to show this transformation process. In the first versions we see that fairy tales are told without any ideological concerns, but in their later versions the writers' aim to transform and educate society can be seen clearly.

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1. Introduction

> "To ask what is the origin of stories (however qualified) is to ask what is the origin of language and of the mind."
>
> J.R.R Tolkien

The dissertation aims to look at the sexual and violent content of fairy tales, the status of women in them and how can reading and analyzing fairy tales be an "eye-opening" experience. Fairy tales are known as written for children to amuse them but its now accepted that there is more in fairy tales than it's known.

In order to present this argument, this dissertation will firstly analyze the relationship between myth, folk culture and fairy tales with references to Bakhtin's carnival folk culture which is the structure of life according to Bakhtin. Making references to his book *Rabelais and His World* the dissertation will pay particular attention to the "festive folk laughter" which acts contrary to authority and how it creates an alternative second life. A parallelism will be drawn between the "festive laughter" and Jung's "collective unconscious"; and how the wish-fulfilling element in folk and fairy tales operates as the "second life" will be shown. They represent the collective, social and cultural unconscious of people . As a counterpoint Darko Suvin's argument will be introduced to show us that fairy tales are not real, they are cut off from real historical time and space and thus they are non-cognitive. But this argument leads us to a key point: Although they

(fairy tales) are assimilating the real and are impossible, they have to be read as metaphors of real life situations since they are part of the oral tradition. There is a close interaction between the oral tradition and the fairy tales in their written form. Folk tales were conditioning the fairy tales and the fairy tales were conditioning the other fairy tales written in different ages. They are interdependent and are speaking of the cultural system from which they spring.

This process will be illustrated by giving examples of differing variants of fairy tales from different ages of the same type. A chronotopic analysis of fairy tales makes it possible to read them as metaphors because even non-cognitiveness needs to be determined.

The fairy tales of the same type told and written in different ages will guide us through Bakhtin's carnivalistic discourse to a darker, "ennobled discourse" of fairy tales which practices social control. And they gradually become cautionary tales trying to impose moral lessons.

Festive laughter was exercised by every people enthusiastically in folk culture. Sex, violence and even death were portrayed as "excessive" situations to make them trivial. Although fairy tales became darker in the hands of the writers such as Perrault and Grimm Brothers, because of their moral and ideological concerns of their ages, the sex and violence they contain were minimized but they weren't completely eliminated.

The transition period from ‘festive laughter’ to moralistic discourse was also the transition period from pre-capitalism, ‘pre-class’ in Bakhtin’s terms, to the bourgeoisie. The bourgeoisie used the pre-capitalistic discourse as their material for their moralizing discourse.

According to Bakhtin the ‘pre-class’ age was the agricultural stage in the development of human society. The life was collective. It was the time that individual life didn’t exist. Everything including eating, copulating, dying were the parts of a whole. But when this collective life went through an “ideological cognitive process” the class society came into being. And like life, the products of the collective unconscious have also went through fundamental changes. As Bakhtin puts it, “a gradual differentiation of ideological spheres sets in.”

As the “class society” develops, the elements of the narratives and motifs serve to an ideological end. For instance, the sexual element in fairy tales is reduced to the motif of ‘love’ and romanticized to such an extent that it becomes unrecognizable. But on the other hand, violence is exaggerated to such an extent that it becomes trivial.

This process of separating the individual from the whole was a deliberate act. The individual’s relationship with nature was weakened due to the development of capitalism.

Capitalism thriumphs over the whole and individual's real bond with nature is replaced with a metaphorical bond.

The discourse has changed in time, indeed, and the nature of catharsis has also changed but the aim to trivialize things which can be universal threats in the real, remains the same. For instance, when we read the castration scene in Grimms' version of Cinderella we don't pay attention to the element of castration itself, it's the reason of castration to which we pay particular attention. Castration is a universal threat in real life but in Cinderella the castration scene is told so vividly and in so excessive a way that the sisters' self-castration of their toes and heels becomes trivialized to make it possible to be read as a metaphor to fit into the male world.

Secondly, this dissertation will concentrate on fairy tales as "the first training manuals for little girls" according to feminists in 1960's and their socializing effect. The argument will be based on the feminist perspective but will also point out a more fundamental and universal problematic: the relationship between the child and mother. To grasp the complex relationship, Oedipal conflicts will be dealt with and repeated references will be made about anima and animus projections.

Thirdly, this dissertation will look at the elements of sexuality, cannibalism and castration in three different fairy tales, namely, "The Little Red Riding Hood" (in two versions), "Little Mermaid" and Grimms' version of "Cinderella", "Ash Girl". These tales are

analyzed from a psychoanalytical and Jungian perspective with references to Bruno Bettelheim and Jung and their socio-historical forces are also emphasized.

Finally, the dissertation will explore a far deep human concern, removed from the story books which is incest. Incest is examined on the basis of taboo and three different versions of “Donkey Skin” from three different eras will be analyzed to this end. The presentations of these tales will be based on Freud’s *Totem and Taboo*.

2. Fairy Tales: The most basic expression of collective unconscious?

Before we define fairy tales, we should make clear what folk culture means because fairy tale is a sub-class of the folktale which derives form the so called folk culture. Bakhtin whose methodological source is folk culture sees "carnival" as its "indispensable component." This idea is fundamental for his theory of art and he has found the greatest literary expression of these carnivalistic elements of the folk culture in Rabelais works.

Bakhtin says, "...Carnival folk culture... belongs to the borderline between art and life. In reality, it is life itself, but shaped according to a certain pattern of play."[1]

This certain pattern of play is a silent pact between the people (the source of folk culture) and authority. "Carnival is not a spectacle seen by the people; they live in it, and everyone participates because its very idea embraces all the people and finds its expression as an "escape from the usual official way of life."[2] They experience a different way of life temporarily, which would have been under threat of censorship from the authorities if experienced not in a symbolic level but in real life.

[1] Mikhail Bakhtin, *Rabelais and His World,* p. 7
[2] Ibid*,* p. 8

The mask of the true nature of people were revealed in a symbolic level: "All the symbols of the carnival idiom are filled with pathos of change and renewal, with the sense of the gay relativity of prevailing truths and authorities. We find here a characteristic logic, the peculiar logic of the "inside out" (*à l'envers*), of the "turnabout," of a continual shifting from top to bottom, from front to rear, of numerous parodies and travesties, humiliations, profanations, comic crownings and uncrownings. A second life, a second world of folk culture is thus constructed..."[3]

"Carnivals were the second life of the people, who for a time entered the utopian realm of community, freedom, equality, and abundance."[4] The basis of this second life was *laughter.* According to Bakhtin, it was not an "individual reaction"; on the contrary it was a laughter of all the people, a festive laughter: "…directed at all and everyone, including the carnival's participants"[5] This proves the universality of the carnival laughter. "The universal character of laughter was most clearly and consistently brought out in the carnival rituals and spectacles and in the parodies they presented. But universality appears as well in all the other forms of medieval culture of humor: in the comic elements of church dramas, in the comic *dits* (fairy tales) and *débats* (debates), in animal epics, fabliaux… the main traits of laughter and of the lower stratum remain identical in all these genres."[6] Another striking characteristic of the medieval laughter

[3] Mikhail Bakhtin, *Rabelais and His World,* p.11
[4] Ibid*,* p.10
[5] Ibid, p.11
[6] Ibid, p.88

was its inherent relation to freedom, which is "relative". Laughter was limited to a certain time. As Bakhtin says:

> …free laughter was related to feasts and was to a certain extent limited by the time allotted to feast days. It coincided with the permission for meat, fat, and sexual intercourse. This festive liberation of laughter and body was in sharp contrast with the stringencies of Lent which had preceded or were to follow…The feast was a temporary suspension of the entire official system with all its prohibitions and hierarchic barriers.[7]

Bakhtin called this -not long lasting- freedom "the sphere of utopian freedom." And it has found its indissoluble expression "in the festive atmosphere of images."

Bakhtin also asserts that laughter has a very important characteristic other than freedom and universality: people's unofficial truth.

> The serious aspects the of class culture are official and authoritarian: they are combined with violence, prohibitions, limitations and always contain an element of fear and of intimidation…Laughter, on the contrary, overcomes fear, for it knows no inhibitions, no limitations. Its idiom is never used by violence and authority.[8]

The "festive folk laughter", as Bahktin calls it, was the opponent of all that restraints and it served as a slap on the ugly face of the authority.

[7] Ibid, p.89
[8] Ibid, p.90

> In the official feasts... the true nature of human festivity was betrayed and distorted... but the true festive character was indestructible; it had to be tolerated and even legalized outside the official sphere and had to be turned over to the popular sphere of the market place.[9]

These feasts reinforced the existing order and rules of the world and represented the serious "official way of life."

As opposed to the "seriousness" of the official feast, one might say that carnival celebrated temporary liberation from the prevailing truth and from the established order; it marked the suspension of all hierarchical rank, privileges, norms, and prohibitions... this temporary suspension, both ideal and real, of hierarchical rank created during carnival time a special type of communication impossible in everyday life: a special carnivalesque, marketplace style of expression.[10] This style of expression found its way in the language and later in the literary tradition.

Bakhtin sees folk culture as the ultimate "structure of life" formed by "behavior and cognition". One may say that, folktales are the expression of this "behavior and cognition" as a literary genre.

[9] Ibid, p.10
[10] Mikhail Bakhtin, *Rabelais and His World,* p. 10

As a counterpoint, Darko Suvin, in his work *Metamorphoses of Science Fiction,* claims that the folktale is detached from cognition:

> *Folktale* like *Science Fiction* doubts the laws of the author's empirical world, but it escapes out of its horizons and into a closed collateral world indifferent to cognitive possibilities... cut off from the real contingencies.[11]

He exemplifies his idea with a "stock folktale accessory", the flying carpet, which evades the empirical law of physical gravity. But he doesn't completely reject the folktale tradition because the wish-fulfilling element (the flying carpet) "...never pretends that a carpet could be expected to fly - that a humble third son could be expected to become king – while there is gravity."[12] It simply creates another world, where "some carpets do, magically fly, and some paupers do, magically become princes, and into which you cross purely by an act of faith and fancy."[13] This created world can be resembled to the "second life" in Bakhtin's idea of folk culture and here, in a carnivalistic sense, the hero evades the social gravity. He says "Anything is possible in a folktale, because a folktale is manifestly impossible."[14] But in a sense, Suvin actually accepts the impossible nature of the "second life."

Although he claims that folktale is indifferent to cognitive possibilities and cut off from the real contingencies, Suvin doesn't reject the important wish-fulfilling element of the "second life". Folktales may be completely detached from real possibilities but this

[11] Darko Suvin, *Metamorphoses of Science Fiction,* p.8
[12] Ibid
[13] Ibid
[14] Ibid

doesn't mean that they are detached from our conscious and unconscious mind. That is to say -from a Jungian perspective- folktales (later fairy tales) use unconscious content in a symbolic level as the "second life" does. The source of folktales and carnivals share very much in common.

As Bettelheim states,

> The fairy tale is very much the result of common conscious and unconscious content having been shaped by the conscious mind, not of one particular person, but the consensus of many in regard to what they view as universal human problems, and what they accept as desirable solutions…Their appeal is simultaneously to our conscious and unconscious mind, to all three of its aspects -id, ego, and superego – and to our need for ego-ideals as well. This makes it very effective; and in the tales' content, inner psychological phenomena are given body in symbolic form.[15]

In Bakhtin's Carnival, the "inner psychological phenomena" is the element of laughter. According to Bakhtin, "…laughter is not a subjective, individual and biological consciousness of the uninterrupted flow of time. It is the social consciousness of all the people. Mankind experiences this flow of time in the festive market place, in the carnival crowd, as he comes into contact with other bodies of varying age and social caste."[16] We come to the conclusion that although people experience this so called "second life" for a

[15] Bruno Bettelheim, *The Uses of Enchantment,* p. 36
[16] Mikhail Bakhtin, *Rabelais and His World,* p. 92

very short of time, it doesn't change the fact that it derives from the conscious and unconscious mind. As Bakhtin claims,

> The fantastic in folklore is a realistic fantastic: in no way does it exceed the limits of the real, here-and-now material world, and it does not stitch together rents in that world with anything that is idealistic or other-worldly; it works with the ordinary expanses of time and space, and experiences these expanses and utilizes them in great breadth and depth. Such a fantastic relies on the real-life possibilities of human development – possibilities not in the sense of a program for immediate practical action, but in the sense of the needs and possibilities of men, those eternal demands of human nature that will not be denied.[17]

Folktales were the lower-class genre later transformed into fairy tales. Fairy tales were about princes and princesses, combat, adventure, society, and romance. Fairies had a secondary role. Moral lessons and happy endings were more common, and the villain (evil step-mother, witches...) was usually punished.

"Fairy tale" derives from the French phrase *contes de fée,* first used in the collection of Madame D'Aulnoy in 1697. It was called *contes de fée* because a great deal of fairy tales do not feature fairies at all.

Some folklorists prefer the term *Märchen* to refer to fairy tales. In his 1977 edition of The *Folktale* Stith Thompson defines fairy tale as "a tale of some length involving a succession of motifs or episodes. It moves in an unreal world without definite locality or

[17] Mikhail Bakhtin, *The Dialogic Imagination*, p. 150

definite creatures and is filled with the marvelous. In this never-never land humble heroes kill adversaries, succeed to kingdoms and marry princesses." (Thompson: 8)

The fairy tale has ancient roots, older than the *Arabian Nights* collection of magical tales, in antiquity, e.g., the tale of Cupid and Psyche. It is the myths themselves: Jung used the term "Decayed myth" that predetermines the contents of the fairy tales. According to Jung, in myths or legends, or any other more elaborate mythological material, we get at the basic patterns of the human psyche through a lot of the cultural material. But in fairy tales there is much less specific cultural-conscious material, and therefore they mirror the basic patterns of the psyche more clearly.[18]

We should take myths into consideration when we analyze a fairy tale because "myths are 'national' and fairy tales are derived from these cultural material, altered in a way that is ... remote from one's own collective-conscious world,"[19] and the fairy tale language distilled from this cultural material "seems to be the international language of all mankind –of all ages and of all races and cultures."[20]

Although Suvin thinks that literature and myth are "separate and autonomous" entities, he also emphasized the mythological character of folk literature (later fairy tales) which he calls the "later descendants of myths" in terms of "estranged" fiction.

[18] Marie-Louise Von Franz, *The Interpretation of Fairy Tales,* p.15
[19] Ibid, p.27
[20] Ibid, p.28

This concept was first developed on non-naturalistic texts by the Russian Formalists ("*ostranenie*," Viktor Shklovsky), Bertolt Brecht, who wanted to write "plays for a scientific age. He defined this attitude ("*Verfremdungseffekt*") in his *Short Organon for the Theater:* "A representation which estranges is one which allows us to recognize its subject, but at the same time makes it seem unfamiliar."[21]

Suvin states that, "Fiction can be divided according to the manner in which men's relationships to other men and their surroundings are illuminated. If this is accomplished by endeavoring faithfully to reproduce empirical textures and surfaces vouched for by human senses and common sense, I propose to call it *naturalistic fiction.* If, on the contrary, an endeavour is made to illuminate such relations by creating a radically or significantly different formal framework – a different space/time location or central figures for the fable, unverifiable by common sense – I propose to call it *estranged fiction.* [22] Thus, "Folktale in its world apart allied to the empirical world by a grammatical past"[23] is indeed estranged fiction.

Folk tale as an estranged literary genre, which embraces various kinds of myths is indeed inverse to that of naturalistic fiction. The folk tale hero is in the center of this genre. "The folktale world is oriented positively toward its protagonist; a folktale is defined by

[21] cited in Darko Suvin, *Metamorphoses of Science Fiction,* p.6
[22] Ibid, 18
[23] Ibid, 21

the hero's triumph: magic weapons and helpers are, with the necessary narrative retardations, at his beck and call... it derives from mythology, ethics positively (hero furthering) coincides with physics... the literary genres in which physics is in some magical or religious way determined by ethics, instead of being neutral toward the hero or the total human population of the presented world, deny the autonomy of physics and can properly be called *metaphysical."*[24] We come to the conclusion, therefore, that fairy tale is estranged, noncognitive and metaphysical.

Fairy tales resurfaced in literature in the 17th century, with the Neapolitan tales of Giambattista Basile and the later Comtes de Charles Perrault, who fixed the forms of "Sleeping Beauty" and "Cinderella".

Although in the late nineteenth and twentieth century the fairy tale came to be associated with children's literature, adults were originally intended to be the audience of the fairy tale. The fairy tale was part of an oral tradition: tales were narrated orally, rather than written down, and handed down from generation to generation.

The socio-historical background of fairy tales which shows itself in a symbolic level reveals the mask of the adult where they are free to punish the evil (troublemaker) as violently as they want. As Michaelis-Jena mentioned: "Horror and cruelty, violence, suffering and pain have their natural place in a world where benevolent and evil magic

[24] Ibid, 19

fulfill some profound subconscious longings."[25] Gretel (a little girl) can push the witch in the oven and burn her to death.

In the modern era, fairy tales are altered, usually with violence removed, so that they could be read to children (who according to a common modern sentiment should not hear about sex and violence).

Yet the *fairy tale* should be taken seriously, taking into consideration the fact that they are created by adult people surrounded with a societal system which can be very cruel sometimes. The influence of the real life circumstances is an inescapable attitude of the writer while creating the fairy tales. Fairy lands with their "unrealistic", "imaginary" environments are like an arena where the bull (the evil, the witch, the stepmother, the wolf...) is punished as violently as it should be in front of every man and thus, create in every man a sense of catharsis, a relief.

Fairy tales mirror the simpler but also more basic structure –the bare skeleton—of the psyche.[26]

[25] Michaelis Jena, *The Brother Grimm,* p.2
[26] Marie-Louise Von Franz, *The Interpretation of Fairy Tales,* p.26

3. Woman's Status in Fairy Tales

> Today we approach fairy tales with a false impression of their simplicity. Unlike myth or legend, which concern the sacred, the miraculous and the heroic, fairy tales are devoted to the mundane: the drama of domestic life, of children, and courtship and coming of age. They're not "true"; indeed, to "tell a tale" also means to lie. Thus they seem inconsequential. We believe we eventually outgrow them. Nonetheless, fairy tales provide a unique window into our most central concerns, our sense of social and cultural identity, who we think we are (or should be) – and how we change.[27]

Fairy tales, with their insistence of happening "Once upon a time", are excluded from the empirical world with a grammatical past. They are supposed to be occurring outside of history, in Orenstein's terminology "an unquantifiably distant past" without a "definite locality". The fairy tale, as a genre of "estranged fiction" (located in a different space/time), reveals the anxieties about gender, sexuality, and, as we can observe beneath *Little Red Riding Hood*'s simplicity, "embodies complex and fundamental human concerns."[28]

> *Little Red Riding Hood* speaks to enduring themes of family, morality, growing up, growing old, of lighting out into the world, and of the relationship between the sexes ([...] what it means to be a man or a woman) and brings together archetypal opposites.[29]

[27] Catherine Orenstein, *Little Red Riding Hood Uncloaked,* p.8
[28] Ibid, p.8
[29] Ibid, p.8

What is more important to Orenstein is not how we define the fairy tales, it is how the fairy tales define *us*.

In her book *Little Red Riding Hood Uncloaked*, she states that, "Beneath the nursery veneer, or perhaps because of it, fairy tales are among our most powerful socializing narratives. They contain enduring rules of understanding who we are and how we should behave," and she goes on with numerous examples of how we identify ourselves with the characters in fairy tales: "In the pages of fairy tales... we find ourselves as princes and princesses, our parents as kings and queens (or ogres and wicked stepmothers) and our siblings as villainous rivals who are punished in the end, to our great delight."[30]

What is usually overlooked is the continuous change in fairy tales. Fairy tales are not just arbitrary narratives in Grimms' or Andersen's Collections, "...they are in the pages of *People* magazine, profiling Hollywood princesses; on the labels of beauty products that promise "snow white skin"; in our movies."[31] In other words they are everywhere we look and in fact we "internalize" the demanding rules of what we think we have produced.

[30] Ibid, p.11
[31] Ibid, p10

"Fairy tales take wing in our habits of speech, revealing our dreams for a 'fairy-tale wedding,' our disappointments when 'life is no fairy tale,' and our very way of thinking. They shape our ideas about love and sex – right down to our understanding of conception itself, which science books often describe as if it were a fairy-tale romance, with Sperm Charming charging up the perilous oviduct, beating out other suitors to awaken the Sleeping Egg with his magic kiss... They determine how we will perceive our mates, our children and ourselves – all years in advance"[32] and "always changing and constantly adapting to new cultural landscapes."[33] "Like the fragments of colored glass in a kaleidoscope" as Andrew Lang put it in the preface to *The Grey Fairy Book* (1900)

As Diann Rusch-Feja states:

> Like family genes, they [folk tales] had intermingled, and less resistant strains or less applicable tales in certain regions, or parts of tales were discarded or altered to fit the expectations of the recipient public. Others were altered through the projections of the various tale-tellers to fit what they viewed as the interest and needs of the listening public. Hence, new traits developed in a truly evolutionary process. Just as the market, to a great degree determines the continuance of certain goods and the politico-economic-social basis of society determines the reception, acceptance, and continued existence of certain ideas, philosophies, and societal structure, those tales reflect attitudes and traits which have been modified and adapted. Yet, at the same time, they maintain the "noble origins" which have led to their continued acceptance over the many generations of listeners and

[32] Ibid, p.11
[33] Ibid, p13

through – or despite – the changes resulting from societal development during the decades and centuries of their existence.[34]

The heroines of fairy tales are helpless innocents in need of a man, the inscription of the male-rescuer archetype in fairy tales is for conveying the idea that the redeemer is naturally a man. In Grimm's version of "Little Red Riding Hood" (literally, "Little Redcape") the little girl is saved by a huntsman and at the end she becomes an obedient little girl. After the huntsman saved the Little Redcape and her grandma she says to herself: "As long as I live I'll never again leave the path and run into the forest by myself, when mother has said I mustn't."

Some heroines are treated as slaves (Cinderella is forced to do all the housework by her stepmother, the sisters did her every imaginable injury - they mocked her and emptied her peas and lentils into the ashes, so that she was forced to sit and pick them out again) and her grief, suffering, acceptance of humiliation are rewarded by a happy marriage. "Complete submission to these trials is the heroine's ticket to happily-ever-after – for if the heroine is loved for her beauty, she is *rewarded* for her passivity."[35] The figure of the rescued woman, the euphemism damsel in distress (the folklorists use the descriptive phrase "the innocent persecuted heroine") has been particularly attacked by many feminist critics.

[34] Diann Rusch – Feja, *The Portrayal of the Maturation process of Girl Figures in Selected Tales of The Brothers Grimm, p.2*
[35] Catherine Orenstein, *Little Red Riding Hood Uncloaked*, p.142

3.1 First training manuals for little girls?

The 1960s marked the beginning of the Women's Liberation movement, the second wave of feminism. Their major aim was to raise the true consciousness in women and to bring this wave of liberation into a shore of collective action. They asked why the degrading of women was their destiny and why they should live with the rules of men's territory. In her book The Second Sex, the French writer Simone de Beauvoir who was one of the most productive writers among feminists, answers these questions with a harsh criticism of the term 'female' which is imbued with negative associations and points out how it raises hostility in men.

> In the mouth of a man the epithet *female* has the sound of an insult, yet he is not ashamed of his animal nature; on the contrary, he is proud if someone says of him: 'He is a male!' The term 'female' is derogatory not because it emphasizes woman's animality, but because it imprisons her in her sex; and if this sex seems to man to be contemptible and inimical even in harmless dumb animals, it is evidently because of the uneasy hostility stirred up in him by woman.[36]

According to this criticism there was no escape from this trap. Men were indifferent to their female identity so, it was their destiny to be submissive objects. They were subject to the myth of the eternal feminine.

[36] Simone de Beauvoir, *The Second Sex*, p.3

Orenstein cites Simon de Beauvoir's analysis on the myth of the eternal feminine in *The Second Sex* (*Le deuxième sexe*, 1949), showing how fairy tales became a field of study for feminists.

> According to Beauvoir, it is through myths that patriarchal society 'imposed its laws and manners upon individuals in a picturesque and sensitive way.' She examined how every book, lesson and signal in a girl's life seemed to conspire to make her into the lesser sex, somewhere between man and eunuch. 'A woman is not born but made,' she famously declared. In the 1960s, feminists followed her lead, analyzing art, song, literature, religion, psychology and culture. In particular, they turned their gaze on fairy tales – what they saw as the first training manuals for little girls.[37]

They analyzed the fairy tales and saw that "the boys in fairy tales go on quests and rewarded with riches, while the girls on the other hand, wait for the "ultimate payoff of marriage."[38] But this payoff is not gained easily. The fairy-tale heroine must undergo a series of unfortunate trials and suffer until her male rescuer comes to end her grief. In many fairy tales the pattern is brutal and the heroine is only rewarded when she endures the brutality.

Orenstein cites the feminist anthropologist Sherry Ortner, who sees these severe trials as indicators of being worthy of marrying the prince:

[37] Catherine Orenstein, *Little Red Riding Hood Uncloaked* , p.141
[38] Ibid, p.141

> If [the heroine] has been at all active in the early part of the tale, she must invariably pass through severe trials before being worthy of marrying the prince.[39]

This is to say, as Orenstein states: "Other heroines who are proactive – Gretel, who rescues Hansel from a witch, or Red Riding Hood, who is adventurous – never graduate to the state of marriage, the symbolic recognition of maturity. These heroines haven't yet been properly socialized into their adult roles."[40]

We can say that, these heroines still have the possibility to escape from the symbolic system of patriarchy, because they haven't faced the inevitable recognition of femininity yet.

In her article, "Feminism and Fairy Tales," Karen Rowe writes:

> To examine selected popular folktales from the perspective of modern feminism is to revisualize those paradigms which shape our romantic expectations and to illuminate psychic ambiguities which often confound contemporary women. Portrayals of adolescent waiting and dreaming, patterns of double enchantment, and romanticizations of marriage contribute to the potency of fairy tales. Yet, such alluring fantasies gloss the heroine's inability to act self-assertively, total reliance on external rescues, willing bondage to father and prince, and her restriction to hearth and nursery. Although many readers discount obvious fantasy elements, they may still fall prey to more subtle paradigms through identification with the heroine. Thus, subconsciously women may transfer from fairy tales into real life

[39] Ibid, p.142
[40] Ibid, p.142

> cultural norms which exalt passivity, dependency, and self-sacrifice as a female's cardinal virtues. In short, fairy tales perpetuate the patriarchal status quo by making female subordination seem a romantically desirable, indeed an inescapable fate.[41]

Radical feminist Andrea Dworkin extended de Beauvoir's analysis and she pointed out that females are particularly desirable when they are sleeping (some like Snow White and Sleeping Beauty are positively comatose). She also points out that good men are likely to fall under the influence of a powerful female and harm their children. "The good woman must be possessed. The bad woman must be killed, or punished. Both must be nullified.[42]

The woman having been nullified in every way, is ready to become the part of the male world. Women are not expected to have individualistic features and that's why they are desirable when they are sleeping; they are harmless when they are dead. Thus, men don't have to cope with women's power.

"The first training manuals for little girls" was extended to "the first formative scenarios of patriarchy." As Dworkin states in her book *Woman Hating*:

> We have taken the fairy tales of childhood with us into maturity, chewed but still lying in the stomach, as real identity. Between Snow-white and her heroic prince, our two great fictions, we never did have much of a chance. At some point the Great Divide took place: they (the boys) dreamed of mounting the Great Steed and buying Snow-white from dwarfs; we (the girls) aspired to become that object of every necrophiliac's lust – the

[41] Karen Rowe, "Feminism and Fairy Tales"
[42] Andrea Dworkin, *Woman Hating,* p.48

innocent, *victimized* Sleeping Beauty, beauteous lump of ultimate, sleeping good.

Thus, men makes women behave the way they prefer and nullify their femininity, so that women will not clash with the femininity in men which Jung called the "anima" (the inner feminine in a man).

Feminine figures in fairy tales are indeed formed by men in general so, "they can't represent a woman's idea of femininity,[43]but still strongly holds onto the elements of femininity – that is, man's femininity or what Jung called the "anima". Although the woman has an effect upon man's Eros and have a power of transforming him in order to make him aware of her feminine psychology, she can't escape the man's "anima projections." In her book *The Feminine in Fairy Tales*, Marie Louise von Franz gives a very familiar example to little girls, who once have been their father's little daughters: "Father's daughters push aside the mother who insists on clean fingernails and going to school. They say 'Daddy' in a charming way and he falls for the trick; thus they learn to use the man's anima by adapting to it."[44] Marie Louise von Franz calls this kind of women "anima women." What is important for the "anima women" is the reaction the man will give because only this reaction makes the woman realize her femininity. Here the real woman is underestimated. According to Louise von Franz we can't say either the real woman or the anima is in charge in fairy tales. They both appear in fairy tales,

[43] Marie Louis von Franz, The Feminine in Fairy Tales, p.2
[44] Ibid, p.3

sometimes one less, sometimes the other or vice versa. It depends on who the fairy tale writer is.

On the other hand there is the animus (the inner masculine figure in woman). The animus turns our gaze at a woman's father complex. The functioning of the inner masculinity of a woman is related to the experience of a woman with her father and this experience determines her attitude toward other men in her life. Usually there is the mother is absent in fairy tales. This causes, as claimed by Louise von Franz, "weakness and uncertainty on a woman's feminine side" and "…naturally exposes her to the danger of animus possession."[45]

> Apparently the queen has died; we aren't told that for sure, but in any case the corresponding feminine factor linked with the king – the feeling or Eros aspect of the dominant ruling attitude – is gone.[46]

"The feeling attitude" in Jungian terms is the secret dominant aspect of every system. Once the feeling attitude is lost, the system is subjected to change in a negative sense.

> If the queen is absent, it means there is no longer any Eros in the old ruling system. That is why the whole weight of the story goes on the daughter. The renewal of the kingdom, the necessary balance provided by the feminine, comes through the princess.[47]

The burden is put on the princess and now she is responsible for the future king, her husband. But the king, symbolically the system, resists the new life and prepares traps for

[45] Marie Louis von Franz, *Animus and Anima in Fairy Tales*, p.14
[46] Ibid, p.15
[47] Ibid, p.15

his daughter with his own hands. This may explain why Cinderella's father is completely indifferent to her needs and leaves her to the zealous stepmother (being a trap in this sense) or why Snow White is imprisoned in a glass coffin, completely isolated from the feeling life. As Marie Louise von Franz says, "…for it is the *daughter*, not the suitor, who falls into the trap. The future son-in-law represents that being who is destined to become king…Here he is only a catalytic agent, since we are told nothing else about him. Since the masculine element is so vague, and the princess-daughter is more fully characterized – her fate being central – we know that this is probably a story about the animus."[48]

To feminists, these fairy tales were fulfilling the needs of the male world and the little girls learn from these fairy tales to become eternal victims but what feminists overlook were the evil women - other than loveable, tender, victimized but never complaining fairy like women - appearing in these fairy tales: witches, zealous stepmothers, evil queens… These women pose threat to the hero or heroine. The evil queen in *Snow White* will not rest until she sees Snow White dead. The malevolent witchlike stepmother in *Cinderella* gives Cinderella impossible tasks to be completed and makes her suffer. They are portrayed cruel, evil even bitchy. And at the end of the fairy tale they die violently. This negative portrayal of women in fairy tales has its roots in the universal problematic between child and mother. It is the problem of the seemingly basic division of good mother and bad mother. In some fairy tales, the mother who is the biological mother of the protagonist is dead by the time the story begins or just missing and the stepmother

[48] Marie Louis von Franz, *Animus and Anima in Fairy Tales* , p.17

surrogates the biological mother. But the surrogate mother is malicious and in a sense is all the biological mother is not.

In his book *The Witch Must Die*, Sheldon Cashdan claims that the witch must die (here we talk not only about witches but all evil women in fairy tales who use not magic but perform their evil deeds) because the only way for the child to reconcile with the mother is "mentally 'splitting' the mother into two psychic entities: a gratifying 'good mother' and a frustrating 'bad mother'."[49] As Cashdan claims,

> As the infant matures, unconnected image, sounds, and sensations coalesce in the figure of the mother or the primary caretaker. Since the mother is the child's main source of sustenance, it is only natural that the child looks to her to fulfill its every need. For the infant, the mother is all-giving and all-loving, the source of all that is good in the world.[50]

After a while the image of the good mother shutters because the mother is not always around to satisfy the needs of the infant. At first the infant can't give a meaning to this situation.

> This doesn't prevent children from clinging to the fantasy of a maternal Nirvana. But over time the realities of infant life force the child to face the unsettling realization that the person responsible for its survival is both consistent and inconsistent, both gratifying and frustrating – both good and bad. The problem is that the infant, hampered by limited conceptual

[49] Sheldon Cashdan, *The Witch Must Die*, p.27
[50] Ibid, p.27

> resources, finds this idea difficult if not impossible to absorb. The result is confusion and anxiety.[51]

The child, as mentioned before, can only deal with this confusion and anxiety - maybe we can say an "*unheimlich*" situation - by "splitting" the mother into two different but in a way combining entities.

> The child then responds to each image as if it were a separate and distinct entity so as to inject some semblance of order into what otherwise would be a highly unpredictable world. This allows children to respond internally to their maternal caretakers as "good mommies" one moment and as "horrible mommies" the next without having to deal with the inherent inconsistency.[52]

These experiences, though conflicting, reconcile when the child acquires the language and starts to refer himself/herself "I". "As a result, the internalized good mother comes to be experienced less an inner figure and more as a part of the self (the 'good me'), while the bad mother is experienced as a negative part of the self (the 'bad me')."[53] When it comes to fairy tales, though they aren't real, we should appreciate the significance of the psychological inner sight they offer. "Fairy tales are essentially maternal dramas in which witches, godmothers, and other female figures function as the fantasy derivatives of early childhood splitting."[54]

As child psychologist Bruno Bettelheim pointed out, it is unbearable for a child to think that the Mother can be indifferent to his needs, angry, punitive, threatening – can even

[51] Ibid, p.27
[52] Sheldon Cashdan, *The Witch Must Die,* p.27
[53] Ibid, p.28
[54] Ibid, p.28

want to be rid of him for a while – so he concludes that the heartless female must be an intruder who has taken the place of his good, kind mother while he wasn't looking. She must be a stepmother, witch, ogress, or wolf who will be replaced when his good mother reappears on the scene.[55]

3.2 From Childhood to Womanhood: The maturing attractive body

Breaking away from home is another problematic aspect in fairy tales which deserves deep thinking in many ways. The heroines in fairy tales are excluded from their families and are cast away to the wild forest, imprisoned to a tower or like Cinderella, treated as a drudge in their own home. The heroine may put the blame on the evil stepmother, the witch but there may be a hidden meaning in breaking away from home, according to Joan Gould "a purpose that is hidden even from her."[56]

In her book *Spinning Gold into Straw*, Joan Gould asserts that the heroine has to leave home or face trials in order to make her way to maturity, to realize her sexuality.

> The maiden's story isn't a simple trajectory from virginity to marriage…When assaulted by sexual knowledge for the first time, a girl plunges into a period of blackness, which is required in order to let her emotions catch up with her body.

[55] Joan Gould, *Spinning Straw into Gold*, p.11
[56] Ibid, p.3

> Sleeping Beauty sleeps. Cinderella waits, and while she waits she works her way through the darkness of depression. Snow White both works and sleeps before she is ready to open her eyes and find a Prince leaning over her. [57]

To Gould, this period of blackness is something that the heroine must undergo, since this is the only way to catch up with her femininity. The heroines should be exiled via a wicked stepmother or a witch because this burden is something unbearable for a good mother. "In most of the stories, although the girl never suspects the truth, it's Nature as the Terrible Mother, taking the form of wicked stepmother, witch, or thirteenth fairy, who is the agent of growth, propelling the girl out of maidenhood and forward into sexuality, which is something the Good Mother – who wants her child to remain a child forever – could never do."[58]

Gould may drop the wicked stepmother, the witch, the evil queen from the scene but we can't deny the vital role they play because it is them who give raise to the Oedipal conflicts in fairy tales. Bettelheim says, "…What blocks the Oedipal girl's uninterrupted blissful existence with Father is an older, ill-intentioned female (i.e., Mother). But since the little girl also wants very much to continue enjoying Mother's loving care, there is also a benevolent female in the past or background of the fairy tale, whose happy memory is kept intact, although she has become inoperative."[59]

At the end of the tale, the witch, the malevolent stepmother must die or punished violently because the heroine secretly wishes to destroy the bad mother, standing in her

[57] Ibid, p.4
[58] Joan Gould, *Spinning Straw into Gold*, p.4
[59] Bruno Bettleheim, *The Uses of Enchantment*, p.112

way. The obstacle that makes the father to her daughter's situation blind is destroyed forever. "In a girl's Oedipal fantasy, the mother is split into two figures: the pre-Oedipal wonderful good mother and the Oedipal evil stepmother… The good mother, so the fantasy goes, would never have been jealous of her daughter or prevented the prince (father) living happily together. So for the Oedipal girl, belief and trust in the goodness of the pre-Oedipal mother, and deep loyalty to her, tend to reduce the guilt about what the girl wishes would happen to the (step)mother who stands in her way."[60]

[60] Bruno Bettleheim, *The Uses of Enchantment*, p.114

4. Violence

4.1 Cannibalism : "The better to eat you with, my child!"

Cannibalism remains in most cultures one of the ultimate taboos. However, the evidence supporting its existence is plentiful and is represented in every medium we can imagine, including stories, symbols, legends, writings, archeological evidence and first hand accounts, films. Cannibalism is a practice that reaches across centuries and cultures. In many cultures, it is considered brutal whereas in another culture it is a sacred custom and is practiced as a ritual. For instance, although there are many ways of practicing cannibalism some tribes believed that when they consume the deceased group member, the spirit of the dead would be absorbed by the entire tribe and this act was considered by them to be one of "the most respectful ways to treat a human body."

Eating is a very significant cannibalistic act in fairy tales. The characters of the fairy tales are either eating or being eaten. “What gets eaten, who gets eaten, and how it gets eaten vary tremendously from story to story; fairy tales include everything from minor instances of snacking to outright cannibalism. At the end of the spectrum is Snow White’s innocent sampling from each of the dwarfs’ plates. At the other end is the wicked queen’s desire to partake of the heroine’s vital organs. Then there is the wolf’s wholesale consumption of Red Riding Hood and her grandmother…”[61]

[61] Sheldon Cashdan, *The Witch Must Die*, p.64

Little Red Riding Hood's journey as an oral tale begins with a clear connection with cannibalism and sexuality, continues with Perrault's French version in which the content is altered so that the Royal audience would not be offended and makes its moral transformation complete in the Grimm version.

The original form of the story was actually very cruel and nasty. French folklorist Paul Delarue found an authentic folk tale called "The Story of Grandmother" which is said to be told in Middle Ages. The story with its explicit sexual and cannibalistic elements reads as follows:

THE STORY OF GRANDMOTHER

There was a woman who had made some bread. She said
to her daughter:
"Go carry this hot loaf and bottle of milk to your granny."
So the little girl departed. At the crossway she met bzou,
the werewolf, who said to her:
"Where are you going?"
"I'm taking this hot loaf and bottle of milk to my granny."
"What path are you taking." said the werewolf, "the path
of needles or the path of pins?"
"The path of needles," the little girl said.
"All right, then I'll take the path of pins."
The little girl entertained herself by gathering needles.
Meanwhile the werewolf arrived at the grandmother's house,
killed her, and put some of her meat in the cupboard and a bottle of her blood on the shelf. The little girl arrived and knocked at the door.

"Push the door," said the werewolf, "It's barred by a piece of wet straw."
"Good day, granny. I've brought you a hot loaf of bread and a bottle of milk."
"Put it in the cupboard, my child. Take some of the meat
which is inside and the bottle of wine on the shelf."
After she had eaten, there was a little cat which said:
"Phooey!... A slut is she who eats the flesh and drinks the
blood of her granny."
"Undress yourself, my child," the werewolf said, "And come
lie down beside me."
"Where should I put my apron?"
"Throw it into the fire, my child, you won't be needing it
any more."
And each time she asked where she should put all her other
Clothes, the bodice, the dress, the petticoat, the long stockings,
the wolf responded:
"Throw them into the fire, my child, you won't be needing
them anymore."
When she laid herself down in the bed, the little girl said:
"Oh granny, how hairy you are!"
"The better to keep myself warm, my child!"
"Oh granny, what big nails you have!"
"The better to scratch me with, my child!"
"Oh granny, what big shoulders you have!"
"The better to carry the firewood, my child!"
"Oh granny, what big ears you have!"
"The better to hear you with, my child!"
"Oh granny, what big nostrils you have!"
"The better to snuff my tobacco with, my child!"
"Oh granny, what a big mouth you have!"

"The better to eat you with, my child!"
"Oh granny, I have to go badly. Let me go outside."
"Do it in the bed, my child!"
"Oh no, granny, I want to go outside."
"All right, but make it quick."
The werewolf attached a woolen rope to her foot and let her go outside.
When the little girl was outside, she tied the end of the rope to a plum tree in the courtyard. The werewolf became impatient and said: "Are you making a load out there? Are you making a load?"
When he realized that nobody was answering him, he jumped out of bed and saw that the little girl had escaped. He followed her but arrived at her house just at the moment she entered.

The first thing we realize is the ordinary peasant girl without a red cap. The girl is neither the little village girl, “the prettiest that had ever been seen” like in Perault’s version, nor the sweet little maiden who people laid eyes upon like in Grimms’ version. This folk tale which is believed to be the original form of the Little Red Riding Hood differs from the widely known Little Red Riding Hood versions of Perault and Grimm. In the story, the mother sends the little girl to visit the grandmother. There is no mention of a forest but there are two paths to choose. The path of needles and the path of pins. On her way she comes across a werewolf, a *bzou*. The werewolf leaves the decision of choosing the path to go to the girl. In Perrault’s version the wolf doesn’t allow the girl to make her own decision because it may ruin his cruel plan:

> Well, then," said the wolf. "I want to go and see her, too. I'll take this path here, and you take that path there, and we'll see who'll get there first."
> The wolf began to run as fast as he could on the path which was shorter, and the little girl took the longer path…

As the original tale opens, a dominant concern is the path to be chosen: the little girl chooses the path of needles and she chooses it deliberately. At this point it is important to know the historical background of the tale. Jack Zipes states that:

> It is obvious from this oral tale that the narrative perspective is sympathetic to a young peasant girl (age uncertain) who learns to cope with the world around her. She is shrewd, brave, tough, an independent. Evidence indicates she was probably undergoing a social ritual connected to sewing communities: the maturing young woman proves she can handle needles, replaces an older woman, and contend with the opposite sex.[62]

On the other hand, David Teasly in his article "Little Red Riding Hood: Werewolf and Prostitute", interprets the path of needles far more explicit than Zipes and makes essential remarks very much to the point with references to a more faithful folk tradition:

> Each character's selection of one of the paths reveals a destiny. Red Riding Hood's choice of the path of the needles is synonymous with her decision to become a prostitute.[63]

[62] Jack Zipes, The Trials and Tribulations of Little Red Riding Hood., p.348
[63] David Teasley, "Little Red Riding Hood: Werewolf and Prostitute", in *The Historian,* June 1995 (Vol 57, Issue 2).

And he refers to George E. Fort's book *Medical Economy During the Middle Ages: A Contribution to the History of European Morals From the Time of the Roman Empire to the Close of the Fourteenth Century*, to prove his idea:

> The meaning of the line is revealed in an obscure nineteenth-century history that explains that among "women of doubtful virtue . . . bargains were struck on the basis of a package of bodkins or lace-needles, or aiguillettes, which they normally carried as a distinctive badge upon the shoulder, a custom surviving to Rabelais' day."[64]

Indeed, in some parts of Europe prostitutes once wore needles on their sleeves to display their profession. While the little girl reveals her true identity by choosing the path of needles, likewise, the werewolf reveals his true identity by choosing the path of pins. According to Teasly the wolf is a witch, who made a pact with Satan. Teasly claims that the meaning of his choice can be found in the word *bzou*:

> The meaning of the wolf's choice of the path of the pins is found in the term bzou, which was used interchangeably with loup in the original French version. Although loup is the common French word for wolf, the definition of bzou is more obscure. Paul Delarue, the editor who has compiled thirty-five versions of the folktale, found that bzou was always used in the story for brou or garou, which in the Nivernais was *loup-brou* or *loup-garou*. All these are variations on the French word for werewolf, a supernatural being associated with witchcraft.
>
> Sixteenth-century French society believed that the presence of a devil's mark on a witch's body proved her allegiance to Satan. Since the mark was a

[64] Ibid.

> blemish on the skin that was insensitive, the discovery of the mark through the use of pin pricks became a standard feature of witch hunting.[65]

Although there seems to be different choices, in a way they both choose similar paths. The girl and the wolf make a strange but good pair when they, in a carnivalistic sense, mock the social order with their cannibalistic and sexual attitude. Many scholars like Jack Zipes, Alan Dundes discussed the changes made in Perrault and Grimm versions but the girl's cannibalism of the grandmother has been overlooked in the original tale. Although Zipes mentions the cannibalism, he simply attributes it to the replacement of the older generation by the younger generation.

When the girl is offered the meat and wine (her grandmother's flesh and blood) without hesitation, a cat appears and says: "Phooey!... A slut is she who eats the flesh and drinks the blood of her granny." The cat informs her that she is engaged in witchcraft.

Many cannibalistic tribes believed that consuming one's enemy would allow them to obtain and absorb the spirit and skills of the victim. Red Riding Hood's inheritance was similar: by eating the body and blood of her grandmother, the girl inherited death and damnation.

Even though the girl is tricked by the werewolf and she unintentionally eats the flesh and drinks the blood of her grandmother, as the story goes on we realize that the girl is not

[65] Ibid.

completely unaware of this situation. The cannibalistic appetite is unavoidable and female character violate the boundaries set by the societal system. The nature of cannibalism makes the girl too dangerous. This kind of behavior is not expected from such a pretty girl. The pretty girl as a cannibal figure and a seductive female chooses to be a threat to the system and symbolically eats up the boundary constructed by the holy mass.

But she, like her grandmother, will suffer because she has entered the phase of womanhood. And this woman is independent (without men), behaving immorally (performs a striptease for the wolf and gets into bed with him). Such a woman deserves a violent death but she is clever enough to escape it. The girl who is the victim becomes the threatening maternal figure and splits her psychological position into two: the one who is eaten (victim) and the one who eats (the cannibal).

4.2 Rape: She Asked for It.

At the end of the 17th century we are introduced to Charles Perrault's *Le Petit Chaperon Rouge* (Little Red Riding Hood) in which the powerful image of the girl is weakened. She is no longer smart enough to escape to be eaten. The woman has no intellectual capacity. The wolf is "a man given to seducing woman". And the woman who is naturally seductive has to be tamed, domesticated.

Perrault created a new tale for his age. It was the Age of Reason and the aim of the age was to bring order to chaos. The Age of Reason, the age of "institutionalized chastity" in Orenstein's terms was also an age of seduction.

> Wine, gaming and sexual intrigue distracted the nobles from their ennui and kept them from scheming against the monarchy. Ballets, billiards and boating excursions filled the days. Even as much of France was starving, Versailles was notorious for its excesses. … And sexual indiscretions were notoriously indulged. It was the age of royal courtesans, high society prostitutes trained in the arts of seduction. Those who made it to the King's bed might earn the title *maîtresse-en-titre* – "official mistress."[66]

On the other hand in 17th century, even marriage without parental approval was considered to be an immoral act which has to be strictly punished. Perrault was coming from an age of contradiction. This led him write a paradoxical fairy tale. Although the image of the girl is weakened, the hidden meaning of the tale is still there.

> LITTLE RED RIDING HOOD (Charles Perrault, 1697)
>
> Once upon a time there was a little village girl, the prettiest that had ever been seen. Her mother doted on her. Her grandmother was even fonder, and made her a little red hood, which became her so well that everywhere she went by the name of Little Red Riding Hood. One day her mother, who had just made and baked some cakes, said to her: "Go and see how your grandmother is, for I have been told that she is ill. Take her a cake and this little pot of butter."
>
> Little Red Riding Hood set off at once for the house of her grandmother, who

[66] Catherine Orenstein, *Little Red Riding Hood Uncloaked,* p.24

lived in another village.

On her way through a wood she met old neighbor wolf. He would have very much liked to eat her, but dared not do so on account of some woodcutters who were in the forest. He asked her where she was going. The poor child, not knowing that it was dangerous to stop and listen to a wolf said: “I am going to see my grandmother, and am taking her a cake and a pot of butter which my mother has sent to her." “Does she live far away?” asked the Wolf.

“Oh yes,” replied Little Red Riding Hood; “it is yonder by the mill which you can see right below there, and it is the first house in the village."

“Well now,” said the Wolf “I think I shall go and see her too. I will go by this path, and you by that path, and we will see who gets there first.”

The Wolf set off running with all his might by the shorter road, and the little girl continued on her way by the longer road. As she went she amused herself by gathering nuts, running after the butterflies, and making nosegays of the wild flowers which she found.

The Wolf was not long in reaching the grandmother’s house. He knocked. Toc Toc.

“Who is there?”

“It is your little daughter, Red Riding Hood,” said the Wolf disguising his voice, “and I bring you a cake and a little pot of butter as a present from my mother.”

The worthy grandmother was in bed, not being very well, and cried out to him:

“Pull out the peg and the latch will fall.”

The Wolf drew out the peg and the door flew open. Then he sprang upon the poor old lady and ate her up in less than no time, for he had been more than three days without food. After that he shut the door, lay down in the grandmother’s bed, and waited for Little Red Riding Hood.

Presently she came and knocked. Toc Toc.

“Who is there?”

Now Little Red Riding Hood on hearing the Wolf’s gruff voice was at first

frightened, but thinking that her grandmother had a bad cold, she replied:

"It is your little daughter, Red Riding Hood, and I bring you a cake and a little pot of butter from my mother."

Softening his voice, the Wolf called out to her:

"Pull out the peg and the latch will fall."

Little Red Riding Hood drew out the peg and the door flew open.

When he saw her enter, the Wolf hid himself in the bed beneath the counterpane.

"Put the cake and the little pot of butter on the bin," he said, "and come up on the bed with me."

Little Red Riding Hood took off her clothes, but when she climbed up on the bed she was astonished to see how her grandmother looked in her nightgown.

"Grandmother dear!" she exclaimed, "what big arms you have!"

"The better to embrace you, my child!"

"Grandmother dear, what big legs you have!"

"The better to run with, my child!"

"Grandmother dear, what big ears you have!"

"The better to hear with, my child!"

"Grandmother dear, what big eyes you have!"

"The better to see with, my child!"

"Grandmother dear, what big teeth you have!"

"The better to eat you with!"

With these words the wicked Wolf leaped upon Little Red Riding Hood and gobbled her up.

Moral

Little girls, this seems to say,
Never stop upon your way.
Never trust a stranger-friend;

No one knows how it will end.
As you're pretty, so be wise;
Wolves may lurk in every guise.
Handsome they may be, and kind,
Gay, or charming never mind!
Now, as then, 'tis simple truth—
Sweetest tongue has sharpest tooth!

The story opens with the prettiest girl one has ever seen and the girl is wearing a red hood for the first time in Perrault's version. The red hood, *chaperon* or the little red cap in Grimms' version of the tale attracted scholars' attention. The color red was an unusual choice for a little, naïve girl. Red was associated with devil, sin in the Middle Ages. Two famous psychoanalysts Erich Fromm and Bruno Bettelheim brought outstanding sexual

theories about the red cloak. According to Fromm the red cloak represented menstruation and for Bettelheim it stood for sexuality:

> Red is the color symbolizing violent emotions, very much including sexual ones. The red velvet cap given by Grandmother to Little Red Cap thus can be viewed as a symbol of a premature transfer of sexual attractiveness, which is further accentuated by the grandmother's being old and sick, too weak even to open the door. The name "Little Red Cap" indicates the key importance of this feature of the heroine in the story. It suggests that not only is the red cap little, but also the girl. She is too little, not for wearing the cap, but for managing what this red cap symbolizes, and what her wearing it invites.[67]

Whether the color red symbolizes menstruation, sin or has sexual connotations, it is clear in Perrault version that for him, women are seductive and sinful creatures to be tamed and they need protection and control of men as it is in Grimms' version (In this version the grandmother and Little Red Cap are saved by a hunter) and, without men, women are inclined to threaten the social order through sin that is to say with their sexual attractiveness. Perrault makes a good example out of Little Red Riding Hood and altered the story into a cautionary tale.

She comes across a wolf in the wood. The wood is a place where the social order doesn't exist. Everything can happen in a place so dark, dangerous and tempting. Little Red Riding Hood unifies with Nature as a seductive and dangerous girl when she is let alone without the guidance of a man. She tells him where Grandmother lives naïvely, not

[67] Bruno Bettelheim, *The Uses of Enchantment,* p.173

knowing it is dangerous to talk to a cruel wolf, whereupon he suggests a race to the house. He runs, while she foolishly amuses herself with butterflies, picking flowers. Since she deviates from the right path enjoying her inner nature, she is responsible for her own punishment. Perrault wants to give the message that, this is not the “correct” behavior expected from women in his class. The wolf comes to the grandmother’s house and pretends to be Little Red Riding Hood and when he gets in he immediately eats the grandmother. When Little Red Riding Hood arrives, the wolf asks her to join him in bed. In Perrault’s version the girl’s eating her grandmother’s flesh and blood, and the details of her striptease are eliminated and we are merely told that the girl undresses and climbs into bed beside the wolf. When she says, "Grandmother, what big teeth you have," the wolf gives his well-known reply: "To better to eat you with!" And, gobbles her up, and there the story ends. Perrault finishes with a moral that if a girl strays from the path, doesn’t behave properly, it’s inevitable for them to be eaten because the wolf (“male seducer”) may be a sweet talker but it has sharp teeth.

According to Zipes she becomes a kind of rape fantasy, she is punished for her behavior thus, and she causes her own rape in other words asks for it. Little Red Riding Hood is the subject of rape, indeed but she deserves it because she cannot come to terms with the male world. When a girl loses her virginity without a marriage of parental consent the punishment is death and there is neither redemption nor mercy. Catherine Orenstein states: “In the common slang of the day, even in the scholarly works of Charles Perrault,

when a girl lost her virginity it was said that *elle avoit vû le loup* – "she'd seen the wolf."[68]

Only in Grimms' version the grandmother and The Little Red Cap is rescued by a hunter-woodcutter. And it is out of question that the girl comes out of the wolf's belly as an obedient girl. We may wonder what happens after she is rescued by the hunter-woodcutter. She has to obey him with gratitude.

From a psychoanalytic view the wolf is a male and seducer, and for Bettelheim he also represents asocial animalistic tendencies within human being. On the other hand we may also claim that the wolf is the terrifying, aggressive and threatening, cannibal bad mother and Little Red Riding Hood fails to repair the relation with her mother when the bad mother tries to get rid of her, swallowing her back to the maternal womb. When we think that way we can say that, Perrault's Little Red Riding Hood is not only a cautionary tale but also a tale that ends without completing its process which is to say the tale is left with unsolved conflicts between the mother and the girl.

[68] Catherine Orenstein, *Little Red Riding Hood Uncloaked,* p.26

4.3 Castration

Cruelty and violence seems to be the unavoidable elements of many fairy tales. Violence is practiced in many ways in some fairy tales. And in Jungian terms the problem lays deep in our “collective unconscious.” The collective unconscious is universal and causes a common psychic projection. In myths we can see its clear expressions as archetypes. Jung call them “représentations collectives.” Hans Christian Andersen’s “The Little Mermaid” is one of those stories which we find its expression in myth and thus in our collective unconscious. In myth and folklore, mermaids are supernatural creatures with the head and upper body of a beautiful woman and the lower body of a fish. The powerful attraction to mermaids has always been irresistible. And they have been eternal symbols of culture for thousands of years with strong feminine identities. As Jung observed:

> A symbol always stands for something more than its obvious and immediate meaning. Symbols, moreover, are natural and spontaneous products. No genius has ever sat down with a pen or brush in hand and invented a symbol. No one can take a more or less rational thought, reached as a logical conclusion or by deliberate intent, and than give it "symbolic form". There are many symbols, however, that are not individual but collective in their nature and origin. These are chiefly religious images. The believer assumes that they are of divine origin - that they have been revealed to man. The skeptic says flatly that they have been invented. Both are wrong. It is true, as the skeptic notes, that religious symbols and concepts have for centuries been the object of careful and quite conscious elaboration. It is equally true, as the believer implies, that their origin is so far buried in the mystery of the past that they seem to have no human source. But they are in fact "collective

> representations," emanating from primeval dreams and creative fantasies. As such, these images are involuntary spontaneous manifestations and by no means intentional inventions.[69]

In Greek mythology, sirens are sea nymphs who have the bodies of birds and the heads of women. It is said that Sirens had such sweet voices that mariners who heard their songs were lured into grounding their boats on the rocks on which the beautiful nymphs sang. That is the reason why a woman's voice has been related with sexual desires and seductiveness, *sursum corda* (alluring voice) in many cultures. As Sheldon Cashdan states: "In folklore, a woman's voice is traditionally associated with seductiveness and thus symbolizes lustful feelings."[70]

Andersen's mermaid is open to various interpretations with these mythological references.

> Far out in the ocean, where the water is as blue as the prettiest cornflower, and as clear as crystal, it is very, very deep; so deep, indeed, that no cable could fathom it: many church steeples, piled one upon another, would not reach from the ground beneath to the surface of the water above. There dwell the Sea King and his subjects.
>
> …

[69] Jung, Carl (1964). *Man and His Symbols*, p.55
[70] Sheldon Cashdan, *The Witch Must Die*, p.167

> The Sea King had been a widower for many years, and his aged mother kept house for him. She was a very wise woman, and exceedingly proud of her high birth; on that account she wore twelve oysters on her tail; while others, also of high rank, were only allowed to wear six. She was, however, deserving of very great praise, especially for her care of the little sea-princesses, her grand-daughters. They were six beautiful children; but the youngest was the prettiest of them all; her skin was as clear and delicate as a rose-leaf, and her eyes as blue as the deepest sea; but, like all the others, she had no feet, and her body ended in a fish's tail.

Like most of the fairy tales, Little Mermaid starts with the mother missing. There is a Sea King and all the other creatures are the subjects of him. And also there is the grandmother who takes care of the young girls. The surrogate of the mother. And the youngest and prettiest among them was also the most curious one. She was curious about the human world.

> Nothing gave her so much pleasure as to hear about the world above the sea. She made her old grandmother tell her all she knew of the ships and of the towns, the people and the animals.

The Little Mermaid like all little girls asks question about the world she doesn't know. She is driven to the human world by various impulses. To broaden her knowledge of worldly things as Cashdan claims and to achieve immortality and to have a romantic and sexual involvement with a man. The mermaid is the subject of the sea world and she thinks there may be a possibility to become human (object). Since she is only a ten year old child, the grandmother tells her that it is not the time for her to go up and "sit on the rocks in the moonlight, while the great ships are sailing by…" But her desire for the

object becomes irresistible in time. When at last she is given the permission to go up, she swims to the top of the sea with great excitement. There she sees a large ship with people enjoying themselves in it. And among them is the prince, the most beautiful of all. She couldn't take her eyes of him and makes him the object of her desire. From a feminist point of view the story shifts to another phase where the existence of woman starts to blur. By directing her object of desire into a man instead of being human, she buries herself into being a subject forever.

After a while a storm breaks in the sea and the ship is wrecked. The Little Mermaid saves the prince's life and leaves him on the shore whereupon a maid comes and the prince mistakes her as his rescuer. The Little Mermaid sees this and dives back to the sea with sorrow. From this point on she becomes more obsessed with gaining human features because now she has a reason for that. She keeps asking her grandmother about humans and immortality and to her surprise learns that it is her fish tail that stands on her way cause her grandmother says "they do not know any better, and they think it necessary to have two stout props, which they call legs, in order to be handsome."

According to Cashdan it is not because legs are more attractive than a fish tail, it is has something to do with sexuality. "Aside from allowing those who possess them to walk about, legs part to reveal the female genitalia…A tail is an impediment when it comes to making love."[71] Knowing that she can't be a real human being without legs she goes to

[71] Sheldon Cashdan, *The Witch Must Die*, p.165

the Sea witch to have her counsel. The sea witch encourages her to go behind her lustful feelings. “Unlike the good mother (the grandmother) who cautions the child to wait until she is psychologically prepared to handle sexual demands, the Sea Witch encourages the child to pursue her lustful cravings.”[72] In return of her wish fulfilled, she has to sacrifice her lovely voice. And if the prince doesn’t fall in love with her she will perish. She willingly chooses to suffer and is weakened by the cutting of her tongue to enter the world of men. From a feminist point of view, she gives up her feminine identity when she loses her voice and tail. She can only be human if she silently persuades the prince to marry her. She can’t survive in the symbolic system if she has her voice. Although she still has a beautiful form to allure the prince, she is ignored by the object of her desire maybe because she is not complete anymore and fails to be a mature woman.

At the end, the prince marries a princess who he earlier mistakes as his rescuer on the shore. A few hours after his wedding, when the mermaid realizes she was going to die after failing to capture the prince’s heart the mermaid's sisters appear, they “were pale, like her; no more was their beautiful long hair fluttering in the wind—it had been cut off” they tell her that they sacrificed their hair to give her a magical knife which, if plunged into the prince's heart before dawn, will give her fishtail and her life as a mermaid back. But she can’t do it and become foam on the water. Unlike many fairy tales, Little Mermaid ends with the mermaid’s death, her desires unsatisfied.

[72] Ibid, p.166

Like in the Little Red Riding Hood premature sex is punished harshly. According to Freudian philosophy these decisions may be Little Mermaid's attempt to restore her psychic scratch of her missing mother.

Little Mermaid is a story of castration with many objects being cut off. The tongue of little mermaid is castrated, her fish tail is replaced with pair of legs and "Each time her foot touched the floor it seemed as if she trod on sharp knives." And finally her sisters' hair is cut off. We can say that it is also a kind of castration. When we look at Marie Louise von Franz's hypothesis about hair and its relation to unconscious, we can clearly see that this very act of cutting the hair also has deep roots in myth.

> Hair evokes the idea of something primitive and instinctive and animal-like, but the meaning varies according to the part of the body on which the hair appears. The hair on the head carries the projection of unconscious involuntary thoughts and fantasies, because these grew out of our heads... The Freudian argue that, in cutting off his hair Delilah destroyed Samson's soul or his creative conceptions, his-thoughts and ideas and therefore castrated him in a psychological sense. A woman can make a man completely stupid so that he loses his creative power… This is what happened to Samson; he lost his masculinity in this way.[73]

Likewise, the sisters become as pale as their youngest sister who is mutilated in different ways and loses her feminine identity. But the only way is to sacrifice their hair

[73] Marie Louise von Franz, *The Feminine in Fairy Tales*, p.75

to obtain a powerful knife that will bring their youngest sister back and thus, her femininity.

Mutilation is also apparent in another well- known fairy tale, *Ash Girl (Aschenputtel),* the Grimms' version of Cinderella. Although Grimm brothers eliminated many aspects from fairy tales such as pregnancy and incestuous desires not to offend the public, they didn't hesitate to add violent accounts in them.

> The punishment of villains is invariably described in greater detail than the good fortune of heroes. That villains die in the most painful possible way seems to be a precondition for the hero's happiness and in some tales even constitutes the "happy end." The description of Cinderella's wedding is almost wholly devoted to an elaborate account of how doves peck out the eyes of the stepsisters.[74]

Maria Tatar calls this kind of tales "reward-punishment tales." The most important aspect of these tales is the revenge taken by the hero after so much suffering she goes under. Whether the revenge is taken by the hero or someone protecting her "the humiliation and helplessness of the hero at the start are balanced by retaliation and revenge at the end."[75]

In Grimm's version of Cinderella, like in all many others, Cinderella (*Aschenputtel*) is exposed to severe cruelties by her step-mother and step-sisters. The stepmother and

[74] Maria Tatar, *The Hard Facts of the Grimm's Fairy Tales,* p.181-182
[75] Ibid*,* p.181

sisters all act together when it comes to torment the miserable ash girl. But also there goes on a battle between sisters to marry the prince. As Bettelheim observed, these sisters both suffer from sibling rivalry and have the same desire to be recognized either by their parents or the opposite sex. This may be reason why they are being so harsh towards Cinderella and as we will see later towards themselves. There is one prince to marry and three girls who have fixed their eyes to the target. The sisters do everything to gain attention and confidence via degrading Cinderella which ends up with a very brutal incident at the end of the story. The stepsisters are forced to mutilate their feet by their mother to fit in the slipper which stands for their salvation. In Little Mermaid the act of mutilation is practiced by a wicked sea witch whereas in Cinderella, the sisters are the ones who perform this act on themselves. "No one shall be my wife but she whose foot this golden slipper fits." declares the prince. The one whose foot fit in the slipper will be the bride of the prince.

> The two sisters were happy to hear this, for they had pretty feet. With her mother standing by, the older one took the shoe into her bedroom to try it on. She could not get her big toe into it, for the shoe was too small for her. Then her mother gave her a knife and said, "Cut off your toe. When you are queen you will no longer have to go on foot."
>
> The girl cut off her toe, forced her foot into the shoe, swallowed the pain, and went out to the prince. He took her on his horse as his bride and rode away with her. However, they had to ride past the grave, and there, on the hazel tree, sat the two pigeons, crying out:

“Roo coo coo, roo coo coo
Blood is dripping from the shoe
The foot’s too long and far too wide,
Go back and find the proper bride.”

Then he looked at her foot and saw how the blood was running from it. He turned his horse around and took the false bride home again, saying that she was not the right one, and that the other sister should try on the shoe. She went into her bedroom, and got her toes into the shoe all right, but her heel was too large.

Then her mother gave her a knife, and said, "Cut a piece off your heel. When you are queen you will no longer have to go on foot."

The girl cut a piece off her heel, forced her foot into the shoe, swallowed the pain, and went out to the prince. He took her on his horse as his bride and rode away with her. When they passed the hazel tree, the two pigeons were sitting in it, and they cried out:

“Roo coo coo, roo coo coo
Blood is dripping from the shoe
The foot’s too long and far too wide,
Go back and find the proper bride.”

He looked down at her foot and saw how the blood was running out of her shoe, and how it had stained her white stocking all red. Then he turned his horse around and took the false bride home again.

"This is not the right one, either," he said. "Don't you have another daughter?"

"No," said the man. "There is only a deformed little Cinderella from my first wife, but she cannot possibly be the bride."

The prince told him to send her to him, but the mother answered, "Oh, no, she is much too dirty. She cannot be seen."

But the prince insisted on it, and they had to call Cinderella. She first washed her hands and face clean, and then went and bowed down before the prince, who gave her the golden shoe. She sat down on a stool, pulled her foot out of the heavy wooden shoe, and put it into the slipper, and it fitted her perfectly.

When she stood up the prince looked into her face, and he recognized the beautiful girl who had danced with him. He cried out, "She is my true bride."

The stepmother and the two sisters were horrified and turned pale with anger. The prince, however, took Cinderella onto his horse and rode away with her. As they passed by the hazel tree, the two white doves cried out:

“Roo coo coo, roo coo coo
No blood at all in that shoe
The foot’s not long and not too wide,
The true bride is riding at his side.”

After they had cried this out, they both flew down and lit on Cinderella's shoulders, one on the right, the other on the left, and remained sitting there.

Cinderella's step-sisters like many other fairy tale characters mutilate their bodies and from a feminist point of view attempt to fit in the male concept of beauty. Mutilation is an act that we cannot overlook in fairy tales because it is practiced in real life for the same purposes. For instance in a tribe in Africa called Bangwa traditional scarification had been long practiced to intensify beauty and manifest social status. The stepsisters like

The Little Mermaid, feel the need to hold on that kind of a brutal act to intensify their beauty and gain attention whatever it may cost them.

When we turn our gaze at psychoanalysis, Bettelheim finds a far deeper meaning in this act. For him this act is a symbolic expression of female castration complex in some ways:

> While girls and boys suffer equally severely from "castration anxiety," the feelings they suffer are not the same… According to Freudian theory, the girl's castration complex centers on her imagining that originally all children had penises and the girls somehow lost theirs (possibly as punishment for misbehavior) and on the consequent hope that it may grow back. The boy's parallel anxiety is that since all girls lack penises, this can be explained only by their having lost them, and he fears the same thing may happen to him. The girl subject to castration anxiety uses many and varied defenses to protect her self-esteem from such imagined deficiency; among these are unconscious fantasies that she, too, has similar equipment.[76]

He thinks such a vivid and extraordinary portrayal of self-mutilation must be added to the tale of Cinderella for some special purpose though probably unconscious purpose. Feet have erotic connotations and are often related to femininity. Bettelheim's argument is that with such big feet, the sisters are more masculine than Cinderella and since they are desperate to gain the prince, they don't even hesitate to self mutilate themselves to be more feminine. They desperately try to fit in the slipper and the prince's only concern is the foot which will fit in the slipper.

[76] Bruno Bettelheim, *The Uses of Entchantment,* p. 266

At this point, the slipper serves as a fetish object. Although Bettelheim doesn't mention the term fetish in his analysis of Cinderella, he calls attention to castration anxiety which is related to fetishism.

> The Prince's inability to observe the blood in the shoe suggests another part of castration anxiety, which is connected with bleeding in menstruation. The blood oozing out of the slipper is but another symbolic equation of slipper-vagina, but now with the vagina bleeding as in menstruation. The prince's remaining unaware of it suggests his need to defend himself against the anxieties this arouses in him. Cinderella is the right bride because she frees the prince of these anxieties.[77]

Prince's erotic fixation can be seen as fetishism. The external stimulus which is the foot in this case stands for the whole of the beloved. Because the prince doesn't care what his bride looks like instead, he is obsessed with the foot (substitute for the castrated penis of woman) that will perfectly fit in the slipper.

Another grotesque scene in Cinderella is the dove's pecking the eyes of the sisters. "for their wickedness and falsehood, they were punished with blindness as long as they lived." When the wedding with the prince was to be held, the two false sisters came, wanting to gain favor with Cinderella and to share her good fortune. When the bridal couple walked into the church, the older sister walked on their right side and the younger on their left

[77] Ibid, p. 270

side, and the pigeons pecked out one eye from each of them. Afterwards, as they came out of the church, the older one was on the left side, and the younger one on the right side, and then the pigeons pecked out the other eye from each of them.

In Sophocles's play *Oedipus the King*, Oedipus kills his father and marries his mother, Jocasta. After Jocasta kills herself, Oedipus stabs his own eyes out, screaming in terror, "Wicked, wicked eyes! You shall not see me nor my shame- Not see my present crime. Go dark, for all time blind to what you should have never seen"

In Grimm's tales violence is tolerated to this extent because the aim is to bring order and preserve the balance. The fairy tale characters are so tormented to their limits that as readers we feel a sort of relief when the evil is destroyed, no matter how violently. As Maria Tatar states "The more Hansel, Gretel, Cinderella, and Snow White are victimized by the powers of evil, the more sympathy they elicit"[78] and, "the hero's initial state of misery is exaggerated and inflated beyond the limits of realism makes the fantasy all the more satisfying. Both the hero's reward and his oppressor's sufferings are richly deserved."[79] At the end the public experiences a katharsis with an inevitable laughter which is caused by unrestrained, excessive violence. As Tatar observed "Obviously this kind of laughter is more a release for pent-up anxieties than an expression of delight."[80]

[78] Maria Tatar, *The Hard Facts of the Grimm's Fairy Tales,* p. 21
[79] Ibid*,* p. 190
[80] Ibid*,* p. 21

5. Incestuous Desire

Freud, in his book *Totem and Taboo*, sees fairy tales as one of the means of thought transmitted through *the various stages of man's development* to the contemporary world.

> Prehistoric man, in the various stages of his development, is known to us through the inanimate monuments and implements which he has left behind, through the information about his art, his religion and his attitude towards life which has come to us either directly or by way of tradition handed down in legends, myths and fairy tales, and through the relics of his mode of thought which survive in our own manners and customs. But apart from this, in a certain sense he is still our contemporary.[81]

In fairy tales with their characters subjected to cannibalism, rape we can clearly see the primitive inner nature of man. But what is deleted from the arena of fairy tales points out a far deeper instinct in man which is incest. These fairy tales dealing with incest are mysteriously missing from modern story books but are known to folklorists as the tale type 510B classified by Aarne-Thompson which are also called "Unnatural Love." Perrault's "Donkey Skin" and Grimms' "All Fur" are fairy tales of this type.

They are tales of abuse and incest. Although most of the aspects of incest and abuse are censored and reduced to sexual innuendo, we still can find traces of these aspects in these stories and especially in the stories which these stories are derived from.

[81] Sigmund Freud, *Totem and Taboo*, p.1

As Karen E. Rowe mentions in her essay called, *Feminism and Fairy Tales,* "Many tales implicitly acknowledge the potent attraction between females and the father; but, as purveyors of cultural norms, they often mask latent incest as filial love and displace blatant sexual desires onto a substitute, such as a beast in "The Frog-Prince"[82]

According to Sheldon Cashdan incestuous desire is not expected to be found in a fairy tale that's why the theme is alleviated, "In some versions of the story, the princess is changed to an adopted daughter to play down the story's incestuous theme."[83]

The fairy tales dealing with the theme of incest connect with their plots and are analogous to Cinderella. Straparola's sixteen century Tebaldo opens with his wife's giving birth to a beautiful girl and we learn from the beginning that the fate of this girl is very dark and something unwanted will happen. "…it would have been better for Tebaldo if his daughter had never seen the light of day, because then he would never have experienced what he did." One day Tebaldo's wife becomes ill and on her death bed asks his husband never to marry another woman unless the woman's finger fit the ring she wears. After she dies the faithful husband mourns for a while and then intends to marry again but he is so obsessed with his promise to his dead wife, he fails to find a woman to marry whose finger fits the ring. After a while he discovers that her beautiful daughter Doralice's finger fits the ring perfect. The wicked father who is in a kind of repression of honest feeling and fears of offensive behavior, tells his daughter "…I could not find a single one

[82] Karen E. Rowe, *Feminisim and Fairy Tales*
[83] Sheldon Cashdan, *The Witch Must Die*, p.6

who could wear your mother's ring except you. Therefore, I've decided to take you for my wife. This way I shall satisfy my own desire without breaking the promise I made to your mother" Although the prince talks about the desire not to break his promise, we can clearly see that his desire is directed to his daughter. When Doralice learns her father's ill-intention she hides in a wardrobe by the help of her nurse. With the potion the nurse gives her she could survive in there for a long time. Then the wardrobe is sold to a merchant and the merchant sell it to a king. When Doralice is revealed to the king, the king takes her as his wife and they have two children. But in the meantime Tebaldo still couldn't overcome his treacherous lust. He goes after her and when he finds her, kills his grand children. Tebaldo is so obsessed with his incestuous desire that he projects his anger to his grand children.

Perrault's "Donkey Skin" shares the primary theme of incest with Tebaldo but Perrault's aim is to teach a lesson using a societal taboo which is prohibited. The story opens with the same motif as in Tebaldo; the queen's demand in her death bed. But at the end of Perrault's tale, the king recovers from the evil, behaves himself and goes to his daughter's wedding: "But neither the prince nor the many visiting kings appeared in such splendor as the bride's father, who had been in love with her one time and purified the fires that had ignited his spirit in the past." His love is transformed to paternal love and begs her forgiveness. "May heaven be blessed for allowing me to see you again my dear child." Perrault depicts the king's desire to marry his daughter as madness resulting from his grief at his beloved wife's dead. The father was so mad with grief that he is not

responsible for his actions. The blame is shifted to the dead mother to preserve the fathers place.

Maria Tatar cites two critics in *The Classic Fairy Tales*, 1999 who put the blame completely to the mother: "The dying queen had a vengeful streak: she made her husband. . . swear not to remarry unless he found a woman superior to her in beauty and goodness. Entrapped, the king eventually discovers that only his lovely daughter can fit the bill" and that the heroine's degradation is consequent upon her dying mother's unfortunate imprudence."

Tatar opposes to these ideas and responds ridiculing the idea "Again and again, mothers are the real villains, extracting promises that end by victimizing both father and daughter. Everywhere we look, the tendency to defame women and magnify maternal evil emerges. Even when a tale turns upon a father's incestuous urges, the mother becomes more than complicit: she has stirred up the trouble in the first place by setting the conditions for her husband's remarriage."[84]

The version of "*Allerleirauh*" told by the Brothers Grimm (called "All-Fur" or “All Kinds of Fur” in English translations) opens like the stories of Perrault and Straparola with a king whose queen, on her death bed, wants him not to marry unless she is as beautiful as the queen, but no woman is found equal to the dead queen's beauty, except for the king's

[84] *The Classic Fairy Tales*, 1999 Edited by Maria Tatar, p. 105

daughter, whereupon he announces his intent to marry her using the same justification. The daughter tries desperately to divert her father from his ill-intention with impossible demands, but he does everything she wants. When she realized that there is no hope for his father to divert him from his desires she, like the princess who flees in the donkey skin cloak in Perrault's "Donkey Skin", puts on the cloak of all kinds of fur and flee. All-Fur is seized by the king's men and by his command is brought in the king's kitchen. At this point, Donkey Skin and All Fur have parallelisms with Cinderella. "…first the heroine is persecuted by her father, second she turns into a Cinderella figure, obliged to spend her days in domestic servitude under the supervision of a despotic cook or a queen." [85] After so much suffering, like many fairy tales they have a happy ending. But the account of incest in these fairy tales makes the ending irrelevant to what is told.

According to Bettelheim these tales reflect unresolved Oedipal feelings. The heroine is wrapped in filthy clothes like in Cinderella or covered with a cloak like in Donkey Skin and All Fur. She is trying to escape her father but also she escapes her own desires and she keeps away herself from his father as a maturing woman, the potential object of her father's desires.

> The many stories in which Cinderella is claimed by her father as his marital partner, a fate from which she can save herself only through flight, could be interpreted as conforming to and expressing universal childish fantasies in which a girl wishes her father would marry her and then, out of guilt because of these fantasies, denies doing anything to arouse this parental desire. But deep down a child who knows that she does want her father to

[85] *The Classic Fairy Tales*, 1999 Edited by Maria Tatar, p. 103

> prefer her to her mother feels she deserves to be punished for it – thus her flight or banishment, degradation to a Cinderella existence.[86]

According to this argument, the mother's death is the fantasy of the girl. The envy of the mother's relationship to the father which is called Elektra complex is revealed in the father-daughter incest tales. The mother dies and the obstacle between the father and his daughter is removed forever. But, since the girl cannot accept that she is the one who desires to be with her father, she projects her sexual longings into her father and pretends to be the victim.

Only when she finds someone who can replace her father, she is uncloaked and becomes a marriageable, beautiful young woman. As Maria Tatar claims, "What these stories demonstrate, perhaps more forcefully than anything else, is the way in which the path to happy heterosexual unions depends on a successful transfer of filial love and devotion from a father to a "prince," on a move from false "perfect fit" to a true "perfect fit."[87]

As we know, incestuous desire is vanished from the modern story books and we can understand from that the fairy tales which deal with child abuse are prohibited. "For, after all, there is no need to prohibit something that no one desires to do, and a thing that is

[86] Bruno Bettelheim, The Uses of Enchantment, p. 246
[87] *The Classic Fairy Tales*, 1999 Edited by Maria Tatar, p. 105

forbidden with the greatest emphasis must be a thing that is desired…Where there is a prohibition there must be an underlying desire,"[88] says Freud.

He quotes Frazer whose ideas he agrees with in his essay on taboo, asking the question why desires are prohibited by law:

> It is not easy to see why any deep human instinct should need to be reinforced by law. There is no law commanding men to eat and drink or forbidding them to put their hands in the fire. Men eat and drink and keep their hands out of the fire instinctively for fear of natural not legal penalties, which would be entailed by violence done to these instincts. The law only forbids men to do what their instinct incline them to do; what nature itself prohibits and punishes, it would be superfluous for the law to prohibit and punish. Accordingly we may always safely assume that crimes forbidden by law are crimes which many men have natural propensity to commit. If there was no such propensity there would be no such crimes, and if no such crimes were committed what need to forbid them? Instead of assuming, therefore, from the legal prohibition of incest that there is a natural aversion to incest, we ought rather to assume that there is a natural instinct in favor of it, and that if the law represses it, as it represses other natural instincts, it does so because civilized men have come to the conclusion that the satisfaction of these natural instincts detrimental to the general interest of society. (Frazer, 1910, 4, 97 f.)[89]

[88] Sigmund Freud, *Totem and Taboo*, p.81
[89] Sigmund Freud, *Totem and Taboo*, p.143

In fairy tales, father-daughter incest whether for moral purposes or not is revealed. But incest between brothers and sisters and between mothers and sons were never depicted.

Freud observed that "the first restrictions produced by the introduction of marriage classes affected the sexual freedom of the *younger* generation (that is, incest between brothers and sisters and between sons and mothers) whereas incest between fathers and daughters was only prevented by a further extension of the regulations."[90]

[90] Ibid, p.141

Conclusion

This dissertation aimed to show that fairy tales represent the collective unconscious with their archetypal nature. Although fairy tales are altered through time they continue to have strong effects on people's mind and unconscious because they are derived from public imagination. This proves that fairy tales serve the most basic human concerns. Despite the ambiguity of the symbols in fairy tales, the symbolic language of them leads the way to the human psyche.

Fairy tales may seem committed to the prevailing societal system but they have a common nature with folk tales which subvert this societal system. The festive laughter in folk culture with its universal character shares a lot with fairy tales because both are directed to everyone like Jung's collective unconscious which also has a universal character and derives from collective experiences. Throughout the analysis of fairy tales it can clearly be seen that, though fairy tales are seen as teaching manuals: punishing when you do wrong, rewarding when you behave yourself, the fairy tale characters mock the social order by posing danger to the system and reveal the prohibited anxieties in human psyche.

People's need to punish the evil, men's desire to restrain women are met in fairy tales, thus they mostly serve as emancipators which release men from their anxieties and while this takes place the unofficial truth in a carnivalistic sense reveals itself.

Especially when we consider the revised, first versions of fairy tales which are deeply analyzed in this dissertation, the underplayed meaning of fairy tales can clearly be observed. For instance, in Tebaldo there is no aim to teach a lesson instead, the story has a violent end since the father can't overcome his lustful feelings for her daughter. Incest is depicted for the sake of incest. Later, the story of Tebaldo alters and this natural instinct is repressed and simplified by turning the attention to the end. Because the satisfaction of these desires is destructive for the societal system. But the unconscious content still lies between the lines of fairy tales in a more vague symbolic level.

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