FAIRY TALE MOTIFS IN ADVERTISING (2)*

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For Thornea

ROSIÈRES

In Part One of this study, I discussed the ways that the Organics Shampoo advertisement, among others, makes use of the mirror sequence from *Snow White*. In fact, the same reference is used in a press advert for Rosières' kitchen equipment, published in the French edition of *Marie-Claire*, August 1993 (fig. 1) .[1] The photograph shows a beautiful woman in a black evening dress gazing down at her *Triple*. Her right hand rests possessively on the cooker, the other is on her left hip, and we can see part of her face reflected very clearly in the lid which is standing upright. If the image is not sufficient to point us to the fairy tale allusion, the text removes all doubts:

> "Rosières, Rosières, dis-moi
> comment tu fais pour tout faire"
>
> Rosières, Rosières, pour moi, tu as inventé le Triple, un petit génie que sait tout faire. Dans les dimensions de mon ancienne cusinière, il m'offre une plaque de cuisson 4 feux, digne de la grande tradition Rosières, un four grande largeur pour accueillir mes plats les plus copieux... et en plus, un vrai lave-vaiselle 6 couverts! À moi les grands diners, les petits plats et les compliments!
>
> *ROSIÈRES*
> L'AMOUR DU TRAVAIL BIEN FAIT

In linguistic terms, the "Snow White" effect is achieved through repetition, advertising's most valuable weapon. "Rosières, Rosières" is used twice. Although the text does not contain end-rhyme, as in "wall" and "all", there is the repetition of "fais" and "faire" in the woman's apostrophe of her cooker, and "tout faire" occurs twice. There is another possible interpretation, arising out of *rosière*, which means a young girl noted for her virtue. Since the maiden remains at home, taking care of her elderly mother and busying herself with all the domestic chores, rosière could, by extension, be a synonym of housekeeper. This surely has echoes of Snow White, who cooked and cleaned for the Seven Dwarfs, though we might also recall Cinderella. The woman whose face is reflected in the mirror is not represented as a modest maiden, the cooker and dishwasher do the work while she receives the compliments, both for her domestic skills, and for the elegance and sophistication which she has the time and leisure to perfect.[2]

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* Since writing the first part of this article, I have obtained several "new" advertisements, which will be discussed at the appropriate juncture.

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[1] Courtesy of Dr. Béatrice Damamme-Gilbert, Department of French, Birmingham University.

[2] This possible interpretation was suggested by Gérard Dahan, University of Lille.

LAUGHING COW CHEESE [3]

In 1997, British television and cinema audiences were regaled with two versions of the Snow White mirror episode. They are both presented in cartoon format. The audience sees what is reflected – framed – in the mirror, thus the point of view is that of the cow.

(1) Mirror, mirror, on the wall,
Is mine the loveliest cheese of all?

A voice, that of the mirror, responds:

Oh no, my dear,
You're far too dull.

The cow is demurely dressed and wears spectacles on a chain, is holding several books; the room seen in the reflected background is fussy, with numerous pictures and knick-knacks. In effect, this character is being portrayed as the stereotypical bluestocking, a caricature of a spinster librarian. Her response is an indignant "Really!" The image in the mirror now changes, and we see a Neanderthal cow wielding a club and wearing some kind of animal skin. The cow interrogating the mirror has tried to reinvent herself as a more interesting character. But the mirror answers:

... too coarse.

The third character to appear in the mirror is a blonde vamp with big hair, abundant makeup and a low-cut pink dress. However, the mirror is still unimpressed:

...too artificial.

The coquettish cow then tears off her wig in frustration and demands to know:

So who is the loveliest then?

This time we are shown a new image, that of the wholesome, cheerful Laughing Cow, and the voice informs us:

A rather special cow whose creamy smooth cheese also comes in Cheez Dippers. She is the loveliest. Her name is The Laughing Cow.

(2) The opening scene is of a long corridor lined with tall vaulted arches which would not be out of place in a Gothic film or novel. The eye of the camera zooms along the corridor until it comes to a framed mirror or wall painting, on which is written:

The mirror never lies.

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[3] This ad was brought to my attention by Suzanne Carter. Video tape kindly supplied by TBWA GGT Simons Palmer, for Victoria Hope at Bel-UK.

The first scene shows the dull cow, but the second introduces a biker or Hell's Angel revving up his motorcycle engine, only to be told, in the popular phrase:

> On your bike!

Next comes a cow wrapped up like an Egyptian mummy; the sarcophagus is slammed shut, with the words:

> A little tricky to unravel.

These apply not only to the mummified cow, but to the packaging of rival products. Finally, the vamp reappears, but in more of a starring role – she has more lines than in the first cartoon:

> What about me, mirror on the wall?

Although she speaks in a seductive, throaty, Central European accent à la Zsa-Zsa Gabor, the answer is still the same, no matter how much she tosses her hair or flutters her eyelashes.

> ...too artificial.

Once again she asks:

> So who is the loveliest then?

As we might expect, The Laughing Cow, who now appears in the mirror:

> There is a rather special cow whose cheese is so creamy, smooth, she is the loveliest. Her name is The Laughing Cow.

These advertisements tap into the general popularity of the cartoon genre, not just among children but among adults as well. What makes the advertisement memorable is the combination of a familiar and favourite fairy tale with other film and cartoon intertexts, and not just the obvious Disney one. The caveman will remind viewers of Fred Flintstone, the vamp behaves in exactly the same way as Miss Piggy when she flirts with Kermit the Frog, Egyptian pyramids and mummies have been seen in innumerable films, including those that show the adventures of Indiana Jones. Likewise, bikers have been immortalised in Easy Rider and other cult films, and phrases like "On your bike" have become part of the collective (British) consciousness. But the closing image is always the traditional Laughing Cow, so that viewers are left in no doubt about the product being advertised.

GOLDILOCKS

One fairy tale we might expect to find used in advertisements for hair care products is the perennial favourite *Goldilocks*, and indeed, Timotei Complete Care

(shampoo and conditioner by Unilever) does have an ad, published in the Sainsbury supermarket chain in-house magazine, in 1994. The advertisement occupies a double page spread and uses the "before & after" format to demonstrate the cheering effect of this product on a small, golden haired girl. In the left-hand picture we are shown an unhappy looking child in a pink vest, with long blond hair, but wearing what could be a crown of thorns. In the right-hand picture, the same child is smiling radiantly, and the vegetation crowning her head has blossomed into small white flowers.

If after every bath time your little one turns into a bear with a sore head, try Timotei Complete Care with almond milk.

The specially formulated 2 in 1 shampoo is so mild and creamy that it tames even the most grizzly of tangles, leaving your child's hair baby soft and easy to comb. Turns tangles into Goldilocks.

The main impact is achieved through the pictures, but the more attentive reader will doubtless appreciate the linking of a set phrase, "like a bear with a sore head" to the Goldilocks motif, with the additional use of "grizzly", normally found in "grizzly bear" but here used as a synonym of "fierce".[4]

GERMAN NATIONAL TOURIST BOARD

There are many different ways to advertise a country. English advertisements for France offer the gastronomic temptations of cheeses and wines; Malta uses images of traditionally baked bread; Spain makes the most of her cultural heritage by showing paintings by Goya, Velázquez and El Greco; Portugal promotes Port Wine, ornamental tiles and unspoiled landscapes; and the German National Tourist Board capitalises on the legacy of the Brothers Grimm.

Linda Dégh has pointed out how "Commercial advertisements in print, in radio broadcasts, and on television screens depend heavily on the magic tale's promise of happiness to sell products and lure tourists".[5] Nowhere is the truth of this statement seen more clearly than in the following advertisement published in the UK in the late 1990s.

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[4] Readers and viewers of the current generation are probably not aware that the original version has a rather unpleasant little old woman as its protagonist. See Iona and Peter Opie, *The Classical Fairy Tales*, London, New York & Toronto, Oxford University Press, 1974, pp. 199-205.

[5] Linda Dégh, "What did the Grimm Brothers give to and take from the Folk?", *The Brothers Grimm and Folktale*, edited by James M. McGlatherty with Larry W. Danielson, Ruth E. Lorbe and Selma K. Richardson, Urbana & Chicago, University of Illinois Press, 1988, p. 84.

Welcome to the land of Cinderella castles and fairytale prices

> Once upon a time in a faraway land, there lived a king called Ludwig, whose dearest wish was to make all his subjects happy. So he built them fairytale castles. Ludwig II of Bavaria. The King who built castles in the air. Soon the land had the most beautiful castles in the world. That faraway land was Germany – a land full of beautiful surprises. So, if you're looking for a fairytale holiday come to the land of Cinderella castles. The land of Ludwig. The land of happily every after. And here's the happy ending: your holiday in Germany won't cost you a fortune.

This advertisement is parodic, and yet it isn't. While it has many of the required linguistic and narrative elements of the literary fairy tale, including the statutory happy ending, at the same time it subverts and parodies traditional discourse by reminding us that we are not really reading a fairy tale, but an invitation to participate in a commercial transaction. The text reads "fairy tale prices" where our extra-textual knowledge leads us to expect "fairy tale princes". This is reinforced by a further reminder about the commercial nature of the invitation, "And here's the happy ending: your holiday in Germany won't cost you a fortune."

The copywriter has deliberately inserted a series of elements designed to create links between the fairy tale tradition, and holidays in Germany. The first is a photograph of a many-turreted castle perched on top of a rock, set against a sea of fluffy white clouds, with snow-covered mountain peaks in the distant background. The rococo appearance of the highly ornamented castle catches the reader's attention immediately. It is a powerful image because of all the associations it conjures up. It is not coincidental that the advertiser has selected the Schloss Neuschwanstein (built between 1870 and 1879) in preference, say, to Linderhof or Herrenchiemsee, or that the copywriter twice uses the phrase "land of Cinderella castles". Disney was inspired by Neuschwanstein for his *Sleeping Beauty* Castle, located in Disneyland Park in the city of Anaheim, south of Los Angeles. The *Cinderella* Castle in the Walt Disney World Resort is modelled on many palaces in France.[6] This Bavarian Castle, used repeatedly in advertisements, is undeniably striking and no doubt corresponds quite closely to most people's mental picture of a fairy tale castle. After all, Ludwig is best remembered for his imaginative, elaborate architectural constructions. But the castle carries various sets of meanings. While the picture in the advertisement is a "true" representation of Neuschwanstein, a concrete location for people to visit and admire, it also acts as a visual symbol for something else, our idealised concept of a vacation experience, often described hyperbolically as "the holiday of a lifetime". The Tourist Board are advertising Bavaria, but they are reaching out to the customer on a deeper level, selling an idea of "holiday" which is tied into fantasies and fairy tales. This certainly makes advertising sense, though one might object that advertisers or film-makers are perpetuating the image of one fairy tale castle at the expense of other

[6] Information confirmed by Walt Disney World Guest Communications.

possible images, eroding our capacity to imagine fairy tale castles for ourselves by setting one specific castle in stone, and celluloid.

The remaining links are made through the medium of language, using and re-using a narrow range of items from fairy tale discourse. These include geo-spatial expressions that emphasis the foreign, magical aspects of this region, to make it more appealing to tourists: "in a faraway land", "the land of happily ever after". The word "castle", does double duty here as the traditional setting for fairy tale action and as a landmark and point of interest for tourists. Temporal expressions and verb tenses evoke a mythical, almost imaginary past, "once upon a time", rapidly followed by verb tenses that bring the reader into immediate present, and future: "if you're looking", "won't cost". And the copywriter makes lavish use of words and phrases that are crucial to fairy tale discourse: "Cinderella castles"; "fairytale", "happily ever after", "happy ending".

There are other words that do not only occur in fairy tales, but in this context, and in these collocations, can only add to the cumulative process: "wish"; "castles in the air". The effect of this judicious selection of vocabulary items and their frequent repetition within a short piece of text give the advert the superficial appearance of a genuine fairy tale. This impression is reinforced by the dropped capital W, which appears in the actual print advertisement.

Ludwig built castles to keep his citizens happy, almost as if he were granting them a wish. Would they really have wished for castles? Yes, if we take castles (in the air or on the ground) as a metaphor for impossible dreams. The castle represents the act of imagining, creating, fantasising, building an alternative world, a world in which wishes can come true. Thus we have another example of pictorial metaphor being used in advertising, with an additional dimension, a synecdoche within a synecdoche. Using Forceville's approach, we suggest that the implicative complex of the secondary subject, Schloss Neuschwanstein, which we can categorise as "fantasy", "magic", "enchantment", "fairy tale", "happy ending", adheres to the primary subject of the metaphor/advertisement, namely, the holiday experience in Germany. The metaphor works because the reader is able to transfer beliefs, attitude and emotions inspired by the secondary subject to the primary subject. These will involve positive feelings, such as anticipation, a building up of hopes and expectations, excitement, joy, satisfaction. As for the synecdoche, Ludwig's castle, the part, stands here for the whole, which is Bavaria. Bavaria, in turn, stands for the wider geopolitical entity, which is Germany.

Finally, a comment about a certain irony inherent in this ad. In 1886, the Bavarian monarch responsible for Neuschwanstein was declared insane and deposed from his throne. Days later he was found drowned in a lake, together with his personal physician. There was no happy-ever-after for Ludwig, whose mysterious demise has given rise to much speculation and debate. But then again, this shroud of mystery is quite in keeping with genuine folkloric, and especially Gothic tradition, where the fairy tale could as easily become a nightmare.

THE FAIRY TALE ROAD

Neuschwanstein is not the only example of fairy tales being used in relation to tourism. The concept has been taken considerably further: the scenic route in Germany, running between Bremen and Hanau, has been named The Fairy Tale Road and has its own administrative headquarters, also named The Fairy Tale Road, along with a highly efficient advertising "machine" that produces colourful brochures, maps and abundant information which is available in their website on the Internet.[7] There is also the Grimm Museum in Kassell which produces publications, collects relevant materials and organises cultural events and activities.[8]

HANSEL AND GRETEL

Regina Böhm-Korff has explored the relationship between fairy tales and advertising in the German media, reproducing and analysing advertisements for gingerbread (Lebkuchen), that refer verbally and visually to the Grimm tale *Hansel and Gretel*.[9]

BENSON & HEDGES ALL GOLD CIGARETTES [10]

This advertisement (fig. 2) has no text as such, but then it does not really need any The absence of text does not detract from the meaning(s) of this advertisement, but it means that the reader has to do more work in order to make all the connections. The advertiser does offer a clue, the logo B & H in the top left hand corner. If this does not suffice, there is a very large health warning on the bottom of the page, and readers are expected to recognise the gold background against which stands a man holding a metal detector to a goose's tail feathers. The allusion is to the *Fables* of Aesop and La Fontaine's fable, "La poule aux oeufs d'or", published around 1694.

This advertisement for *All Gold* cigarettes functions on at least two levels. One of these involves humour deriving from the incongruity of juxtaposing a large plump goose, part of the natural world, with a metal detector, product and symbol of modern technology. The other relates to use of pictorial metaphor.

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[7] Information provided by Elizabeth Weis, German National Tourist Board, London, and the Deutsche Zentrale für Turismus, Frankfurt.

[8] I am grateful to Dr. Bernhardt Lauer, Director of the Museum, for sending bibliographical information and other materials.

[9] Regina Böhm-Korff, "Deutung und Bedeutung von 'Hänsel und Gretel'. Eine Fallstudie", *in Artes Populares. Studia Ethnographica et Folkloristika.* Band 21. Herausgegeben von Lutz Röhrich, Frankfurt am Main & Bern & New York & Paris, Peter Lang, 1991.

[10] *Night and Day, The Mail,* January 21, 1996.

Applying the Forceville model, we may class this advertisement as a metaphor with one pictorially present term, the goose. The second term, a packet of cigarettes, is not represented, but suggested by the pictorial context: the unbroken gold background, and the presence of the metal detector to suggest that the goose contains metallic eggs. The cigarettes, absent from the picture, are the primary subject. The goose is the secondary subject. The qualities projected from the secondary on to the primary subject, in this instance, concern gold, used symbolically and metonymically. The symbolism of gold is a commonplace, and, as Forceville has pointed out, for a metaphor to be effective, commonplaces should be freely evoked.[11] Gold is of immense value, something which is coveted, envied, desired. Hence the existence of a whole series of set phrases, for instance, "silence is golden" or "worth their weight in gold". In a recent Portuguese advertisement for Sanyo air conditioning, we find the declaration "100.000 Consumidores valem ouro" (*Expresso*, 18 July 1998). By extension the cigarettes become something for us to covet, envy, desire. As for metonymic extension, the gold of the goose eggs (whose presence is understood), replaces the gold of the Benson & Hedges packet.

In the seventeenth-century fable, La Fontaine says that "L'avarice perd tout en voulant tout gagner". This twentieth-century pictorial fable also contains an implicit moral judgment: man continues to seek wealth. The method has changed: he has learned not to slaughter the goose that lays the golden eggs, but to scan it for valuable metal contents. But the fundamental motivation, greed, remains the same. Of course, there are other possible morals to be drawn, the result of the interpretative pluralism mentioned above. This picture might as easily illustrate the proverbial saying, "Where there's a will, there's a way", or even, quite appropriately, "A bird in the hand is worth two in the bush".

There are several reasons why we should consider the implicative context of this advertisement. It is quite possible that some people will not make a connection between the advert they have before them, and Aesop or La Fontaine. But they are just as likely to recall the episode of the hen with golden eggs, incorporated into an English fairy tale, *Jack and the Beanstalk*, in which the young hero steals the hen that lays the golden eggs. This tale is a popular item in the British pantomime repertoire. People who have never knowingly read a fable in their life will very probably recognise the allusion in the advertisement because of their knowledge of the wider fairy tale context. They may be reminded of *The Golden Goose*, or perhaps *The Goose Girl*, both of which are tales by Grimm. The more of these associations the viewer can make, the better for the advertiser. And there are further mental connections to be made, between the this goose and other fairy tale fowls – Grimm's Golden Bird, Hans Christian Andersen's Ugly Duckling, and the nursery rhyme *Goosey Goosey Gander*:

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[11] Charles Forceville, *Pictorial Metaphor in Advertising*, London, Routledge, 1995, p. 8.

Goosey, goosey gander,
Where shall I wander?
Upstairs and downstairs
And in my lady's chamber.
There I met an old man
Who would not say his prayers.
I took him by the left leg
And threw him down the stairs.[12]

There is at least one additional intertextual possibility to be considered, relating again to metonymy. This advertisement, with its picture of a goose, is a metonym for the general world of fairy tales. At least as early as the seventeenth century, folk tales were known as "contes de ma mère l'oye", from which derived the title of Perrault's collection, *Tales of Mother Goose*. The symbol of the goose therefore conjures up an entire universe of magic, transformations, successful quests, rewards, and happy endings. The associative possibilities of this B & H advertisement are endless, and all of them, in the end, work to the benefit of the advertiser, building up goodwill towards the product, no mean feat in an age where smoking cigarettes is viewed with increasing disapproval and is often the subject of legislation. Barthes points out how the "luscious imagery of a modern cigarette advertisement unfailingly works to divert the viewer's attention from the health warning below".[13] Of course, our minds might turn to less agreeable subjects if we consider some of the uses to which metal detectors are currently put, not on archeological digs or "quests" by amateur treasure hunters, but in fields where anti-personnel mines have been laid. But the charm of the large white goose, who looks as if he has waddled off the illustrated pages of a book of fairy tales or nursery rhymes, is more than sufficient to counter such negative associations.

ACRIVARN OVENS

Companies have been long aware of the potential applications of the nursery rhyme; this was certainly the rationale for a major advertising promotion in the USA in the first half of this century:

> William Wrigley thought it worth while distributing, over a two-year period, 14,000,000 "Mother Goose" books rewritten to tie chewing-gum into nursery jingles.[14]

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[12] Iona & Peter Opie, *The Oxford Dictionary of Nursery Rhymes,* Oxford, Clarendon Press, 1951, pp. 191-193.
[13] Roland Barthes, *Mythologies,* translated by Annette Lavers, London, Jonathan Cape, 1972, p. 129.
[14] Iona & Peter Opie, *The Oxford Dictionary of Nursery Rhymes, cit.* p. 42.

In June 1998, the Yorkshire company Acrivarn used the nursery rhyme *Sing a Song of Sixpence* to advertise their specialist bakery equipment.

> Sing a song of sixpence,
> A pocketful of rye.
> Four and twenty blackbirds,
> Baked in a pie.
> When the pie was opened,
> The birds began to sing.
> Wasn't that a dainty dish
> To set before the king? [15]

Acrivarn's promotional brochure, part of a mailshot in Ovens Extra along with the trade journal *The British Baker*, opens out from the centre. On the outside is a colourful drawing of a raised pie sitting on a plate on a wooden kitchen table (fig. 3). The window is open — the blue gingham curtain is fluttering in the draught. Four blackbirds are emerging from the pie, three more can be seen winging their way to freedom, smiled upon by a cheerful sun. On the right-hand side:

> Four and twenty good reasons to consider Acrivarn bakery equipment.

Once the leaflet has been opened out in full, the reader discovers the twenty-four reasons why he or she should buy an Acrivarn oven, prover, glazer or cooler. The equipment is not in the least exciting or glamorous, but the nursery rhyme allusion evokes feelings of warmth or nostalgia – even if the reader cannot recall the whole verse without singing it under his or her breath.[16]

PEUGEOT NOUVELLE BREAK 306 [17]

Les 3 petits enfants

> Certaines histoires nous rappellent que pour se sentir complètement en sécurité, on devrait toujours comparer sa voiture au nouveau Break 306.

This French television advertisement, narrated in a very soft, female voice, lasts thirty seconds, and there is not a superfluous frame. The word subliminal inevitably comes to mind, for it should really be watched several times over, and in slow motion, if the viewer is to fully appreciate the full impact, particularly the

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[15] This nursery rhyme dates back to the eighteenth century, and was published in *Tommy Thumb's Pretty Song Book*, 1744.

[16] The advertisement was designed by Somers Advertising, Leeds, and has generated the largest number of responses in fifteen years, according to Acrivan's Sales Director, Lindsay Owen. As a result of this success, more nursery rhyme advertisements may follow.

[17] Video tape of advertisement shown on French television during the summer of 1997, kindly supplied by Peugeot.

ending. The landscape contains exactly the kind of setting we expect to find in fairy tales, a dark forest, and lowering mountains. The film shows three children and a werewolf, and the "plot" is taken mainly from *The Three Little Pigs,* but also has echoes of *Little Red Riding Hood*, and *Hansel and Gretel*. It reminds us of *Little Red Riding Hood* because the children are attempting to drive across a forest, and the wolf-man is lying in wait. *Hansel and Gretel* because in the first two episodes, the children are abandoned in the woods. Had this advert been shown on British television, it is all but guaranteed that at least some members of the audience would have recalled another Christmas pantomime *Babes in the Wood*.

Fairy tales contain rather more drama and melodrama than descriptive passages and psychological analyses. They therefore lend themselves perfectly to television advertising with its need for economy. The advert opens with a careful selection of camera shots, focusing on the wolf-man's face, with human hair and furry elongated muzzle. He is standing upright on furry feet with long, tough claws and he has hands. The loup-garou lurks on a wooded hill, and this vantage point allows him to survey the road below, the physical manifestation of the kind of monster one expects – is conditioned to expect – to find in a wood. Though short, the advertisement can be divided into three episodes. In the first, a straw car drives through the wood, something like a moving haystack, but in the shape of a Volkswagen Beetle. The werewolf huffs and puffs, and the car disintegrates. One small boy, the smallest and presumably youngest, is left sitting in a pool of straw. In the second episode, the wolf figure blows against a wooden car, this time a log with wooden wheels, similar to that driven, on film, by Fred Flintstone. When this vehicle shatters, two children flee into the woods, the child we have already seen, and a slightly older girl child. In the third and final episode, the car is a Peugeot, not made of bricks. The werewolf huffs and puffs, and even manages to bring down a hail of leaves, twigs and tree branches. But for all his efforts, the car travels on unscathed and he himself is hurled up in the air and blown towards the mountains in the background. Three children, the two we have already seen, and an older boy, sit securely belted into the back seat of the Peugeot, and proceed safely on their way.

So how are we to understand the advertisement? While I tend to reject the view that all fairy tale advertisements are susceptible to pyschoanalytical interpretation, this particular example does fit in very convincingly with parts of Bruno Bettelheim's chapter on *The Three Little Pigs*, "Pleasure Principle Versus Reality Principle":[18]

> "The Three Little Pigs" teaches the nursery-age child in a most enjoyable and dramatic form that we must not be lazy and take things easy, for if do, we may perish. Intelligent planning and foresight combined with hard labor will make us victorious over even our most ferocious enemy – the wolf! The story also shows the advantages of growing up, since the third and wisest pig is usually depicted as the biggest and oldest. (pp.41-42)

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[18] Bruno Bettelheim, *The Uses of Enchantment. The Meaning and Importance of Fairy-Tales*, Harmondsworth, Penguin, 1991, pp. 41-45.

This advertisement is particularly rich in connotations and symbolism, drawing on key elements of the fairy tale. Although it is not aimed at children, it is enjoyable, because it is instantly familiar, because it reminds us of how it feels to be "frightened" — a less violent emotion than those engendered by some contemporary horror films, and, of course, there is a happy ending. The advertisement uses children as a potent symbol of all that is held precious, and needs to be protected. In the context of the original tale:

> The wild and destructive wolf stands for all asocial, unconscious, devouring powers against which one must learn to protect oneself, and which one can defeat through the strength of one's ego. (p.42)

Throughout the advertisement the wolf functions as a symbol of those perils that lie in wait for the unwary traveller. In the third episode of the video film, "intelligent planning and foresight" defeat the predatory wolf in the same way that a strongly constructed vehicle will defeat the natural elements, and resist collisions or other accidents. Following Bettelheim's reasoning:

> Only the third and oldest pig has learned to behave in accordance with the reality principle: he is able to postpone his desire to play, and instead acts in line with his ability to foresee what may happen in the future. He is even able to predict correctly the behaviour of the wolf – the enemy, or stranger within, which tried to seduce and trap us; and therefore the third pig is able to defeat powers both stronger and more ferocious than he is. (p.42)

The seduction referred to by Bettelheim translates into the desire for a more "sporty", flamboyant model. However, the wise pig has sensibly resisted this particular temptation, and opted for a Peugeot *Nouvelle Break*, a choice which, if Bettelheim is to be believed, reflects man's progress and maturity:

> The houses the three pigs build are symbolic of man's progress in history: from a lean-to shack to a wooden house, finally to a house of solid brick. (p.42)

There are several ways other ways in which this ad can be "read", and none of them invalidates the Bettelheim interpretation, rather they complement it. It may even have been scripted by someone who has studied patterns of myth, archetypes, and is familiar with initiation rites. This is one way of accounting for the Dark Forest, which might be interpreted as a symbol of rites of passage; the boundary between the known, familiar world, and the unknown. Cooper even describes some African rituals that seem very familiar, in the light of this advertisement:

> Sometimes the initiated are daubed with blood or mud to indicate death, or are painted yellow to represent having been swallowed. [...] In a Congo rite the candidates pass through a dark tunnel, threatened by men in fierce-looking masks and making fearsome noises.[19]

In the straw episode, the little boy is left sitting in the mud. In all three journeys, the children pass through the equivalent of a dark tunnel, and they are certainly threatened by a man in a fierce-looking mask. Cooper explains how the

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[19] J. C. Cooper, *Fairy Tales. Allegories of the Inner Life. Archetypal Patterns and Symbols in Classic Fairy Stories*, Wellingborough, Northamptonshire, The Aquarian Press, 1983, p. 146.

patterns of myths are often followed in fairy tales, and cites Mircea Eliade in order to prove this point.[20] Among these elements mentioned we find separation from the mother. We never see the adult who is driving the three cars. Only the children are pursued by the wolf. Eliade also talks of symbolic death, regressus ad uterum, and rebirth. The children are carried in the car in safety, babes in the womb, rather than the wood. Interestingly, a number of car ads, based on pictorial metaphor, do show women in the advanced stages of pregnancy, drawing a parallel between the safety of the womb and of the car being advertised, Mitsubishi's Spacewagon, for example. The children in the Peugeot enjoy much the same protection, as they journey through the forest. The driver is never shown, and the voice is a woman's, implying maternal concern. Going into the wilderness or dark forest is a commonplace of many myths and fairy tales. The advertisement makes much of the play between darkness and light in the forest, and also makes effective use of silence. The forest, dark and gloomy, could, for an psychoanalyst, represent a human psyche in turmoil. This particular forest has a voracious predators, waiting to pounce on the innocent, weak, unwary. The children in the forest are vulnerable, can be preyed on, and must therefore overcome their fear. The message is that only Peugeot can help the three little children negotiate the forest safely.

The advert could symbolise descent into the underworld in order to undergo an ordeal, carry out an impossible task, seek a hidden truth. The ordeal is being blown down by the wolf. The impossible task is travelling in a car of straw or wood. The hidden truth is that the Peugeot is stronger than the fiercest wolf.

In many myths, the hero fights evil with magical or animal aid. The man-wolf is intended to represent man's darker side, as he lurks in the wood, waiting to prey on the innocent, unwary travellers. His supposedly evil nature is underscored by the way the film is lit. Only the heroic and the brave can win through. However, the children resist the man-wolf with the "magical" aid of Peugeot.

The advertisement seems to contain many mythical elements. But it also points us towards a constructed set of meanings sited in the car, which we are now to perceive as safe, reliable, resistant, associated with bravery, defying the elements, the natural world and all its dangers, through adopting a wise, well-thought out course of action.

HUSKY

Who's afraid of the big bad wolf?

Husky augura al lupo che è in voi un anno di notti chiare e caccia grossa.

[20] J. C. Cooper, *op. cit.*, p. 140.

In 1933, Disney produced a film version of the traditional folk tale *The Three Little Pigs*. The story has not diminished in popularity, and it is frequently exploited by copywriters, as can be seen in the next advertisement (fig. 4), which "borrows" the words of the Disney song. This Italian advertisement appeared in the *Corriere della Sera* on 24 December 1996. It occupies a frame that takes up most of a full, A3-sized-page, focusing on a wolf's head, in black, white and grey. (The animal could in fact be a Husky dog, or a wolf-dog hybrid. This is not really important). The wolf's eyes, however, are shown in colour, or rather, in different colours. The right eye is yellow and white, with a purple iris. The first line of text immediately below the photograph, in English, sets the tone for the ad, citing the Disney song. In keeping with new advertising trends, we are given the company's internet address.

The advertisement is for men's jackets, suitable for hunting, and other sports or leisure activities. The text may be read on a perfectly innocent level: Husky jackets, like the ones shown in colour at the bottom of the page, will keep their wearers warm and dry at night, or in the face of rain, wind and snow. Equivalents for the Italian expression "notti chiare" can be found in other languages. In addition to the very literal "bright nights", we have the compound noun "hunter's moon", which the *Chambers English Dictionary* defines as a "full moon following harvest-moon". "Caccia grossa" too, has its direct equivalents: in Portuguese, "caça grossa", while English has the phrase "big game" although this connotes political incorrectness, reminding us of the "great white hunter" in Africa, incarnated by a Hemingway character, or even by Hemingway himself. Big game hunting has become equally unacceptable, associated with the extinction of endangered species for their hide or horns. Nowadays there is a preference for the "caça ecológica", where animals are shot by camera, not by high velocity rifles. The phrase "caccia grossa", especially in this context, suggests something worth hunting, taking risks for. This brings us to the sub-text of this advertisement, deliberately ambiguous with its address "al lupo che è in voi", suggesting that the customer, or would-be hunter, possesses lupine characteristics. But here we run into difficulties.

The attributive adjective lupine is determinative. Its syntactic function is identical, say, to "lanífero" in the noun group "gado lanífero". Yet in this case, it should really function as an explicative adjective, conveying a value judgment, because of its subjectivity. The wolf qualities here are sexual ones and the human hunter is being likened to a sexual predator. The "caccia grossa", the (ungendered) prey of the wolf, is someone who will be attracted to the wearer of a Husky jacket, a jacket whose very name rings with masculinity and vigour. For "husky", *Longman's Synonym Dictionary* (1987), offers the following list: brawny, beefy, strapping, sturdy, well-built; burly, stout, thickset, heavyset, stocky; muscular; hefty; able-bodied; rugged, athletic, solid; hardy, manly, virile, tough, powerful, big and strong. There are also echoes of Jack London's *The Call of the Wild*, both the novel and the film adaptations, as well as the recent Disney productions *White Fang* (1992) and *White Fang II: Myth of the White Wolf* (1994).

The wolf we see in the Italian photograph is more pictorial metaphor than real animal. There is a long tradition of using animals metaphorically, "to frame and express ideas about human identity and mentality",[21] and it is metaphor which bridges the gap between words and image. The text refers to hunting, which effectively comes down to killing, destroying life. The picture does not suggest these ideas. In reality, this neotenized animal is more appealing than frightening – wolves are by their very nature hunters, but they do not prey on human beings.[22] Because of the broad forehead, wide eyes and airbrushed fur, the reader is more likely to want to reach out and pat its muzzle than to shoot or maim it. Furthermore, although wolves are still hunted in some European countries, I do not believe that this advertisement constitutes a declaration of open season on wolves. Rather, the reader is supposed to identify with the wolf, and the addressee of the advertisement at one and the same time. The wolf is the addressee, and his gaze is the essence of sexual predatoriness, a kind of seduction, perhaps even the dominating, phallic gaze discussed by Lacanian commentators. (It would of course be ironic if the photograph were of a female wolf. There have been instances where female animals starring in films and advertisements have been taken for the male of the species. Lassie is a case in point).

The meanings we attribute to animals have been detached from their historical and natural context, and no longer pertain to the lived reality of the animals in question. Instead, they "operate largely separately of the living animal even if they once derived from it or even now apply to it."[23] This certainly accounts for the way, both prejudiced and prejudicial, that certain animals are used time and time again in advertising, appropriated by humans to represent human attributes or behaviours which have little or nothing to do with authentic animals. The Italian wolf seems to gaze directly at its viewer. If we were to indulge in an anthropomorphic reading of the image, we might even suggest that he looks seductive.

LYNX TOILETRIES[24]

The Three Little Pigs

After huffing and puffing with all his might, he shouted: "I'm coming down your chimney!"

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[21] Steve Baker, *Picturing the Beast. Animals, Identity and Representation*, Manchester & New York, Manchester University Press, 1993, p. 6.

[22] Francisco Petrucci Fonseca & Robert Lyle, *O Lobo*, 2nd ed., published with the support of Fundação Bernd Thies, Malveira, 1992.

[23] Steve Baker, *Picturing the Beast*, p. 28.

[24] These advertisements were initially brought to my attention by Jo Davey and Pip Nevin. My thanks to Patrick Cairns and Louisa Turner at Elida-Fabergé, and Louisa Alan at Bartle, Bogle, Hegarty.

This advertisement (fig. 5) can be taken at face value or may be seen as containing a homo-erotic suggestion. Were it not for the words the lynx effect and the picture of a bottle of one of the Lynx range of products, the reader might fail to detect any innuendo or suggestiveness. In any event, the wolf is shown as huge and scary, while the three little pigs are depicted as youthful – they have a ball and an improvised swing, and they are home-loving – there is a wooden pig on the gable of their thatched cottage and plants at the door. In other words, all the traditional elements are present.

This is one of a series of seven double-page advertisements for Lynx (reputedly Britain's best selling men's toiletries), all of which contain detailed, brightly coloured pictures drawn to extremely high artistic standards, that use motifs from fairy tales, children's literature, or children's television programmes. However, there is deliberate parody or subversiveness and they are best described as "naughty" or suggestive advertisements, combining charm and nostalgia with an edge, in Patrick Cairns' words. The adverts appeared in magazines such as *Loaded* and *FHM* between November 1997 and April 1998 in a clear attempt to target young male consumers. The adverts do not have titles as such, but are clearly identifiable. Thus the Lynx Gingerbread Man running away from the little old woman bears a close resemblance to the Gingerbread Man in the Ladybird book.

Lynx

"Stop! Stop! I want to gobble you up!"
she shouted.

Ladybird Read it yourself level 2

"Stop, little gingerbread man!"
Shouted the little old woman.
"I want to eat you for my tea."

The differences between the two drawings are minimal. The Lynx figure has three buttons on his midriff, the Ladybird character has two, but both are running down a garden path, fleeing from an old woman.

In another ad in this series, the (toy) firemen from the children's television programme *Trumpton* are doing nothing untoward, but the addition of the sentence "Cuthbert's hose seemed to have a life of its own", along with the familiar strapline THE LYNX EFFECT, adds new (phallic) interpretative possibilities.

Ivor the Engine, another cartoon character, is seen emerging from a tunnel, and the text informs us:

> Ivor the Engine whistled happily. Now he could go in and out of the tunnel as many times a day as he liked.

Another fairy tale character is shown climbing up an enormous bean stalk which reaches up into the clouds, leaving fields dotted with hedgehogs, sheep and cows far below:

> And Jack's beanstalk became the talk of the land.

There is nothing suggestive or offensive in the picture, which could easily grace any child's picture book. But again, the addition of the text in conjunction with the slogan, generates a different set of meanings, or possible associations.

Yet another in the series shows a round, smiling face, with hands and feet, and the text:

> And from that day on Mr Happy always had a big smile on his face.

This has echoes of the popular expression "That'll put a smile on your face", usually said in reference to a sensually agreeable experience.

The last advert in the series depicts Pinnocchio, though there is no text other than the slogan. The name is not used. On the left page, three drawings of the wooden puppet's head, in profile, always in his red cap, and with his nose in various stages of growth. On the right page, the puppet is now seen in his full glory, looking quite astonished as his nose extends almost to the floor, while a fairy godmother with wings, a wand and an unusually low-cut dress, hovers behind him smiling benignly.

LITTLE RED RIDING HOOD IN THE FOREST OF ADVERTISING

BES ZOO [25] (fig. 6)

> Ajude o Lobo Mau a não ter que comer avozinhas para poder sobreviver.
>
> E com o cartão BES ZOO nem vai ter que ser você a levar-lhe o lanche.
>
> O cartão de crédito BES ZOO dá-lhe todas as vantagens que espera de um cartão de crédito e mais algumas. É que, para além de ter uma aquisição gratuita durante o ano de 96, com possibilidade de a prolongar em 97, oferece-lhe ainda bonificações nos juros na utilização do crédito e é o único que apoia, sem qualquer encargo para si, importantes programas de preservação e reprodução de espécies em extinção. Por outro lado, permite aos seus filhos tornarem-se membros do Clube Juvenil BES ZOO. Mas é claro que, quanto mais o utilizar, maior será a sua contribuição. E, porque as boas acções são sempre recompensadas, poderá ainda ganhar viagens ao Quénia. Onde, certamente, não irá encontrar Lobos Maus. Mas sim outro bichinhos que também são conhecidos por terem uma "Fome de Lobo".
>
> BES ZOO. O cartão de crédito verde por fora e por dentro.[26]

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[25] This advertisement appeared in *Expresso*, Saturday colour supplement, in the late 1990's, and on posters in the different branches of the Banco Espírito Santo (BES). Transparency kindly supplied by the strategic marketing department, Banco Espírito Santo, Lisbon.

[26] "Please help the Big Bad Wolf not to eat grannies in order to survive. With the Card BES ZOO you won't even have to go and give him the lunch yourself. The BES ZOO credit card gives you all the advantages that you can possibly expect from a credit card. [...] On the other hand it gives your children free membership of the BEE ZOO Youth Club. But, of course, the more you use it the greater your contribution will be. And, as good deeds are always rewarded, you can also win trips to Kenya, where, rather

This entire ad is predicated on a presumed familiarity with Little Red Riding Hood, even though she is never mentioned by name. But then, the inclusion of "Lobo Mau", "avozinhas", "levar-lhe o lanche", "Lobos Maus" and "Fome de Lobo", along with the large photograph of a wolf thrown in for good measure, is quite enough. There is almost a contradiction inherent in the advertisement. It simultaneously relies on a whole fund of common knowledge, using the fairy tale allusion in much the same way as people use proverbs and popular sayings, often failing to complete the line. If, on the other hand, readers are not acquainted with the tale of Little Red Riding Hood, the joke has been lost, and so has the ecological appeal that constitutes the principal marketing mechanisms in this promotion.

This advertisement purports to invert clichéd ideas about wolves, trying to reach people who pride themselves on their "green credentials". The *Lobo Ibérico* is photographed from the same angle as his Italian cousin, but with all of his face showing. This animal is not intended to look menacing or fierce. The focus is on his vulnerability: he is in need of protection and preservation. BES's advertisement exploits a growing awareness of environmental issues.[27] Ironically, to achieve their objectives, the advertisers return to a fairy tale, notably one in which the wolf is killed. Closure in romantic fairy tales is usually realised through marriage; for the wolf it results in banishment or death.

There is one other borrowing from fairy tale discourse: "as boas acções são sempre recompensadas". This is an important convention, especially in the literary, moralising fairy tale. Good behaviour, generosity, self-sacrifice, are among the virtues most highly prized by beneficent fairy godmothers or good witches. In this instance, good behaviour may win the client an (ecological) safari-holiday in Africa.

MONOPRIX [28]

Grâce au talent d'un créateur
le petit chaperon rouge
est enfin disponible en bleu.

This advertisement (fig. 7) catches the attention because of the startling image (the little girl is dressed in a blue, hooded dress), and the angle of photography. The photograph has been taken from above, as if an adult —or perhaps even a large wolf— were looking down at a small child. The girl looks serious, vulnerable, perhaps even slightly afraid, which would be in keeping with the spirit of the original tale, as

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that coming across Big Bad Wolves, you will meet other creatures also known for being as hungry as a wolf. BES ZOO. The credit card as green outside as it is inside".

[27] Work to protect wolves is being carried out in Portugal. The *Grupo Lobo* maintains a wolf sanctuary at Malveira, has set up a conservation programme and is endeavouring to change traditionally hostiles attitudes to the wolf.

[28] Advertisement reproduced in *Hotads International*, issue 15, p. 20. Kindly brought to my attention by Steve Raybould.

she stands on a patch of ground, grassy with flowers, carrying the inevitable basket. In fact, the setting is very stylised, since the grass looks more like a rug in child's bedroom. What makes the advertisement remarkable is the way it plays with our expectations. Instead of red, the key element, this child is dressed in a dense, velvety blue. The advertisement is fully located within a folkloric and literary tradition, as demonstrated by the image of a little girl with a basket, wearing a hood, and this is reinforced by the direct allusion to "le petit chaperon rouge". But the vibrant blue creates a rupture with that tradition. If red has connotations of blood, menstruation, puberty, sensuality, provocation, what, then, are the characteristics or behaviours associated with blue? The dress is more reminiscent of the Virgin's cloak in a medieval painting, though we also remember "De blauwe huyck", the blue cloak of the adultress in Brueghel, illustrating the popular saying "to hang the blue cloak on the husband".

JOHNNY WALKER RED LABEL [29]

Sans le Rouge rien ne va plus

The colour-change technique employed by Monoprix has been used before, again in France, in an advertisement for Johnny Walker Red Label whisky which appeared as early as 1983. In this ad (fig. 8), we see a pig-tailed girl in a white hooded cloak, basket in hand, while all that can be seen of the wolf, to the left of the image, are his hindquarters and tail, disappearing out of the picture.

The consumption of whisky is often linked to gambling in casinos, both in reality, and on celluloid, and it is not usual for phrases linked with gambling to occurred in contexts beyond the casino, as in Sartre's 1947 screenplay, *Les Jeux sont faits* (translated as *The Chips are Down*, another gambling metaphor, by Louise Varèse in 1948). In this advertisement, mimicking the words of the croupier at the roulette table, "Les Jeux sont faits, rien ne va plus!", the legend beneath the picture reads, "Sans le Rouge rien ne va plus". On the literal level, this means "Without the red, everything goes amiss". In figurative terms, red is a metonym for the red label or specific brand of whisky. The wolf is not interested in the girl because she comes bearing dairy products and baked goods, not whisky. But there are other meanings present in the advertisement. The advertisement plays on the association between the red of the roulette table and the red label, evoking a bohemian context in which sexual activity would not seem out of place. However, we do not expect to find Little

[29] This advertisement originally appeared in *100 Idées*, France, 1983, and has been reproduced in *The Trials and Tribulations of Little Red Riding Hood*, 2nd ed., New York & London, Routledge, 1993, p. 11, by Jack Zipes, who has generously supplied me with slides of the advertisements he describes. Also brought to mt attention by Gérard Dahan, in September 1997, and supplied on computer file.

Red Riding Hood wandering into this scenario. And, due to our pre-conditioning by fairy tales, we certainly do not anticipate her rejection by the wolf:

> Red is not only the color of Johnny Walker's red label, it is also the label of sin and blood. Here we have a girl who does not have the required sexual allure to entrap the wolf, and therefore, he will have nothing to do with her.[30]

Little Red Riding Hood lacks allure because she has not yet reached puberty. The absence of red signifies that that she has not begun to menstruate, and is therefore of no interest to the wolf.

Jack Zipes draws our attention to other advertisements that show a sexualised Little Red Riding Hood, pointing out that:

> Almost all the commodified forms of Little Red Riding Hood as sex object portray her as thoroughly grown-up and desirous of some kind of sexual assignation with the wolf. (pp. 8-9)

Thus a 1962 advert for Hertz rental cars, published in *The New Yorker*, shows an extremely seductive young woman in a hood: "I'm on my way to Grandma's house riding in my little red Hertz" (pp. 8-9).

Twenty years later, a German ad for the Renault 4 (Der Stern), shows the car in the background, the debris of a picnic with an opened wine bottle in the very foreground, and a girl in folkloric costume apparently enjoying if not inviting the wolf's embrace (p.10). This body of evidence seems to corroborate the hypothesis, formulated earlier, that fairy tale characters and motifs are used to advertise essentially adult products.

HEINEKEN LAGER [31]

This ad was shown on Spanish television during 1997, and still-shots have also appeared in the print media (fig. 9). A young girl comes wandering very slowly through a dark forest – the trees stand very close together. She is wearing a red, hooded cloak and carrying a basket, so the viewer is not surprised when a wolf's muzzle appears from behind a tree. He stands upright, wearing a baggy white shirt and knee breeches that are held up by braces. The wolf has furry hands and feet, and an enormous head. His eyes do not appear in the least realistic, but bear more resemblance to the large plastic eyes seen in some cuddly toys. In fact, the combination of his physical features, and the way he moves suggests that he is based on cartoon wolves rather than the real thing. In the background, we can see a

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[30] Jack Zipes, *The Trials and Tribulations of Little Red Riding Hood, cit.*, p. 8.

[31] Video kindly supplied by Heineken, *El Aguila* Head Office, Madrid. Still shot in *Cosmopolitan*, Spain, July 1997. Our thanks to Carmen Millán.

thatched cottage, with smoke rising from the chimney.[32] When she realised that she is being followed by a wolf, she breaks into a run. The wolf gives chase with outstretched paws, similar in appearance and movement to a cartoon character. A large, portly man carrying a gun and a knapsack passes by, in the foreground, going in the opposite direction. He does not appear to notice the pursuit taking place in the background. The wolf, however, notices the hunter. Or rather, he spots the green bottles of Heineken lager dangling from the knapsack, and with a lightening change in priorities, turns round and runs after the hunter with outstretched paws. The hunter tries to escape, but is unsuccessful. The closing sequence shows the wolf sitting under a tree, drinking Heineken from the bottle, which he raises in a toast to the hunter who dangles above him, clinging on to the tree. Images and words are carefully matched. The short filmed sequence shows a distorted version of the familiar narrative: the girl does not need to be rescued because the wolf has abandoned her for more interesting prey. Just to reinforce the humour of the ad, a male voice uses a word play to remind the viewer that the advertisement is based on an old tale, but has been subjected to changes:

Heineken. Pruébala, y verás que no es el mismo cuento de siempre

The final statement is a reiteration of the Heineken slogan, "Heineken. Piensa en verde", also found in the magazine advertisement. This can be interpreted in various ways. The most obvious is that it refers to the green Heineken bottles. It could be an allusion to ecological concerns – the wolf represents the world of nature. But green is the opposite of red, and by choosing green, the wolf has given up his pursuit of Little Red Riding Hood. At another level, we should remember
the sexual connotations of "verde" in Spanish, as in "chiste verde", a rude or salacious joke. The wolf is being advised to think about sex, about nature, but above all, about his bottle of lager.

MINI CHEDDARS [33]

This 1998 television advertisement for the snack Mini Cheddars (fig. 10) adopts a similar technique to that of the Heineken ad discussed above – the deliberate, comic reversal of the usual Little Red Riding Hood scenario. The girl is instantly recognisable in the opening shot as she comes to her grandmother's door, in a red cloak and mini-skirt, carrying a basket full of packets of Mini Cheddars, while the wolf, played by a well-known English comedian, Bob Mortimer, dressed in a furry

[32] It has been pointed out to me that smoke rising from a cottage in children's drawings means that the child is happy. If this is the case, then the presence of the smoking chimney in this advertisement will contribute to the positive atmosphere created by the use of the fairy tale setting, characters and narrative, the "feel-good" factor referred above.

[33] Slide and information courtesy of Mark Blears and Viki Winch, Leo Burnett, London.

suit and the kind of sensible nightdress favoured by elderly ladies, lies recumbent in bed.

Door squeaks open. Music and bird song. Enter Little Red Riding Hood.

Wolf:	[Growls menacingly]
LRRH:	Hello, grandma.
Wolf:	Well, hello, my crimson beauty. What's in the basket?
LRRH:	Mini Cheddars.
Wolf:	Woof!
LRRH:	Fancy a nibble?
Wolf:	What small snacks you have!
LRRH:	[giggles uproariously]
Wolf:	But what a big taste they've got!
LRRH:	Oh, what big teeth you 'ave. I suppose you'll be eating me next.
Wolf:	No offence, but do you mind if I don't?
Voice-over:	Mini Cheddars. They taste bigger than they look.

Initial viewer expectations are not fulfilled. Although he starts out like a pantomime villain, sitting up to greet Little Red Riding Hood as "My crimson beauty". Little Red Riding Hood is not in the least afraid of the wolf, and seems to be putting ideas into his head — "I suppose you'll be eating me next". But instead of "eating" the girl, he throws her out of the cottage, closing the door in her face, and retires to bed to munch his snack. The Heineken wolf prefers his lager and the Mini Cheddars wolf prefers his biscuits, resisting one kind of temptation, sexual by implication, and succumbs to another, thus satisfying a different kind of appetite. As in many of the advertisements under consideration, the use of a fairy tale theme or character does not automatically imply that the advert is targeted at an audience of children. The advertisers are well aware that the product is mainly bought in supermarket multipacks by housewives, which accounts for the humorous sexual subtext, designed to render the ad more memorable.

The significance of the wolf

Much has been written about the multiple significances attached to Little Red Riding Hood. But what of the wolf? This creature has symbolised many things for many people over the centuries. Iona and Peter Opie remind us that:

> The wolf is commonly the villain, too, in traditional fables, and frequently so in children's games such as "What's the Time, Mr Wolf?", "Wolf and the Lamb", and "Sheep, sheep, come home".[34]

Earlier in this discussion, I noted the habitual collocating of "lobo" and "mau", Portuguese's equivalent of the English "Big Bad Wolf". The question here is why the wolf should so often be perceived as "bad" or "mau". Here I believe we can usefully take current feminist critical theories and extend them to the animal kingdom:

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[34] Iona and Peter Opie, *The Classic Fairy-Tales*, *cit.*, p. 94.

> What is perhaps the fundamental insight of feminist theory: namely that sexual and gender identities are not essential biological givens but rather derive from culturally constructed "sex/gender systems".[35]

It is a commonplace of modern scholarship to state that fairy tales inculcate in their reader or listener certain expectations or beliefs about human behaviour. Less common is the hypothesis that they exercise a similar effect on human perceptions of animal behaviour. Steve Baker has suggested that "culture shapes our reading of animals just as much as animals shape our reading of culture".[36] I would argue that the wolf as we know him is not an "essential biological given", but a stereotype, constructed from fairy tales, fables and proverbs, or, as Harriet Ritvo puts it, that "large literature of animal fable and fantasy, which has little connection to real creatures".[37] This body of writing includes Aesop's *Fables*, which habitually present the wolf as greedy and cruel. From Aesop, the Bible, Isidore of Seville's *Etymologies* and other sources, these qualities found their way into the medieval *exemplum* tradition, the medieval Beast Epics, where Ysengrimus the wolf represents the corrupt clergy, bestiaries, and Chaucer's *Canterbury Tales*. Negative perceptions of the wolf are perpetuated in the fables of La Fontaine, the *Nova Floresta* of Padre Manuel Bernardes,[38] Perrault's *Le Petit Chaperon Rouge*, and a whole series of legends, popular tales, proverbs and refrains, in what Christopher Prendergast calls:

> the language of common-sense, the language of the stereotype, whose function it is to cover a world historically produced with the mantle of the universal and the permanent and of which the classic forms are the maxim, the proverb, the platitude, the *idée reçue*.[39]

In medieval England, "wolf's head" signified an outlaw, or social outcast. Nowadays, late-twentieth-century city-dwellers for whom the wolf is as remote and improbable a creature as other constructs of the human imagination such as the unicorn or dragon, still resort to such expressions as "eat like a wolf", "wolf down". English also talks about "keeping the wolf from the door", or "a wolf in sheep's clothing". The "the little boy who cried wolf" is still held up as an example of how not to behave, and women passing by building sites are still assailed by the "wolf whistle". Portuguese speakers feel a "fome de lobo", and commonly resort to a proverbial sayings involving the wolf, for instance: "Quem não quer ser lobo não lhe veste a pele". For Spanish speakers, a dark place may be described as "oscuro como boca de lobo", and to go into danger translates as "meterse en la boca del lobo". The name of the animal has even been used to label a life-threatening illness, *Lupus*.

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[35] Lewis C. Seifert, *Fairy Tales, Sexuality and Gender in France, 1690-1715*, Cambridge, Cambridge University Press, 1996, p. 3.

[36] Steve Baker, *Picturing the Beast*, *cit.*, p. 4.

[37] Harriet Ritvo, *The Animal Estate: The English and Other Creatures in the Victorian Age*, Cambridge, Mass., Harvard University Press, 1987, p. 4.

[38] For a useful discussion of wolf symbolism, see Alfredo Leme Coelho de Carvalho, *O Simbolismo Animal na Obra do Padre Manuel Bernardes*, Curitiba, HD Livros, 1995, pp. 100-110.

[39] Christopher Pendergast, "Flaubert: Writing and Negativity", *Novel*, 8, nº3 (1975), p. 207, cited by Baker, *Picturing the Beast*, *cit.*, p. 28.

Realistic, factual descriptions of wolf behaviour have been appropriated and given symbolic value by men who want them to convey particular meanings:

> Animals quite obviously cannot and do not... represent themselves to human viewers. It is man who defines and represents them, and he can in no sense claim to achieve a true representation of any particular animal: it merely reflects his own concerns.[40]

Moreover, because of the unidimensionality of fairy tale characters with their strictly codified traits, writers, artists, composers have all tended to fix on one or two aspects of the wolf to the exclusion of all others. For instance, they might have concentrated on the wolf as exemplary mother, as in the story of Romulus and Remus, or Kipling's *The Jungle Book*.[41] Again, given the structure of the wolf pack, they might have become symbols of loyalty to one's peers. Instead, in Uruguayan Spanish, the expression "lobos de la misma camada" is not flattering, and English-speaking people tend to remember the exception to the rule, the "lone wolf". The wolf might have become a emblem of marital fidelity, since wolves mate for life. But no, we have the wolf as symbol of rampant male sexuality. Iona and Peter Opie raise some doubts about the use of the term "wolf" to describe a predatory male:

> The suggestion that the term "wolf" for a woman-hunter comes from Red Ridinghood's misadventure seems improbable. The term only acquired this significance in the United States about 1930, and earlier referred to a more specialized type of human predator.[42]

Nevertheless, the word "wolf" has had sexual associations for many hundreds of years. For Charles Perrault, there was no doubt that the wolf is the living embodiment of the seducer, hence the *moralité* at the end of *Little Red Riding Hood*:

> On voit ici que de jeunes enfants,
> Surtout de jeunes filles,
> Belles, bien faites et gentilles,
> Font très mal d'écouter toutes sortes de gens.
> Et que ce n'est pas chose étrange,
> S'il en est tant que le loup mange.
> Je dis le loup, car tous les loups
> Ne sont pas de la même sorte;
> Il en est d'une humeur accorte,
> Sans bruit, sans fiel, et sans courroux,
> Qui, privés, complaisants et doux,
> Suivent les jeunes demoiselles
> Jusque dans les maisons, jusque dans les ruelles.
> Mais, hélas! qui ne sait que ces loups doucereux
> De tous les loups sont les plus dangereux? [43]

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[40] Bob Mullan and Garry Marvin, *Zoo Culture*. London, Weidenfeld & Nicolson, 1987, pp. 3 and 7-8.

[41] Elizabeth Crawford, "The Wolf as Condensation", *The American Imago*. A Psychoanalytic Journal for the Arts and Sciences, 12, nº 4 (Winter 1955), p. 307.

[42] Iona and Peter Opie, *The Classic Fairy Tales, cit.*, p. 94.

[43] *Choix de Contes de Fées*, par Perrault, Mme. D'Aulnoy, Mme Leprince de Beaumont et Hégésippe Moreau, Paris, Nelson Éditeurs, n/d, p. 6.

These examples demonstrate how the wolf has been transformed through language. First removed from its "natural" context, and re-sited in the world of fairy tales and stereotypes, then converted into a symbol of danger or evil, it has finally evolved into a visual metaphor for qualities that are now perceived as somehow desirable.

A recent double-page press advertisement for the Renault Laguna,[44] tied into a television campaign, shows a wolf bounding through the air, with the text:

> Evolution favours the strong,
> the smart, the lean, the swift.

It is probably no coincidence that this sentence echoes the saying "Fortune favours the bold". The right-hand page has a photograph of the car. Underneath it, "The new 110bhp 16v Renault Laguna. It's evolved", followed by technical details and the further assertion:
and you can see why the forces of natural selection lead you straight to the new Renault Laguna.

There is clear ambiguity written into this text: on the one hand, the car is being likened to a wolf: it has natural beauty, strength and speed, and will triumph over other species; on the other hand, those who buy this car both demonstrate their intelligence, and ingrained desire to survive, characteristics of the wolf.

VITTEL [45]

Many of the advertisements we have seen rely on parody and subversiveness for their impact. As with any other kind of parody, the reader or viewer must be familiar with the original tale or proverb. As soon as the words "wolf" and "lamb" are collocated together, conditioned by fables and folk tales, at the very least, we anticipate bloodshed and slaughter. But this is not the outcome of the encounter depicted in the 1993 poster ad for Vittel, French mineral water (fig. 11). This ad achieves its comic effect, and memorability, by showing what happens when you drink Vittel. In the first picture, we see a solitary vulnerable lamb, with the caption "Pas Vittel". Once he has drunk the mineral water, "Vittel", we see the same lamb putting a wolf to flight.

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[44] Published by the *Daily Mail*, Weekend Magazine, Saturday 25 July 1998.
[45] Computer file supplied by Gérard Dahan.

FINAL COMMENTS

Copywriters are drawn time and time again to fairy tale motifs because they offer a tried and trusted route to effective and therefore profitable, advertising. Given the enormous sums of money in play, not to mention the international prestige of a company or a brand name, clients are not going to risk their profits or their reputation in a chancy or ineffective advertising campaign. Advertisers believe that fairy tales are a suitable vehicle for transmitting their messages. The gap between vendor and purchaser can be successfully bridged by an advertisement that contains elements of the fairytale. This process is facilitated by fundamental similarities that exist between advertisements and fairy tales, with regard to psychological motivation, function and language.

In 1913, Freud pointed out the relationship between fairy tales and dreams:

> It is not surprising to find that psycho-analysis confirms us in our recognition of how great an influence folk fairy-tales have upon the mental life of our children. [...] Elements and situations derived from fairy-tales are also frequently to be found in dreams.[46]

Children are profoundly marked by fairy tales, which then become "the stuff which dreams are made on", or their "family romance".[47] Advertisements, too, encourage us to "dream" or fantasise, but with an added element built in: they show us —sell us— the means to realise our fantasies. Both "genres" have utopian elements; readers are urged to aspire to better things, a "happy-ever-after". For some readers or viewers, this may be accomplished through the acquisition of material possessions, social status, romantic love or sexual satisfaction. For others, a happy ending will entail freedom of choice, social justice, political independence, which is why literary works such as *Gulliver's Travels* and *Animal Farm* are so frequently likened to fairy tales.

Comparing intentionality in adverts and fairy tales is more problematic. Advertisements have an unambiguous purpose: to sell us goods, services or ideas. The fairy tale, on the other hand, is a protean genre, recreational, didactic and therapeutic in turn. But there is an interface where the two genres meet and merge. In order to convey meaning, advertisements and fairy tales both rely on shared assumptions about people and societies, stereotypes of human actions and reactions. This commonality renders extensive description quite redundant. There is no need to

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[46] Sigmund Freud, *On Creativity and the Unconscious. Papers on Psychology of Art, Literature, Love, Religion*, selected with Introduction and Annotations by Benjamin Nelson, New York, Harper & Row, 1958, p. 76.

[47] Maria Tatar, "Folkloristic Phantasies: Grimm´s Fairy Tales and Freud's Family Romance", in *Fairy Tales as Ways of Knowing*, p. 90. See Also Marthe Robert, "Un modèle romanesque: le conte de Grimm", *Preuves*, 185 (1966), pp. 24-34.

sketch in a background with which readers are already perfectly familiar; it can be taken for granted:

> Within the context of modern society, tale motifs have become commonly understood signifiers, formulas to cite, metaphors to substitute for lengthy explanations. [48]

Meanings are evoked through the opportune insertion of proverbial sayings and set phrases, standard collocations such as "Once upon a time". On the visual plane, recognition comes instantly at the mere sight of a pictorial image. There is no need to mention the tale or the protagonist by name. Wolves are immediately suspect, a female child in a red cloak automatically becomes Little Red Riding Hood, a mirror immediately recalls Snow White. In a variation on this technique, a product is associated with the fairy tale tradition through an everyday image and a verbal fairy tale allusion. This is the technique used in a 1990 advertisement by Nestlé for Smarties, where we are shown a photograph of two happy-looking children, labelled "Petit Chaperon Rouge, 4 ans" and "Cendrillon, 3 ans".

Another technique involves framing an entire advertisement as if it were a fairy tale. Karla Kuskin has declared that: "It does seem that the word *once* is sufficient to place the reader somewhere in the magical past that serves as the landscape of a story".[49] This may be a rather impressionistic, unscientific description of a complex process of cognition and recognition, but I do not believe we can overstate the effectiveness of the opening phrase "once upon a time", as a means of setting the scene, shaping positive expectations, and pre-determining a favourable response to an advertisement.

Undoubtedly with these advantages in mind, Lloyds Bank recently ran an elaborate television and billboard campaign that relied almost exclusively on the consumer's familiarity with, and residual affection for fairy tales. The posters showed text with large, ornate dropped capitals, and aphoristic sayings which professed to state universal truths or give the "common sense" view, while the series of television advertisements were peopled with giants, trolls and dragons performing against a pseudo-medieval background.

VOLKSWAGEN POLO

Volkswagen also showed a fairy tale advertisement on British television, in 1993. In true post-modern fashion, the ad simultaneously constructs, and deconstructs its fairy tale form and content. The opening shot is dramatic, and shows an ornate golden coach drawn by four white horses. There is a coachdriver, and one lead rider and one footman, all in white wigs and white livery with gold braid. The

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[48] Linda Dégh, "What did the Grimm Brothers give to and take from the Folk?", *cit.*, p. 84.

[49] Karla Ruskin, "The Language of Children's Literature", in *The State of the Language*, edited by Leonard Michaels & Christopher Ricks, Berkeley, Los Angeles, London, University of California Press, 1980, p. 217.

coach veers towards us, passing a turreted castle, outside of which we can see a grazing horse, and various ancient farming implements. The background music is strongly reminiscent of a fanfare. A voice tells us: "Once upon a time, there was a beautiful princess", and we are shown a beautiful princess sitting in the coach. The speaker then emends his opening statement: "Once upon a time there was a princess", and this comment matches what we are shown, a rather undistinguished girl dressed as a princess. On the third attempt, the commentator gets it right: "Once upon a time there was a girl called Mary", and we see sitting in the coach a young pretty blonde woman. The next line is "Mary travelled everywhere in a beautiful golden coach", but this rapidly corrected, along with image, to: "Mary travelled everywhere in a chauffeur-driven limousine". Again the film changes, to match the observation: "Mary drove a Volkswagen Polo". This is followed by "and of course she was worshipped and adored by a handsome prince". At the cue "handsome prince", we see in the passenger seat a male figure, in royal finery, heavily made up, with a sparkling smile, a grotesque, caricatured version of Prince Charming. Again there is a correction to the script: "She was worshipped and adored by a cost accountant called Ernie", and we are shown, sitting beside her a pleasant looking but ordinary young man. The tale goes on: "whom she loved as much as he loved her". At this point in the film, Ernie is shown trying to read a road map. The narration continues: "Now this being a true story, Mary and Ernie lived happily ever after." In the background, we hear muted voices that suggest the couple is squabbling about which turn to take. The voice over tells us: "All right, they fell out now and again. Who doesn't? I know one couple and they just go on and on..." The closing sequence takes the car past the medieval castle, in the opposite direction from the opening shot. And we see against a dark background the slogan: "If only everything in life was as reliable as a Volkswagen Polo".

This advertisement contains almost every possible cliché, verbal and visual, of fairy tale narrative: we are shown a fairy tale prince and princess, a coach that would have done Cinderella proud, a castle with towers and turrets, true love, and a happy ending. But at the same time, the scriptwriter has taken a great deal of trouble to demythify the tale by denying these clichés visually and verbally, interspersing images of the ordinary, and incorporating the narrator's own personal observations and experience of human relationships. Thus the true heroine and hero are given ordinary, familiar English names. They do not belong to the aristocracy but are staunchly middle class. His profession is solidly respectable but lacks glamour, her clothes and hairstyle are plain and sensible. Mary and Ernie even behave like a real-life couple, arguing about road directions. And yet, this juxtaposing of fantasy and reality does not detract from either "half" of the advertisement. The fact that they represent a young couple in love seems to bridge the gap.

"Rosières, Rosières, dis-moi comment tu fais pour tout faire."

Rosières, Rosières, pour moi, tu as inventé le Triple, un petit génie qui sait tout faire. Dans les dimensions de mon ancienne cuisinière, il m'offre une plaque de cuisson 4 feux, digne de la grande tradition Rosières, un four grande largeur pour accueillir mes plats les plus copieux... et en plus, un vrai lave-vaisselle 6 couverts! A moi les grands dîners, les petits plats, et les compliments! ***Pour recevoir une documentation ou la liste des revendeurs, écrivez à Rosières Conseil, Lunery - 18400 Saint-Florent-sur-Cher ou consultez le 3615 Rosières.***

alliance

ROSIÈRES

L'AMOUR DU TRAVAIL BIEN FAIT

Fig.1 - Rosières

Fig.2 - Benson & Hedges

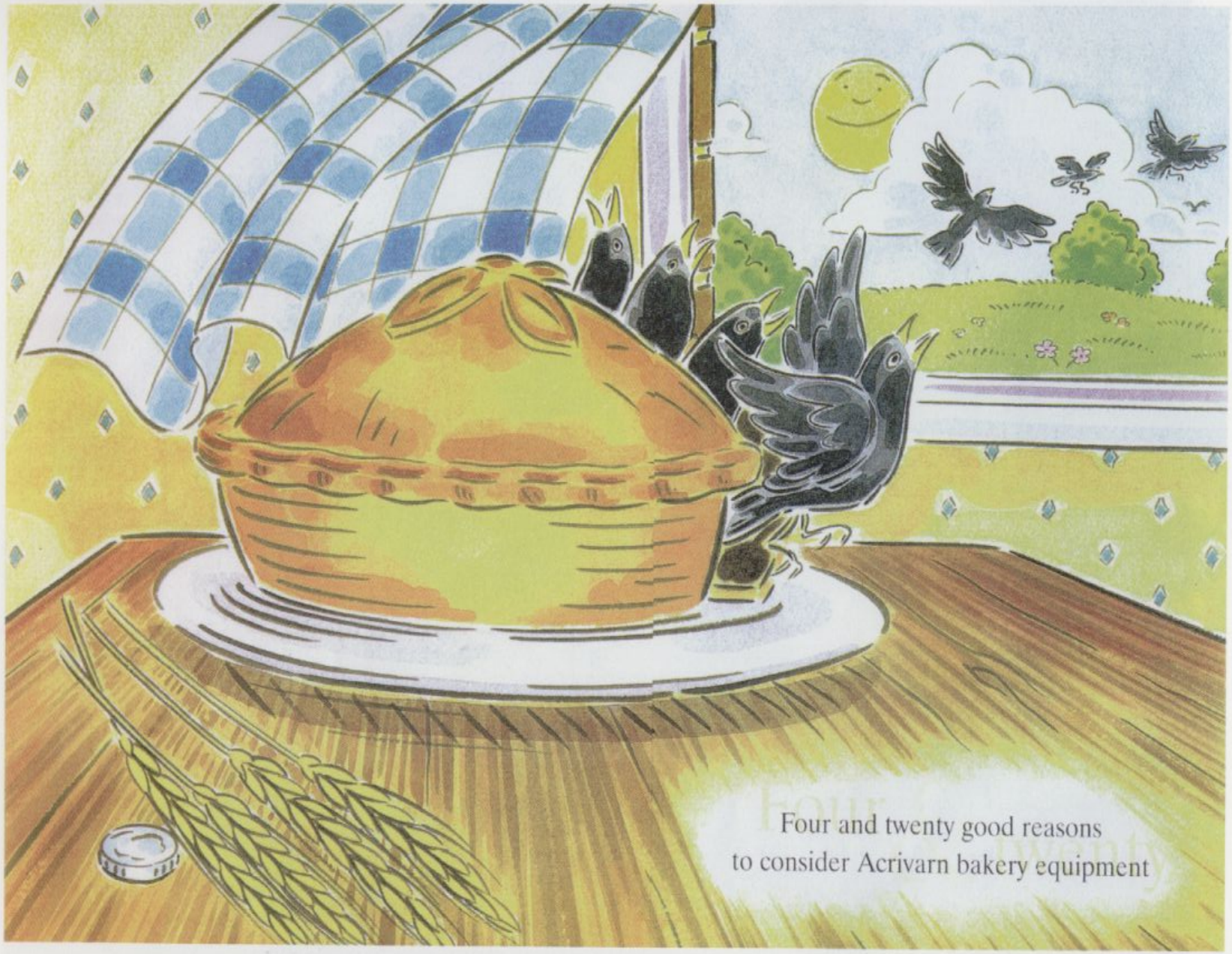

Fig.3 - Acrivarn

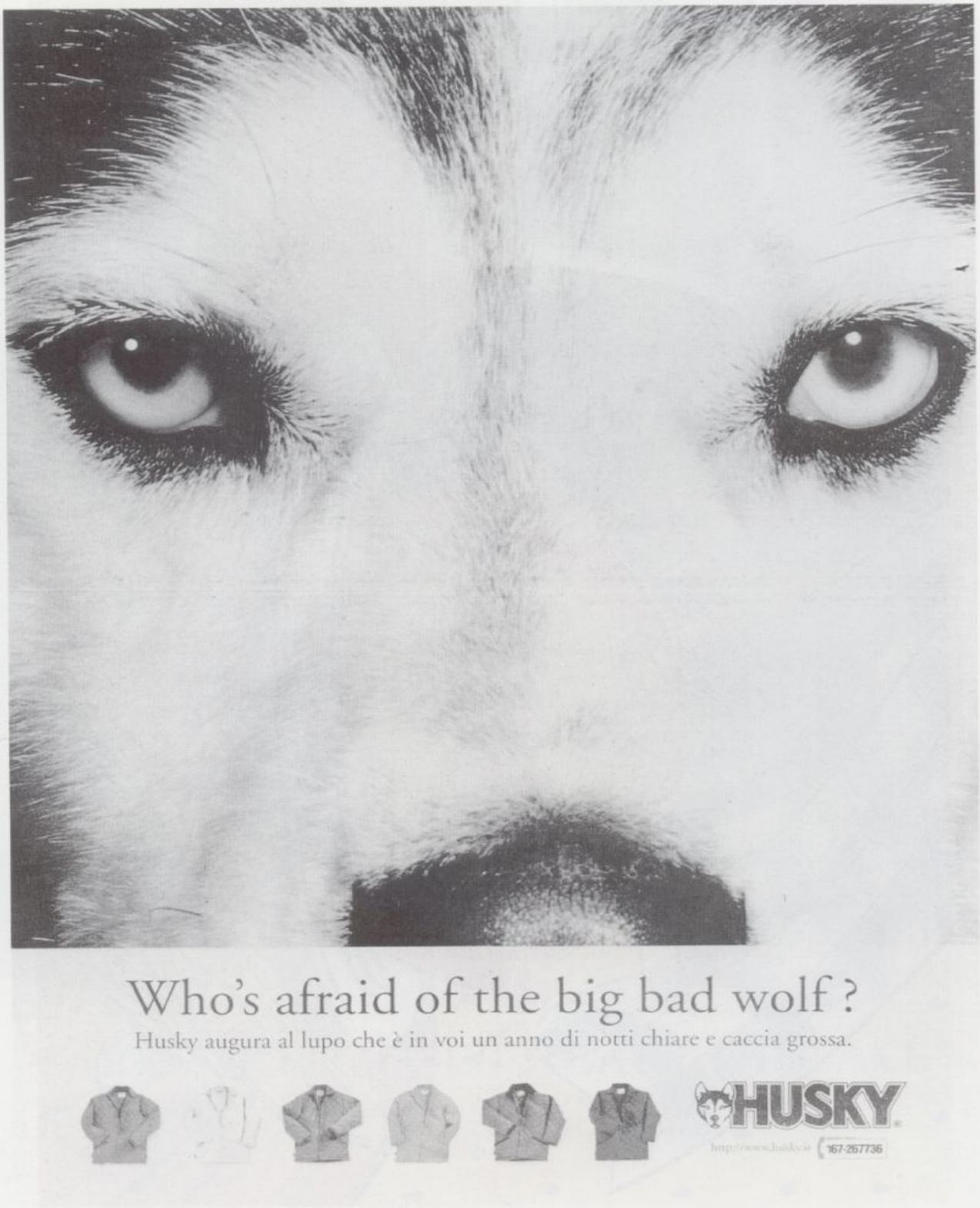
Who's afraid of the big bad wolf ?
Husky augura al lupo che è in voi un anno di notti chiare e caccia grossa.
HUSKY
167-267736

Fig.4 - Husky

Fig.5 - Lynx
Reproduced by permission of the artist, Jackie Raynor

Fig.6
Picture kindly supplied by Banco Espírito Santo

Fig.7 - Monoprix

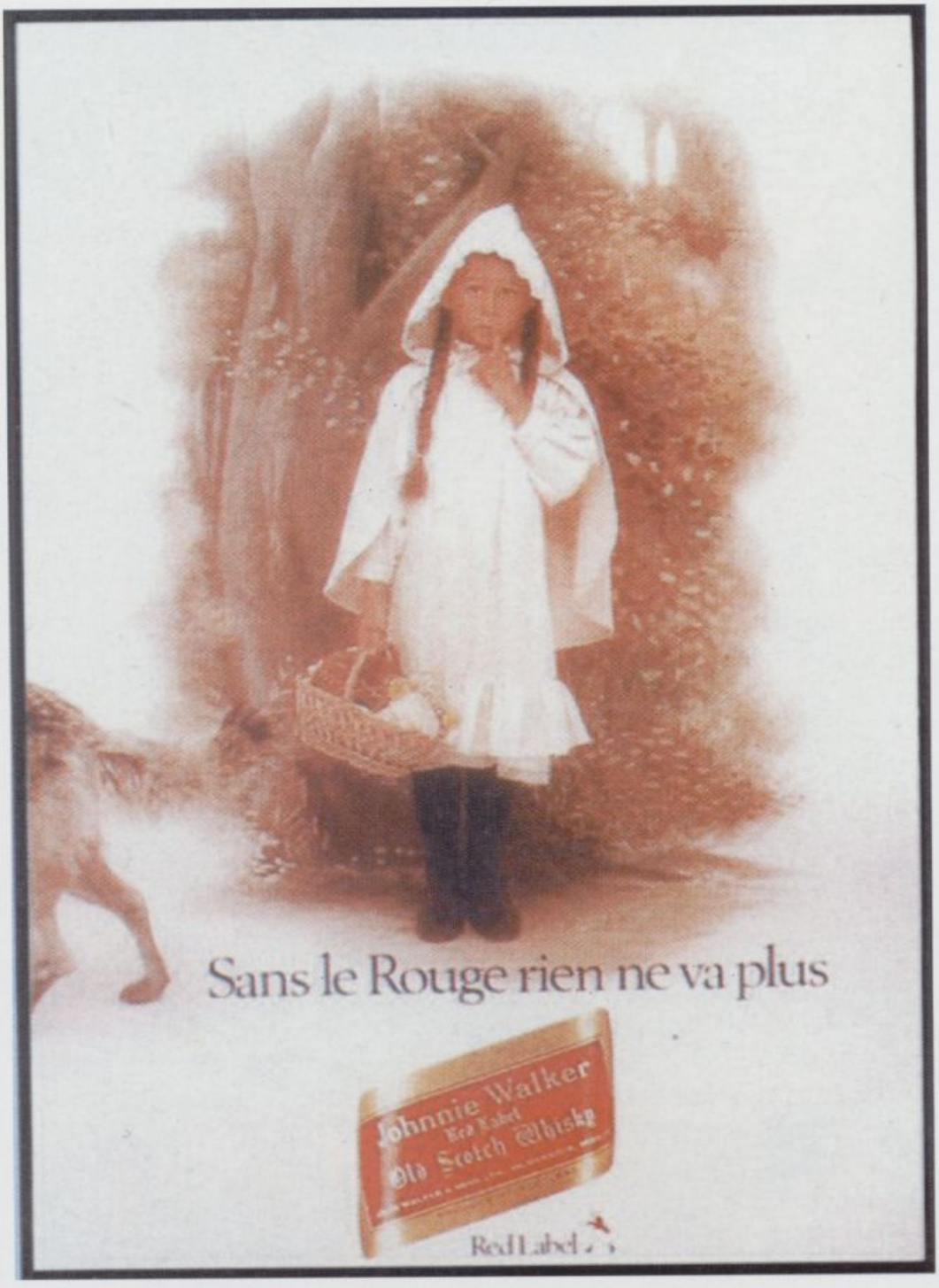

Fig.8 - Johnny Walker Red Label

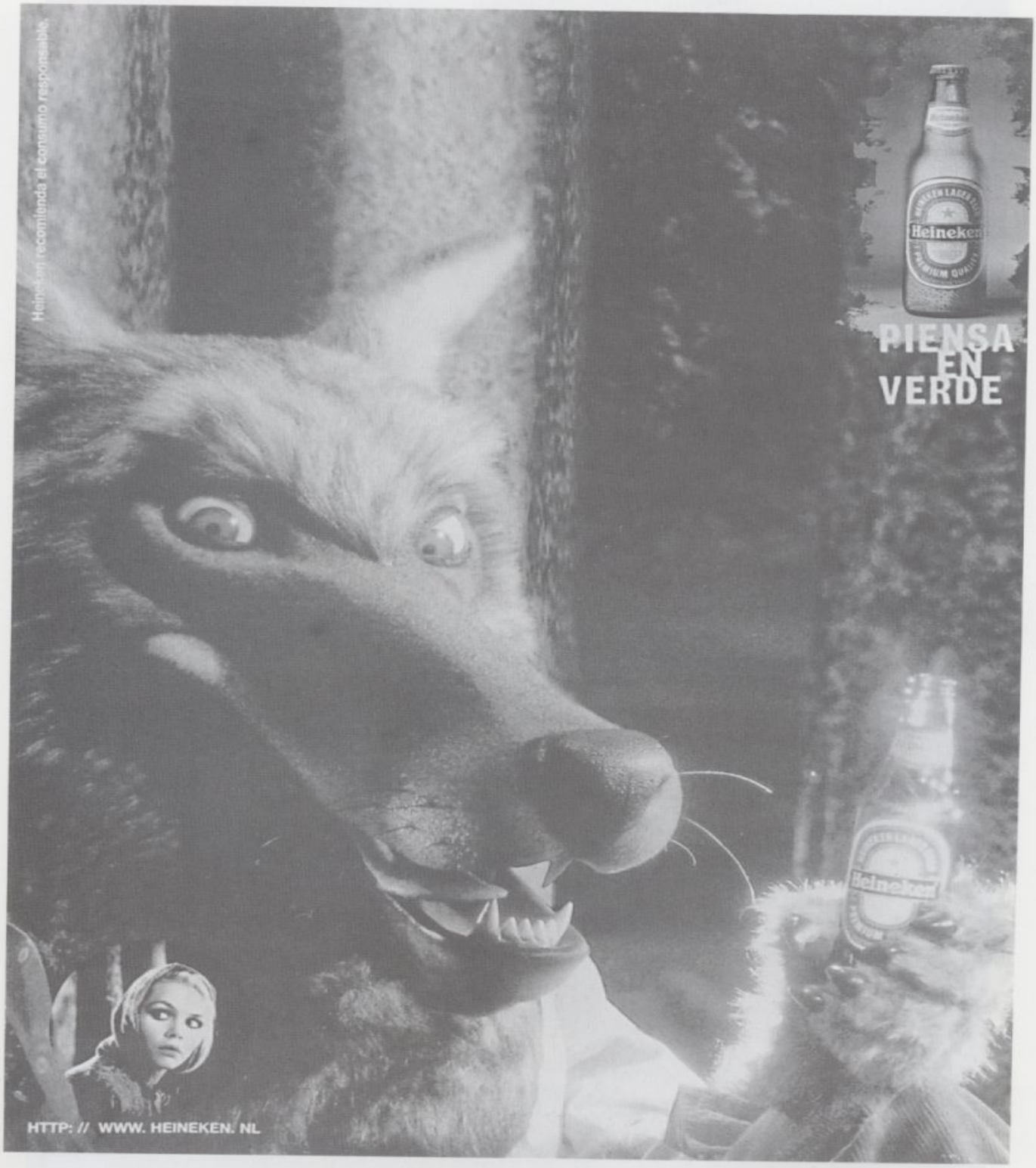

Fig.9 - Heineken

Fig.10 - Mini - Cheddares
Still shot reproduced with permission from Leo Burnett and Bob Mortimer

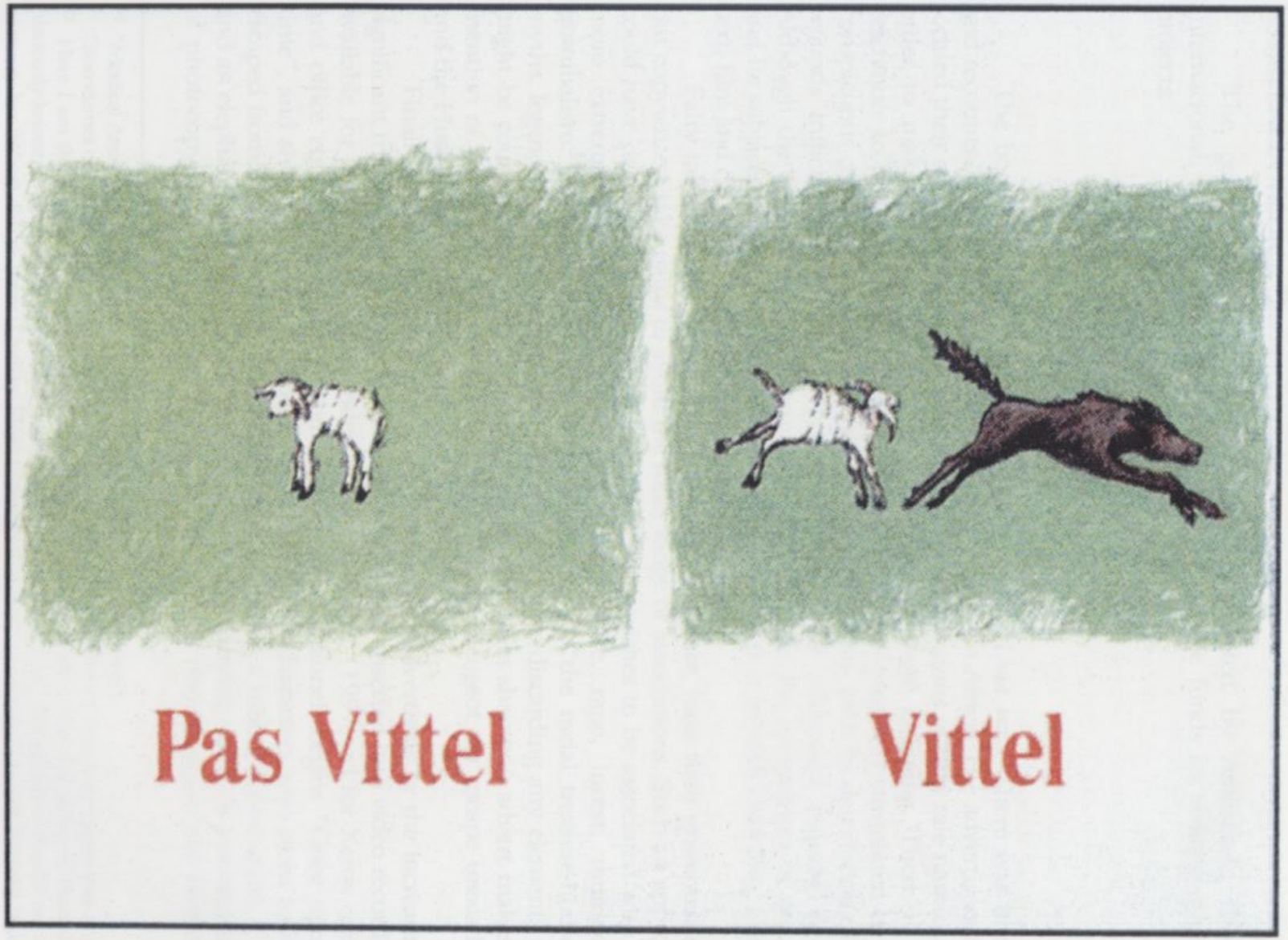

Fig.11 - Vittel

ASSISTÊNCIA MÉDICA [50]

The generic fairy tale frame was also adopted by Assistência Médica Internacional, a charitable organisation seeking to raise funds for worthy overseas projects:

> Por vezes as nossas histórias
> também começam com
> "Era uma vez" e acabam com
> "Foram felizes para sempre."[51]

The body text, a first-person narrative, begins *Uma vez* ("There was once"), and recounts "one day in the life of a doctor" working in Africa. The advertisers have located their appeal for contributions within the conventions of fairy tale narrative in order to make the charity, and the act of giving, more engaging. There is one references to religion, "algum milagre" (some miracle). Interest is stimulated by the conspicuous contrast between the "reality" of the content, with its description of the wounds inflicted by a man-eating crocodile, and the whimsical framing device. Although the advertisement is presented as a fairy tale, the earnestness of the text and its subjacent intentions preclude any attempt to link it in with *Peter Pan*, literary text, film and cartoon with fairy tale ingredients.

Fairy tales, like much so-called children's literature, have their gruesome side, but copywriters take pains to avoid the fuller range of associations. Such an approach could have decidedly negative effects: no advertiser wishes to be associated with the more extreme forms of sibling rivalry, child abuse, rape, incest, murder or cannibalism.[52] When advertisers, like poets, plunder "the racial treasure-house of myths, legends and fairy-tale",[53] they do so selectively, discarding any elements that might be counterproductive. Consequently, the Organics shampoo advert makes no mention of wicked stepmothers, the children in the Peugeot car escape unscathed, and the Husky wolf could be an adored family pet.

Finally, we should not forget satellite television advertising or the increasingly significant role of corporate websites or advertisements inserted into video recordings available for hire from the local video library. A recent (1997) ad for Xerox copiers and office equipment, broadcast on the Eurosport channel, begins "Once upon a time", and shows an office "peopled" by a number of characters who seem to have escaped from cartoons or children's television, including a rabbit, a porcupine, a fox, and an elephant, all in human clothing and all busily carrying out their assorted tasks of photocopying, filing, sending faxes, etc. While this should strike the viewer as

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[50] "Medical Assistance". Published in the Portuguese press in the late 1990's.

[51] "Sometimes our stories also begin with "Once upon a time" and end with "They were happy ever after"".

[52] Here I am thinking of Cinderella's stepsisters, the witch in *Hansel and Gretel*, the father of Peau d'Âne [variously known in Portugal as "a princesa que não queria casar com o pai" (the princess who did not want to marry her father), *Pele de Burro* (Donkey Skin) or *Pele de Cavalo* (Horse Skin)], and the Sleeping Beauty's mother-in-law.

[53] Sigmund Freud, *On Creativity and the Unconscious, cit.*, p. 53.

completely incongruous, particularly the mismatch between sophisticated electronic equipment and a voice over that speaks in the language of children's literature, the whole business is treated with the greatest of naturalness. As Maria Tatar has pointed out, "Magic tales demand the willing suspension of disbelief",[54] and so do many advertisements. In fact, it could be argued that certain types of advert have become the late-twentieth-century equivalents, or variants, of the traditional folk or fairy tale. Advertisers set out to create their own modern fairy tales, consciously and explicitly utilizing traditional fairy tale characters and characteristics, plots, formulaic language and images, whether these derive from Walter Crane, Arthur Rackham or Disney.

Some contemporary critics, feminists in particular, have attacked fairy tales because of their perceived closure and their reinforcement of oppressive patriarchal values and structures. Others, taking the opposite stance, emphasise their permeability to multiple readings. I maintain that their polysemy is among the factors that make fairy tales so valuable to advertisers. In fact, I would go further, and submit that fairy tales are not static and immutable. They are incontestably a permanent feature of our psychological landscapes; their structures are rigid and plot types are strictly codified (or codifiable), but even within these constraints, there is still room for variation, principally in respect of interpretation and application. Fairy tales, as we have seen in several cases, bear within them the seeds of their own subversion. Some of these seeds have germinated in modern fiction, in the oeuvre of authors such as Maria Luísa Bombal, Angela Carter and Hélia Correia. Others have taken root in contemporary industrial mass culture and fairy tale advertisements are the fruits in this "never-ending story".[55]

RESUMO

Proponho-me, neste artigo, seguir a recomendação de Wolfgang Mieder, de que os múltiplos usos dos contos de fadas "têm que ser documentados e interpretados no que respeita à sua função e significado" (Tradition and Innovation in Folk Literature, *1987, p.4), e explorar os diversos modos como a publicidade que utiliza contos de fadas transmite significados. Em primeiro lugar, proponho que os textos e imagens publicitárias são equiparáveis, como expressão de creatividade e imaginação, a formas de arte mais "convencionais" como a poesia, a prosa ficcional, o teatro ou o cinema, e devem, por conseguinte, ser "lidas" da mesma maneira. Após alguns breves comentários sobre o* corpus *publicitário que constitui a base da discussão, o estudo considera alguns aspectos gerais da publicidade. No passo seguinte estabelecem-se paralelos entre os contos de fadas e a publicidade em geral, especialmente como ambos os géneros jogam com*

[54] Maria Tatar, *The Hard Facts of the Grimms' Fairy Tales*, Princeton, New Jersey, Princeton University Press, 1987, p. 61.

[55] The final acknowledgement is to my photographer Geoff Dowling, for his patience, skill and unfailing good nature.

os desejos (e os medos). Finalmente, através de uma série de análises detalhadas de anúncios da imprensa e da televisão que deliberadamente fazem uso de personagens, intrigas, linguagem e imagens dos contos de fadas, exploro o mecanismo de persuasão dos publicitários para convencer potenciais compradores de que um fim feliz é possível, de que os sonhos podem tornar-se reais.

ABSTRACT

*In this paper I propose to follow Wolfgang Mieder's recommendation that the many different uses of fairy tales "need to be documented and interpreted in regard to their function and significant" (*Tradition and Innovation in Folk Literature, *1987, p. 4), and explore the multiple ways that fairy tale advertisements transmit meanings. First I suggest that advertising texts and images are as much an expression of creativity and imagination as more "conventional" art forms, such as poetry, prose fiction, drama or film, and should therefore be "read" in much the same way. After some brief comments about the corpus of advertisements which constitute the basis for discussion, the study considers some broad aspects of advertising. The next step is to draw parallels between fairy tales and advertisements in general, particularly how both genres play on hopes (or fears). Finally, through a series of detailed analyses of print and television advertisements which deliberately make use of fairy tale characters, plots, language and images, I explore the mechanisms of persuasion employed by advertisers to make potential consumers believe that a happy ending is possible, their dreams can come true.*