# "HANSEL AND GRETEL"

"Hansel and Gretel" begins realistically. The parents are poor, and they worry about how they will be able to take care of their children. Together at night they discuss their predicament, and how they can deal with it. Even taken on this surface level, the folk fairy tale conveys an important, although unpleasant, truth: poverty and deprivation do not improve man's character, but rather make him more selfish, less sensitive to the sufferings of others, and thus prone to embark on evil deeds.

The fairy tale expresses in words and actions the things which go on in children's minds. In terms of the child's dominant anxiety, Hansel and Gretel believe that their parents are talking about a plot to desert them. A small child, awakening hungry in the darkness of the night, feels threatened by complete rejection and desertion, which he experiences in the form of fear of starvation. By projecting their inner anxiety onto those they fear might cut them off, Hansel and Gretel are convinced that their parents plan to starve them to death! In line with the child's anxious fantasies, the story tells that until then the parents had been able to feed their children, but had now fallen upon lean times.

The mother represents the source of all food to the children, so it is she who now is experienced as abandoning them, as if in a wilderness. It is the child's anxiety and deep disappointment when Mother is no longer willing to meet all his oral demands which leads him to believe that suddenly Mother has become unloving, selfish, rejecting. Since the children know they need their parents desperately, they attempt to return home after being deserted. In fact, Hansel succeeds in finding their way back from the forest the first time they are abandoned. Before a child has the courage to embark on the voyage of finding himself, of becoming an independent person through meeting the world, he can develop initiative only in trying to return to passivity, to secure for himself eternally dependent gratification. "Hansel and Gretel" tells that this will not work in the long run.

The children's successful return home does not solve anything. Their effort to continue life as before, as if nothing had happened, is to no avail. The frustrations continue, and the mother becomes more shrewd in her plans for getting rid of the children.

By implication, the story tells about the debilitating consequences of trying to deal with life's problems by means of regression and denial, which reduce one's ability to solve problems. The first time in the forest Hansel used his intelligence appropriately by putting down white pebbles to mark the path home. The second time he did not use his intelligence as well—he, who lived close to a big forest, should have known that birds would eat the bread crumbs. Hansel might instead have studied landmarks on the way in, to find his way back out. But having engaged in denial and regression—the return home—Hansel has lost much of his initiative and ability to think clearly. Starvation anxiety has driven him back, so now he can think only of food as offering a solution to the problem of finding his way out of a serious predicament. Bread stands here for food in general, man's "life line"—an image which Hansel takes literally, out of his anxiety. This shows the limiting effects of fixations to primitive levels of development, engaged in out of fear.

The story of "Hansel and Gretel" gives body to the anxieties and learning tasks of the young child who must overcome and sublimate his primitive incorporative and hence destructive desires. The child must learn that if he does not free himself of these, his parents or society will force him to do so against his will, as earlier his mother had stopped nursing the child when she felt the time had come to do so. This tale gives symbolic expression to these inner experiences directly linked to the mother. Therefore, the father remains a shadowy and ineffectual figure throughout the story, as he appears to the child during his early life when Mother is all-important, in both her benign and her threatening aspects.

Frustrated in their ability to find a solution to their problem in reality because reliance on food for safety (bread crumbs to mark the path) fails them, Hansel and Gretel now give full rein to their oral regression. The gingerbread house represents an existence based on the most primitive satisfactions. Carried away by their uncontrolled craving, the children think nothing of destroying what should give shelter and safety, even though the birds' having eaten the crumbs should have warned them about eating up things.

By devouring the gingerbread house's roof and window, the children show how ready they are to eat somebody out of house and home, a fear which they had projected onto their parents as the reason for their desertion. Despite the warning voice which asks, "Who is nibbling at my little house?" the children lie to themselves and blame it on the wind and "[go] on eating without disturbing themselves."

The gingerbread house is an image nobody forgets: how incredibly appealing and tempting a picture this is, and how terrible the risk one runs if one gives in to the temptation. The child recognizes that, like Hansel and Gretel, he would wish to eat up the gingerbread house, no matter what the dangers. The house stands for oral greediness and how attractive it is to give in to it. The fairy tale is the primer from which the child learns to read his mind in the language of images, the only language which permits understanding before intellectual maturity has been achieved. The child needs to be exposed to this language, and must learn to be responsive to it, if he is to become master of his soul.

The preconscious content of fairy-tale images is much richer than even the following simple illustrations convey. For example, in dreams as well as in fantasies and the child's imagination, a house, as the place in which we dwell, can symbolize the body, usually the mother's. A gingerbread house, which one can "eat up," is a symbol of the mother, who in fact nurses the infant from her body. Thus, the house at which Hansel and Gretel are eating away blissfully and without a care stands in the unconscious for the good mother, who offers her body as a source of nourishment. It is the original all-giving mother, whom every child hopes to find again later somewhere out in the world, when his own mother begins to make demands and to impose restrictions. This is why, carried away by their hopes, Hansel and Gretel do not heed the soft voice that calls out to them, asking what they are up to—a voice that is their externalized conscience. Carried away by their greediness, and fooled by the pleasures of oral satisfaction which seem to deny all previous oral anxiety, the children "thought they were in heaven."

But, as the story tells, such unrestrained giving in to gluttony threatens destruction. Regression to the earliest "heavenly" state of being —when on the mother's breast one lived symbiotically off her—does away with all individuation and independence. It even endangers one's very existence, as cannibalistic inclinations are given body in the figure of the witch.

The witch, who is a personification of the destructive aspects of orality, is as bent on eating up the children as they are on demolishing her gingerbread house. When the children give in to untamed id impulses, as symbolized by their uncontrolled voraciousness, they risk being destroyed. The children eat only the symbolic representation of the mother, the gingerbread house; the witch wants to eat the children themselves. This teaches the hearer a valuable lesson: dealing in symbols is safe when compared with acting on the real thing. Turning the tables on the witch is justified also on another level: children who have little experience and are still learning self-control are not to be measured by the same yardstick as older people, who are supposed to be able to restrain their instinctual desires better. Thus, the punishment of the witch is as justified as the children's rescue.

The witch's evil designs finally force the children to recognize the dangers of unrestrained oral greed and dependence. To survive, they must develop initiative and realize that their only recourse lies in intelligent planning and acting. They must exchange subservience to the pressures of the id for acting in accordance with the ego. Goal-directed behavior based on intelligent assessment of the situation in which they find themselves must take the place of wish-fulfilling fantasies: the substitution of the bone for the finger, tricking the witch to climb into the oven.

Only when the dangers inherent in remaining fixed to primitive orality with its destructive propensities are recognized does the way to a higher stage of development open up. Then it turns out that the good, giving mother was hidden deep down in the bad, destructive one, because there are treasures to be gained: the children inherit the witch's jewels, which become valuable to them after their return home—that is, after they can again find the good parent. This suggests that as the children transcend their oral anxiety, and free themselves of relying on oral satisfaction for security, they can also free themselves of the image of the threatening mother—the witch—and rediscover the good parents, whose greater wisdom—the shared jewels—then benefit all.

On repeated hearing of "Hansel and Gretel," no child remains unaware of the fact that birds eat the bread crumbs and thus prevent the children from returning home without first meeting their great adventure. It is also a bird which guides Hansel and Gretel to the gingerbread house, and thanks only to another bird do they manage to get back home. This gives the child—who thinks differently about animals than older persons do—pause to think: these birds must have a purpose, otherwise they would not first prevent Hansel and Gretel from finding their way back, then take them to the witch, and finally provide passage home.

Obviously, since all turns out for the best, the birds must have known that it is preferable for Hansel and Gretel not to find their way directly back home out of the forest, but rather to risk facing the dangers of the world. In consequence of their threatening encounter with the witch, not only the children but also their parents live much more happily ever afterward. The different birds offer a clue to the path the children must follow to gain their reward.

After they have become familiar with "Hansel and Gretel," most children comprehend, at least unconsciously, that what happens in the parental home and at the witch's house are but separate aspects of what in reality is one total experience. Initially, the witch is a perfectly gratifying mother figure, as we are told how "she took them both by the hand, and led them into her little house. Then good food was set before them, milk and pancakes with sugar, apples, and nuts. Afterwards two pretty little beds were covered with clean white linen, and Hansel and Gretel lay down in them, and thought they were in heaven." Only on the following morning comes a rude awakening from such dreams of infantile bliss. "The old woman had only pretended to be so kind; she was in reality a wicked witch. . . ."

This is how the child feels when devastated by the ambivalent feelings, frustrations, and anxieties of the oedipal stage of development, as well as his previous disappointment and rage at failures on his mother's part to gratify his needs and desires as fully as he expected. Severely upset that Mother no longer serves him unquestioningly but makes demands on him and devotes herself ever more to her own interests—something which the child had not permitted to come to his awareness before—he imagines that Mother, as she nursed him and created a world of oral bliss, did so only to fool him—like the witch of the story.

Thus, the parental home "hard by a great forest" and the fateful house in the depths of the same woods are on an unconscious level but the two aspects of the parental home: the gratifying one and the frustrating one.

The child who ponders on his own the details of "Hansel and Gretel" finds meaning in how it begins. That the parental home is located at the very edge of the forest where everything happens suggests that what is to follow was imminent from the start. This is again the fairy tale's way to express thoughts through impressive images which lead the child to use his own imagination to derive deeper understanding.

Mentioned before was how the behavior of the birds symbolizes that the entire adventure was arranged for the children's benefit. Since early Christian times the white dove has symbolized superior benevolent powers. Hansel claims to be looking back at a white dove that is sitting on the roof of the parental home, wanting to say goodbye to him. It is a snow-white bird, singing delightfully, which leads the children to the gingerbread house and then settles on its roof, suggesting that this is the right place for them to arrive at. Another white bird is needed to guide the children back to safety: their way home is blocked by a "big water" which they can cross only with the help of a white duck.

The children do not encounter any expanse of water on their way in. Having to cross one on their return symbolizes a transition, and a new beginning on a higher level of existence (as in baptism). Up to the time they have to cross this water, the children have never separated. The school-age child should develop consciousness of his personal uniqueness, of his individuality, which means that he can no longer share everything with others, has to live to some degree by himself and stride out on his own. This is symbolically expressed by the children not being able to remain together in crossing the water. As they arrive there, Hansel sees no way to get across, but Gretel spies a white duck and asks it to help them cross the water. Hansel seats himself on its back and asks his sister to join him. But she knows better: this will not do. They have to cross over separately, and they do.

The children's experience at the witch's house has purged them of their oral fixations; after having crossed the water, they arrive at the other shore as more mature children, ready to rely on their own intelligence and initiative to solve life's problems. As dependent children they had been a burden to their parents; on their return they have become the family's support, as they bring home the treasures they have gained. These treasures are the children's new-won independence in thought and action, a new self-reliance which is the opposite of the passive dependence which characterized them when they were deserted in the woods.

It is females—the stepmother and the witch—who are the inimical forces in this story. Gretel's importance in the children's deliverance reassures the child that a female can be a rescuer as well as a destroyer. Probably even more important is the fact that Hansel saves them once and then later Gretel saves them again, which suggests to children that as they grow up they must come to rely more and more on their age mates for mutual help and understanding. This idea reinforces the story's main thrust, which is a warning against regression, and an encouragement of growth toward a higher plane of psychological and intellectual existence.

"Hansel and Gretel" ends with the heroes returning to the home from which they started, and now finding happiness there. This is psychologically correct, because a young child, driven into his adventures by oral or oedipal problems, cannot hope to find happiness outside the home. If all is to go well in his development, he must work these problems out while still dependent on his parents. Only through good relations with his parents can a child successfully mature into adolescence.

Having overcome his oedipal difficulties, mastered his oral anxieties, sublimated those of his cravings which cannot be satisfied realistically, and learned that wishful thinking has to be replaced by intelligent action, the child is ready to live happily again with his parents. This is symbolized by the treasures Hansel and Gretel bring home to share with their father. Rather than expecting everything good to come from the parents, the older child needs to be able to make some contribution to the emotional well-being of himself and his family.

As "Hansel and Gretel" begins matter-of-factly with the worries of a poor woodcutter's family unable to make ends meet, it ends on an equally down-to-earth level. Although the story tells that the children brought home a pile of pearls and precious stones, nothing further suggests that their economic way of life was changed. This emphasizes the symbolic nature of these jewels. The tale concludes: "Then all worries ended, and they lived together in perfect joy. My tale is ended; there runs a mouse, who catches it may make himself a big fur cap out of it." Nothing has changed by the end of "Hansel and Gretel" but inner attitudes; or, more correctly, all has changed because inner attitudes have changed. No more will the children feel pushed out, deserted, and lost in the darkness of the forest; nor will they seek for the miraculous gingerbread house. But neither will they encounter or fear the witch, since they have proved to themselves that through their combined efforts they can outsmart her and be victorious. Industry, making something good even out of unpromising material (such as by using the fur of a mouse intelligently for making a cap), is the virtue and real achievement of the school-age child who has fought through and mastered the oedipal difficulties.

"Hansel and Gretel" is one of many fairy tales where two siblings cooperate in rescuing each other and succeed because of their combined efforts. These stories direct the child toward transcending his immature dependence on his parents and reaching the next higher stage of development: cherishing also the support of age mates. Cooperating with them in meeting life's tasks will eventually have to replace the child's single-minded reliance on his parents only. The child of school age often cannot yet believe that he ever will be able to meet the world without his parents; that is why he wishes to hold on to them beyond the necessary point. He needs to learn to trust that someday he will master the dangers of the world, even in the exaggerated form in which his fears depict them, and be enriched by it.

The child views existential dangers not objectively, but fantastically exaggerated in line with his immature dread—for example, personified as a child-devouring witch. "Hansel and Gretel" encourages the child to explore on his own even the figments of his anxious imagination, because such fairy tales give him confidence that he can master not only the real dangers which his parents told him about, but even those vastly exaggerated ones which he fears exist.

A witch as created by the child's anxious fantasies will haunt him; but a witch he can push into her own oven and burn to death is a witch the child can believe himself rid of. As long as children continue to believe in witches—they always have and always will, up to the age when they no longer are compelled to give their formless apprehensions humanlike appearance—they need to be told stories in which children, by being ingenious, rid themselves of these persecuting figures of their imagination. By succeeding in doing so, they gain immensely from the experience, as did Hansel and Gretel.

# "LITTLE RED RIDING HOOD"

A charming, "innocent" young girl swallowed by a wolf is an image which impresses itself indelibly on the mind. In "Hansel and Gretel" the witch only planned to devour the children; in "Little Red Riding Hood" both grandmother and child are actually swallowed up by the wolf. Like most fairy tales, "Little Red Riding Hood" exists in many different versions. The most popular is the Brothers Grimm's story, in which Little Red Cap and the grandmother are reborn and the wolf is meted out a well-deserved punishment.

But the literary history of this story begins with Perrault.[52] It is by his title, "Little Red Riding Hood," that the tale is best known in English, though the title it was given by the Brothers Grimm, "Little Red Cap," is more appropriate. However, Andrew Lang, one of the most erudite and astute students of fairy tales, remarks that if all variants of "Little Red Riding Hood" ended the way Perrault concluded his, we might as well dismiss it.*[53] This would probably have been its fate if the Brothers Grimm's version had not made it into one of the most popular fairy tales. But since this story's known history starts with Perrault, we shall consider—and dismiss—his rendering first.

Perrault's story begins like all other well-known versions, telling how the grandmother had made her granddaughter a little red riding hood (or cap), which led to the girl's being known by that name. One day her mother sent Little Red Riding Hood to take goodies to her grandmother, who was sick. The girl's way led her through a forest, where she met up with the wolf. The wolf did not dare to eat her up then because there were woodcutters in the forest, so he asked Little Red Riding Hood where she was going, and she told him. The wolf asked exactly where Grandmother lived, and the girl gave the information. Then the wolf said that he would go visit Grandmother too, and he took off at great speed, while the girl dallied along the way.

The wolf gained entrance at the grandmother's home by pretending to be Little Red Riding Hood, and immediately swallowed up the old woman. In Perrault's story the wolf does not dress up as Grandmother, but simply lies down in her bed. When Little Red Riding Hood arrived, the wolf asked her to join him in bed. Little Red Riding Hood undressed and got into bed, at which moment, astonished at how Grandmother looked naked, she exclaimed, "Grandmother, what big arms you have!" to which the wolf answered: "To better embrace you!" Then Little Red Riding Hood said: "Grandmother, what big legs you have!" and received the reply: "To be better able to run." These two exchanges, which do not occur in the Brothers Grimm's version, are then followed by the well-known questions

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*Interestingly enough, it is the Perrault version Andrew Lang chose to include in his *Blue Fairy Book*. Perrault's story ends with the wolf victorious; thus it is devoid of escape, recovery, and consolation; it is not—and was not intended by Perrault to be—a fairy tale, but a cautionary story which deliberately threatens the child with its anxiety-producing ending. It is curious that even Lang, despite his severe criticisms of it, preferred to reproduce Perrault's version. It seems that many adults think it better to scare children into good behavior than to relieve their anxieties as a true fairy tale does.

about Grandmother's big ears, eyes, and teeth. To the last question the wolf answers, "To better eat you." "And, in saying these words, the bad wolf threw himself on Little Red Riding Hood and ate her up."

There Lang's translation ends, as do many others. But Perrault's original rendering continues with a little poem setting forth the moral to be drawn from the story: that nice girls ought not to listen to all sorts of people. If they do, it is not surprising that the wolf will get them and eat them up. As for wolves, these come in all variations; and among them the gentle wolves are the most dangerous of all, particularly those who follow young girls into the streets, even into their homes. Perrault wanted not only to entertain his audience, but to teach a specific moral lesson with each of his tales. So it is understandable that he changed them accordingly.* Unfortunately, in doing so, he robbed his fairy stories of much of their meaning. As he tells the story, nobody warned Little Red Riding Hood not to dally on the way to Grandmother's house, or not to stray off the proper road. Also, in Perrault's version it does not make sense that the grandmother, who has done nothing wrong at all, should end up destroyed.

Perrault's "Little Red Riding Hood" loses much of its appeal because it is so obvious that his wolf is not a rapacious beast but a metaphor, which leaves little to the imagination of the hearer. Such simplifications and a directly stated moral turn this potential fairy tale into a cautionary tale which spells everything out completely. Thus the hearer's imagination cannot become active in giving the story a personal meaning. Captive to a rationalistic interpretation of the story's purpose, Perrault makes everything as explicit as possible. For example, when the girl undresses and joins the wolf in bed and the wolf tells her that his strong arms are for embracing her better, nothing is left to the imagination. Since in response to such direct and obvious seduction Little Red Riding Hood makes no move to escape or fight back, either she is stupid or she wants to be seduced. In neither case is she a suitable figure to identify with. With these details Little Red Riding Hood is changed from a naïve, attractive young girl, who is induced to neglect Mother's warnings and enjoy herself in what she consciously believes to be innocent ways, into nothing but a fallen woman.

It destroys the value of a fairy tale for the child if someone details its meaning for him; Perrault does worse—he belabors it. All good fairy tales have meaning on many levels; only the child can know which meanings are of significance to him at the moment. As he grows up, the child discovers new aspects of these well-known tales, and this gives him the conviction that he has indeed matured in understanding, since the same story now reveals so much more to him. This can happen only if the child has not been told didactically what the story is supposed to be about. Only when discovery of the previously hidden meanings of a fairy tale is the child's spontaneous and intuitive achievement does it attain full significance for him. This discovery changes a story from something the child is being given into something he partially creates for himself.

The Brothers Grimm recount two versions of this story, which is very unusual for them.* In both, the story and the heroine are called "Little Red Cap" because of the "little cap of red velvet which suited her so well that she would not wear anything else."

The threat of being devoured is the central theme of "Little Red Riding Hood," as it is of "Hansel and Gretel." The same basic psychological constellations which recur in every person's development can lead to the most diverse human fates and personalities, depending on what the individual's other experiences are and how he interprets them to himself. Similarly, a limited number of basic themes depict in fairy stories quite different aspects of the human experience; all

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*When Perrault published his collection of fairy tales in 1697, "Little Red Riding Hood" already had an ancient history, with some elements going very far back in time. There is the myth of Cronos swallowing his children, who nevertheless return miraculously from his belly; and a heavy stone was used to replace the child to be swallowed. There is a Latin story of 1023 (by Egbert of Lièges, called *Fecunda ratis*) in which a little girl is found in the company of wolves; the girl wears a red cover of great importance to her, and scholars tell that this cover was a red cap. Here, then, six centuries or more before Perrault's story, we find some basic elements of "Little Red Riding Hood": a little girl with a red cap, the company of wolves, a child being swallowed alive who returns unharmed, and a stone put in place of the child.

There are other French versions of "Little Red Riding Hood," but we do not know which of them influenced Perrault in his retelling of the story. In some of them the wolf makes Little Red Riding Hood eat of Grandmother's flesh and drink of her blood, despite warning voices which tell her not to.[54] If one of these stories was Perrault's source, one can well understand that he eliminated such vulgarity as unseemly, since his book was designed for perusal at the court of Versailles. Perrault not only prettified his stories, he also used affectation, such as the pretense that his stories were written by his ten-year-old son, who dedicated the book to a princess. In Perrault's asides and the morals appended to the stories, he speaks as if he were winking at the adults over the heads of the children.

*Their collection of fairy stories, which contained "Little Red Cap," appeared first in 1812—more than one hundred years after Perrault published his version.

depends on how such a motif is elaborated and in what context events happen. "Hansel and Gretel" deals with the difficulties and anxieties of the child who is forced to give up his dependent attachment to the mother and free himself of his oral fixation. "Little Red Cap" takes up some crucial problems the school-age girl has to solve if oedipal attachments linger on in the unconscious, which may drive her to expose herself dangerously to the possibility of seduction.

In both these fairy tales the house in the woods and the parental home are the same place, experienced quite differently because of a change in the psychological situation. In her own home Little Red Cap, protected by her parents, is the untroubled pubertal child who is quite competent to cope. At the home of her grandmother, who is herself infirm, the same girl is helplessly incapacitated by the consequences of her encounter with the wolf.

Hansel and Gretel, subjects of their oral fixation, think nothing of eating the house that symbolically stands for the bad mother who has deserted them (forced them to leave home), and they do not hesitate to burn the witch to death in an oven as if she were food to be cooked for eating. Little Red Cap, who has outgrown her oral fixation, no longer has any destructive oral desires. Psychologically, the distance is enormous between oral fixation symbolically turned into cannibalism, which is the central theme of "Hansel and Gretel," and how Little Red Cap punishes the wolf. The wolf in "Little Red Cap" is the seducer, but as far as the overt content of the story goes, the wolf doesn't do anything that does not come naturally—namely, it devours to feed itself. And it is common for man to kill a wolf, although the method used in this story is unusual.

Little Red Cap's home is one of abundance, which, since she is way beyond oral anxiety, she gladly shares with her grandmother by bringing her food. To Little Red Cap the world beyond the parental home is not a threatening wilderness through which the child cannot find a path. Outside Red Cap's home there is a well-known road, from which, her mother warns, one must not stray.

While Hansel and Gretel have to be pushed out into the world, Little Red Cap leaves her home willingly. She is not afraid of the outside world, but recognizes its beauty, and therein lies a danger. If this world beyond home and duty becomes too attractive, it may induce a return to proceeding according to the pleasure principle—which, we assume, Little Red Cap had relinquished due to her parents' teachings in favor of the reality principle—and then destructive encounters may occur.

This quandary of standing between reality principle and pleasure principle is explicitly stated when the wolf says to Little Red Cap: "See how pretty the flowers are which are all around you. Why don't you look about? I believe you don't even hear how beautifully the little birds are singing. You walk along with singlemindedness and concentration as if you were going to school, while everything out here in the woods is merry." This is the same conflict between doing what one likes to do and what one ought to do which Red Cap's mother had warned her about at the outset, as she admonished her daughter to "walk properly and don't run off the road. . . . And when you come to Grandmother's place, do not forget to wish her a 'Good morning,' and don't look into all the corners as soon as you arrive." So her mother is aware of Little Red Cap's proclivity for straying off the beaten path, and for spying into corners to discover the secrets of adults.

The idea that "Little Red Cap" deals with the child's ambivalence about whether to live by the pleasure principle or the reality principle is borne out by the fact that Red Cap stops gathering flowers only "when she had collected so many that she could not carry any more." At that moment Little Red Cap "once more remembered Grandmother and set out on the way to her." That is, only when picking flowers is no longer enjoyable does the pleasure-seeking id recede and Red Cap become aware of her obligations.*

Little Red Cap is very much a child already struggling with pubertal problems for which she is not yet ready emotionally because she has not mastered her oedipal conflicts. That Little Red Cap is more mature than Hansel and Gretel is shown by her questioning attitude toward what she encounters in the world. Hansel and Gretel do not wonder about the gingerbread house, or explore what the witch is all about. Little Red Cap wishes to find out things, as her mother's cautioning her not to peek indicates. She observes that something is wrong when she finds her grandmother "looking very strange," but is confused by the wolf's having disguised himself in the old woman's attire. Little Red Cap tries to understand, when she asks Grandmother about her big ears, observes the big eyes, wonders about the large hands, the horrible mouth. Here is an enumeration of the four senses: hearing, seeing, touching, and tasting; the pubertal child uses them all to comprehend the world.

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*Two French versions quite different from Perrault's make it even more obvious that Little Red Riding Hood chose to follow the path of pleasure, or at least of greater ease, although the path of duty was also brought to her attention. In these renderings of the story Little Red Riding Hood encounters the wolf at a fork in the road—that is, a place where an important decision has to be made: which road to follow. The wolf asks: Which road will you take, that of the needles or that of the pins? Little Red Riding Hood chooses the road of the pins because, as one version explains, it is easier to fasten things together with pins, while it is much harder labor to sew them together with needles.[55] At a time when sewing was very much a work task expected of young girls, taking the easy way of using pins instead of needles was readily understood as behaving in accordance with the pleasure principle, where the situation would require acting according to the reality principle.

"Little Red Cap" in symbolic form projects the girl into the dangers of her oedipal conflicts during puberty, and then saves her from them, so that she will be able to mature conflict-free. The maternal figures of mother and witch which were all-important in "Hansel and Gretel" have shrunk to insignificance in "Little Red Cap," where neither mother nor grandmother can do anything—neither threaten nor protect. The male, by contrast, is all-important, split into two opposite forms: the dangerous seducer who, if given in to, turns into the destroyer of the good grandmother and the girl; and the hunter, the responsible, strong, and rescuing father figure.

It is as if Little Red Cap is trying to understand the contradictory nature of the male by experiencing all aspects of his personality: the selfish, asocial, violent, potentially destructive tendencies of the id (the wolf); the unselfish, social, thoughtful, and protective propensities of the ego (the hunter).

Little Red Cap is universally loved because, although she is virtuous, she is tempted; and because her fate tells us that trusting everybody's good intentions, which seems so nice, is really leaving oneself open to pitfalls. If there were not something in us that likes the big bad wolf, he would have no power over us. Therefore, it is important to understand his nature, but even more important to learn what makes him attractive to us. Appealing as naïveté is, it is dangerous to remain naïve all one's life.

But the wolf is not just the male seducer, he also represents all the asocial, animalistic tendencies within ourselves. By giving up the school-age child's virtues of "walking singlemindedly," as her task demands, Little Red Cap reverts to the pleasure-seeking oedipal child. By falling in with the wolf's suggestions, she has also given the wolf the opportunity to devour her grandmother. Here the story speaks to some of the oedipal difficulties which remained unresolved in the girl, and the wolf's swallowing Little Red Cap is the merited punishment for her arranging things so that the wolf can do away with a mother figure. Even a four-year-old cannot help wondering what

Little Red Cap is up to when, answering the wolf's question, she gives the wolf specific directions on how to get to her grandmother's house. What is the purpose of such detailed information, the child wonders to himself, if not to make sure that the wolf will find the way? Only adults who are convinced that fairy tales do not make sense can fail to see that Little Red Cap's unconscious is working overtime to give Grandmother away.

Grandmother, too, is not free of blame. A young girl needs a strong mother figure for her own protection, and as a model to imitate. But Red Cap's grandmother is carried away by her own needs beyond what is good for the child, as we are told: "There was nothing she would not have given the child." It would not have been the first or last time that a child so spoiled by a grandmother runs into trouble in real life. Whether it is Mother or Grandmother—this mother once removed—it is fatal for the young girl if this older woman abdicates her own attractiveness to males and transfers it to the daughter by giving her a too attractive red cloak.

All through "Little Red Cap," in the title as in the girl's name, the emphasis is on the color red, which she openly wears. 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 a 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.

Little Red Cap's danger is her budding sexuality, for which she is not yet emotionally mature enough. The person who is psychologically ready to have sexual experiences can master them, and grow because of it. But a premature sexuality is a regressive experience, arousing all that is still primitive within us and that threatens to swallow us up. The immature person who is not yet ready for sex but is exposed to an experience which arouses strong sexual feelings falls back on oedipal ways for dealing with it. The only way such a person believes he can win out in sex is by getting rid of the more experienced competitors—hence Little Red Cap's giving specific instructions to the wolf on how to get to Grandmother's house. In doing this, however, she also shows her ambivalence. In directing the wolf to Grandmother, she acts as if she were telling the wolf, "Leave me alone; go to Grandmother, who is a mature woman; she should be able to cope with what you represent; I am not."

This struggle between her conscious desire to do the right thing and the unconscious wish to win out over her (grand)mother is what endears the girl and the story to us and makes her so supremely human. Like many of us when we were children and caught in inner ambivalences that, despite our best efforts, we could not master, she tries to push the problem onto somebody else: an older person, a parent or parent substitute. But by thus trying to evade a threatening situation, she nearly gets destroyed by it.

As mentioned before, the Brothers Grimm also present an important variation of "Little Red Riding Hood," which essentially consists of only an addition to the basic story. In the variation, we are told that at a later time, when Little Red Cap is again taking cakes to her grandmother, another wolf tries to entice her to stray from the direct path (of virtue). This time the girl hurries to Grandmother and tells her all about it. Together they secure the door so that the wolf cannot enter. In the end, the wolf slips from the roof into a trough filled with water and drowns. The story ends, "But Little Red Cap went gaily home, and nobody did any harm to her."

This variation elaborates on what the hearer of the story feels convinced of—that after her bad experience the girl realizes that she is by no means mature enough to deal with the wolf (the seducer), and she is ready to settle down to a good working alliance with her mother. This is symbolically expressed by her rushing to Grandmother as soon as danger threatens, rather than her thinking nothing of it, as she did in her first encounter with the wolf. Little Red Cap works with her (grand)mother and follows her advice—in the continuation, Grandmother tells Red Cap to fill the trough with water that smells of sausages which had been cooked in it, and the smell attracts the wolf so that he falls into the water—and together the two easily overcome the wolf. The child thus needs to form a strong working alliance with the parent of the same sex, so that through identification with the parent and conscious learning from him, the child will grow successfully into an adult.

Fairy stories speak to our conscious and our unconscious, and therefore do not need to avoid contradictions, since these easily coexist in our unconscious. On a quite different level of meaning, what happens with and to Grandmother may be seen in a very different light. The hearer of the story rightly wonders why the wolf does not devour

Little Red Cap as soon as he meets her—that is, at the first opportunity. Typically for Perrault, he offers a seemingly rational explanation: the wolf would have done so were it not afraid of some woodcutters who were close by. Since in Perrault's story the wolf is all along a male seducer, it makes sense that an older man might be afraid to seduce a little girl in the sight and hearing of other men.

Things are quite different in the Brothers Grimm's tale, where we are given to understand that the wolf's excessive greed accounts for the delay: "The wolf thought to itself, 'That young tender thing, what a fat mouthful, it'll taste much better than the old one: you have to proceed craftily so that you catch both.' " But this explanation does not make sense, because the wolf could have gotten hold of Little Red Cap right then and there, and later tricked the grandmother just as it happens in the story.

The wolf's behavior begins to make sense in the Brothers Grimm's version if we assume that to get Little Red Cap, the wolf first has to do away with Grandmother. As long as the (grand)mother is around, Little Red Cap will not become his.* But once the (grand)mother is out of the way, the road seems open for acting on one's desires, which had to remain repressed as long as Mother was around. The story on this level deals with the daughter's unconscious wish to be seduced by her father (the wolf).

With the reactivation in puberty of early oedipal longings, the girl's wish for her father, her inclination to seduce him, and her desire to be seduced by him, also become reactivated. Then the girl feels she deserves to be punished terribly by the mother, if not the father also, for her desire to take him away from Mother. Adolescent reawakening of early emotions which were relatively dormant is not restricted to oedipal feelings, but includes even earlier anxieties and desires which reappear during this period.

On a different level of interpretation, one could say that the wolf does not devour Little Red Cap immediately upon meeting her because he wants to get her into bed with him first: a sexual meeting of the two has to precede her being "eaten up." While most children do not know about those animals of which one dies during the sex act, these destructive connotations are quite vivid in the child's conscious and unconscious mind—so much so that most children view the sexual act primarily as an act of violence which one partner commits on the other. I believe it is the child's unconscious equation of sexual excitement, violence, and anxiety which Djuna Barnes alludes to when she writes: "Children know something they can't tell; they like Red Riding Hood and the wolf in bed!"[56] Because this strange coincidence of opposite emotions characterizing the child's sexual knowledge is given body in "Little Red Riding Hood," the story holds a great unconscious attraction to children, and to adults who are vaguely reminded by it of their own childish fascination with sex.

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*It is not all that long since, in certain peasant cultures, when the mother died, the oldest daughter took her place in all respects.

Another artist has given expression to these same underlying feelings. Gustave Doré, in one of his famous illustrations to fairy tales, shows Little Red Riding Hood and the wolf in bed together.[57] The wolf is depicted as rather placid. But the girl appears to be beset by powerful ambivalent feelings as she looks at the wolf resting beside her. She makes no move to leave. She seems most intrigued by the situation, attracted and repelled at the same time. The combination of feelings her face and body suggest can best be described as fascination. It is the same fascination which sex, and everything surrounding it, exercises over the child's mind. This, to return to Djuna Barnes's statement, is what children feel about Red Riding Hood and the wolf and their relation, but can't tell—and is what makes the story so captivating.

It is this "deathly" fascination with sex—which is experienced as simultaneously the greatest excitement and the greatest anxiety—that is bound up with the little girl's oedipal longings for her father, and with the reactivation of these same feelings in different form during puberty. Whenever these emotions reappear, they evoke memories of the little girl's propensity for seducing her father, and with it other memories of her desire to be seduced by him also.

While in Perrault's rendering the emphasis is on sexual seduction, the opposite is true for the Brothers Grimm's story. In it, no sexuality is directly or indirectly mentioned; it may be subtly implied, but, essentially, the hearer has to supply the idea to help his understanding of the story. To the child's mind, the sexual implications remain preconscious, as they should. Consciously a child knows that there is nothing wrong with picking flowers; what is wrong is disobeying Mother when one has to carry out an important mission serving the legitimate interest of the (grand)parent. The main conflict is between what seem justified interests to the child and what he knows his parent wants him to do. The story implies that the child doesn't know how dangerous it may be to give in to what he considers his innocuous desires, so he must learn of this danger. Or rather, as the story warns, life will teach it to him, at his expense.

"Little Red Cap" externalizes the inner processes of the pubertal child: the wolf is the externalization of the badness the child feels when he goes contrary to the admonitions of his parents and permits himself to tempt, or to be tempted, sexually. When he strays from the path the parent has outlined for him, he encounters "badness," and he fears that it will swallow up him and the parent whose confidence he betrayed. But there can be resurrection from "badness," as the story proceeds to tell.

Very different from Little Red Cap, who gives in to the temptations of her id and in doing so betrays mother and grandmother, the hunter does not permit his emotions to run away with him. His first reaction on finding the wolf sleeping in the grandmother's bed is, "Do I find you here, you old sinner? I have been looking for you for a long time"—and his immediate inclination is to shoot the wolf. But his ego (or reason) asserts itself despite the proddings of the id (anger at the wolf), and the hunter realizes that it is more important to try to rescue Grandmother than to give in to anger by shooting the wolf outright. The hunter restrains himself, and instead of shooting the animal dead, he carefully cuts open the wolf's belly with scissors, rescuing Little Red Cap and her grandmother.

The hunter is a most attractive figure, to boys as well as girls, because he rescues the good and punishes the bad. All children encounter difficulties in obeying the reality principle, and they easily recognize in the opposite figures of wolf and hunter the conflict between the id and the ego-superego aspects of their personality. In the hunter's action, violence (cutting open the belly) is made to serve the highest social purpose (rescuing the two females). The child feels that nobody appreciates that his violent tendencies seem constructive to him, but the story shows that they can be.

Little Red Cap has to be cut out of the wolf's stomach as if through a Caesarean operation; thus the idea of pregnancy and birth is intimated. With it, associations of a sexual relation are evoked in the child's unconscious. How does a fetus get into the mother's womb? wonders the child, and decides that it can happen only through the mother having swallowed something, as the wolf did.

Why does the hunter speak of the wolf as an "old sinner" and say that he has been trying to find him for a long time? As the seducer is called a wolf in the story, so the person who seduces, particularly when his target is a young girl, is popularly referred to as an "old sinner" today as in olden times. On a different level, the wolf also represents the unacceptable tendencies within the hunter; we all refer on occasion to the animal within us, as a simile for our propensity for acting violently or irresponsibly to gain our goals.

While the hunter is all-important for the denouement, we do not know where he comes from, nor does he interact with Little Red Cap—he rescues her, that's all. All through "Little Red Cap" no father is mentioned, which is most unusual for a fairy story of this kind. This suggests that the father is present, but in hidden form. The girl certainly expects her father to rescue her from all difficulties, and particularly those emotional ones which are the consequence of her wish to seduce him and to be seduced by him. What is meant here by "seduction" is the girl's desire and efforts to induce her father to love her more than anybody else, and her wish that he should make all efforts to induce her to love him more than anybody else. Then we may see that the father is indeed present in "Little Red Cap" in two opposite forms: as the wolf, which is an externalization of the dangers of overwhelming oedipal feelings, and as the hunter in his protective and rescuing function.

Despite the hunter's immediate inclination to shoot the wolf dead, he does not do so. After her rescue, it is Little Red Cap's own idea to fill the wolf's belly with stones, "and as it woke up, it tried to jump away, but the stones were so heavy that it collapsed and fell to its death." It has to be Little Red Cap who spontaneously plans what to do about the wolf and goes about doing it. If she is to be safe in the future, she must be able to do away with the seducer, be rid of him. If the father-hunter did this for her, Red Cap could never feel that she had really overcome her weakness, because she had not rid herself of it.

It is fairy-tale justice that the wolf should die of what he tried to do: his oral greediness is his own undoing. Since he tried to put something into his stomach nefariously, the same is done to him.*

There is another excellent reason why the wolf should not die from having his belly cut open to free those he swallowed up. The fairy tale protects the child from unnecessary anxiety. If the wolf should die when his belly is opened up as in a Caesarean operation, those hearing the story might come to fear that a child coming out of the mother's body kills her. But if the wolf survives the opening up of his belly and

*In some other renderings Little Red Cap's father happens to come on the scene, cuts the wolf's head off, and thus rescues the two females.[58] Maybe the shift from cutting open the stomach to cutting off the head was made because it was Little Red Cap's father who did it. A father's manipulating a stomach in which his daughter temporarily dwells comes too close for comfort in suggesting a father in a sexual activity connected with his daughter.

dies only because heavy stones were sewn into it, then there is no reason for anxiety about childbirth.

Little Red Cap and her grandmother do not really die, but they are certainly reborn. If there is a central theme to the wide variety of fairy tales, it is that of a rebirth to a higher plane. Children (and adults, too) must be able to believe that reaching a higher form of existence is possible if they master the developmental steps this requires. Stories which tell that this is not only possible but likely have a tremendous appeal to children, because such tales combat the ever-present fear that they won't be able to make this transition, or that they'll lose too much in the process. That is why, for example, in "Brother and Sister" the two do not lose each other after their transformation but have a better life together; why Little Red Cap is a happier girl after her rescue; why Hansel and Gretel are so much better off after their return home.

Many adults today tend to take literally the things said in fairy tales, whereas they should be viewed as symbolic renderings of crucial life experiences. The child understands this intuitively, though he does not "know" it explicitly. An adult's reassurance to a child that Little Red Cap did not "really" die when the wolf swallowed her is experienced by the child as a condescending talking down. This is just the same as if a person is told that in the Bible story Jonah's being swallowed by the big fish was not "really" his end. Everybody who hears this story knows intuitively that Jonah's stay in the fish's belly was for a purpose—namely, so that he would return to life a better man.

The child knows intuitively that Little Red Cap's being swallowed by the wolf—much like the various deaths other fairy-tale heroes experience for a time—is by no means the end of the story, but a necessary part of it. The child also understands that Little Red Cap really "died" as the girl who permitted herself to be tempted by the wolf; and that when the story says "the little girl sprang out" of the wolf's belly, she came to life a different person. This device is necessary because, while the child can readily understand one thing being replaced by another (the good mother by the evil stepmother), he cannot yet comprehend inner transformations. So among the great merits of fairy tales is that through hearing them, the child comes to believe that such transformations are possible.

The child whose conscious and unconscious mind has become deeply involved in the story understands that what is meant by the wolf's swallowing grandmother and girl is that because of what happened, the two were temporarily lost to the world—they lost the ability to be in contact and to influence what goes on. Therefore somebody from the outside must come to their rescue; and where a mother and child are concerned, who could that be but a father?

Little Red Cap, when she fell in with the wolf's seduction to act on the basis of the pleasure principle instead of the reality principle, implicitly returned to a more primitive, earlier form of existence. In typical fairy-story fashion, her return to a more primitive level of life is impressively exaggerated as going all the way to the prebirth existence in the womb, as the child thinks in extremes.

But why must the grandmother experience the same fate as the girl? Why is she both "dead" and reduced to a lower state of existence? This detail is in line with the way the child conceives of what death means—that this person is no longer available, is no longer of any use. Grandparents must be of use to the child—they must be able to protect him, teach him, feed him; if they are not, then they are reduced to a lower form of existence. As unable to cope with the wolf as Little Red Cap is, the grandmother is reduced to the same fate as the girl.*

The story makes it quite clear that the two have not died by being swallowed. This is made obvious by Little Red Cap's behavior when liberated. "The little girl sprang out crying: 'Ah, how frightened I have been; how dark it was inside the wolf's body!' " To have been frightened means that one has been very much alive, and signifies a state opposite to death, when one no longer thinks or feels. Little Red Cap's fear was of the darkness, because through her behavior she had lost her higher consciousness, which had shed light on her world. Or as the child who knows he has done wrong, or who no longer feels well protected by his parents, feels the darkness of night with its terrors settle on him.

Not just in "Little Red Cap" but throughout the fairy-tale literature, death of the hero—different from death of old age, after life's fulfillment—symbolizes his failure. Death of the unsuccessful—such as those who tried to get to Sleeping Beauty before the time was ripe, and perished in the thorns—symbolizes that this person was not mature enough to master the demanding task which he foolishly (prematurely) undertook. Such persons must undergo further growth experiences, which will enable them to succeed. Those predecessors of the hero who die in fairy stories are nothing but the hero's earlier immature incarnations.

Little Red Cap, having been projected into inner darkness (the darkness inside the wolf), becomes ready and appreciative of a new light, a better understanding of the emotional experiences she has to master, and those others which she has to avoid because as yet they overwhelm her. Through stories such as "Little Red Cap" the child begins to understand—at least on a preconscious level—that only those experiences which overwhelm us arouse in us corresponding inner feelings with which we cannot deal. Once we have mastered those, we need not fear any longer the encounter with the wolf.

This is reinforced by the story's concluding sentence, which does not have Little Red Cap say that she will never again risk encountering the wolf, or go alone in the woods. On the contrary, the ending implicitly warns the child that withdrawal from all problematic situations would be the wrong solution. The story ends: "But Little Red Cap thought 'as long as you live, you won't run off the path into the woods all by yourself when mother has forbidden you to do so.' " With such inner dialogue, backed up by a most upsetting experience, Little Red Cap's encounter with her own sexuality will have a very different outcome, when she is ready—at which time her mother will approve of it.

Deviating from the straight path in defiance of mother and superego was temporarily necessary for the young girl, to gain a higher state of personality organization. Her experience convinced her of the dangers of giving in to her oedipal desires. It is much better, she learns, not to rebel against the mother, nor try to seduce or permit herself to be seduced by the as yet dangerous aspects of the male. Much better, despite one's ambivalent desires, to settle for a while longer for the protection the father provides when he is not seen in his seductive aspects. She has learned that it is better to build father and mother, and their values, deeper and in more adult ways into one's superego, to become able to deal with life's dangers.

There are many modern counterparts to "Little Red Cap." The profundity of fairy tales when compared to much of today's children's literature becomes apparent when one parallels them. David Riesman, for example, has compared "Little Red Riding Hood" with a modern children's story, *Tootle the Engine,* a Little Golden Book which some twenty years ago sold in the millions.[59] In it, an anthropomorphically depicted little engine goes to engine school to learn to become a big streamliner. Like Little Red Riding Hood, Tootle has been told to move only on the tracks. It, too, is tempted to stray off them, since the little engine delights in playing among the pretty flowers in the fields. To stop Tootle from going astray, the townspeople get together and conceive of a clever plan, in which they all participate. Next time Tootle leaves the tracks to wander in its beloved meadows, it is stopped by a red flag wherever it turns, until it promises never to leave the tracks again.

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*That this interpretation is justified is borne out by the second version of the story presented by the Brothers Grimm. It tells how the second time around Grandmother protects Little Red Cap against the wolf, and successfully plans his demise. This is how a (grand)parent is supposed to act; if he does, neither (grand)parent nor child needs to fear the wolf, however clever it may be.

Today we could view this as a story which exemplifies behavior modification through adverse stimuli: the red flags. Tootle reforms, and the story ends with Tootle having mended its ways and indeed going to grow up to be a big streamliner. *Tootle* seems to be essentially a cautionary tale, warning the child to stay on the narrow road of virtue. But how shallow it is when compared with the fairy tale.

"Little Red Cap" speaks of human passions, oral greediness, aggression, and pubertal sexual desires. It opposes the cultured orality of the maturing child (the nice food taken to Grandmother) to its earlier cannibalistic form (the wolf swallowing up Grandmother and the girl). With its violence, including that which saves the two females and destroys the wolf by cutting open its belly and then putting stones into it, the fairy tale does not show the world in a rosy light. The story ends as all figures—girl, mother, grandmother, hunter, and wolf—"do their own thing": the wolf tries to run away and falls to its death, after which the hunter skins the wolf and takes its pelt home; Grandmother eats what Little Red Cap has brought her; and the girl has learned her lesson. There is no conspiracy of adults which forces the story's hero to mend her way as society demands—a process which denies the value of inner-directedness. Far from others doing it for her, Little Red Cap's experience moves her to change herself, as she promises herself that "as long as you live, you won't run off the path into the woods. . . ."

How much truer both to the reality of life and to our inner experiences is the fairy tale when compared with *Tootle,* which uses realistic elements as stage props: trains running on tracks, red flags stopping them. The trappings are real enough, but everything essential is unreal, since the entire population of a town does not stop what it is doing, to help a child mend his ways. Also, there was never any real danger to Tootle's existence. Yes, Tootle is helped to mend its ways; but all that is involved in the growth experience is to become a bigger and faster train—that is, an externally more successful and useful adult. There is no recognition of inner anxieties, nor of the dangers of temptation to our very existence. To quote Riesman, "there is none of the grimness of Little Red Riding Hood," which has been replaced by "a fake which the citizens put on for Tootle's benefit." Nowhere in *Tootle* is there an externalization onto story characters of inner processes and emotional problems pertaining to growing up, so that the child may be able to face the first and thus solve the latter.

We can fully believe it when at the end of *Tootle* we are told that Tootle has forgotten it ever did like flowers. Nobody with the widest stretch of imagination can believe that Little Red Riding Hood could ever forget her encounter with the wolf, or will stop liking flowers or the beauty of the world. Tootle's story, not creating any inner conviction in the hearer's mind, needs to rub in its lesson and predict the outcome: the engine will stay on the tracks and become a streamliner. No initiative, no freedom there.

The fairy tale carries within itself the conviction of its message; therefore it has no need to peg the hero to a specific way of life. There is no need to tell what Little Red Riding Hood will do, or what her future will be. Due to her experience, she will be well able to decide this herself. The wisdom about life, and about the dangers which her desires may bring about, is gained by every listener.

Little Red Riding Hood lost her childish innocence as she encountered the dangers residing in herself and the world, and exchanged it for wisdom that only the "twice born" can possess: those who not only master an existential crisis, but also become conscious that it was their own nature which projected them into it. Little Red Riding Hood's childish innocence dies as the wolf reveals itself as such and swallows her. When she is cut out of the wolf's belly, she is reborn on a higher plane of existence; relating positively to both her parents, no longer a child, she returns to life a young maiden.

## "JACK AND THE BEANSTALK"

Fairy tales deal in literary form with the basic problems of life, particularly those inherent in the struggle to achieve maturity. They caution against the destructive consequences if one fails to develop higher levels of responsible selfhood, setting warning examples such as the older brothers in "The Three Feathers," the stepsisters in "Cin-