

FAIRY TALE VERSUS MYTH

OPTIMISM VERSUS PESSIMISM

Plato—who may have understood better what forms the mind of man than do some of our contemporaries who want their children exposed only to “real” people and everyday events—knew what intellectual experiences make for true humanity. He suggested that the future citizens of his ideal republic begin their literary education with the telling of myths, rather than with mere facts or so-called rational teachings. Even Aristotle, master of pure reason, said: “The friend of wisdom is also a friend of myth.”

Modern thinkers who have studied myths and fairy tales from a philosophical or psychological viewpoint arrive at the same conclusion, regardless of their original persuasion. Mircea Eliade, for one, describes these stories as “models for human behavior [that,] by that very fact, give meaning and value to life.” Drawing on anthropological parallels, he and others suggest that myths and fairy tales were derived from, or give symbolic expression to, initiation rites or other *rites de passage*—such as a metaphoric death of an old, inadequate self in order to be reborn on a higher plane of existence. He feels that this is why these tales meet a strongly felt need and are carriers of such deep meaning.^{9*}

Other investigators with a depth-psychological orientation emphasize the similarities between the fantastic events in myths and fairy

*Eliade, who is influenced in these views by Saintyves, writes: “It is impossible to deny that the ordeals and adventures of the heroes and heroines of fairy tales are almost always translated into initiatory terms. Now this to me seems of the utmost importance: from the time—which is so difficult to determine—when fairy tales took shape as such, men, both primitive and civilized alike, have listened to them with a pleasure susceptible of indefinite repetition. This amounts to saying that initiatory scenarios—even camouflaged, as they are in fairy tales—are the expression of a psychodrama that answers a deep need in the human being. Every man wants to experience certain perilous situations, to confront exceptional ordeals, to make his way into the Other World—and he experiences all this, on the level of his imaginative life, by hearing or reading fairy tales.”

tales and those in adult dreams and daydreams—the fulfillment of wishes, the winning out over all competitors, the destruction of enemies—and conclude that one attraction of this literature is its expression of that which is normally prevented from coming to awareness.¹⁰

There are, of course, very significant differences between fairy tales and dreams. For example, in dreams more often than not the wish fulfillment is disguised, while in fairy tales much of it is openly expressed. To a considerable degree, dreams are the result of inner pressures which have found no relief, of problems which beset a person to which he knows no solution and to which the dream finds none. The fairy tale does the opposite: it projects the relief of all pressures and not only offers ways to solve problems but promises that a “happy” solution will be found.

We cannot control what goes on in our dreams. Although our inner censorship influences what we may dream, such control occurs on an unconscious level. The fairy tale, on the other hand, 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. If all these elements were not present in a fairy tale, it would not be retold by generation after generation. Only if a fairy tale met the conscious and unconscious requirements of many people was it repeatedly retold, and listened to with great interest. No dream of a person could arouse such persistent interest unless it was worked into a myth, as was the story of the pharaoh's dreams as interpreted by Joseph in the Bible.

There is general agreement that myths and fairy tales speak to us in the language of symbols representing unconscious content. 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.

Freudian psychoanalysts concern themselves with showing what kind of repressed or otherwise unconscious material underlies myths and fairy tales, and how these relate to dreams and daydreams.¹¹

Jungian psychoanalysts stress in addition that the figures and events of these stories conform to and hence represent archetypal psychological phenomena, and symbolically suggest the need for gaining a higher state of selfhood—an inner renewal which is achieved as personal and racial unconscious forces become available to the person.¹²

There are not only essential similarities between myths and fairy

tales; the
plary fig
events o
commun
this is ab
person, o
ing, and
me. The
that it is
occur in
always pr
me or th
the most
in fairy t

An eve
story is t
always ha
stories fo
category.
Girl” and
they do n
tales at th
comes qu

The my
how terr
decisive d
in which d
is due to t
natural fi

Myths
motivated
mere mor
does the b
the deman
apple, is d
other mor

Try as l
superego.
The more
when the
id, he is st

tales; there are also inherent differences. Although the same exemplary figures and situations are found in both and equally miraculous events occur in both, there is a crucial difference in the way these are communicated. Put simply, the dominant feeling a myth conveys is: this is absolutely unique; it could not have happened to any other person, or in any other setting; such events are grandiose, awe-inspiring, and could not possibly happen to an ordinary mortal like you or me. The reason is not so much that what takes place is miraculous, but that it is described as such. By contrast, although the events which occur in fairy tales are often unusual and most improbable, they are always presented as ordinary, something that could happen to you or me or the person next door when out on a walk in the woods. Even the most remarkable encounters are related in casual, everyday ways in fairy tales.

An even more significant difference between these two kinds of story is the ending, which in myths is nearly always tragic, while always happy in fairy tales. For this reason, some of the best-known stories found in collections of fairy tales don't really belong in this category. For example, Hans Christian Andersen's "The Little Match Girl" and "The Steadfast Tin Soldier" are beautiful but extremely sad; they do not convey the feeling of consolation characteristic of fairy tales at the end. Andersen's "The Snow Queen," on the other hand, comes quite close to being a true fairy tale.

The myth is pessimistic, while the fairy story is optimistic, no matter how terrifyingly serious some features of the story may be. It is this decisive difference which sets the fairy tale apart from other stories in which equally fantastic events occur, whether the happy outcome is due to the virtues of the hero, chance, or the interference of supernatural figures.

Myths typically involve superego demands in conflict with id-motivated action, and with the self-preserving desires of the ego. A mere mortal is too frail to meet the challenges of the gods. Paris, who does the bidding of Zeus as conveyed to him by Hermes, and obeys the demand of the three goddesses in choosing which shall have the apple, is destroyed for having followed these commands, as are untold other mortals in the wake of this fateful choice.

Try as hard as we may, we can never live up fully to what the superego, as represented in myths by the gods, seems to require of us. The more we try to please it, the more implacable its demands. Even when the hero does not know that he gave in to the proddings of his id, he is still made to suffer horribly for it. When a mortal incurs the

displeasure of a god without having done anything wrong, he is destroyed by these supreme superego representations. The pessimism of myths is superbly exemplified in that paradigmatic myth of psychoanalysis, the tragedy of Oedipus.

The myth of Oedipus, particularly when well performed on the stage, arouses powerful intellectual and emotional reactions in the adult—so much so, that it may provide a cathartic experience, as Aristotle taught all tragedy does. After watching Oedipus, a viewer may wonder why he is so deeply moved; and in responding to what he observes as his emotional reaction, ruminating about the mythical events and what these mean to him, a person may come to clarify his thoughts and feelings. With this, certain inner tensions which are the consequence of events long past may be relieved; previously unconscious material can then enter one's awareness and become accessible for conscious working through. This can happen if the observer is deeply moved emotionally by the myth, and at the same time strongly motivated intellectually to understand it.

Vicariously experiencing what happened to Oedipus, what he did and what he suffered, may permit the adult to bring his mature understanding to what until then had remained childish anxieties, preserved intact in infantile form in the unconscious mind. But this possibility exists only because the myth refers to events which happened in the most distant times, as the adult's oedipal longings and anxieties belong to the dimmest past of his life. If the underlying meaning of a myth were spelled out and presented as an event that could have happened in the person's adult conscious lifetime, then this would vastly increase old anxieties, and result in deeper repression.

A myth is not a cautionary tale like a fable which, by arousing anxiety, prevents us from acting in ways which are described as damaging to us. The myth of Oedipus can never be experienced as warning us not to get caught in an oedipal constellation. If one is born and raised as a child of two parents, oedipal conflicts are inescapable.

The oedipus complex is the crucial problem of childhood—unless a child remains fixated at an even earlier stage of development, such as the oral stage. A young child is completely caught up in oedipal conflicts as the inescapable reality of his life. The older child, from about age five on, is struggling to extricate himself by partly repressing the conflict, partly solving it by forming emotional attachments to others besides his parents, and partly sublimating it. What such a child needs least of all is to have his oedipal conflicts activated by such a myth. Suppose that the child still actively wishes, or has barely repressed the

desire, to rid himself; if he is ex-
sively; if he is ex-
idea that by ch-
marry the other,
suddenly assume
can only be incr

A child not on-
but actively spir-
happens if that
give up wishful
After hearing th
could only be th
mutilation of hi

At this age, fr
to be presented
is a happy solut
difficult to beli
them. But reass
cause only ther
to extricate hir

In childhood,
as we have not
we cannot eng
outcome seems
reality. The fai
child in symbol
about, and it g

Mythical her
superego, but t
age the child in
tion. While the
nal life in heav
after on earth,
with the infor
may be still al
jected by fairie
involved in th

True, these
embroidered
ters with fairie
intelligence or

desire, to rid himself of one parent in order to have the other exclusively; if he is exposed—even though only in symbolic form—to the idea that by chance, unknowingly, one may murder a parent and marry the other, then what the child has played with only in fantasy suddenly assumes gruesome reality. The consequence of this exposure can only be increased anxiety about himself and the world.

A child not only dreams about marrying his parent of the other sex, but actively spins fantasies around it. The myth of Oedipus tells what happens if that dream becomes reality—and still the child cannot yet give up wishful fantasies of marrying the parent at some future time. After hearing the myth of Oedipus, the conclusion in the child's mind could only be that similar horrible things—the death of a parent and mutilation of himself—will happen to him.

At this age, from four until puberty, what the child needs most is to be presented with symbolic images which reassure him that there is a happy solution to his oedipal problems—though he may find this difficult to believe—provided that he slowly works himself out of them. But reassurance about a happy outcome has to come first, because only then will the child have the courage to labor confidently to extricate himself from his oedipal predicament.

In childhood, more than in any other age, all is becoming. As long as we have not yet achieved considerable security within ourselves, we cannot engage in difficult psychological struggles unless a positive outcome seems certain to us, whatever the chances for this may be in reality. The fairy tale offers fantasy materials which suggest to the child in symbolic form what the battle to achieve self-realization is all about, and it guarantees a happy ending.

Mythical heroes offer excellent images for the development of the superego, but the demands they embody are so rigorous as to discourage the child in his fledgling strivings to achieve personality integration. While the mythical hero experiences a transfiguration into eternal life in heaven, the central figure of the fairy tale lives happily ever after on earth, right among the rest of us. Some fairy tales conclude with the information that if perchance he has not yet died, the hero may be still alive. Thus, a happy though ordinary existence is projected by fairy tales as the outcome of the trials and tribulations involved in the normal growing-up process.

True, these psychosocial crises of growing up are imaginatively embroidered and symbolically represented in fairy tales as encounters with fairies, witches, ferocious animals, or figures of superhuman intelligence or cunning—but the essential humanity of the hero, de-

spite his strange experiences, is affirmed by the reminder that he will have to die like the rest of us. Whatever strange events the fairy-tale hero experiences, they do not make him superhuman, as is true for the mythical hero. This real humanity suggests to the child that, whatever the content of the fairy tale, it is but fanciful elaborations and exaggerations of the tasks he has to meet, and of his hopes and fears.

Though the fairy tale offers fantastic symbolic images for the solution of problems, the problems presented in them are ordinary ones: a child's suffering from the jealousy and discrimination of his siblings, as is true for Cinderella; a child being thought incompetent by his parent, as happens in many fairy tales—for example, in the Brothers Grimm's story "The Spirit in the Bottle." Further, the fairy-tale hero wins out over these problems right here on earth, not by some reward reaped in heaven.

The psychological wisdom of the ages accounts for the fact that every myth is the story of a particular hero: Theseus, Hercules, Beowulf, Brunhild. Not only do these mythical characters have names, but we are also told the names of their parents, and of the other major figures in a myth. It just wouldn't do to name the myth of Theseus "The Man Who Slew the Bull," or that of Niobe "The Mother Who Had Seven Daughters and Seven Sons."

The fairy tale, by contrast, makes clear that it tells about everyman, people very much like us. Typical titles are "Beauty and the Beast," "The Fairy Tale of One Who Went Forth to Learn Fear." Even recently invented stories follow this pattern—for example, "The Little Prince," "The Ugly Duckling," "The Steadfast Tin Soldier." The protagonists of fairy tales are referred to as "a girl," for instance, or "the youngest brother." If names appear, it is quite clear that these are not proper names, but general or descriptive ones. We are told that "Because she always looked dusty and dirty, they called her Cinderella," or: "A little red cap suited her so well that she was always called 'Little Red Cap.'" Even when the hero is given a name, as in the Jack stories, or in "Hansel and Gretel," the use of very common names makes them generic terms, standing for any boy or girl.

This is further stressed by the fact that in fairy stories nobody else has a name; the parents of the main figures in fairy tales remain nameless. They are referred to as "father," "mother," "stepmother," though they may be described as "a poor fisherman" or "a poor woodcutter." If they are "a king" and "a queen," these are thin disguises for father and mother, as are "prince" and "princess" for boy and girl. Fairies and witches, giants and godmothers remain equally unnamed, thus facilitating projections and identifications.

Mythical hero which helps to the child would emulate the total personal he cannot possibly he can be expected so the child is his own small

The real hero rest of us, compared with the no human can duplicate the and creates fear do so, and see

Myths project demands, which appropriate contrast between optimism of

THE TITTLE

PLEASURE VERSUS FEAR

The myth of pleasure principle fairy story of

Stories like over all "realized by the story puffing of the Little Pigs" t

Mythical heroes are of obviously superhuman dimensions, an aspect which helps to make these stories acceptable to the child. Otherwise the child would be overpowered by the implied demand that he emulate the hero in his own life. Myths are useful in forming not the total personality, but only the superego. The child knows that he cannot possibly live up to the hero's virtue, or parallel his deeds; all he can be expected to do is emulate the hero to some small degree; so the child is not defeated by the discrepancy between this ideal and his own smallness.

The real heroes of history, however, having been people like the rest of us, impress the child with his own insignificance when compared with them. Trying to be guided and inspired by an ideal that no human can fully reach is at least not defeating—but striving to duplicate the deeds of actual great persons seems hopeless to the child and creates feelings of inferiority: first, because one knows one cannot do so, and second, because one fears others might.

Myths project an ideal personality acting on the basis of superego demands, while fairy tales depict an ego integration which allows for appropriate satisfaction of id desires. This difference accounts for the contrast between the pervasive pessimism of myths and the essential optimism of fairy tales.

"THE THREE LITTLE PIGS"

PLEASURE PRINCIPLE VERSUS REALITY PRINCIPLE

The myth of Hercules deals with the choice between following the pleasure principle or the reality principle in life. So, likewise, does the fairy story of "The Three Little Pigs."¹³

Stories like "The Three Little Pigs" are much favored by children over all "realistic" tales, particularly if they are presented with feeling by the storyteller. Children are enraptured when the huffing and puffing of the wolf at the pig's door is acted out for them. "The Three Little Pigs" teaches the nursery-age child in a most enjoyable and