

"Therapy with Fairytales"

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Fairytales portray essential processes in life: being tested, facing threatening danger, salvation, development, and maturation.¹

Fairytales contain powerful guidelines on how to contend with life's challenges: such as overcoming injuries and other difficulties, and achieving individuation.²

Deceptively simple entertainments, fairytales use symbolic picture language to depict human relationships and present opportunities for therapists to help clients achieve insight, encouraging behavioral and emotional healing. Although fairytales take place in a timeless once-upon-a-time world, the testing and questing of the protagonists are germane to conflicts in our modern time. Using minimal adjectives and adverbs, the unembellished language of the fairytale, allows reader, listener, and teller to create images and emotions from their own imaginations and experiences. The marriage at the end of a fairytale symbolically acknowledges the success of the hero or heroine to achieve individuation (integration and maturity). The fairytale hero or heroine becomes powerful as a result of his or her response to life's challenges. Victory over a dragon, giant, or witch is symbolic of victory over aspects of oneself.

The fairytale, which is one type of folktale, is viewed differently within the frameworks of different academic disciplines.

ANTHROPOLOGISTS study fairytales to gain insights into the cultures in which people tell and retell these stories. For examples, the stories provide information relating to kinship patterns, details of everyday life, and worldviews.

LITERARY ANALYSTS examine character motivation and development, story structure, plot, point of view, and writing style (including poetics, vocabulary, and expressive style) in fairytales.

FOLKLORISTS focus on comparative study, using Tale Types and Motifs as comparative tools. According to this approach, interpreting one version of a fairytale may offer insightful information, but the best way to understand a story is to look at numerous variations of the story, in which motifs are added and deleted. Folklorists explore ways a version of a story is related to the culture in which it was created and was originally told.

MOTIF: In studying folktales, the term, "motif," refers to plot elements. For example: a person recovering health due to an encounter with nature. In the field of music, a motif refers to a musical phrase, a melody, that may recur throughout or characterize the piece. Artists refer to a "design motif," a basic artistic image that appears in more than one work by a particular artist. In psychology, motif generally refers to symbols that occur in a tale: for example, a fountain that does not flow. The academic discipline of Folklore has developed a "motif index," a numbering system that categorizes and assigns numbers to specific details in folktales. Motif numbers, which usually consist of a letter and series of numbers, are a shorthand way of referring to specific details found in folktales. For examples: objects such as "strawberries growing in the snow" or "a magic belt"; actions such as "sharing bread with a stranger" or "rowing across the river Styx"; a character such as a "witch"; a relationship such as "a dead mother returns to help her persecuted daughter"; a concept such as a "taboo"; or a structural quality such as "cumulative repetition."

Folklorist Jan Brunvand maintains that motif indexes are essential tools for anyone collecting, archiving, or undertaking comparative analysis of folktales.

TALE TYPE: The term, "tale type" has multiplied meanings. In literature, tale type generally refers to a genre, such as horror, fiction, or theater. Storytellers may use the term similarly, referring to types of tales: tall tales, ghost stories, urban legends, Celtic myths, etc. In psychology, a tale type generally refers to stories categorized by similar functions, such as women's stories dealing with abuse, or magical tales. In Folklore, there is a numbering system for tale types formulated by 19th century Finnish folklorists Karl and Julius Krohn. This system of categorization was further developed by Antti Aarne (See *The Types of the Folktale*, 1910) later translated and expanded by Stith Thompson in 1928 and again in 1961. In the Tale Type Index, traditional folk narrative plots are identified, based on their similar motifs. The Tale Type index lists 2499 Tale Types, each type composed of a specific combination of motifs. Cinderella, for example, is Tale Type 510, the persecuted heroine. Tale Type 510 is identified by a number of motifs, including: riches lost and regained; identification by means of a lost object; and help from a supernatural being.

Sigmund Freud (1856-1939), an Austrian neurologist and founder of psychoanalysis, was one of the first analysts to recognize that fairytales deal with family relationships. He encouraged clients to use fairytales to tap into memories of their own families. Freud believed that fairytales reveal repressed conflicts, dreams, and desires, and he stressed the power of words to call forth emotions.

C. G. Jung (1875-1960), a Swiss psychiatrist who founded analytical psychology, viewed fairytales as wisdom tales, stressing their ability to provide guiding images and themes for his patients' futures. He valued fairytales as a tool to put one in touch with one's unconscious and provide possible models for one's future. In his approach to individuation (the achievement of internal integration and wholeness), he points out that an individual's psyche may contain qualities of each character in the story. Thus, identifying with all the characters in a story -- for examples, a powerful king, a victimized boy, and a hungry old man by the side of the road -- and exploring the characters' relationships with each other, can assist a client to achieve individuation. Jung pointed out that people interpret the world with different methodologies -- thinking, feeling, sensing, visualizing, intuiting, etc -- and he stressed the power of archetypes and visual images in fairytales.⁵

Bruno Bettelheim (1903-1990), a child psychologist and author, believed that each fairytale is a magic mirror reflecting aspects of one's inner world. He noted that fairytale protagonists' journeys generally take them from immaturity to maturity. This journey sometimes involves a child at the beginning of a story who becomes old enough to be married by the end of the tale (the fairytale, "Rose Red and Snow White," is a good example). In these stories, marriage tends to symbolize successful separation from parents, and the achievement of selfhood. Bettelheim writes that fairytales take children's existential anxieties seriously -- such as their need to be loved, and their fears of being worthless. He adds, "In a fairytale, internal processes are externalized and become comprehensible, as represented by the figures of the story and its events" (Bettelheim, p. 10).

EXISTENTIAL ANALYSIS uses a story 1) to examine how one chooses to live one's life, 2) to explore the meaning of life, 3) to evaluate what it means to live authentically, and 4) to become increasingly aware of what one hopes to accomplish by the end of one's life. This approach concerns moral and spiritual issues such as: Who can one trust? And, How can one take charge of one's destiny? This approach encourages clients to find personal connections to the story -- exploring giants, wishes, quests, and journeys in relation to one's own life.

PSYCHOLOGISTS may incorporate all of these approaches, using fairytales as a lens to examine human dynamics and to help clients spotlight, transform, and resolve conflicts.

THERAPEUTIC USES OF FAIRYTALES

Sharing and discussing fairytales can open a window to a client's past. This can be a non-threatening approach to exploring difficult issues.³ In addition, fairytales can provide a doorway to or vision of the future, offering hope. Fairytales model *going to the bottom* -- depression and anxiety are presented metaphorically. When protagonists in fairytales resolve their difficulties, this is often symbolized by finding riches and/or a marriage partner.

Nashville psychologist and storyteller Tina Alston told storytellers at a National Storytelling Conference in the United States, "Our lives are like rings on a tree. We store and carry around our history and emotions with us like computer programs on diskettes. Because of these old programs, we may react the way we did when we were little."

"A wonderful thing about stories is that they present deep psychological and metaphysical truths, but in a poetic form which is gripping, beautiful, and entertaining"

(Diane Wolkstein, New York City Storyteller, 1942-2013).

"Fairytales confirm, heal, compensate, counterbalance, and criticize the dominating collective attitude, just as dreams confirm, heal, compensate, criticize and complete the conscious attitude of an individual" (Marie Louise von Franz, Individuation in Fairytales, p. 124).

"Story provides a 'safe' analogy for the eruptions of the ungovernable world. Yielding to the story, the listener plunges analogically into the outer space, which encloses the outer world. In this sense, the story's function is homeopathic, and this may be the truest meaning of the shaman's role as healer" (Paul Zweig, p. 93).

"From my perspective as a depth psychologist, I see that those who have a connection with story are in better shape and have a better prognosis than those to whom story must be introduced. To have story-awareness is per se psychologically therapeutic" (James Hillman, 1926-2011).⁴

Metaphors in fairytales are often presented visually. A bridge, a thick fog, crystals, and jewels are examples of objects that may conjure and represent feelings and emotions. For example, gold received as a reward in fairytales may be a symbol for the achievement of inner richness.

ONE FAIRYTALE: "THE GOOSE GIRL"

With these thoughts in mind, let us look at the fairytale, "The Goose Girl" -- Grimm Tales no. 89; Tale Type 533.

There was once an old queen, whose husband had long been dead. The queen had a beautiful daughter. When the princess was old enough, she was betrothed to a king's son who lived far away. Soon it was time for the marriage. When the princess prepared to set out for the distant kingdom, the queen packed all manner of precious things, for she loved her child with all her heart. She also assigned to her daughter a waiting maid to keep her company on the way and to see to it that she reached the bridegroom safely. Princess and waiting maid were both given horses for the

journey. The princess's horse, whose name was Fallada, could talk. When it was time for them to go, the old mother went to her bedchamber, took a knife, and cut her finger, producing a small amount of blood. She let three drops of her blood fall on a handkerchief, which she gave to her daughter, saying, "Take good care of this. You will need it on your journey."

The princess put the handkerchief in her bodice, and, after a sorrowful leave taking, mounted her horse, and rode away to her betrothed. When they had ridden an hour, she was thirsty and said to her waiting maid, "I'm thirsty. Get down from your horse, take the golden cup you've brought, and bring me some water from the brook."

The waiting maid answered, "If you're thirsty, serve yourself. Lie down over the brook and drink. I don't choose to wait on you." The princess was so thirsty that she dismounted, bent over the brook and drank. The maid wouldn't even let the princess use the princess's golden cup.

"Poor me!", the princess sighed.

And the three drops of blood replied, "If your mother knew of this, it would break her heart."

But the princess was meek. She said nothing and remounted.

They rode on for a few more miles. It was a hot day, the sun was scorching, and soon the princess was thirsty again. They came to a stream and again the princess said to her waiting maid, "Get down and bring me some water in my golden cup," for she had forgotten the girl's wicked words.

But the waiting maid answered even more haughtily than before: "If you're thirsty, go and drink. I don't choose to wait on you."

Again, as she was thirsty, the princess dismounted. She lay down over the flowing water, wept, and said, "Poor me."

As she bent over the stream, drinking, the handkerchief with the three drops of blood on it fell out of her bodice and flowed away down the stream. In her great distress she didn't notice, but the waiting maid had seen the cloth fall and gloated, for she knew she now had power over the bride, who, without the drops of blood became weak and helpless.

When the princess was going to remount the horse named Fallada, the maid said, "I'll take Fallada. My nag is good enough for you." And the princess had to put up with it.

Then the waiting maid spoke harshly to the princess, saying, "Give me your royal garments and put on my clothes." After that she made the princess promise, to swear under the open sky, never to breathe a word of all of this to a living soul at court, and if she would not, the waiting maid would kill her.

Now, dressed in the princess's clothing, the waiting maid mounted Fallada while the true bride had to mount the waiting maid's wretched nag. They rode to the Royal Palace. There was great rejoicing at their arrival. The prince ran out to meet them and, taking the waiting maid for his bride, lifted her down from her saddle and led her up the stairs, while the real princess was left standing down below. When the old king looked out of the window he saw the delicate and lovely girl standing outside, he went straight to the royal apartments and asked the bride about the girl in the courtyard.

“Oh, I picked her up on the way to keep me company. Give her some work to keep her out of mischief.”

But the old king had no work for her and couldn't think of any, so he said, “There's a little boy who attends the geese. She can help him.” So the true bride had to help Conrad, the little gooseherd.

After a while the false bride said to the prince, “Dearest husband, I beg you to do me a favor.”

“I shall be glad to,” he replied.

“Then send for a butcher and have him cut off the head of the horse that brought me here. The beast infuriated me on the way.” The truth was that she was afraid the horse would tell everyone what she had done to the true princess.

What the false princess had requested was arranged, and when the true princess heard that the Fallada was about to die, she secretly contacted the butcher and promised him money if he would do her a small service. At the edge of town there was a big dark gateway through which she passed morning and evening with the geese. Would he nail the horse's head to the wall of the gateway, so that she could see it every day? The butcher promised to do this and, after cutting the head off, he nailed it to the wall of the dark gateway.

Early in the morning the next day, when the true princess and little Conrad drove the geese through the gateway, she said as she passed by, “Oh, poor Fallada, hanging there.”

And Fallada replied, “Oh, poor princess in despair, if your mother knew, her heart would break in two.”

That is all that Fallada said, and they walked on and drove the geese out into the country. When they reached the meadow, the true princess sat down and undid her hair, which was the color of pure gold, and little Conrad looked on. He loved the way her hair glistened in the sun and he tried to pull some out for himself.

Whereupon she said:

Blow, wind, blow.
Take Conrad's hat and make it go,
Flying here and flying there,
And make him run until I've done
Combing and braiding my hair,
And put it up in a bun.

When she said this, a wind came that sent little Conrad's hat flying far and wide, and he had to run after it. When he returned she had finished her combing and braiding. That made Conrad angry and he stopped talking to her. And so, they tended the geese until evening and then they went home.

The next morning, as they drove the geese through the dark gateway, the true princess said, “Oh, poor Fallada, hanging there.”

And Fallada replied, “Oh, poor princess in despair, if your mother knew, her heart would break in two.”

That is all that Fallada said, and again they walked on and drove the geese out into the country. When they reached the meadow, the true princess again sat down and

combed out her hair. Again Conrad ran and tried to grab it, and again she said:

Blow, wind, blow.
 Take Conrad's hat and make it go,
 Flying here and flying there,
 And make him run until I've done
 Combing and braiding my hair,
 And put it up in a bun.

Again, a wind came up that sent little Conrad's hat flying far and wide, and he had to run after it. By the time he returned she had finished her combing and braiding.

When they got home that evening, little Conrad went to the old king and said, "I don't want to tend geese with that girl anymore."

"Why not?" asked the king.

"Because she aggravates me from morning to night."

"Tell me just what she does," said the old king.

"Well," said the boy, "in the morning, when we drive the geese through the dark gateway, there's a horse's head on the wall. She always speaks to it and the head replies, 'Oh, poor princess in despair, if your mother knew, her heart would break in two.'" Then little Conrad told the king what happened in the meadow and how he had to run after his hat in the wind.

The old king ordered him to go out again in the morning, but the old king also rose early and he hid in the dark gateway. With his own eyes he saw them coming with the flock and he heard the girl say, "Oh, poor Fallada, hanging there," and he heard the horse reply, "Oh, poor princess in despair, if your mother knew, her heart would break in two."

He followed them to the meadow and he saw her undo her glistening golden hair. Conrad reached to pull off some of her hair and he heard her say:

Blow, wind, blow.
 Take Conrad's hat and make it go,
 Flying here and flying there,
 And make him run until I've done
 Combing and braiding my hair,
 And put it up in a bun.

Then a gust of wind came carried off little Conrad's hat, and when he chased after it, the girl quietly combed and braided her hair.

The old king saw all of this. When the goose girl got home that evening, he called to her and asked, "Why do you talk to the horse? What is this about?"

She replied, "I must not tell you. I cannot tell anyone because under the open sky I promised not to."

The old king asked again but she would not reply, so finally he said, "If you won't tell me, then pour out your heart to this cast iron stove."

With that he left her alone and she crawled into the cast iron stove and wept as she poured out her heart: "Oh, if my dear mother knew, her heart would surely break in two."

The king had returned to stand outside the cast iron stove and, with his ear to the stovepipe, he heard everything.

When she came out of the stove, he saw to it that she was dressed in royal garments. She was so beautiful, it seemed a miracle.

The old king called his son and told him he had a false bride and that the one who they thought was the goose girl was the right one. The young king was overjoyed and a great banquet was made ready. At the banquet table, the prince sat with the false princess on his right, and the true princess (now a goose girl) on his left.

The false princess did not recognize the true princess. The old king asked the false princess, "I have a question for you. If someone takes everything away from someone, what should the punishment be?"

The false princess replied, "The person who took everything should be put in a barrel with nails inside, and the barrel should be tied to two white horses who would pull it through the kingdom."

"Ah," said the old king. "You are that woman and you have pronounced your own sentence."

And that is exactly what happened. And the prince married the right bride, and they ruled the land together in peace and happiness.

ANALYSIS

The first sentence of a fairytale often introduces the main issue. "There was once an old queen, whose husband has long been dead, and she had a beautiful daughter." As there is no king, this is a world of anima femininity.⁵ Male energy is needed to balance this equation.

The story has the princess riding a beautiful white horse. The princess is "on her high-horse," as the folk expression says, ordering her waiting maid to bring her water. Then she is reduced to the lowly position of a goose girl, as the waiting maid is led "up the steps" to become the prince's wife. The listener/reader witnesses characters experiencing -- symbolically and practically -- the rise and fall of social status.

Issues addressed in the story include:

Leaving the safety of home to go out into the world.

Whom can one trust?

How can one assert oneself?

How should one react when one is bullied?

When should one keep a secret -- and when should one not do so?

How can one achieve autonomy and a sense of self-worth?

How can talking about a problem lead to its solution?

WRITING AND DRAWING ACTIVITIES

1) Choose three highlights of the story -- actions that moved the plot forward and changed the situation. Imagine what might have happened if a character might have behaved differently at that point. For example: What might have happened if the princess had stayed home with her mother?

2) Explain how you interpret, identify with, and/or feel about the characters in the story:

- a) The old queen.
- b) The princess.
- c) The waiting maid.
- d) Falluda, the horse.
- e) Conrad, the boy.
- f) The North Wind.
- g) The old king.
- h) The prince.

3) Note the key qualities of each character in the story. Can you identify with something in each character? Explain in each case.

4) Draw each of the following objects in the story. Then, write a sentence about how you interpret or feel about that object. Drawing helps to bring up feelings and thoughts from one's unconscious.

- a) The drinking cup.
- b) The three drops of blood.
- c) The mother's handkerchief.
- d) Fallada's disembodied head.
- e) The comb.
- f) The wind.
- g) The boy's hat.
- h) The iron stove.

5) What scene of the story do you visualize most easily? Draw this scene. Simple stick figures would be fine (one need not feel called upon to produce a polished or a great work of art).

6) Write a speech for a memorial service to be read at the funeral of one of the characters in the story.

7) Write a letter from one of the characters in the story, in which the character tries to explain him/herself. The letter could be addressed to you, the story reader/listener.

8) Write a poem, from the point of view of one of the story sites (the original palace, the forest, a stream, the palace at which the two young women arrive, the meadow, etc). That is, personify a site (pretend it has human-type consciousness), and write what this site feels and thinks about what has occurred there, in the story.

NOTES FOR THERAPIST

Topics for discussion:

Dualities –

1) Feminine and Masculine characters and elements:

The princess is sent off by the queen mother. The princess' father / the queen's husband is not mentioned.

The princess is recognized and restored to her rightful position by the old king. The king's wife / the prince's mother is not mentioned.

These two senior figures -- the queen mother and the old king -- provide feminine and masculine assistance, but both figures are incomplete (their spouses are

nowhere to be seen). The queen mother's feminine power sets the story in motion, but her and her daughter's feminine powers are not enough to achieve a proper outcome for the princess. It is the old king's masculine assistance that completes the process successfully (as far as the princess, and the old king's son, are concerned).

2) The true princess and the false princess:

There is the duality of the true princess who becomes a servant (goose girl), and the servant (waiting maid) who becomes a false princess.

The true princess is naive to allow herself to be bullied, and the waiting maid naively proclaims her own punishment.

Regarding the white horse the true princess rides on, and two white horses at the end of the story: Is it guilt that makes the waiting maid specify white horses? Fallada, and the horses the false princess says should help to cause a wrong-doer's death (that is, her own death), were both white.

3) Telling and not telling about being abused.

The promise not to speak of what has happened is contrasted with the way the princess finally does tell the story. This brings up the importance of telling someone when one is mistreated. Is it fear or ethics ("A promise is a promise") that keeps the princess silent when she first arrives at the palace?

4) The handkerchief with the three drops of blood, and Fallada the horse, can both speak:

Magic enters the story in a matter-of fact manner when we learn that the handkerchief and Fallada can both speak. These two gifts from her mother help the true princess, who loses the first gift (the handkerchief with the drops of blood), and almost loses the second gift (the talking horse).

5) Being careless and taking action:

A pivotal moment in the plot is when the princess loses the handkerchief containing the three drops of blood. This symbolic magical protection her mother gave to her symbolizes her bloodline as a princess. By carelessly losing it, she loses her claim to royalty and the serving maid is able to usurp her role. The princess takes action -- really for the first time in the story -- when she arranges for Fallada's head to be placed on the wall in the "dark gateway."

6) Civilization and nature.

This gateway between the civilized palace and town, and the surrounding meadows and hills, is a liminal site (a transition zone).

MOTIFS IN THE STORY INCLUDE:

The wind: The wind, surprisingly, responds to the princess' request, suggesting she had power all along, she just was not able to use it. The wind is frequently a character in fairytales, and in mythology as well. Zephyr carries Psyche to the top of a mountain. In Tale Type 425, the woman in search of her husband is carried by the wind. The wind is a character in the story, "East of the Sun and West of the Moon." In the Song of Solomon, 4:16, the bride calls the winds to blow on her garden. In this story, the goose girl's incantation directs the wind to blow little Conrad's hat away.

Incantations: Many fairytales feature chants and incantations (often involving a sacred name) calling on magical powers and/or natural forces to do a special task.

Gaining autonomy: Leaving home is often symbolically the first step in achieving maturation or individuation in fairytales. As a child, the princess was dependent on her mother, who made the preparations for the princess' journey. Then the princess shifts her dependence to her maid. Meekly she accepts the maid's bullying. The princess' first reversal, asserting herself, occurs when she talks to the butcher. This is followed by her refusal to let Conrad touch her hair. To gain autonomy, one must shift from being dependent and passive, and to actively taking responsibility for oneself. She is afraid of the serving maid and is degraded by little Conrad. Asserting herself, not allowing Conrad to touch her hair, leads to her achieving her rightful position. The journey in fairytales usually involves an incubation period and then an initiation leading to adulthood, which can be seen to represent psychological development, integration, maturity, and wholeness -- for the character undergoing the journey and the story writer, reader, teller, and/or listener.

Fallada: Fallada's voice may reflect the grief of her mother. This makes me think of hanging a horseshoe, open end facing down, to keep evil spirits out of one's house. In some countries, notably England and Wales, keeping a horse skull around the house (under hearthstones and doorways, for examples) is an old custom thought to bring good luck. However, a horse's head can also function as a negative charm: Jacob Grimm collected a story about a Scandinavian bard, banished from the kingdom by King Eire and Queen Gunhilda, who put a stake in the ground with a horse's head on it facing the kingdom as a curse (Jacob Grimm, *Teutonic Mythology*).

Keeping a secret, or being silenced: This a motif that often occurs in fairytales, usually to girls.

Geese: "The honking geese seem to represent the silly, disorderly disturbances of everyday life which impinge upon the soul when it wants to rearrange its delicate golden threads" (Heuscher, p. 201). Geese may symbolize the home and domestic togetherness. In China, a pair of geese may be given to a bride and groom as symbols of marital faithfulness.

Three drops of blood: This could be interpreted as the mother's gift of protection, representing her bloodline. When the princess loses the handkerchief, she loses her link to her heritage. The drops of blood could also be interpreted as connected to sexuality, perhaps related to the test of virginity after a marriage (finding blood on the wedding sheets). The image of three drops of blood is an important motif in the fairytale, "Snow White," as a portent of the future when the dying Queen sees three drops of blood on the snow and the mother's wishes for a daughter with skin as white as snow, and lips as red as blood.

Iron hearth: Fireplaces and stoves are where families find warmth and cook food. Thus, fireplaces and stoves tend to symbolize safety. Things go into an oven, and when they come out they are transformed -- cooked, done. Although the oven does not contain heat in this story, in this fairytale it is an appropriate place for privacy, revelation, and transformation of the princess from silent victim to self-assertive truth-teller.

Comb: A comb, used to manage and straighten hair, could represent the princess' sorting out and straightening up of her inner-self. In many fairytales, hair is a source of magic power. In earlier times, ringlets of hair were gifted or stolen by friends and lovers to stay connected.

Gold: The gold cup and the princess' gold hair symbolize her royal nature. The first is an external object, whereas her hair, growing from her head/mind, could symbolize her unconscious inner wealth.

Royalty: A royal person is not anyone else's servant. Thus, royalty can be seen as a symbol of self-possession, and of being able to control one's own destiny.

Thirst: As the maid and princess travel, the princess grows thirstier and thirstier. Julius Heuscher interprets this thusly: As the princess (representing a pure human soul) travels through the physical world, deprived of the solace of her home, this soul grows thirstier and thirstier. And since this soul has left the spiritual world, its thirst is no longer quenched by spiritual solace, and the princess is forced again and again, to bend toward the earth in order to drink real, physically-existing water from a simple brook. In so doing, she loses yet another aspect of her spiritual self (her handkerchief with the drops of blood).

Sites in the story include: Streams and flowing water, where the princess' identity literally flows away; and the dark tunnel the princess has to pass through between the world of the town and palace, and the world of nature.

CONCLUSION

Fairytales provide a pathway, linking the external world of reality and the internal world of dreams. The imagery and metaphors of fairytales can help one to sharpen one's perceptions of oneself and others, and can enable one to cross emotional barriers.

FOOTNOTES

1. "Fairytales are concerned with portraying essential processes in life. Testing, threatening danger, destruction ---and salvation, development, and maturation---are portrayed before our mind's eyes in images which are unreal, but for just that reason fascinating." Max Luthi. *Once Upon A Time: On the Nature of Fairy Tales*. Bloomington: Indiana University Press, 1970, p. 115.

2. Individuation is a concept in Jungian psychology. It is a process of achieving self-realization, through self-analysis and discovery. By integrating parts of ourselves, and embracing our uniqueness, this psychological process makes an individual "whole."

3. Fairytales used in client-therapist relationships was initiated by Sigmund Freud and Carl G. Jung. This has been documented by Milton Erickson (see *My Voice Will Go With You: The Teaching Tales of Milton H. Erickson*, by Sidney Rosen, New York: W.W. Norton and Company, 2010); and Marie-Louise von Franz (see bibliography).

4. James Hillman (1926-2011), *Parabola: Myth and the Quest for Meaning*, Vol. IV (Storytelling and Education), no. 4, p. 43.

5. "Anima" and "animus" are concepts well worth researching. Anima is the inner feminine aspect of men, and animus is the inner masculine aspect of women.

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