PINOCCHIO'S ARCHETYPAL JOURNEY

Every child hungers for myths and fairy tales. Intuitively, children know they contain valuable psychological knowledge about the world, how it works, the best way to grow up, and how to survive. We have all come to recognize the importance of fairy tales since Bruno Bettelheim's 1975 classic, *The Uses of Enchantment.* His pioneering work has been carried on by others: Joseph Campbell in a structural approach to myth, Mercia Eliade and Marie Louise von Franz in a depth psychology approach. But times have changed. Most of our children now get their stories from TV and films. It is long past due we take a serious look at what films are teaching our children in terms of psychology. Walt Disney's 1940 animated classic *Pinocchio* is a good example.

Pinocchio [1940] is a film we all grew up with – and children still watch it avidly. Like *Casablanca* [1941] or *Gone with the Wind* [1940], it has the fascination of a "classic." What makes these films classics? Some ascribe it to some ineffable sense of nostalgia. I, however, believe that for a film to become a classic, to so fully take possession of the public's fancy, it must tap into deep archetypal structures. In what follows, I explore some of the psychological implications of *Pinocchio*.

Before we begin a detailed look, in case you haven't seen *Pinocchio* recently, here is a recap of the plot.

> Geppetto, a lonely toy maker in a generic European medieval town, creates a marionette named Pinocchio and ruefully wishes it were a real boy. Hearing his wish, the Blue Fairy gives life to the wooden puppet and promises to turn him into a "real boy" if he learns to be "brave, unselfish, and truthful." To help him, she designates Jiminy Cricket, a hobo insect casually warming his feet by the fire, his official conscience. The next day, instead of going to school, the evil Stromboli enslaves Pinocchio and features him in his puppet show. Despite his rescue by the Blue Fairy and a lecture on behavior, he goes to Pleasure Island, where boys can do anything they wish – play cards, shoot pool, drink and smoke. He discovers the price of these pleasures is to be slowly turned into a donkey. With Jiminy Cricket's help, he escapes before the transformation is complete. Meanwhile, Geppetto, searching the world for the missing Pinocchio, has been swallowed by Monstro the Whale. Pinocchio dives into the sea to rescue his father and the whale swallows him too. To escape, he lights a fire causing Monstro to sneeze, but dies helping his father to the shore. The Blue Fairy comes once again and not only returns him to life but turns him into a real boy.

On the surface, *Pinocchio's* messages are pretty obvious. Jiminy (Mr. Conscience) Cricket says it well: no parental disobedience, no lying, no truanting, no partying, no bragging, and no showbiz. If these were the only messages in *Pinocchio*, we

might wonder why children like the film so much – this is not the kind of stuff kids want to hear. The answer is that there is much more to a film than the messages in the surface text. Hidden in the subtext is a complex web of directives, advice, historical comment, psychological symbolism, and moral values which children find useful. In addition, kids find *Pinocchio* especially attractive because its subtexts show how to deal with a very important life transition – the first day of school.

I - STROMBOLI'S PUPPET THEATER

Pinocchio describes what can go wrong when a child leaves home for the first time and begins to experience life in the outside world without the benefit of parental protection. Geppetto, like most parents, is worried and proud. Pinocchio's feelings, too, are typical: insecurity and confusion. Being a marionette has many comforting aspects, not the least of which is having someone else pulling the strings. There is little difference here between "puppet strings" and "apron strings." Pinocchio is suddenly on his own, strings cut, the safety of parental control gone. Responsibility looms large. Thus, *Pinocchio* accurately addresses the terrors and traumas of the first day of school, often a first important step on the path from childhood to adolescence.

One of the outstanding aspects of *Pinocchio* is that it deals with these problems from a child's point of view without condescension. The film takes large, seemingly insurmountable problems and makes them small enough to be manageable, while at the same time it takes small, seemingly trivial and unimportant problems and shows that solving them is both meaningful and possible for a young person. By solving these "small" problems one can become, in terms of the film, "a real boy." (Lord only knows how girls become real.) According to *Pinocchio*, by solving a series of small problems, manageable to children, it is possible to solve life's bigger problems.

Another wonderful aspect of this film is how it shows Pinocchio dealing with personal problems, while at the same time (unknown to him), he is dealing with universal psychological issues. What Pinocchio learns during the course of the film becomes sound psychological advice for all viewers. For example, Pinocchio learns how to deal with negative self-images. Every child has a problem with self-image. No matter how normal we are as children, we always think ourselves somehow different – and that difference is inevitably bad. Like Pinocchio, we see ourselves as wooden, uncoordinated and naive. After his psychological maturation (the three adventures) there follows a physical maturation - Pinocchio becomes "real."

In its problem solving, *Pinocchio* doesn't pull its punches. Some of the solutions Pinocchio attempts succeed while others don't. Kids hate simplistic solutions; they know from firsthand experience that, in the real world, simple solutions are rare and they won't respect any film (or any person for that matter) that over-simplifies problems to which they can relate. *Pinocchio* says, "It's not easy, but it's possible."

Pinocchio undertakes three adventures, each corresponding to one of the Blue Fairy's three admonitions: he must learn to be: 1) brave, 2) truthful, and 3) unselfish.

While the social benefits of each adventure are unquestionably the major text of the story, each adventure also has a subtext ripe with deep archetypal insights.

For instance, the title itself reflects the psychological heart of the film! In Italian, "Pinocchio" means "pine seed," that is, something immature and insignificant from which great and important things may develop. Thus, "Pinocchio" is about growth, personal and universal psychological. But little of this growth is at the level of the story or the text – all we see is the fleshing out of a marionette – so we must look at the deeper levels, in the sub-text of the film, to see what the film has to say about growth and maturation. This is where the real impact of *Pinocchio* is.

Let us begin with Stromboli. Notice that he is the *second* person to make Pinocchio dance, to pull his strings. The first was Geppetto! Thus, two male parental figures, one good and one evil, control Pinocchio. This "splitting the parent" into good and bad is common in fairy tales where it is usually the mother – fairy god-mother versus evil step-mother, or the good witch versus the wicked witch – rather than to the father. In this way, *Pinocchio* is unusual.

This "split parent" image is a normal reflection of our children's development. While we love our children, we must exert guidance and control. While they appreciate our love, they chafe under restrictions we impose. Thus, at a certain age, our children love us and hate us, often at the same time. These feelings are just as tough on kids as they are on parents. To paraphrase Gilbert and Sullivan, "A parent's role is not an easy one." With these split parent stories (and movies), children learn to direct the love they feel directly toward the parent, while just as safely displacing the hate and fear toward another figure. We can safely love Geppetto while just as safely hating Stromboli. (Parents, by the way, do the same thing to their children – split them into the good and the evil portions. That is why most children in films and in TV advertising are either little angels or little devils.) This device, common to many children's films, allows kids to handle feelings they are having about their parents but which they do not understand and often feel guilty about in the first place.

There is more to Stromboli than the just the "bad father." At the end of Pinocchio's encounter with Stromboli, when the Blue Fairy finally rescues him from Stromboli's clutches, we are faced with a strange conclusion: Pinocchio has learned that he must not fib by joining a theatrical troupe. What has truthfulness to do with acting?

The answer to this riddle lays in the Jung's concept of Persona. When we interact with the world, we do not present our true selves, we play roles – teacher, student, husband, wife, mother, father, boss, worker, etc. We are all actors who change roles as the situation demands. This outwardly projected and changeable aspect of our personality is called the *Persona*.

Normally, our Persona helps us survive in our complex social world. However, if it takes over the personality rather than protecting it, it becomes destructive: the connection with the true self – the unchangeable core of the soul – is lost. You probably

know people like this – a man who completely identifies himself with his work and dies soon after retirement because his work was all he was, the woman who is the complete mother and who becomes an alcoholic when the children leave for college because she can't mother anything anymore, the macho bodybuilder who is so proud of his body that he defines himself by it and can't take a vacation anywhere he can't do his daily workouts.

Here, in the Persona, we find the connection between truthfulness and acting. Pinocchio wrongly believes that the role he plays on stage – with all its popularity and acclaim – is his true self. Pinocchio eschews the long road of self development (school) and instead substitutes what appears to him to be a quick fix, Persona (acting). The result is physical and psychological imprisonment and enslavement. Thus, the Blue Fairy teaches Pinocchio about the danger of becoming possessed by the Persona, of losing the internal core that structures personal integrity, of confusing Persona with Self. If we try to pass off the Persona as the real Self, we are untruthful to others and ourselves.

By showing Pinocchio's initial lack of success, *Pinocchio* opts for truth at the psychological level while at the same time drawing a parallel between this psychological truth and a traditional Judeo-Christian moral education – honesty, hard work, delayed gratification – in deference to get-rich-quick schemes. By getting mixed up with Stromboli, Pinocchio sees two roads to success: make a fast buck on the stage or go to school and acquire a depth of learning that will lead to a positive moral development.

II - PLEASURE ISLAND

Once Pinocchio learns about his Persona, he is ready for the next psychological adventure. On Pleasure Island, he explores the relation between Shadow and conscience. Conscience first.

One of Disney's major interpolations into the original *Pinocchio* story is the personification of conscience. (In the original story, an unnamed cricket appears, tries to give some good advice to the very snotty Pinocchio and is promptly silenced by being turned into insect jelly under the young man's boot!) An important aspect of Jiminy Cricket that runs through many Disney films is what I call *moral animism*. Jiminy, since he is literally an insect, represents nature, while Pinocchio represents civilization. Just as Jiminy instructs Pinocchio, nature instructs civilization. Since this places the source of conscience in nature, it implies that nature is moral and, according to many Disney films, is therefore an appropriate source of information about morality. Think of all the talking animals that give good moral advice in his films. Obviously, Disney's ideas about nature are opposite to Tennyson's view of, "Nature, red in tooth and claw." Thus Jiminy Cricket, as Pinocchio's conscience, represents values that, because they are "natural," cannot be questioned.

Moral animism makes what a character says very important. For instance, notice that Jiminy Cricket – whose initials are a very significant "J.C." – begins as a hobo, dressed like a typical depression-era tramp (remember, this is 1940). In granting

Geppetto's wish, the fairy also improves Jiminys' wardrobe: he now sports a tuxedo, white gloves, spats, and a top hat – the costume of every cartoon capitalist! Thus Conscience (Jiminy Cricket) = Capitalism (his new clothes) = Christianity ("J.C."). It is not unusual for Disney and many other film makers to connect capitalism and Christianity.

To do battle with the Shadow, Pinocchio will come into contact that aspect of his ego complex we call conscience. The point of Pleasure Island is to demonstrate the role of conscience in the life of a maturing child. While Persona represents the most public aspect of the personality, the Shadow is at the other extreme, that portion most hidden from view. Here reside not only the qualities we must repress (as opposed to "express") to survive in society: cruelty, selfishness, disregard for others, pride, law breaking, but also the undeveloped or underdeveloped potentials of our psyches. Interestingly, in films, it is not unusual for the hero's personal flaws to turn into advantages once the person has matured. In this way, films often represent *both* sides of the Shadow far more than we would expect. This multi-faceted aspect of the dark side of the unconscious is clearly seen in Pinocchio's experience on Pleasure Island – he plunges into the animalistic side of himself but is saved by the activation of his conscience (Jiminy Cricket) and he comes out a better person for the experience. The point of Pleasure Island is to demonstrate the role of conscience in the life of a maturing child.

Pleasure Island is Pinocchio's – and every child's – Shadow world. Unbridled by any social constraints, the boys are free to indulge themselves without consideration of harm to others, to themselves (as in the case of the shocking images of substance abuse), or cost to society. The more Pinocchio gives in to his Shadow, the more animalistic he becomes – literally. Certainly, one of the distinctions between humans and animals is their capacity to reject the urgings of instinct, to mediate desires, to use conscience. Selfishness here is not the unbridled material acquisition associated with the yuppies of the 1980s but putting the Ego too close to the center of the personality. Pinocchio must learn that he is not the most important person in the world; that his actions with have consequences on others. He must learn to listen to his conscience.

Again, the film is psychologically sound. Unlike the adventure with Stromboli, on Pleasure Island, it is Jiminy who saves the day. Conscience is important, says the film, because it prevents the Shadow from engulfing our personalities and turning us into animals ... from making asses of ourselves. Thus, in his second adventure, Pinocchio learns to recognize and control the negative aspects of his Shadow. Recognition is humbling, but gaining control is a sign of maturity.

Contrary to our expectations, Disney doesn't claim that a (Christianized and Capitalized) conscience is a panacea for all our moral problems; in fact, he clearly shows its limitations. In addition to his social and political implications, Jiminy has psychological aspects that reveal his own shortcomings. Beyond his continuing role as a Calvinist chorus, he's helpless in the first adventure and excluded from the third (which he rides out in a bottle like a tiny, ineffective genie). This makes psychological sense, since conscience has little to do with Persona (during the Stromboli adventure) or facing

the Great Mother (the encounter with Monstro described below). Jiminy Cricket *is* effective in the second of Pinocchio's adventures, Pleasure Island. Here Jiminy discovers the evil plot and then becomes the source of knowledge and rescue. Conscience *is* effective in dealing with moral problems like deciding how much of one's potential for evil can be safely manifest. Pinocchio fulfills the Blue Fairy's wish not to be self-ish.

In summary, what the Pleasure Island adventure has shown is how to raise conscience from a primitive animalistic state (Cricket), integrate it as an effective part of the ego, and use it to make moral decisions. If, by chance, the formulation of conscience within the individual happens to correspond to some greater system of good and evil - such as we see in religion - a great gain has been achieved, for through conscience one can approach upward and outward toward God or upward and inward toward the Soul.

III- MONSTRO THE WHALE

Pinocchio's third adventure involves being swallowed by a whale named Monstro. The name "Monstro" immediately tells us this adventure is about meeting a monster. The psychology of monsters is both fascinating and complex. Monstro comes from a different portion of the Shadow than did Pleasure Island. This type of monster often represents what is missing in one's life: whatever we sweep under our collective psychological carpets, out of view, often returns magnified to haunt us. As we have seen, growth involves discovery and recognition, not denial or repression of our own innards - whether we like them or not.

We must all eventually face our monsters. Monstro represents an element of himself Pinocchio has denied, and which therefore is missing from his life, something he has hidden within his Shadow. It has now returned, enlarged out of all proportions, ready to swallow him up. If we can identify what is missing in the world represented on the screen, we often have a good handle on the psychological nature of the monster.

Pinocchio's world is one without women. With the exception of the Blue Fairy, who drops in with the regulated occasionality of an Avon Lady, this is a man's world. To translate this external male world into internal, psychological terms, it means that for this group of men the internal psychological elements symbolized by the feminine are missing from their psyche in the same way that women are missing from their outer world.

In Jungian psychology, the internal feminine of the male is called the Anima and its mirror image, the internal masculine of the female, is called the Animus. But it is too restrictive. Because gender is such an unstable thing, especially in children, I prefer the following formulation: A person selects from a very wide variety of behaviors those that allow others to identify the person's gender. Thus, all the potential behaviors *not* selected, or left unperformed, are relegated to the unconscious. I call these the *Contra Gender Function*. This applies equally to men and women and all the various expressions of sexuality that we see developmentally in children and find in adults in our contemporary society. I prefer the term Contra Gender Function because it avoids the problems of linguistic sexism and it considerably broadens the growth potential for every person. This

recognition of the possibility of other genders within ourselves (potentials that need never be acted on and therefore pose no threat to the Ego or Persona, but can become helpfully available as necessary), is a necessary step to becoming a mature and fully functional individual.

Let us apply these ideas to *Pinocchio*. Pinocchio's world is a man's world of mechanical toys, adventures on the road, partying, foxes and cats, playing cards, and smoking cigars - all the things we would identify as "traditionally feminine" are absent. At this point in the film, no male really cares about anybody else (except Jiminy Cricket, appropriate for conscience). Pinocchio's world is a brutally macho one. And before growth can take place, the aspects of the Contra Gender Function this world has denied – like nurturing and caring – must be not only recognized, but made part of the whole personality.

While women may be absent in physical form in *Pinocchio*, it doesn't mean the "feminine" isn't there in some other form. If we search carefully through Geppetto's household, we find Cleo the Goldfish! She wears bright red lipstick and has long eye lashes which she is constantly batting ... like an underwater Lucille Ball. Cleo is closed off in a small aquarium – restricted, repressed. She keeps trying to communicate with the people outside, but never has a voice; she is the men's repressed (voiceless) psychological feminine element. Cleo is a symbol of the unrecognized Contra Gender Function.

This idea of "whatever is missing reappears transformed" has a dark side: whatever is repressed may return in an enlarged, often destructive form. Now, imagine a goldfish – enlarged, distorted, and mean. Monstro the Whale! The connection is made clear at the beginning of the film when Pinocchio sets himself afire and Geppetto extinguishes the flames in Cleo's bowl, which then clouds up with sooty pollution. Cleo surfaces and coughs smoke, just as Monstro will in the final scenes of the film. In Geppetto's workshop, Pinocchio is not yet ready to use this fire (often a symbol of knowledge). Later, when he is ready, he will use fire to free himself, Jiminy (his conscience), Cleo (the miniature Feminine), and Geppetto (the good father). Notice that Cleo is present with Geppetto in Monstro's belly. While the Contra Gender Function can be repressed or denied, it cannot be avoided.

Like the Geppetto/Stromboli divided masculine complex, *Pinocchio's* feminine is divided between Monstro-Cleo and the Blue Fairy. As in many myths, fairy tales and films, the feminine here is divided into two female characters strictly along lines that have appeared throughout our cultural history from the most ancient to the most modern: the mothering/nurturing/life-giving woman and the seductive/devouring/destroying woman. In mythology, these are aspects of an all-encompassing female figure known as the Great Mother. (The most popular current appearance of the Great Mother is in the form of Mother Nature of the ecology movement: she nurtures by providing food and yet destroys by fire, flood, and earthquake.) This Blue Fairy/Monstro split feminine in *Pinocchio* is no different than in myriad other films. To pick something from the other end of the spectrum, a film like *Fatal Attraction* [1967] contains the devouring Alex

(Glenn Close) and the mothering Beth (Anne Archer); and *Aliens* [1986] the nurturing Ripley (Sigourney Weaver) and the devouring Alien.

Ironically, while the Contra Gender Function is often divided into two (or more) characters, the pieces – good and bad – can never really be separated: what devours has the potential to nourish; what nourishes, can devour. In *Pinocchio*, the whale's devouring threatens Geppetto's and Pinocchio's lives, yet she feeds and shelters Geppetto and reunites him with his son. (In *Fatal Attraction*, the devouring Alex is about to bring a baby into the world; in *Aliens*, the monster is constantly laying and guarding her eggs.) The big question is, of course, When we enter the domain of the Great Mother, will we be devoured, or will we be nourished? The answer is in the amount of work we have done to prepare ourselves for the encounter.

Rendezvous with whales have often caused major personality restructuring; Jonah of the Bible and Capt. Ahab of Herman Melville's *Moby Dick* are good examples. But unlike Jonah, who makes every effort to resist the encounter, Pinocchio's psychological self-awareness has matured to the point where he actively seeks the meeting. To rescue his father, he dives into the ocean (the unconscious) with the hope of being swallowed. He is well prepared, for he has learned to distinguish between his Persona and his Ego as a result of his adventure with Stromboli; by listening to his conscience, he knows he is responsible for Geppetto's fate by being seduced by the Shadow (Pleasure Island); and his conscience is now an active part of his ego and he uses it to help him make decisions. He is not only ready to encounter the dangers posed by the Great Mother but can face and survive them.

While being swallowed by a whale is physically dangerous, it also has important psychological meanings. Psychologists tell us that being swallowed, enclosed, or totally surrounded, is like becoming a baby again, swaddled and cradled, or going back to the womb. We see this in milder form in our kids all the time – they suddenly behave like they did a few years ago ("I thought you outgrew that!"). Sometimes they play with long-forgotten toys. Like little kids, they wear hand-me-down looking clothes that are too big for them (a currently popular fashion of a certain age group). And, in extreme, instead of putting safety pins in their diapers, they displace them to their own bodies. Mostly, they do this when they encounter problems they can't solve – and that's when adults do it too, but usually more destructively than children: domestic violence, alcohol, drugs, and so on.

In psychology, this retreat into a former lifestyle, this artificial "becoming young again," is called *regression*. If one gets stuck in regression and can't come back to the world of mature consciousness, it can be lethal in the form of insanity. But it can also be a healthy opportunity if used to take a break from a too fearsome real world, to rest, renew and regenerate. As the author of Matthew reported Jesus saying, "Truly, I say unto you, unless you turn and become like children you will never enter the kingdom of heaven" (18:3 RSV). This reversion to childlike innocence is a prerequisite to growth and transformation, a small step backward before the giant leap forward. (This is the difference between Capt. Ahab, whose inability to first become childlike and then grow

leads to his destruction, while Jonah becomes small in the view of God and reemerges as a more whole person.) Adequately prepared by his other adventures, the now mature Pinocchio in the depths of the devouring Mother (an aspect of regression) can reunite with his father (another aspect of regression). The father is now a positive force in his life. *Pinocchio* shows that regression – whether it is serious, such as a recurrence of thumb-sucking, or trivial, like watching TV for an extra hour – can be healthy if one is properly prepared.

Pinocchio uses his intelligence to rescue his family from the whale's maw. This intelligence, like almost everything else in the film, is represented symbolically. Fire is an ancient symbol of knowledge. Pinocchio didn't understand fire at the beginning of the film; on Pleasure Island he misused it to simply light cigars; now he uses it to help everyone escape. (In *The Adventures of Baron Munchhausen* [1988], the hero, in similar circumstances, uses snuff – a very different symbol – to make the whale sneeze.) Thus, Pinocchio's personal psychological experiences of regression have returned him to the Great Mother where he now uses his newfound knowledge to restructure his personality and to improve the status of the whole community. In this way, *Pinocchio* demonstrates to children that by solving little personal problems, you not only make your own life better, but the life of the ones you love.

After Pinocchio's watery experiences with the unconscious, he comes ashore. Here, we encounter another set of symbols commonly used in both myths and films. This movement from the ocean to the land is a common symbol for movement from a state of unconsciousness to conscious awareness. Ocean/land symbolism is everywhere in films, from the conflict between the water-born Penguin (Danny Di Vito) and the land-born Catwoman (Michelle Pfeiffer) in *Batman Returns* [1992], to the almost ritual baptisms that cure the tired soul of Charley Allnut (Humphrey Bogart) in *The African Queen* [1951], to Ariel's transformation from a sea-creature (a mermaid) to an earth-bound human in *The Little Mermaid* [1989].

Pinocchio, in this final act of maturation, sacrifices his own life to save that of another. He is now conscious not only of himself, but of all the souls in the world. Thus, Pinocchio's crowning achievement is to take care of someone else, to nurture, to give life. With the Contra Gender Function fully integrated, Pinocchio has changed from a self-ish, macho brat to a mature person who values all humanity – he is now a "real" person.

IV - PINOCCHIO AND FRANKENSTEIN

Many films use elements of ancient Greek and Roman myths. *Pinocchio,* for instance, has elements of two very important myths. In *The Golden Ass* of Apuleius (ca. 300 BC), a young man is turned into a donkey. But a myth far more important to the modern world is also echoed in *Pinocchio.* Transformations between human and non-human have preoccupied mythologies from around the world for thousands of years. This theme appears in films as diverse as *Cinderella* [1950] (rats turning into coachmen) and *The Wolf Man* [1941]. But the specific variation that appears in *Pinocchio* is more recent

– the story of the manufactured man. The idea of an artificial man is so strong in our contemporary culture that it is the root of more than a hundred films. The most obvious is *Frankenstein*.

At first glance this may be hard to believe that *Pinocchio* is a Frankenstein film. In *Pinocchio* there are no laboratories with fantastically sparking equipment, no grave robbing, no rampaging monsters destroying the countryside or rioting crowds attempting to torch the monster. But the mythical roots are identical. The basic element of all *Frankenstein* films is that a man, typically without the help of a woman, attempts to create life. The stories hinge on the same central concept: when women (and the Contra Gender Function) are excluded from their natural procreative roles, monsters result. *Pinocchio* is definitely part of the *Frankenstein* cycle!

The difference between Geppetto and Baron Frankenstein is that Geppetto's "monster" learns to live in society and becomes fully human, while the Baron's does not. While Pinocchio learns to conform to society and is thus granted the privilege of being a "real" boy, Frankenstein's Monster is a rebel to the end and is punished for his efforts. Given Disney's conservative political and social leanings, this choice should not surprise us.

Another important difference between *Pinocchio* and *Frankenstein* is that in *Pinocchio* threats are not eliminated. Stromboli lives; Pleasure Island still lures many; Monstro still lurks beneath the surface. It is a sign of the film's psychological maturity that Pinocchio doesn't kill them, for these aspects of the personality cannot be destroyed, they can only be experienced and (hopefully) integrated. *Pinocchio*, like so many films directed at young audiences, contains depths most adults are totally unaware of. It is in these subtexts that the true essence of a film lives.

V - THE NOSE

Pinocchio's nose is perhaps the most famous phallic symbol in film. But there is more to a phallic symbol than the idea that it is a public penis in disguise. Because of this association there is often an aura of embarrassment in talking about them. However, a far more important aspect of a phallic symbol is that it represents power – generative power – which can be associated with men *or* women (the classic example is the powerful witch's broom). We can see this clearly in Pinocchio's nose. Not only does it grow to outrageous proportions, it sprouts branches and birds begin nesting in it. It has become a tree. Because of its very phallic look, it also represents power. Now, in our history there are several powerful trees. The tree of knowledge in the Garden of Eden are perhaps the most famous. But, if Pinocchio's nose represents the tree of knowledge, why is he so stupid?

Here we must introduce yet another idea in psychology: *compensation.* In dreams and in fairy tales, the unconscious often sends a message to the conscious mind, telling it what is lacking. In this case, what Pinocchio lacks is the knowledge of right from wrong – just what was provided Adam and Eve by Eden's Tree of Knowledge. Thus,

Pinocchio's nose is a sign of what is missing and compensates for his lack of knowledge of truth by itself becoming enlarged. His gigantic nose is certainly a phallic symbol, but not necessarily a sexual one.

There is also a very mundane connection between Pinocchio's nose and the lies he tells. When children are very young and their Personas have not yet solidified to form a barrier between them and the outside world, they are often very transparent, especially to their parents. You can tell almost immediately if your child is lying – they squirm, they turn their heads, they bite their lips. Something they do is a dead give away. When confronted by your seemingly magical knowledge of their most secret behavior, the child is mystified. Sometimes they'll ask for an explanation. The two most common are, "A little bird told me," and "It's as plane as the nose on your face." In Pinocchio's case, the second statement applies quite well.

As a young boy off on his own for the first time, we follow Pinocchio on a truly amazing journey. He has now become a responsible young man. He has learned that he cannot substitute his Persona for his real personality – that's psychological fibbing. He has learned that the road to success is long and hard, but worth the effort. He has learned that inside himself are all sorts of negative aspects that while he cannot deny them, he must not allow them to take over because this can hurt other people. He has also learned to tap into the positive aspects of his ego in the form of his conscience and to rely on it to help him make the right choices. Finally, he has learned that if boys grow up to be "all men" without being able to use any of the softer, nurturing, life-giving aspects of the Contra Gender Function, they will not be successful. Being macho is not being "real." Not a bad message for a film like *Pinocchio*!