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World Fairy Tales and Folklore

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Co-Editor: Alyson Miller



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**The IAFOR Journal of Literature and Librarianship – Volume 12 – Issue 1**  
**Themed Issue: World Fairy Tales and Folklore**

**Chief Editor:**

Dr Bernard Montoneri, Independent researcher, Taiwan

**Co-Editor:**

Dr Alyson Miller, Deakin University, Australia



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## Editor's Introduction

It is our great pleasure and my personal honour as the editor-in-chief to introduce Volume 12 Issue 1 of the *IAFOR Journal of Literature & Librarianship*. This issue is a selection of papers received through open submissions on the theme of “World Fairy Tales and Folklore”.

This is the seventh issue of the journal I have edited (the 20th for IAFOR journals), this time, with the precious help of our new Co-Editor, Dr Alyson Miller (Deakin University, Australia), and our two Associate Editors, Dr Murielle El Hajj (Lusail University, Qatar) and Dr Fernando Darío González Grueso (Tamkang University, Taiwan).

We are now 32 teachers and scholars from various countries, always eager to help, and willing to review the submissions we receive. Many thanks to the IAFOR Publications Office and its manager, Nick Potts, for his support.

We hope our journal, indexed in Scopus since December 2019, will become more international in time and we still welcome teachers and scholars from all regions of the world who wish to join us. Please join us on Academia and LinkedIn to help us promote our journal.

Finally, we would like to thank all those authors who entrusted our journal with their research. Manuscripts, once passing initial screening, were peer-reviewed anonymously by four to six members of our team, resulting in eight being accepted for this issue.

Please note that we accept submissions of short original essays and articles (1,500 to 2,500 words at the time of submission, NOT including tables, figures and references) that are peer-reviewed by several members of our team like regular research papers.

Please see the journal website for the latest information and to read past issues: <https://iafor.org/journal/iafor-journal-of-literature-and-librarianship>. Issues are freely available to read online, and free of publication fees for authors.

Special thanks to Ms Jessie Chen (陳柔瑩), one of my former students in Taichung, who made several drawings of *The Little Prince* and offered us the right to publish them in this themed issue.

With this wealth of thought-provoking manuscripts in this issue, I wish you a wonderful and educative journey through the pages that follow.

Best regards,

Bernard Montoneri

Chief Editor, *IAFOR Journal of Literature & Librarianship*

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## Notes on Contributors

### Article 1

#### **The Monstrous Feminine: Politics of Gender and Fear in the Adaptation of “*Tejeemola*” in *Kothanodi***

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### Article 2

#### **Understanding Eco-Sustainability through Lotha Naga Folktales: Analyzing Jasmine Patton’s *A Girl Swallowed by a Tree***

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Dr Panchali Bhattacharya is an Assistant Professor of English in the Department of Humanities and Social Sciences, Institute of Technical Education and Research, Siksha ‘O’ Anusandhan (Deemed-to-be-University), Odisha, India. She has completed her PhD from the School of Humanities, Social Sciences, and Management, IIT Bhubaneswar. Dr Bhattacharya completed her BA and MA in English literature and her BEd degree from the University of Burdwan, West Bengal, India. She has published extensively in national and international journals and anthologies and has also presented her research findings in various international seminars and conferences. Dr Bhattacharya has also been working as reviewer for several international journals and publishing houses. Her research interests include ecocriticism, feminist studies, myth and folklore, indigenous Studies with a special emphasis on North East Indian English literature.

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## Article 3 – Short Paper

**A Treatise on the Unpublished Manuscript of *The Little Prince* Discovered in 2012****Dr Bernard Montoneri**

Independent researcher, Taiwan

Dr Bernard Montoneri earned his PhD (African, Arab, and Asian Words; History, Languages, Literature) and his BA in Chinese from the University of Provence, Aix-Marseille I, France. He was an Associate Professor in the Department of European Languages and Cultures at the National Chengchi University, Taipei, Taiwan until January 2020. His latest publication: *Science Fiction (Utopias, Dystopias, Time Travel)*, editor and contributor, Lexington Books, August 2022.

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## Article 4

**Perception through the Personified: A Study of Children's Folklore from Bihar, India****Ms Mallika Tosha**

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Ms Mallika Tosha is currently pursuing PhD from Delhi Technological University, Delhi, India. Her research areas include folk literature and literary theory, especially ecocriticism. Presently, she has been working on folklores of Bihar, an eastern state of India. Mallika Tosha has a keen interest in writing poetry and fiction. Due to this passion, she chose Hindi haiku as her research area during her MA. She has published her research in various international journals. She is a classical dancer of Bharatnatyam, and aspires to research on the theory of this dance in future.

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## Article 5

**Trauma and Fairy Tales in *Lonely Castle in the Mirror* by Mizuki Tsujimura****Ms Yevheniia Prasol**

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## Article 6

**Archetypal Analysis of H. C. Andersen's *The Ugly Duckling*: Turning a Loser into a Winner****Dr Anna Toom**

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Dr Anna Toom is an Associate Professor at the Graduate School of Education in Touro University, USA. She holds a PhD in Psychology from Moscow State University of Management, Russia (1991). Dr. Toom has about 50 years' research experience and 30 years of pedagogical work. She participated in many international conferences with her presentations and published articles on the psychological and psychoanalytic analysis of poetry (E. Dickinson, M. Tsvetaeva), prose (A. Chekhov, H. Ch. Andersen, A. Belyaev, M. Bulgakov, N. Nosov), and films (I. Bergman, St. Kramer). Dr. Toom's latter publication is a chapter in B. Montoneri's book (Ed.) *Science Fiction and Anticipation: Utopias, Dystopias and Time Travel* (2022), USA: Lexington Books. In Anna Toom's *Virtual Psychological Laboratories*, her students specializing in education – current and prospective school teachers – study theories of child development with interactive computer programs implemented the best examples of the world psychological prose.

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## Article 7 – Short Paper

***Niabai, the Weaver: Omitting More Than Just Violence*****Ms Widjati Hartiningtyas**

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Ms Widjati Hartiningtyas is pursuing a master's in Cultural Studies from Airlangga University, Indonesia. Her fiction writings for both children and adults have been published in national media and by major publishers in Indonesia. She also writes Literacy Learning Modules and Bahasa Indonesia Textbooks for the Ministry of Education. In 2019, she was elected to join an

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Article 8

### **Rabbit, Rabbit: Analysing the Hare/Rabbit Characters in Ukrainian and English Fairy Tales**

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Dr Iryna Morozova is a Full Professor (Doctor of Philological Sciences, Grand PhD) of the Chair of English Grammar, Romance-Germanic Faculty, at Odesa Mechnikov National University, Ukraine. Having defended two theses – a candidate one and a doctoral one, Iryna Morozova was the first in Ukraine to suggest applying the Gestalt approach to the theory of syntax by treating any linguistic phenomenon as a centered multidimensional formation which is reflected in its Gestalt properties, but is still richer than their sum total. This approach allowed penetrating into the essence of many linguistic phenomena and disclosing the inner mechanisms of their functioning in the English language. Iryna Morozova is the author of four monographs and four grammar books recommended by the Ministry of Education and Science of Ukraine for university students majoring in English; altogether she has authored over 150 papers.

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Dr Olena Pozharytska is the author of over 50 articles in the fields of linguistics, literary semantics, narrative & media studies. In 2014, she defended her candidate thesis (PhD) “The Author's Concept of the Positive in the Main Character's Speech Portrait: A Communicative and Paradigmatic Analysis (Based on American “Western” Novels)”. She is an Associate Professor and works at the Chair of English Grammar, Romance-Germanic Faculty, Odesa Mechnikov National University, Ukraine. Her current focus is on narrative studies and digital linguistics combined with ludonarrative studies.

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**The Monstrous Feminine: Politics of Gender and Fear in the Adaptation of  
*“Tejeemola” in Kothanodi***

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### Abstract

Contemporary folklore studies transcend genre, language, culture, time, and space in addressing the pertinent questions of representation, appropriation, and counter-cultures. This paper attempts to address gender politics in the formulation of horror in the visual adaptation of the famous Assamese folktale “Tejeemola” (1911) in Bhaskar Hazarika’s film *Kothanodi* (*The River of Fables*, 2015). The interval of almost a century makes *Kothanodi* undisputedly informed by contemporary postmodern discourses on femininity, sexuality, and socio-cultural changes in the conventions of gender. The retelling utilizes the trope of motherhood in the construction of the monstrous feminine to evoke fear. The paper looks critically at a) the cultural implications of fear in the visual adaptation by interrogating the monstrous feminine against the cultural glorification and romanticization of the maternal feminine, and b) how fear is used as a culturally rooted gendered tool in the language of cinema, drawing from Scruton’s *Sociophobics: The Anthropology of Fear*. The objective of this critical analysis is to recognize the fragile and fluid borders which shape our idea of fear and disassociate it from the intricate web of cultural conditioning.

*Keywords:* Assamese folktale, fear, *Kothanodi*, maternal feminine, monstrous feminine, Tejimola



Folklore and adaptation studies in India invite critical attention to the politics of gender by dealing with the pertinent questions of representation and the appropriation of gender experiences as embedded in the cultural psyche of the region. Any study of the folklores of India, which invariably nullify the borders of language, culture, genre, time, and space, significantly widens the impact of contemporary discourses on gender. This paper attempts to address the intriguing aspects of gender politics in the formulation of horror in the visual adaptation of the famous Assamese folktale “Tejeemola” (1911) in Bhaskar Hazarika’s Assamese film *Kothanodi* (*The River of Fables*, 2015). *Kothanodi* is the visual adaptation of four Assamese folktales namely “Tejeemola”, “Tawoir Sadhu” (The Tale of Tawoi), “Champawati”, and “Ou Kuwari” (Ou Princess) which are entwined into a single narrative without compromising the autonomy of each of the tales. The tales focus on unconventional mother figures who do not comply with the idealized notion of motherhood that persists in the popular socio-cultural imagination.

“Tejeemola”<sup>1</sup> revolves around the wrath of a stepmother towards her innocent stepdaughter, leading to the stepdaughter’s brutal murder and the subsequent attempts by her father to revive her. The stepmother is portrayed as a conniving woman who cannot tolerate sharing her husband’s love and wealth with the stepdaughter. The evil stepmother is revealed at the end and is also penalized for her misdeeds. The tale illustrates the victory of good over evil and instils moral values which are considered as characteristic trait of folktales. Bhaskar Hazarika’s *Kothanodi* (2015) transforms this didactic folktale into a horror film by revisiting the disturbed relationship between the mother-daughter dyad. The retelling utilizes the trope of motherhood for constructing the monstrous feminine<sup>2</sup> to evoke fear. Both the folktale and the visual adaptation are fashioned to contain the trope of stepmother/stepdaughter which has undergone significant transformation across media, time and space in the process of adaptation. The visual adaptation of “Tejeemola” in *Kothanodi* after the interval of almost a century is argued herein as undisputedly informed by contemporary postmodern discourses as well as the changing notions of femininity, sexuality and socio-cultural changes in the conventions of gender.

The cultural turn in social sciences which defines culture as the “production and exchange of meanings” (Hall, 1997, p. 2) has certainly prompted a divergent perception of the retelling of “Tejeemola” in *Kothanodi*. This article closely examines the re-fashioning of the folktale to a horror film by reflecting upon the potential of representation to create meanings and alter shared meanings within a specific socio-cultural matrix. According to Stuart Hall, representation produces meaning about something through “the words we use about them, the stories we tell about them, the images of them we produce, the emotions we associate with them, the ways we classify and conceptualize them, the values we place on them” (1997, p. 3). The revisions in adaptation, which focus on the deconstruction of existing ideations with respect to gender and horror, have played a major role in representing the characters and

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<sup>1</sup> In this paper, “Tejeemola” indicates the title of the folktale and Tejimola refers to the name by which the character is mentioned in the discussion of both the folktale and the film.

<sup>2</sup> It implies active and terrifying woman figures in horror films. Through such figures, Barbara Creed challenges the status of women characters as passive victims in the genre.

situations in a new light. Concurrently, the paper also focuses on the utilization of the existing ideations of motherhood in the construction of horror at the intersection of gender, culture, and morality in the adaptation.

The first section of the paper utilizes Barbara Creed's idea of the monstrous feminine and Julia Kristeva's theory of abjection in addressing the question of gender and the subversion of motherhood in the adaptation. The monstrous feminine is a critical and thought-provoking analytical tool to understand the social operation of gender as reflected in popular culture. Representations of the monstrous feminine in the film opens up diverse ways of understanding the abjected dimensions of subjectivities beyond designated gender roles by exposing the politics of gender. The film disrupts socio-cultural gendered meanings associated with the maternal in the narrative and transgresses the scripts that regulate gender. The second section of the paper scrutinizes the gendered manifestation of fear and interrogates how fear is used as a culturally rooted gendered tool in the language of cinema by drawing from Scruton's concept of *Sociophobia*. It provides an alternative to the psychological understanding of fear by highlighting the need to understand human fear as a social phenomenon.

### **Subversion of the Maternal and Construction of the Monstrous Feminine**

*Kothanodi* explores various under-represented dimensions of maternal subjectivity through the adaptation of four Assamese folktales. These four diverse tales are knitted into a single narrative by connecting them through the extension and overlapping of various characters to play minor roles in other tales. All four diverse maternal figures represent departure from conventional notions of an "ideal mother" by being – the greedy mother who pawns the life of her daughter for wealth in "Champawati"; the anxious mother who has given birth to an Outenga (elephant apple) in "Ou Kuwari"; the tormented mother who is made to confront the killing of her babies in "Tawoir Sadhu" and the evil stepmother who murders the stepdaughter ruthlessly in "Tejimola". The tale of "Tejemola" in *Kothanodi* examined in this paper imparts the potential of violence committed by women in "becoming" monstrous that is capable of evoking horror. This potential is explored through the disturbed relationship between the mother-daughter dyad, as visualized in the episodes of utmost torture endured by Tejimola at the hands of the mother who lacked the essential stereotypical gendered traits of nurturing and care giving. The folktale is considered as a tale synonymous with that of Cinderella due to its flat characterization involving a brutal stepmother and a tormented young daughter (Hussain, 2022).

"Tejemola" focuses on the intricate relationship of a stepmother (a nameless woman addressed as "mother") with the stepdaughter (Tejimola). The implicit purpose behind the remarriage was the need for a mother figure to provide nurturing and care for the daughter, and thus the stepmother was given the role of Tejimola's mother. Her negotiation and identification (or lack of it) with the given role make it relevant to discuss the stepmother in relation to her subjectivity as a mother figure. According to both texts, the daughter who is presumed under the mother's care and protection faces the utmost torture from the mother while the father is away on his business.

The mother figure in *Tejimola* can be considered as an “other” woman who refuses to fit into the ideal maternal role regulated by the institution of motherhood which “demands of women maternal instinct rather than intelligence, selflessness rather than self-realization, relation to others rather than the creation of self” (Rich, 1995, p. 42). She challenges the symbolic by indulging in the extremely malicious act of murdering the daughter. The question of gender in the formulation of monstrosity of the mother figure can be addressed by utilizing Barbara Creed’s (1993) theorization of the monstrous feminine, defined as “what it is about woman that is shocking, terrifying, horrific, abject” (p. 1). Needless to say, the perception of the monstrous feminine is contextually interlinked to the conventions of gender in a specific region.

The omnipresence of the mother symbol and its sentimental currency in popular, high art and literature in India is reverberated through the glorification of motherhood in religious texts, mythology and the concept implied in chaste and virtuous mother figure in the image of *Bharat Mata* (Nandy, 2017, pp. 26–27). This role is characterized by “selfless devotion, unquestioning love, complete self-abnegation, purity, loyalty and unselfishness” (p. 127) as noted by Majumdar (1953) in *Great Women of India*. Motherhood as an institution is constituted by long-held roles to be performed according to “the terms and conditions under which it is allowed to express itself” (Krishnaraj, 2019, p. 7). Women’s self-sacrificing qualities as mothers are considered “special and her sole prerogative in life”, as conceptualized by the father of the nation (Mahatma Gandhi) himself, are emphasized even in Indian Nationalist movements as discussed by Nandy (2017, p. 27) and Krishnaraj (2019). It is also distressing to observe that women’s deification as goddess<sup>3</sup> in India and the “apotheosis of motherhood that has reached a greater height in India than anywhere else” (Altekar, 1938, p. 118) does not get reflected in the real life of mother figures who are mostly squashed by its terms and conditions. As Amrita Nandy (2017) points out, there is a need to historicize motherhood in the Indian context ranging from socio-cultural traditions, religious discourse, cinema and even Government policies in order to comprehend its naturalization in women’s lives.<sup>4</sup> The naturalization of motherhood and gaining contentment and gratification from it are “strongly internalized and psychologically enforced” (p. 39) in the feminine psychic structure as pointed out by Chodorow (1990). Internalization of these values into the cultural psyche shapes its conceptualization of the deviant, non-conforming women, who act outside the preconceived ideal mother, as monstrous. This inevitably corresponds directly to the horror experienced by the audience in encountering any sort of deviance from this naturalized virtue of the mother.

In this context, the subjectivity of the mother figure in *Kothanodi* is materialized through the deviance from dominant perceptions of gender. It is this deviance that constitutes her gendered monstrosity within a matrix that materializes the engendering of monstrosity in the border of “those who take up proper gender roles and those who do not” (Creed, 1993, p. 11). Being a woman, her indulgence in violence challenges the normalized associations of violence with

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<sup>3</sup> Krishnaraj notes that India is the only country in the world today where the goddess is worshipped as the great mother in a tradition that dates back to the Bronze age.

<sup>4</sup> Read Amrita Nandy’s “Outliers of Motherhood: Incomplete Women or Fuller Humans?” to understand how motherhood has been constituted as a mandate in India.

patriarchy and, more importantly, its incompatibility with ideal femininity. Her negotiation of motherhood questions and subverts the “idealized maternal” held as the most sacrosanct role that a woman is believed to possess naturally. The mother figure rightly falls into the place of abject, in Kristevan terms where abject is “which crosses or threatens to cross the border” (p. 11) as remarked by Creed (1993) who utilizes the centrality of border in the construction of the monstrous.

The motive that creates tension between the mother figure and Tejimola, subsequently leading to Tejimola’s murder, has undergone significant revision in its visual adaptation. The folktale depicts Tejimola as the stepmother’s eyesore due to her concern about the cost of dowry to find a suitable husband for the daughter. The stepmother, through her flawless and successful execution of the wicked plan, murders Tejimola in order to save money. In contrast, the visual adaptation pictures a woman (the mother figure) who explicitly voices her longing to have a meaningful presence in her husband’s life. In her conversation with Tejimola, the mother expresses her dissatisfaction of living as Tejimola’s caretaker, instead of ruling her husband’s world. The mother figure’s resentment that stems from the disregard for her individuality as a woman and a wife permeates the climate of the film. This revision which manifests the shift in the focus from the material (outer) in the folktale to the subjective (inner) in the visual adaptation symbolically informs the transformation in the socio-cultural milieu in which the texts were produced.

The refashioning that has happened in the character of the mother figure – from a greedy stepmother to a woman who seeks self-gratification outside the conventional role of a mother– has to be read against the backdrop of contemporary discourses on motherhood in the region. Problematizing the socio-cultural matrix that imprisons a woman’s selfhood in her filial roles, Nandy puts forward a sharp question in *Motherhood and Choice*: “To what extent can women’s choices be (relatively) free when the female “self” is especially naturalized, socially mired and, in the Indian context, enmeshed in the collective as the familial self?” (2017, p. 20).

*Kothanodi* grounds the disturbed mother-daughter relationship on rivalry. Within the patriarchal institution of motherhood, “which is male defined and controlled and is deeply oppressive to women” (O’Reilly, 2008, p. 3), the mother figure is made to assume the role of Tejimola’s mother with all the motherly virtues and obligations though she is not Tejimola’s biological mother. This ideology functions on Mater-normativity, defined by Amrita Nandy (2017) as a dominant paradigm that identifies women as mothers naturally, influencing their selfhood, subjectivity, and consciousness to consider motherhood and other forms of care as their main pursuits. She regards this as “a phenomenon by which the “natural” mother is created culturally, politically, and economically” (p. 64). It instigates essentialism which binds the female body, women and maternal as a mandate.

The mother’s rivalry towards Tejimola springs from the negation of subjectivity, identity, and desires of the woman in her. While she seeks recognition beyond the maternal identity, she is reduced merely to her role as a mother thereby mirroring Luce Irigaray’s (1993) observation that “our society and our culture operate on the basis of an original matricide” (p. 11). The

mother figure challenges the highly regarded norm in India which completely “overshadows all other identities of Indian women” (Sinha, 2019, p. 334).

In the construction of the monstrous feminine, the mother figure’s abjection is inevitably linked to her sexuality. The film pictures the disheartened mother who experiences deprivation of her husband’s love and intimate affection while he remains extremely affectionate and loving towards Tejimola who serves as the thread that connects them. The assumption of asexuality predominantly linked to mothers in India, as well as the repression of women’s desire, which is connected to their reproductive sexuality and maternal role within marriage, fails the mother.

The mother figure’s physical intimacy with a non-human figure in the later part of the film reveals her sensuous nature. By being a sensuous, craving, and conniving woman, the mother disrupts the culture codes, and her morality is put into question. Secondly, the mother figure exercises her agency to own her sexual desire in a society that conceptualizes female sexuality “on the basis of masculine parameters” (Irigaray, 1985, p. 23). It conditions women to believe that “to be desired” is appropriate and “to desire” is morally inappropriate. This regulation of forbidden sexuality demoralizes a woman’s freedom to seek desire and constructs her as the other – the “monstrous”.

The reproductive sexuality of a woman is ideologically underpinned to determine a woman’s value and position within the family and society at large in India (Krishnaraj, 2019). It instigates childlessness as a lack and stigmatizes women as barren by associating them with sexual passivity that prompts adherence to the expectations and assumptions of patriarchal culture. The patriarchal construction of an ideal femininity alienates a woman’s sexuality from desire and redirects it to procreation within a heterosexual marriage. In a culture that traditionally characterizes “Good woman” as “naturally fertile” (Kakar, 1990, p. 66), the stigma associated with her infertility along with the appropriation of her selfhood to assume the role of a mother to Tejimola cause colossal damage to the mother’s subjective self. Brenda O Daly and Maureen T Reddy (1991) stress the aspects of the necessity of choice and rejection of the essentialist view of women through their remarkable comment: “it is care giving that defines the act of mothering” (p. 3) regardless of being a biological parent or not. In the narrative, the power to make choices is not vested in the mother figure but her question of choice was appropriated by a socio-cultural matrix that considers motherhood as “women’s a priori identity in India” (Nandy, 2017, p. 67).

### **Horror in the Language of Cinema**

*Kothanodi* has fashioned a cinematic horror tale through various aesthetic strategies as well as significant revisions of the folktale. Fear is one of the significant dimensions of cultural experience, and is created, disseminated, and fostered invariably in every society. Any study of fear, considering it natural, innate, and incidental, without engaging with its situating culture can be deemed incomplete. Hence, visualization of fear has varied connotations as it can be considered as a “social act which occurs within a cultural matrix” (Scruton, 1986a, p. 10). This

section scrutinizes the gendered manifestation of such cultural implications of fear drawing from *Sociophobics*<sup>5</sup>.

*Kothanodi* illustrates the fashioning of the horror genre from the folktales with didactic underpinnings. This fashioning is composed of effectual visualization of violence on screen by a mother figure, which shakes the moral sensibilities of the audience. This tactical formula results in the audience's supposed identification with the victim. The film also maintains a horror-oriented cinematic climate through the performance of the mother (starring Zerifa Wahid) and also through the eerie background music resulting in a "horror folk narrative that grows more intense with sound effects" (Hussain, 2022, p. 6). It is considered as an "unorthodox" horror film for its choice of characters and the uncanny nature of the subject which is used to evoke fear. It does not intend to scare the audience, but rather poses a subtle and traumatic threat to their moral sensibilities conditioned by their immediate socio-cultural matrix. Scruton (1986) stresses the need to study fear in its socio-cultural context which would provide a comprehensive understanding of the nature and function of this emotion. Such an approach to understand fear draws insights from its situatedness which constructs the emotion and acts as a tool to trigger a sense of fear in the intended audience.

This mechanism of fear evoked by the mother must be understood keeping in focus the deep-rooted socio-cultural glorification of the maternal as "one of the most powerful cultural nuggets of our collective imagination and cultural ecosystem" (Nandy, 2017, p. 26). Certainly, the universality of this trope has contributed significantly to its success as a Pan-Indian production, in spite of its obvious varying connotations across cultures. The fear this monstrosity evokes, as an emotion, is experienced by individuals, but their meaning can be found only in our collective existence" (Scruton, 1986b, p. 6). Thus, the impetus behind such narratives can be read as "the cultural anxiety related to traversing the unknown and the encounter with the 'Other'" (Meenu, 2020, p. 330).

Attempting to evoke repulsion, disgust and constant fear, the mother becomes an abject in Kristevan terms, by engaging in "premeditated crime, cunning murder, hypocritical revenge" (Kristeva, 1982, p. 4) and by exposing the "fragility of the law", that is to say, the gender norms of the dominant culture. The mother figure devises a plot for taking revenge on Tejimola by purposefully placing a rat along with her mother's garment in a carry bag and insists Tejimola to wear it for her friend's wedding. Upon returning home, Tejimola was blamed, starved, and tortured by the mother demanding her to confess that she ruined the mother's sari intentionally. The mother wakes Tejimola at midnight to pound rice and breaks Tejimola's hands and legs, one by one, by crushing them under the pestle used for pounding rice.

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<sup>5</sup> It is defined as "study of human fears as these occur and are experienced in the context of the socio-cultural systems humans have created, lived in, been shaped by and reacted to for numberless millennia" (Scruton, 1986a, p. 9)

Once the mother had crushed one of Tejimola's hands, she instructs Tejimola to shovel the rice using the remaining hand in order to crush it. It was followed by the mother's forceful instruction to slide rice using her leg, only to be crushed under the pestle. Then, the mother herself dragged Tejimola and puts her remaining leg near the pestle and terrifies her indifferently to assist using that leg which was also destined to be crushed by the wrathful mother. After that the mother sadistically stepped on Tejimola's broken hand to hear her scream in pain. Later, the mother demanded Tejimola to pound rice with her head while torturing her to confess that she was responsible for ruining the Sari. To save herself, Tejimola confesses and pleads to her mother not to kill her. But, nothing seems to dissuade the mother from murdering the daughter. Finally, Tejimola's desperate cry for her father's help triggers the mother, upon which she turns hysterical and crushes Tejimola violently. The climax of the murder is illustrated by the shadow of a chunk of Tejimola's flesh dropping from the pestle.

The film features "body spectacle" sensationally through the depiction of violence inflicted upon Tejimola's body and her gruesome death (Linda Williams, 1991). The filming of women's murder "at closer range, in more graphic detail, and at greater length" (p. 35) in films as pointed out by Clover (2015) is manifested in the long cinematic depiction of torture experienced by Tejimola from the mother figure. This long cinematic depiction of Tejimola's murder has undoubtedly provided an upper hand and an advantage in the construction of horror on screen; this can be considered as a strategy to induce temptation in the audience to want the annihilation of the monstrous mother.

The mother's association with violence in the film is depicted as a "property of womanhood gone wrong – a broken or flawed femininity" (Gentry & Sjoberg, 2015, p. 141) in its situated socio-cultural matrix. Various episodes of torture reveal that Tejimola's pain intoxicates the mother; her pathetic screaming and imploration to stop the torture motivate the mother to victimize her even more vigorously. The mother is presented as an "uncontrollable force" in the scenes that visualize the murder of Tejimola. This trope functions as the trump card to induce horror in the audience as a result of the cultural shock experienced.

A socio-cultural setup that regards ambivalence towards motherhood as "unnatural and socially blasphemous" (Nandy, 2017, p. 126) is confronted with a mother who force feeds her hungry daughter with a caterpillar and laughs out loud as she shuts Tejimola's mouth intact with her hand till the worm is swallowed. Moreover, the body language, screen presence and fiercely expressive eyes of the mother on screen disturb the viewers to expect the worst move from her part any moment. The imagery of the mother's consumption of a drink (local toddy) which is considered as unconventional could be used to create an association of violent women with non-conformity to the ideal woman. The emotional appeal of horror this plot would supposedly create in a culture that comprehends a women's violent crime as "double transgression: the crime for which she is being tried and her disregard of a gender stereotype which denies her mental capacity to commit such a crime" (Gentry & Sjoberg, 2015, p. 2) is supplemented by socio-cultural veneration of virtuous mothers. Needless to say, the formula of horror which was eventuated by the socio-cultural prerequisite can be considered as a "byproduct of the 'exceptionalism' of violent female criminality" (Ghosh & Jain, 2021, para. 5) along with the

ideological baggage associated with the maternal. The evolution of crime to become a taboo through the mother's maliciousness makes this horror film an "illustration" of abjection (Creed, 1993).

During the crime sequence, the movie presents a non-human character whispering something to the mother which might be interpreted as stimulation for her to pursue Tejimola's murder vigorously. The nonhuman figure can be considered as a symbolic representation of all the repressed desires, conscience, longings and the abjected subjectivity of the mother that do not find a place, acknowledgement, and recognition in the symbolic order. Such a symbolical reading of the non-human figure will proficiently nullify the scope of any attempt to consider the non-human figure as the mastermind of the plot and the instigating factor which utilized the victimized mother figure as a mere tool for the execution of violence.

This attempt echoes the popular discursive techniques such as vilification or monsterization and victimism in comprehending the violence committed by women as sketched by Morrissey (2003). Both monsterization and victimization of the non-conformist mother in the film deny her agency and highlight her villainous, inhumane nature "causing her to lose humanity" and draw emphasis to her "powerlessness" (p. 25) respectively. Monsterization concurrently solidifies the normalization of the ideal woman narrative, while victimization functions to deny a woman "responsibility, culpability, agency and often her rationality" (p. 25) in the violence committed. It illustrates the denial of a woman's capability and rationality, thereby silencing their conscious choice and agency to commit violence, certainly within the boundaries of the existing socio-cultural matrix. The marginalization of violent women within feminist discourse reflects the "considerable discomfort to feminists" (Rew et al., 2013, p. 148) caused by the women who disrupt their narrative focused merely on oppression. Such narratives result in the re-instigation of the binary of active men and passive women.

Neither monsterization nor victimization addresses the agency of the mother in committing violence and she is othered in both the narratives. While arguing that *Kothanodi* is indulged in the monsterization of the mother figure to evoke horror, the paper looks at the agency of the mother and also reflects upon her denied subjectivity simultaneously. Such an analysis doesn't aim at shifting the focus between monster and victim but rather stresses the need to highlight women's agency and "make women accountable for the violent crimes they choose to commit" while acknowledging the oppression faced by women (Fitzroy, 2001, p. 26). The significance of drawing this observation in resonance with the Indian context is illustrated by Rew et al. (2013). It opens up the multifaceted subjectivity of the mother figure that doesn't find recognition and space in the patriarchal order. It holds the mother figure accountable for the murder, at the same time pointing out the oppression faced by her at the hands of patriarchy and the socio-cultural situatedness which undeniably has a role in triggering the violence. The paper departs from the approach taken by scholars in India studying women's violence in "strategic and functionalist terms: that is, about what women may gain from this violence" (Rew et al., 2013, p. 154). Rather, it looks at how monsterization of a woman for her violence still holds a currency in the construction of horror and attempts to complicate this currency.



Horror is developed along the thread of unequal power structure between Tejimola and the mother. Two major women characters in the plot, Tejimola and the stepmother are positioned within two diverging extreme tropes of victim and monster respectively. Tejimola remains a helpless victim who endures the terror inflicted upon her by the stepmother without showing even the slightest gesture of revolt or resistance but remains an epitome of submission and helplessness. Had the role of Tejimola been played by a repulsive, protesting and non-feminine character, the element of horror in the film may not be as effective as this. The socio-cultural setup has deemed women victims by nature, in a way trapping them in the trope of victimhood to which Tejimola as a submissive, unquestioning, pleading figure rightly fits in.

In reality, Tejimola's submissive nature could be attributed to toxic parenting that conditions children not to avail autonomy and individuality, the pattern of plotting mother against daughter, that too, in the absence of the father figure can possibly be read as a patriarchal discursive strategy which places a submissive woman against a dominant monstrous feminine to sensationalize the intensity of the monstrosity. It anticipates the audience to identify with the victim and develop hostility towards the dominating figure, both women. It has the potential to create a destructive stereotype about a woman-to-woman bond and disintegrate the multitude of scope such a bond offers.

It is also intriguing to note that the assertion of the agency of the monster is exercised in the absence of the male figure (father). Though the mother remains a terrifying figure throughout, the visual narrative implicitly informs about the mother's domesticated subjectivity that seeks liberation. It is her gendered responsibility of care giving which binds and restricts her to the domestic sphere while the father figure is conveniently associated with the public sphere. Women's sole responsibility of childcare is what leads to the structural differentiation between the domestic and a public sphere (Rosaldo, 1974). Krishnaraj (2019) calls out the tendency to label mothers who attend to their comfort as selfish while it is not demanded from fathers who can easily abandon their children "whose onus of care rests on the mother a responsibility which she cannot abdicate without heavy censure" (pp. 32–33). Her negotiation of these boundaries of gender roles underlies the need to negotiate the popular conceptualization of good (selfless)/ bad (selfish) mothers as well. It can be seen as an act of the mother's unwillingness to submit to the "desubjectivized social role, the role of the mother" (Irigaray, 1991, p. 18). A woman who is not ready to negate her subjectivity in favour of motherhood threatens the culturally scripted moral boundaries. The mother shatters the cultural and moral underpinnings of motherhood and evokes horror.

The climax of the folklore narrative has also undergone significant revision in *Kothanodi* in terms of the ideology and gender politics it puts forth. The folktale ends with dramatic reconciliation of Tejimola with her father followed by the banishment of the stepmother from their house by the father. He was informed about the murder by Tejimola herself by appearing in the form of a lotus flower that the father encounters in the river while he was returning home. Contrastingly, the climax of visual adaptation challenges this harmonious ending by leaving the plot open-ended and thus, subverting the logic of restoration of the dominant order. It contradicts the desired climax expected from a conventional horror film by deviating from what

is considered the ideological project of the popular horror film: purification of the abject (Creed, 1993). The film engages in confrontation with the abject (monstrous mother) but didn't lead to its annihilation that aims at fortification of existing boundaries. The revised version of this tale suggests that women have a broader and complex socio-cultural space to develop intricate identities as mothers that are not limited by the traditional patriarchal notion that all women must embody the ideal motherly figure.

The visual narrative negates the need to retrieve the patriarchal savior (father figure) to “save” the daughter from another woman (mother figure) or to discipline the mother figure into her gender roles or otherwise to perform eviction of the threat (mother figure) to sustain the harmony of the order. *Kothanodi* leaves the plot open-ended without attempting to resolve the fear which communicates certain cultural meanings as well as cultural and social purposes. This communication is not idiosyncratic; it follows certain “rules which are the result of one’s habituation to a cultural system” (Scruton, 1986a, p. 28). The purpose of stabilization of the order through the annihilation of the monstrous is the resolution of fear. It is meant to compel adherence to norms and inspire people to bolster their positions against anything that poses a threat. On the contrary, the film facilitates the interaction of the audience “with their most primal anxieties presented to them in the guise of the other, more comfortably frightening stand-ins” (Roge, 2017, p. 5). The mother’s anxiety about social consequence of her non-conforming act has been nevertheless reflected through the concluding scene which pictures the anxious face of the stepmother upon encountering the steady growth of a plant from the ground where Tejimola’s body has been secretly buried.

### Conclusion

*Kothanodi* manifests the role of adaptation in the reconceptualization of folk tales which are considered as archetypes of their times. Its attempt to deconstruct the normative ideation of the maternal through reconfiguration of dominant narratives of gender, projects the need to understand marginalized lived experiences of women within the regulations of various ideologies and practices. The paper observes that the mother-figure remains an outlier of patriarchy for disrupting the scripts of gender roles; and an outlier in feminist discourses for indulging in violence. Such scrutiny of deviance from the maternal role is expected to pave the way for the destabilization of its predominant association with the category of women alone. The study contains the potential to work on essentialist ideological boundaries of motherhood to encompass non-normative identities eventually.

The paper also offers a space to scrutinize the nature of fear, intended to be evoked within its situatedness, in order to expose the cultural politics which instils it in the collective psyche of the region. The study, which analyzes the affinity of horror as an emotion to the cultural constructs of stigma and taboo as reflected in the texts, deliberates the need to “examine the nature and the structure of fear” as asserted by Jiddu Krishnamurti (1981). While it reflects on the agency of abjected subjectivity of the mother, the study indirectly hints at the issue with the popular attribution of the film as a feminist tale as stated in film reviews (Joshi, 2016; “Paheli to Churuli”, 2022). In other words, the paper urges to comprehend its potential of

liberation beyond its affiliation with woman's active monstrosity, along with appreciating the scope of counter reading as offered in the film text. It is important to note that, equating the mother figure's monstrosity in the film to a feministic accomplishment in terms of agency is reductive. The paper majorly focuses on how the film has utilized the existing ideations of gender to construct horror within a socio-cultural matrix. It also underscores the adaptation's attempt to disturb our popular understanding of gender conventions in which the conceptualization of the ideal maternal remains paramount.

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**Understanding Eco-Sustainability through Lotha Naga Folktales:  
Analyzing Jasmine Patton's *A Girl Swallowed by a Tree***

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### Abstract

The Lotha Nagas are one of the major Indigenous communities of Nagaland who inhabit the hilly mid-western part of the state. The tribe has a rich reservoir of folktales that have not been written about through the medium of literature. Nzanmongi Jasmine Patton's *A Girl Swallowed by a Tree: Lotha Naga Tales Retold* (2017) is the first-ever anthology of Lotha Naga folktales in English which provides the readers with a concise but comprehensive account of the unique Lotha Naga culture. Besides exploring the various aspects of Lotha Naga life in all its complexities and diversities, the thirty folktales in this collection offer an in-depth view of the ecological philosophy of the community which has the potential to offer commonsensible solutions to environmental issues and promote holistic sustainability. The aim of the present study is to unravel the ecological wisdom of the Lotha Nagas as depicted through their oral lore, wisdom that is usually marginalized by the mainstream environmental pedagogy, yet is capable to offer local solutions to the global environmental conundrum. The paper also attempts to draw attention to the rich oral tradition of the Lotha Nagas, traditions that are usually peripheralized but have the potential to be regarded as an invaluable treasure for the other communities living in the country.

*Keywords:* cultural practices, ecology, folktales, indigeneity, Lotha Naga, sustainability



Nagaland, a land of exotic charm and diverse culture, splendid mountains and rivers, abundant greenery and wild life, is home to sixteen major tribes and several other sub-tribes, per the official record of the Government of Nagaland (2004). One of the most recognized tribes from Nagaland are the Lotha Nagas who occupy the Wokha district in the hilly mid-western part of the state. According to Sanyu (1996), Jamir (1999), and Nshoga (2009), the Nagas belong to the Mongoloid racial stock. It is believed that the Nagas had been collectively displaced from their original home in Central China (D'Souza, 2005), owing to great population density, before arriving at their present homeland. However, since there is no written language among the Lotha Nagas, the community does not have a documented history of the earlier cause of migration. In 1922, with the publication of J.P Mills' monograph, *The Lhota Nagas*, a detailed graphic description of the community, "whose dour attitude towards inquirers has caused them to be somewhat neglected in the past" (Mills, 1922, p. v), comes to the fore. As one of the earliest historical documents on the Lotha Naga culture, Mill's ethnographic research shows how this hunter-gatherer community live in close proximity to the natural world. Such close connection imparts to the members of the community a thorough knowledge of their habitat and different organisms inhabiting it. The Lotha Nagas possess an in-depth understanding of the surrounding flora and fauna. In fact, the wisdom and perception of the ecology and the relationship that the Lotha Nagas have with it are important elements of their cultural identity. The traditions and customs speak volumes of their symbiotic and reciprocal relationship with the non-human world.

Various oral mediums, like folktales, songs, dance, legends, myths, and other cultural practices, are used by the Lotha Nagas to transmit their ecological wisdom from one generation to another. The history of the Lotha Naga community largely relies on their art of storytelling which is later memorized as folktales of the population:

No one in oral societies doubts that memories can be faithful repositories which contain the sum total of the past human experience and explain the how and why of the present-day conditions... Whether memory changes or not, culture is reproduced by remembrance put in words and deeds. The mind through memory carries culture from generation to generation (Vansina, 1985, p. xi).

The community structure of the Lotha Nagas that rests on their folktales is retained in the memories of the members of the tribe and are passed on to succeeding generations. In fact, in the absence of any written documentation, the history of the Lotha Nagas is reconstructed chiefly through oral narratives which mirror the symbiotic relationship between human and nature, and also show the inimical as well as the generous character of human being and the regenerative and malevolent force of nature. The folktales of the Lotha Nagas enable us to better understand the exclusivity of the community in the midst of a multifaceted and perplexing social context which frequently questions and challenges the identity of the group. The members of the community are living, breathing books of traditional ecological wisdom that hold immense relevance in the contemporary understanding of sustainability practices.

The eco-cultural landscape of the Lotha Naga community has undergone a paradigmatic transformation since the times of infiltration by various migrant populations. The advent of the British administration in the region heralds a significant alteration in their lifestyle. The challenges become all the more significant from the community's perspective as it slowly begins losing traction of its organic insight and its integral relationship with its natural surrounding which inevitably led to a crucial crisis in their cultural uniqueness. The colonizers intervene with the political institutions of the community and later bring massive changes in their religious belief system as well. The eco-centric religious practices of the Lotha Nagas were considered to be lacking in deep faith and elaborate practices: "Their religion is only a matter of certain rituals and observances to appease the spirits. They are nothing but certain formalities and practices. In fact, it cannot be called a true worship. Their belief is very shallow and unsophisticated" (Philips, 1976 as cited in Ezung, 2014, p. 23). As a consequence of this process of westernization, the socio-cultural and economic set-up of the Lotha Nagas encountered a drastic change.

Another noteworthy transformation that affected the life of the Lotha Nagas due to the advent of the colonial rulers was the onset of modern missionary education. The new education system started giving primacy to the written form of literature along with the traditional oral folk culture. Eventually, the oral tradition took a back seat due to the estrangement of the youth from their cultural roots who were "poised at the crossroads between a traditional way of life and a metropolitan modernity with its alluring temptations that can sweep away the ground beneath their feet" (Misra, 2011, p. xvii). This new education and modern instruction introduced the community to a new faith and a changed lifestyle that led to their estrangement with their ecological roots. At such a crucial juncture, the onus to preserve the lost tales that demonstrate their environmental beliefs and further disseminate these stories among the youth through the medium of storytelling rested on the literary minds of the state. The attempt to revive and document the lost traditions of the Nagas through retelling of oral lore in the literary works began in the 1970s:

Naga folktales were the living repositories of the seen history and throbbing culture of the Nagas. They weren't just mere stories but a treasure-house of memories, customs, beliefs and everything that would make for Naga existence. Their folktales were their centres of pedagogy as well as their chance at retrieving their history. So once these silences ebbed away, Nagas once again came to acknowledging and reviving these oral tales. Thus, the oral tales became the wellspring of Naga inventiveness (Patton, 2019, para. 10).

The contemporary era has seen the emergence of a few literary writers from this region, like Temsula Ao, Easterine Kire, Charles Chasie, Vishu Rita Krocha, Abraham Lotha, Monalisa Changkija among others, who have attempted to document their cultural wealth in the form of written literature in order to conserve it for the generations to come. The article aims to understand the eco-sensibility of one such community, the Lotha Nagas, as documented by one of their representatives, Nzanmongi Jasmine Patton, in her collection titled *A Girl Swallowed by a Tree: Lotha Naga Tales Retold* (2017). By using the lens of ecocriticism, the present study

explores the various ecologically sustainable practices of the Lotha Nagas that suggest alternative ways for environmental preservation. The analysis of the stories aims to deduce if the symbiotic relationship between man and nature that the Lotha Nagas maintain can ensure a smooth transition from an anthropocentric to an ecozoic era. By thematically analyzing the stories, the paper aims to find out if folktales can act as pathfinder to establish ecological balance in societies that are fraught with environmental issues.

### **Situating *A Girl Swallowed by a Tree* in the Context of Lotha Naga History**

Nzanmongi Jasmine Patton's "marvelously brave book", *A Girl Swallowed by a Tree: Lotha Naga Tales Retold* (2017) is the first ever anthology of Lotha Naga folktales in English. The book is a collection of thirty short tales that talk about a growing, changing, and evolving cultural system characterizing the Lotha Naga community life. An example of contemporary writing from Nagaland, it rests on the three pillars of culture, orality and history. The retelling of the well-established folktales that have been transmitted orally for ages, serves as a potent medium to express Lotha Naga customs, traditional knowledge and worldview. In her introduction to the book, Patton (2017) comments:

Nagaland is one place in North East India where orality is still very relevant as well as significant. Like their counterparts among the African and Native Americans, Nagas also made sense of the vast universe around them through storytelling, as a way of keeping their culture and ipseity alive... Nagaland is among the most heterogeneous [states] in the North East, housing more than sixteen tribes... Every tribe has its unique collection of stories, concurring at many points, yet somehow different in complex ways as becomes evident with each retelling (p. 5).

As a part of the Lotha Naga community, Patton has associated herself quite closely to the rich storytelling tradition of her people. This has been substantiated further in the "Foreword" to the book by another renowned author from Nagaland, Easterine Kire:

This is a book that should be used as a pathfinder for other books on oral narratives. Literature from the North East has been suppressed for a long time by mainstream publishing that requires writers from the region to write within a prescribed box and format (Patton, 2017, pp. vii-viii).

Patton attempts to create a literature that does not attempt to appropriate the culture of the Lotha Nagas, but rather acknowledge their uniqueness, and celebrate the beliefs and structure of the community. Written chiefly in the form of fables, each story in Patton's book is a celebration of the exceptional ecological expertise of the Lotha Nagas. They can be regarded as an almanac of practical wisdom of the tribe who live in an eternal synchronization with their traditional ecological worldview. In the introduction to the book, Patton discusses the significance of following the venerable ideals that are proliferated through the tales: "Folktales are a narrative form that educate people about their roots and their duties toward society, serving as moral tales without their preachy overture whilst stirring and encouraging people to aspire towards

an ideal” (Patton, 2017, p. 15). In all the stories, Patton reflects on the thoughts and beliefs of her community that are embedded in the collective unconscious of its members, and also provides an in-depth understanding of the age-old traditions that define the Lotha Naga ways of life.

The story “Arliao” tells the tale of a charismatic young man who is killed by the other young men of his village who were envious of his looks and hunting ability. A retelling of this tale is to remind the readers about the agrarian lifestyle of the Lotha Naga villages where men and women divide up the labor in the field in the harvest season “to glean out the grain and crops” (Patton, 2017, p. 30):

It is widely accepted among both Naga intellectuals and the general public that in former time—and even to some extent today—the essential element of identity has been the village. One often hears that they lived in self-sustained village-republics, which had bilateral relations and contracts with other, at times quite distant, villages” (Wettstein, 2012, p. 214).

Essentially, it makes them an agrarian community. The tales further talk about a community life where every member of the village willingly supports each other and generously shares with their neighbors whatever is available in their kitchen, where “people never made any fences to demarcate their land against somebody else’s ... even doors were never shut because theft was a thing unheard of” (Patton, 2017, p. 23). Another story titled “Longtsarhoni and the Snake Man”, mentions a popular practice among the Lotha Nagas in which young boys and girls from the village go into the forest to gather firewood and then bring it back to the community woodshed where “the young men rested in their *chumpo* for that night... and the girls all gathered in one of the bigger houses in the *khel*” (Patton, 2017, p. 48). Such a tale undoubtedly reflects the practice of vibrant community activities related to sustainable environmental usage prevalent among the Lotha Nagas. Thus, it is quite evident that Patton has revived those folktales which propagate a sense of belonging among the members of the tribe, and their ecological roots. The propensity of these tales is to highlight the importance of conforming to the traditional environmental practices in order to ensure sustainability which is indispensable for any population to survive and thrive.

### **Identifying Sustainable Ecological Practices in Lotha Naga Folktales**

The folktales in Patton’s *A Girl Swallowed by a Tree* offer intimate details about the Indigenous knowledge system of resource management of an eco-centric community, the Lotha Nagas, and their accurate stewardship of the immediate environment. The focus of all the stories is on the relationship of humans with forests, trees, and animals. Patton exhibits an extensive knowledge of the local environmental resources and their practical application in different spheres of life of the community. The descriptions of the locale in which Patton’s stories are set, give the readers a clear picture of the environment dependence of the Lotha Naga community. All the stories are located in the backdrop of small Lotha Naga hamlets, based on an agrarian lifestyle, “in the hills of Nagaland, home to the azure bright blue sky, inhabited by

innumerable varieties of fauna and surrounded by the aged mighty Banyan trees” (Patton, 2017, p. 23). These forest-dwelling people are dependent upon direct access to forest produces for their livelihood means. Their close relationship to and dependence upon nature offer a unique and culturally coded knowledge of local environment, its systems, and processes (Tucker, 2011). Even though the ethno-botanical knowledge nurtured by the Lotha Nagas, who hold a biocentric view of the world (Schultes, 1989), contradicts the mainstream scientific environmental pedagogy, it has the ability to engage in an alternative ecocritical discourse that can effectively contribute in restoring ecological balance at a larger scale:

Western science favours analytical and reductionist methods as opposed to the more intuitive and holistic view often found in traditional knowledge. Western science is positivist and materialist in contrast to traditional knowledge, which is spiritual and does not make distinctions between empirical and sacred... Western science is based on an academic and literate transmission, while traditional knowledge is often passed on orally from one generation to the next by the elders (Mazzocchi, 2006, p. 464).

To substantiate this view, we can take the example of the first story in Patton’s collection, “Arilao”. It shows how the protagonist who is living with his widow mother Nongkhungru in one distant corner of a hamlet that is situated in the lap of nature surrounded by forest and hills, makes use of the forest products to build a residence for himself: “a quaint ordinary thatched hut, built of a stretch of matted bamboos” (Patton, 2017, p. 23). This simple shack which is made of the objects of nature is a tangible manifestation of the Lotha Nagas’ environmental knowledge and its utilization.

The references to the varied usages of multiple natural resources display the connection of the Lotha Nagas with the natural world and also their working knowledge of the usefulness of each and every resource that serves the necessary purposes of life. The story of “Longtsarhoni and the Snake Man” which is the story of a shape-shifting male snake forcing a human woman named Longtsarhoni to marry him, is a wonderful manifestation of the local environmental knowledge of Lotha Naga people who are “accustomed to go to the heart of the forest to gather wood for the family” (Patton, 2017, p. 45). The villagers depend on minor forest produce that is “needed on a regular basis for cooking” (Patton, 2017, p. 45). The making of “phariis”, “bamboo baskets used for carrying food and other heavy items” (Patton, 2017, p. 50), or “ophyak”, which is a cone shaped bamboo basket that is usually longer than the “pharii”, serve as testimonies to the environmental knowledge embedded in the Lotha Naga customs and traditions and its practical application in facilitating their “non-monetized, biomass-based subsistence economy” (Agarwal, 1999, p. 49).

In every aspect, the Lotha Naga life is connected to and dependent upon their local environment, the knowledge of which facilitates their needs and helps them to survive in remote and isolated forest areas away from modern amenities. Many such references to natural resources abound in Patton’s retelling of the folktales. The book is a testimony to the fact that the natural world is a treasure trove of empirical wisdom that is practical, useful, functional and applicable. The story titled “The Tale of Tchupvuo and a Man”, for example, explores the traditional Lotha

Naga practice of *pyozhulo* or fishing by using *ono*, “a kind of local fish poison made of a poisonous plant, which can be found only in jungles. Its roots, leaves and stem can be used as poison. This was immersed in the streams to kill fishes of a mass scale” (Patton, 2017, p. 146). The ethno-botanical expertise of the Indigenous community is further exemplified through references to the use of dry plantain leaves to “pack their midday lunch and dry gourd used as water bottle” (Patton, 2017, p. 62), the use of “dried leaves and twigs, especially the big banana leaves to plug the holes” (Patton, 2017, p. 32), *tchuthi* or the bamboo tube used for carrying water, and *khantsiing* which is “a kind of patio, an appendage made out of wood and knitted bamboo” (Patton, 2017, p. 117). Further, the story, “How Chilli Was Discovered”, tells the history behind the identification of chilli as a part of the staple diet of the Lotha Nagas and its medicinal value and ability to heal cold and cough. Such examples of environmental dependance of the Lotha Nagas show their exclusive expertise of local environment in fulfilling the most basic needs of everyday life.

The knowledge of medicinal herbs and a rare expertise in using the local plants and their useful properties in primary healthcare characterize the Indigenous communities of Nagaland. The knowledge of potentially useful medicinal plants plays a substantial role in the community healthcare in Lotha Naga society as well. The knowledge of traditional medicine that the traditional healers of the community possess, come from the remote isolated forest areas where they inhabit and maintain the primitive state of life completely detached from modern amenities. Jasmine Patton in an interview has stated that diviners and soothsayers in some villages still continue with their legacy of being mediums between the human and the spirit worlds. The folktales in Jasmine Patton’s collection provide a detailed picture of the traditional healers, the medicine man or woman prescribing certain herbal medicines and treatments for different diseases and disorders. In ethno-botanical medicine the presence and the role of the diviner or the traditional healer is extremely important. They are one of the most respected members of an Indigenous community since they are not only naturopathic doctors but each diviner is a living encyclopaedia on medicinal plants, herbs, roots and their applications. They are usually the first and last line of defense when it comes to various illnesses ranging from cough to skin diseases in every Indigenous community. Patton’s positioning of the traditional healer/diviner/shaman within the narrative hints at the fact that traditional medical practice and knowledge of medicinal plants are not only important for understanding the importance of biodiversity and conservation of ecological cultures but also for getting an insight into the idea of community healthcare and welfare and ethical application of drugs in the present context.

The story “Rhonthunglo” depicts the Lotha Naga custom of taking resort to the diviner or soothsayer in case of ailments as “modern science was an undreamt-of phenomenon, so there were no doctors or hospitals where the sick could be taken. The village diviner was also the witch doctor and soothsayer, who diagnosed the ailment and gave herbs and potions for treating the sick. So the diviner was approached and he came and treated her with his natural medicines and potions” (Patton, 2017, p. 58). In the story “Longtsarhoni and the Snake Man”, the poisoned herbs that Longtsarhoni and her lover use to kill the Snake-man substantiate the fact that the Indigenous peoples nurture deep-rooted traditional ethno-botanical knowledge that is crucial for survival in the forest environment. Further, in the narrative “Ranphan, the Brave”,

Mongtsulo's leprosy was cured with the help of the knowledge of ethno-medicinal plants that are rooted in the land. Ranphan received the ethno-botanical knowledge quite mystically and he "searched for the plant that bore the leaf and ground it on some barren rocks. Then he took that paste and applied it on the affected areas and suddenly like magic, Mongtsulo's leprosy was healed" (Patton, 2017, p. 54).

Traditional health care practices carry spiritual connotations, as the Indigenous people use the medicinal herbs with strong spiritual beliefs. The use of ethno-medicinal plants by the Indigenous communities "combines religion, spirituality, herbal medicine, and rituals that are used to treat people with medicinal and emotional conditions" (Dayer-Berenson, 2014, p. 295). The traditional medicinal knowledge of the Lotha Nagas which is the outcome of experimentations through trial-and-error method for years has been widely acknowledged in terms of its cultural and medicinal significance in a global platform as well (Jamir et al, 2010). Patton's book lays special emphasis on the ethno-medical expertise as she believes that this knowledge needs to be protected from biopiracy. The ethno-botanical expertise of the Lotha Nagas which they have inherited from their ancestors has the potential to function as an effective alternative to the therapeutic properties of modern scientific medicines. Patton's emphasis on the use of such knowledge in her book hints at her belief that this skill needs to be studied, practiced, and preserved today from its emic perspectives.

### **Connecting Animism with Sustainability in Lotha Naga Folktales**

In her contemporary rendition of the ancient folktales, Patton also discusses in detail how the Indigenous peoples impart a living spirit to almost every object of nature. She explores the animistic faith of her community which attributes life essence to each object, place and creature that surrounds them. Animism is a faith intrinsic to the Indigenous culture of Nagaland who nurture a worldview based on a spiritual or supernatural outlook. The distinctiveness of the Lotha Nagas as an Indigenous community rests on the belief that each individual soul, be it animal, man, tree, forest, river, flower, stone or mountain, is unique. The cultural practices of the Lotha Nagas reflect genuine concerns for the "nonhuman kin" (Selvamony, 2014, p. 7).

The members of the community maintain a close association with animals and birds which are often anthropomorphized and are attributed with features that enable them to interact and retain a close correspondence with the human world. Even the deities and supernatural spirits, as in the stories like "The Tale of Tchupvuo and a Man", "Rapvuthung and the Tsungrhamvu", "Shoshamo and the Longkumvu", receive anthropomorphic representation which leads the readers to believe that the Lotha Nagas are a part of a world where "man and animals could communicate with each other. It was a world that did not understand notions of structure and social order as in present times, so it was a world of possibilities" (Patton, 2017, p. 57). The festivals and ceremonies, like "Tokhu Emong" and others, centre round the celebration of their close association with the animistic worldview. In fact, they "practice an animistic faith that is woven around forest ecology and co-existence with the natural world" (Dai, 2006, p. xi). One of the tales in Patton's collection titled "The Tiyilong Legends" attributes life spirit to a famous mountain boulder in the Lotha Naga region. There are numerous stories that have been passed

on through generations about this boulder which makes it an important part of the community's folk retellings. The boulder is believed to have awareness and feelings and can communicate directly with humans: "It was at one time also worshipped as a deity and understood as a symbol of strength" (Patton, 2017, p. 169), until "Christianity was introduced as a religion to the Lothas" (Patton, 2017, p. 170). Thus, the faith of the Indigenous communities in the life essence of inanimate objects has been explored in detail by Patton in her modern-day retellings of the ancient tales in which she has emphasized on the Lotha Naga celebration of the "cosmic harmony between nature and humans" (Patton, 2017, p. 6). The folktales manifest the Lotha Nagas' environmental ethics, their eco-spiritual tradition, and an animistic understanding of the natural surroundings where "all animals and insects could talk, and streams could babble, and all creation had the gift of language" (Patton, 2017, p. vii).

The stories give readers an idea about the commingling of the two disparate worlds of the real and the fantastical. And therein lays the foci of the Lotha Naga community. It is steeped in supernatural and origin myths and tales. Patton makes profuse use of various mythical figures, archetypes, and beings heuristically to elucidate the Indigenous community's worldview and also show the intrinsic bond they share with the spirit world. For example, Patton talks about the notorious trickster figure in one of the stories, "Apvuho and the Emi", who is shown to fool a village widow woman and rob her out of her only possession. The mythical image of the trickster occurs across varied cultural traditions since ancient times, even though their significance often differs from each other. In general, the image of a trickster, which can be regarded as a man, animal, God, or spirit being in the study of mythology, religion, and folklores, stands for the unique cultural resistance and survival of Indigenous cultures. They are famous and equally infamous for playing tricks on people while displaying unconventional behavior and breaking traditional norms. The figure of a trickster can be perceived as

the most paradoxical of all characters in Western narratives – at least as far as the Western mind is concerned – for he combines the attributes of many other types that we tend to distinguish clearly. At various times, he is clown, fool, jokester, initiate, culture hero, even ogre... He is central character for what we usually consider many different types of folk narratives (Hyde, 1998, pp. 170–171).

Patton's collection resonates with this image of the trickster as we can decipher from another story, "Apvuho and Mesa: Four Mini-Tales": "Once upon a time, there lived a very famous hoodwinker called Apvuho whose name was widely feared in the Lotha Naga hills... His cunningness earned him an indisputable status in Lotha Naga folklore as an indomitable legend" (Patton, 2017, p. 189). The tale reiterates the trickster discourse to emphasize worlds with ever-shifting identities and ever-altering discernments. Heroic or villainous, a Trickster can be perceived as a representative figure for the direct defiance of the natural order—and, of normal rules and conventional behavior. The trickster acts as a catalyst for augmenting others' problems and discomfort as it operates beyond the framework of right and wrong. It also flouts the rules of a society showcasing the amazing resilience and powers of survival. The defiance may or may not be for his own benefit or for that matter, the culture. The beauty of the trickster figure lies in its dualism. That is what makes their presence so important in a society that has



built itself on the edifice of oral tradition. The shape-shifting attributes of a trickster can now be interpreted as signifying the peripheralized position and rhetoric of the marginalized “other”. The character of Apvuho can be interpreted as representing the oppressive hierarchical systems that dismantle the lives of the Indigenous community, thus assuming the figurative portrayal of the subjugator – the colonizers or the mainstream Indian subcontinent. Contradictorily, the trickster has also become a powerful literary tool for challenging the many levels of oppression from within, especially for a writer, like ethnicity, gender, geographical, political, and identity and for deconstructing the rhetoric of the hierarchy. The archetype of the trickster figure has gone beyond its mythical functions in the modern narrative. The employment of the trickster by Jasmine Patton is her way of challenging and subverting the existing cultural and political domination in the 21st century, bringing to light the fact that “cleverly manipulated language can dismantle a restrictive hierarchy” (“Trickster”, 1992, para. 17). Apart from the presence of paradoxes, it also hints at the multiplicity of openings in life by offering lessons in cultural, social, ethnical, and political self-preservation. The trickster as a layered character becomes emblematic of both subversion and deconstruction on various levels, especially for an Indigenous community.

The animistic principle of the Lotha Nagas is further enunciated through the treatment of land and its management which is central to the total organization of society. For the community, land is not merely a source of life; it is the main foundation of their social, cultural, and economic existence. Land is also a symbol of identity and unity which holds family, clan, and the community together. The Indigenous Lotha Nagas consider their land as sacred medium through which people become one with the Supreme Being, their ancestors, the spirits, and creation. The use of land and its ownership underlie all aspects of their social life. For the Lotha Nagas, land is an important natural resource, the most valued form of property for its economic, political and symbolic significance. It is a productive, wealth-creating and livelihood sustaining asset. The story titled “The Tiger Bridegroom and the Human Bride” shows the significance of land in the lives of the Lotha Nagas:

Long time ago there was land aplenty and though abundant, it was never treated as a personal commodity. Everything was common property. Men did not seek to own nature and the world was a peaceful place... One could farm and change fields wherever one found better land and there was enough for everyone... One could keep ownership of land post-harvest, for as long as some amount of vegetation was there (Patton, 2017, p. 147).

Thus, it is considered as a priceless wealth which is a constant source of power and prestige, and a symbol of social status. Land also provides a sense of identity and rootedness because it has a durability and permanence, which no other asset possesses.

### **Conclusion**

The Lotha Nagas do not have a written history because of which the younger generation is largely ignorant of the rich oral heritage that is rapidly diminishing. In fact, the

disinterestedness of the youth is gradually taking the unique folk heritage of the community towards the verge of extinction. In such a context, Jasmine Patton's *A Girl Swallowed by a Tree: Lotha Naga Tales Retold* is a bold assertion of the author's respect towards the Indigenous Lotha Naga identity to which she is integrally related. Through a careful rendering and retelling of the "multiple histories and undiscovered narratives" (Patton, 2017, p. 6) of the Lotha Nagas in this book, Patton "allows the reader to visualize the socio-cultural life of the people and their environmental landscape" (Patton, 2017, p. 15). At a time when a colossal advancement in the domain of science and technology is quite predictably wreaking havoc on the ecological systems of the world, and the changing urbanized mind-set of the contemporary generation in the heterogeneous composition of settlements is also demonstrating a severe amount of negligence towards preservation of nature, Patton's retelling of the age-old tales goes a long way to justify the empirical awareness and resourcefulness of the Lotha Naga community. The book further demonstrates that oral tradition, community life, and traditional ecological knowledge of the Lotha Nagas have the potential to offer an alternative lifestyle which if emulated, even if partially, will benefit mankind in an era of globalization.

Through her attempt of recording the environmental practices of her community, Patton is primarily offering a timely reminder of why folk tales must be preserved as they document a history of the imagination; it is an invaluable treasured legacy which is going to disappear shortly. With firm faith in the power of folktales in representing reality, Patton gives voice to a community that has always been on the margin: "The knowledge in folklore is the result of experience of not a person, but of the community or the society at large. We may call it the wisdom of the people or the learning of the community" (Islam, 1980, p. 16). She believes that her narratives have the potential to engage the future generations in tracing their ancestry and understanding their roots. The cultural rootedness that she demonstrates through her stories and the wonderful world of folklore that she so exceptionally weaves are imperative since it is through this sense of belonging that an authentic portrayal of the beliefs and values, traditions and myths, habits, and cultural codes of the Lotha Nagas is documented.

Beside appreciating and honoring the folk customs of the Lotha Nagas and their age-old traditions, a major purpose that Patton's retelling of the folktales aims to address is to identify how human senses and imaginations reciprocate to folktales and legends in order to understand the ways of the world:

Stories matter. Many stories matter. Stories have been used to dispossess and to malign, but stories can also be used to empower and humanize. Stories can break the dignity of a people, but stories can also repair that broken dignity (Adichie, 2009 as cited in Patton, 2017, p. 15).

Storytelling and folklores constitute a major part of the Lotha Naga life. The mythical accounts that form the fundamental structure of the tales of this community, to a large extent, resonate with classical mythological narratives. Patton admits in the introduction of her book:

Plural Gods and spirits, anthropomorphic gods, demi gods, oligarchs: Virtues and vices of Kleos, Kalos, Eros, Ekdikesis, Hubris, Menin, Arete; all elements that defined classical literary traditions can be found in these folk stories. The system of society in these stories bears uncanny resemblance to Homer's Greeks in the Minoan Age. One can find epithets similar to Achilles' in Arilao, Medea's Menin and Ekdikesis in Arilao's mother Nongkhungru and other widow characters, Helen being relived in Rhonthunglo, Gaeia and Uranus in "The Story of the Sun and the Moon" (Patton, 2017, pp. 16–17).

Therefore, the connection of the traditional tales of the Lotha Nagas to the classical mythic world establishes their universality. The community not only progresses with the course of time, but evolves in a more organic way which upholds their resilience in the face of change. Besides perpetuating the purpose of entertaining and instructing people, the folktales of the Lotha Nagas mirror their culture and history as well as express their fantasies: "These stories were not just simple tales, but the making of many Lotha Naga histories and their philosophical inquiry into life and its intricacies. They represent a totality of the tradition and values that the Lotha Nagas have held in high regard for hundreds of generations" (Patton, 2017, p. 19). Moreover, the reflection of the thoughts and beliefs of the community that is embedded in their collective unconscious through a project of retelling offers formal recognition to their Indigenous ecological knowledge that has the potential to bring significant changes in environmental studies in future.

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**A Treatise on the Unpublished Manuscript of *The Little Prince*  
Discovered in 2012**

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Antoine de Saint-Exupéry is a French writer and a war hero. Born in 1900, he had his first plane flight in 1912. In 1921, he began his military service and later became a pilot. He published several books, including his first novel, *Southern Mail* in 1929, and *Night Flight* in 1931. During World War II, he published *Wind, Sand and Stars* in 1939, *Flight to Arras* in 1942, and *The Little Prince* in 1943. Saint-Exupéry resumed flying<sup>1</sup> and on July 31 1944, after taking off in an unarmed P-38 from Corsica, he vanished over the Mediterranean. *The Little Prince* is ranked the most translated book in the world with 382 translations (Preply, 2021). Saint-Exupéry wrote the novella in the US, in exile, between June and November 1942. This article is one of the first to introduce a previously unknown and unpublished manuscript discovered in 2012, to analyze the two draft pages handwritten by Saint-Exupéry around 1941, and to compare them to the official version published in 1943. Saint-Exupéry was a perfectionist, famous for waking up his friends at night to read them extracts of his works. In a beautiful homage published in 1947, American translator Lewis Galantière tells about Saint-Exupéry's habit of calling him "at two o'clock in the morning" to read aloud sentences he just wrote "under the half-mocking and half-furious stare of my wife" (Galantière, 1947). This unpublished manuscript highlights precise examples of sentences that were rewritten and sections that were added or deleted, mostly for the following reason, best explained by Alan Wakeman, who translated *The Little Prince* into English in 1995:

As a writer he was a perfectionist. The simple beauty and purity of his prose was the result of hours of painstaking distillation of his thoughts to their irreducible essence. His friends were accustomed to being wakened at three in the morning to listen to rewrites of chapters they'd heard a dozen times before in wordier versions. He even invaded printers' workshops to make changes to 'final' copy. Such an author deserves careful translation (Wakeman, Foreman, & Blegvad, 1995, online).

### **Presentation of the Manuscript**

According to French auction house Artcurial (2012), lot 384 is an unpublished and unknown draft of the novella. The manuscript, composed of two leaves, with an estimated value of around €40,000, was sold at the outstanding price of €385,000 to an anonymous French collector on May 16, 2012 (Sasportas, May 17, 2012).

Benoît Puttemans and Olivier Devers discovered the manuscript inside a stack of letters and autographs belonging to an anonymous French collector who wished to sell them. According to Puttemans and Devers, the draft probably dates from 1941 (Sasportas, 2012). Puttemans and Devers, who work in Artcurial's books department, deciphered the two leaves and realized they contain previously unknown and unpublished paragraphs of *The Little Prince*. The two leaves contain hardly readable crossed-out passages and margin notes; the original French text, as well as an English translation, are available on Artcurial's website (Artcurial, 2012).

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<sup>1</sup> "His body was a wreck... Only the intervention of General Dwight D. Eisenhower... put him back in the cockpit" (Hindley, 2016).



## Leaf 1

The first leaf contains two parts: the first section resembles what will later be published as the beginning of chapter XIX, but the draft does not include the part when the echo repeats what the little prince says: “Be my friends. I am all alone,” he said. “I am all alone—all alone—all alone,” answered the echo” (Saint-Exupéry, 1943, p. 43). Within the text, the pilot and the prince have the same experience of solitude and of being lost in an immensity of sand, rocks, and water. Saint-Exupéry later removed the following sentence present in leaf 1, certainly because it does not sound realistic and would contradict the feeling of solitude: “He had gone directly from the desert [in Africa] to the Himalayas” (Artcurial, 2012). Even if the prince could walk thousands of miles from Africa to Asia, he would meet millions of people along the way. And then, he would have to go back to the Sahara to meet the fox and the pilot...

Assuming that the transcription of the leaf is correct, the text contains an error or typo (« il » instead of *ils* for the three volcanoes; masculine plural) and the style is clearly not yet polished:

Il était parti directement du désert vers l’Himalaya. Il souhaitait depuis si longtemps connaître une vraie montagne. Il connaissait bien trois volcans. Mais il [sic] lui arrivaient aux genoux. Il s’appuyait sur celui qui était éteint mais ça faisait à peine comme un tabouret. Une montagne haute comme cette montagne, s’était-il dit, je verrai d’un seul coup toute l’humanité (Artcurial, 2012).

The English unofficial translation provided by Artcurial (2012) is sometimes strange to say the least. The first sentence is correct: “He had gone directly from the desert to the Himalayas.” But the second one translates « Il souhaitait depuis si longtemps connaître une vraie montagne » to “He had so longed to wanted for so long to know a real mountain dreamed wished for so long of a stretch of mountains! To know a real mountain.” It should be: “He wanted for so long to know a real mountain.” The fact that « il lui arrivaient aux genoux », is using “they” instead of *it* shows that « il » is most probably a typo (“But they came up to his knees”). The next sentence (« Il s’appuyait sur celui qui était éteint mais ça faisait à peine comme un tabouret. ») is translated as “He sat on the extinct one, but it was barely more than a stool.”

The last sentence is almost identical in leaf 1 and in the published version, but in the latter, the style is better and again, the English translation is clumsy and wrong: “And then, he said to himself, a mountain as high as this one, he said to himself, I shall be able to see the whole planet all of humanity at once”. Following the original faithfully, it should be: “A mountain as high as this mountain, he said to himself, I will see all humanity at once.” The published version is shorter, clearer, and makes more sense:

After that, the little prince climbed a high mountain. The only mountains he had ever known were the three volcanoes, which came up to his knees. And he used the extinct volcano as a footstool. “From a mountain as high as this one,” he said to himself, “I

shall be able to see the whole planet at one glance, and all the people...” (Saint-Exupéry, 1943, p. 43).

The published version uses “which” to link the two sentences (« qui » in the published French version; as to “knee”, it is singular: « genou »; Saint-Exupéry, 1998, p. 63). Clearly the published version is more polished and accurate than the draft version.

The second section is composed of a text quite different from the published version of chapter XVII. The published version gives a precise number, “two billion inhabitants”, which shows that the author did some research about world population. There were around 2.3 billion people in 1940. He then added that they could all fit on “a small Pacific islet” or “one public square”. The French author lived in exile in New York and Long Island from the last day of 1940 to April 1943. In the published version, he probably removed the reference to New York to make the story more universal, using unnamed places. This is also why Saint-Exupéry removed the detailed, but unnecessary list of all the different kinds of people that would fit on Long Island:

Si l’on réunissait tous les habitants de cette planète les uns à côté des autres, serrés comme pour un meeting, les blancs, les jaunes, les noirs, les enfants, les vieillards, les femmes et les hommes sans en oublier un seul, l’humanité tiendrait tout entière dans [...] l’île de Long Island (Artcurial, 2012).

Acturial (2012) translation: If we gathered together all the inhabitants of this planet, all next to each other, tightly, as they do for some big public assembly, the whites, the yellows, the blacks, the children, the old people, the women, and the men without forgetting a single one, all of humanity would fit on Long Island.

The published version is shorter, avoids this long and detailed list, and replaces Long Island with a nameless “small Pacific islet” and a “public square”:

If the two billion inhabitants who people its surface were all to stand upright and somewhat crowded together, as they do for some big public assembly, they could easily be put into one public square twenty miles long and twenty miles wide. All humanity could be piled up on a small Pacific islet (Saint-Exupéry, 1943, p. 39).

There are several reasons why Saint-Exupéry speculated that all the people of the world could live together on an island: first because, as stated in the first leaf, while flying, the author realized “how empty the earth is”; “a bit away from these boulevards” (Artcurial, 2012). Second, because men believe they are as big as the baobabs and “fill a great deal of space” (Saint-Exupéry, 1943, p. 39). Third, life is precious and there are relatively few humans on the planet; Saint-Exupéry was a humanist; he hoped that people could, in a sense, come together, if not physically, at least spiritually, and live in peace.

## Leaf 2

The second leaf contains an original section that Saint-Exupéry preferred to remove before he submitted his work to Reynal and Hitchcock. It is unlikely that the publishers, as well as Silvia Hamilton<sup>2</sup>, knew about the two leaves. Even the private owner of the draft was unaware of its existence until 2012. The little prince encounters the snake first when he arrives on Earth, in chapter XVII (Saint-Exupéry, 1998, p. 59), but leaf 2 shows that he originally encountered, according to the prince's guess ("perhaps"), "an ambassador of the human spirit" first (Artcurial, 2012). Instead of asking the snake "Where are the men?" in the published version (« Où sont les hommes? »; Saint-Exupéry, 1998, p. 60), the prince asks himself the same question in leaf 2: "Where are the men? said the little prince to himself as he was traveling" (Artcurial, 2012).

The conversation between the "ambassador" and the little prince reminds the reader of his encounter with the businessman, even though the latter is by far the person the prince dislikes the most.<sup>3</sup> Both of them boast that they are busy and have something important to do and therefore cannot waste much time talking to the little prince. However, the first man the prince talks to seems a little more sympathetic and friendly, less vain than the businessman.

The prince assumes that this man, just like all the persons he met on his journey, is the caretaker of his planet: "Of course he is very busy," said the little prince to himself, "he takes care of such a large planet" (Artcurial, 2012). At first, the prince considers him to be like the king, but in charge of a big planet inhabited by a large number of people. Being curious and obliging, the prince offers his help and then realizes that this man is just a crossword enthusiast busy "looking for a six-letter word that starts with G that means 'gargling'" (Artcurial, 2012). There is no answer at the end of the text and the reader is left guessing. In the original French, the word used by Saint-Exupéry is *gargarisme* (a mouthwash; interestingly, the English term is beginning with a G and has six letters: *gargle*). According to Sasportas (April 24, 2012), « Le brouillon s'achève sur cette énigme. Chez Artcurial, Olivier Devers et Benoît Puttemans ont tenté de la résoudre. Ils réfléchissent encore » (personal translation: "The draft ends with this riddle. At Artcurial, Olivier Devers and Benoît Puttemans tried to solve it. They are still thinking about it").

Because *The Little Prince* contains numerous allusions to WWII and the French defeat (see footnote 4 for example), it is plausible that the word Saint-Exupéry was thinking about is *guerre* (war), which would not be a synonym, but an abstract concept. A manuscript titled *La guerre* was written by Saint-Exupéry around 1940 and can be accessed on Artcurial's website

<sup>2</sup> In 1943, Saint-Exupéry gave his manuscript and drawings to his friend Silvia Hamilton (later Reinhardt), before leaving to fight from North Africa ("I'd like to give you something splendid... but this is all I have"; Spengler, 2018). In April 1943, the first edition of the novella was published in the United States by Reynal and Hitchcock. Silvia Hamilton Reinhardt sold the original manuscript to the Morgan Library & Museum in 1968.

<sup>3</sup> Interesting use of the familiar and polite forms in French, depending on whether the prince likes or dislikes someone. For example, when he meets the businessman, he says: « Votre cigarette » (Saint-Exupéry, 1998, p. 45; "your cigarette"; polite form). At the end of their conversation, he has a severe reaction and throws an informal, but clearly not amicable *tu*, in « tu n'es pas utile aux étoiles » ("you are of no use to the stars"; p. 49).

(Saint-Exupéry, 2012; Lot 387). In a May 2012 interview, Benoît Puttemans shared his opinion that if the word is *guerre*, “the book could be seen as having an anti-war perspective”. He also adds that “In French, to gargle something [se gargariser; figurative. Savourer ses propres propos avec vanité (to savor one’s own words with vanity)] can also mean “to be proud of oneself, or of something”. This pride can be compared to a nationalism which, in 1939-1940, unleashed the conflicts in Europe which we know of” (Flood, 2012). Many interpretations are possible.

After his encounter with the crossword enthusiast, the little prince still doesn’t know where he is. In the published version, the snake tells him that he is in Africa, in the desert, far away from human beings and their cities. The prince seems to always feel lonely and sad, in need of social interaction, but he almost always meets people who are self-absorbed, busy, and egocentric. Contrary to the other planets the prince visited, each inhabited by only one person, the Earth seems to offer more variety. It is a pity that the funny, philosophical, and intriguing encounter with the crossword enthusiast was removed by the author before publication. This character, busy but friendly and more lovable than the businessman, is quite different from the other people the prince meets during his journey.

### Conclusion

Saint-Exupéry flew planes for cartography, commercial airlines, and war missions. The topic of aviation is a launching point for abstract discussions on issues like love, friendship, responsibility, and solitude. Sadly, his plane crashed during a reconnaissance mission in 1944<sup>4</sup> and disappeared. In 1998, Jean-Claude Bianco found Saint-Exupéry’s identity bracelet near Marseille and in 2000, Luc Vanrell the remains of a Lockheed P-38 Lightning. The remnants of Saint-Exupéry’s aircraft were recovered in 2003. Ironically, *The Little Prince* was banned in France during the war, not only by the Germans and Vichy Regime, but also by the partisans of de Gaulle and Free France because Saint-Exupéry refused to support any of them (Montoneri, 2022, p. 20; Galantière, 1947). It was released in France in April 1946 by Gallimard. The manuscripts and drawings of the novella sold by Silvia Hamilton Reinhardt to the Morgan Library & Museum were exhibited for the first time in France in 2022. As for the two leaves presented in this article, they are in private hands, but the original manuscript is available online. Hopefully, this article may shed some light on its existence and significance. It shows that Saint-Exupéry was a perfectionist, sometimes rewriting the same sentence several times, adding, deleting words, sentences or sections, to make the novella as concise and clear as possible, so as to follow the advice of the fox to the prince, that is, to cherish and to preserve what is essential. The reader might however regret that the author left out the encounter with the charming crossword enthusiast and his intriguing enigma.

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<sup>4</sup> In the French version, the prince mentions the time he saw 43 sunsets on B612 (Saint-Exupéry, 1998, p. 27). The first English translation by Katherine Woods, though poetic, contains inaccuracies. For example, in her translation, the prince says: “I saw the sunset forty-four times!” (Saint-Exupéry, 1943, p. 16). It is probable that the 43 sunsets are an allusion to the 43 days of fighting before France surrendered to Germany on June 22, 1940. Hence, the feeling of intense sadness at the end of chapter VI.

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Drawing of *The Little Prince* is an original work made by Jessie Chen 陳柔瑩 who offered it for use along with the permission to publish the work in this issue, June 2023.

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## Appendix

### Antoine de Saint-Exupéry, *Le Petit Prince*, Lot 384

Original version of Lot 384 with English translation using Artcurial's translation with personal corrections.

#### Leaf 1

« C'est ici une étrange planète, se disait le petit prince tout en voyageant. »  
“This is a strange planet, the little prince said to himself as he traveled along.”

Il était parti directement du désert vers l'Himalaya.  
He had gone directly from the desert to the Himalayas.

Il souhaitait depuis si longtemps connaître une vraie montagne.  
He wanted for so long to know a real mountain.

Il connaissait bien trois volcans.  
He knew three volcanoes quite well.

Mais il lui arrivaient aux genoux.  
But they came up to his knees.

Il s'appuyait sur celui qui était éteint mais ça faisait à peine comme un tabouret.  
He sat on the extinct one, but it was barely more than a stool.

« Une montagne haute comme cette montagne, s'était-il dit, je verrai d'un seul coup toute l'humanité. »  
“A mountain as high as this mountain, he said to himself, I shall see the whole of humanity at once.”

Mais il n'avait rien vu que des aiguilles de granit bien aiguisées et de grands éboulis de terre jaune.  
But he had seen nothing but needle-sharp peaks of granite and large fallen masses of yellow earth.

Alors il s'était remis en route, et il n'avait rien rencontré que des sables, des océans et des rochers.  
So he set off again, and he had not seen first encountered anything but sands, oceans, and rocks.

Et en effet, les routes et les chemins de fer sont allumés parce que précisément on les trouve là où il y a des hommes, mais si l'on glane un peu en dehors de ces boulevards on ne trouve plus rien.  
And the roads and railways were indeed lit up, because that is precisely where one finds men, but if one gleans a bit away from these boulevards, one finds nothing.

Si l'on réunissait tous les habitants de cette planète les uns à côté des autres, serrés comme pour un meeting, les blancs, les jaunes, les noirs, les enfants, les vieillards, les femmes et les hommes sans en oublier un seul, l'humanité tiendrait tout entière dans [...] l'île de Long Island. [...]

Bien sûr j'avais déjà remarqué par moi-même au cours de trois années de vol, combien la terre est vide.

If we gathered together all the inhabitants of this planet, all next to each other, assembled tightly, like during a meeting, the whites, the yellows, the blacks, the children, the old people, the women, and the men without forgetting a single one, all of humanity would fit on [...] the island of Long Island. [...] Of course I had already noticed myself, over three years of flying, how empty the earth is.

J'avais réfléchi là-dessus sans grande attention. Mais c'est au petit prince que je dois d'avoir mieux réfléchi à ça.

I had thought about it without paying it much mind. But I owe my having pondered it more fully to the little prince.

## Leaf 2

« Où sont les hommes, se disait donc le petit prince tandis qu'il voyageait. »

"Where are the men? said the little prince to himself as he was traveling."

Il rencontra le premier d'entre eux sur une route.

He met the first of them on a road.

« Ah ! Se dit-il, je vais savoir ce que l'on pense sur la vie dans cette planète-ci, se dit-il. Voilà peut-être un ambassadeur du genre humain... »

"Ah! he said to himself, I am going to find out what they think about life on this planet, he said. That may be an ambassador of the human spirit..."

– Bonjour, lui dit-il avec gaîté.

– Hello, he said gaily.

– Bonjour, dit l'homme.

– Hello, said the man.

– Que fais-tu ? dit le petit prince.

– What are you doing? said the little prince.

– Je suis très occupé, dit l'homme.

– I am very busy, said the man.

« Bien sûr qu'il est très occupé, se dit le petit prince, il tient une si grande planète. Il y a tant à faire. Et il n'osait presque pas le déranger. »

"Of course he is very busy, said the little prince to himself, he takes care of such a large planet. There is so much to do. And he scarcely dared disturb him."

– Peut-être puis-je t'aider, lui dit-il cependant : le petit prince eut aimé être utile.

– Perhaps I can help you, he nevertheless said aloud: The little prince enjoyed being helpful.

– Peut-être, lui dit l'homme... Voilà trois jours que je travaille sans réussir. Je cherche un mot de six lettres qui commence par un G et qui signifie 'gargarisme'.

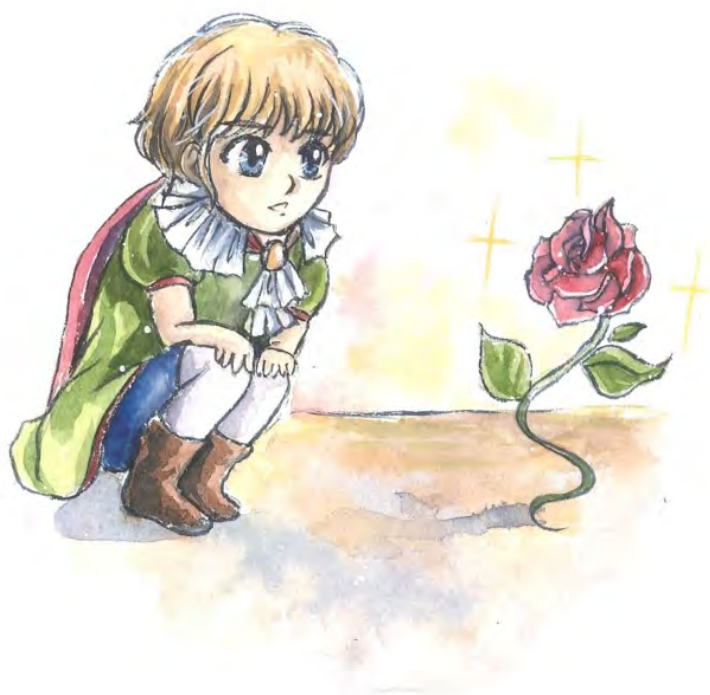
– Perhaps, said the man [...]. I have been working for three days without success. I am looking for a six-letter word that starts with G that means 'gargling'.



- Gargarisme, dit le petit prince.
- Gargling, said the little prince.
  
- Gargarisme, dit l’homme.
- Gargling, said the man.

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**Perception through the Personified: A Study of Children's Folklore from  
Bihar, India**

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### **Abstract**

The research explores the children-related literature of Bihar, an eastern state of India, in order to find their impact on the perception of the listeners. There is a range of research on folklore from India; however, there has yet to be much research on children-related folklore in Bihar. Considering this research gap, the present research intends to study the effect of children's folklore on shaping their psyche. Through a qualitative analysis, the research attempts to find answers to questions such as: how do the verbal elements of the Bihari folklore affect children's way of thinking; do these folk genres always boost their wisdom or at times question their sense of perceiving morality; does folklore play any role in spreading awareness. We recorded rare folklore and folk beliefs and interviewed the natives of three districts as representatives of the ancient Magadh, Mithila, and Anga regions of Bihar. We concluded that folklore and folk beliefs could be important tools in spreading wisdom, humanitarian perspectives, and environmental consciousness among children. Therefore, the folk genre contributes to raising awareness of cultural norms within society.

*Keywords:* awareness, Bihar, children, conditioning, folklore, perception

Enriched with cultural, geographical, and biological wealth, Bihar is an eastern state of India. This region has been the center of political-economic power, philosophical and spiritual learning, and heritage and culture for over a thousand years. Bihar had great sages and rulers. It was the abode of Patanjali, the philosopher who wrote *Yogasutra*, who developed the philosophy of yoga (Gopal, 2018). Whether it is the attainment of spiritual knowledge by Gautam Buddha, the administration of Chandragupta, or the establishment of Nalanda University, this region has witnessed the rise of intellect and wisdom, including prominent writers such as Kalidas and Vidyapati. The great Mauryan Empire reigned in this region. In addition, two major pacifist religious traditions, Buddhism and Jainism, spread from this region. Aside from religious epics, many ancient Indian texts were written here. Inhabitants of Bihar established several monasteries, places of Hindu worship, and architectural water bodies for agriculture. During the post-independence era, there has been a rapid expansion of psychic and material development urbanization succeeded by the mass movement of people. Globalization has resulted in a further shift in demography and the translation of foreign literature into Indian languages (Chakma, 2022). There has been a significant change in rural Bihar along with the age-old values and norms.

With time, the term “Bihari” was considered derogatory by the people of other states and the natives of Bihar who settled in metro cities. This term hinted at someone who was poor and earned an income by working in filthy conditions. It was a commonplace remark by rich people when they were not happy with the work of a laborer or rickshaw puller. In contemporary India, however, some people tend to subvert this concept of being “Bihari”. They feel proud of asserting their Bihari identities, believing they are one of the most intelligent communities in India. To preserve their festivals, such as *Chhatha* (devotion to the Sun deity) and *Jivitputrika* (a festival as an oath to protect the offspring), the Bihari community has made these festivals world-renowned. Majorly all such celebrations involve singing folksongs and specific rituals. There is a range of literary and research works examining the various socio-cultural, politico-economic, literary, and institutional aspects of this region. Some scientific literature like *Krishni Parasara*, *Krishni Geeta*, *Krishni Shashtram*, *Vriksha Ayurveda* and *Madhava Nidan* are elaborate texts on agricultural and Ayurvedic resources and practices. There are many publications that examine the rock-cut caves, architectural landscape (Pathak, 2010); dilapidated shrines, Stupas and *Mathas* in this region (Sinha, 2003); agro-literary activities, a collection of folklore and anthologies of popular Magahi poets, and compile the history of Magadh literature and culture since 8th Century AD. This published literature narrates the existence of folk practices and role of folklore in the preservation of cultures, moral values, and environmental values but till this date no holistic research has been undertaken which could credibly give coherent research insights on the role of the folk genre on morals, ethics and environmental sensitization in children.

At this critical stage when Bihar is losing the heritage and folk culture, it is necessary to elucidate the impacts of folk genre on children as children are the major audience of folk genres (Adiakor, 2021; Zalar, 2020). There still exists a plethora of folk heritage, including folk art, folk games, folk tales, folk songs, and folk festivals, in Bihar. Every stage of life in this state includes specific rites or *samskaras*. Beginning with *Mundan* (Tonsure, or Shaving of baby’s

first hair), all the folklore involved in various *samskaras* acts as a medium of conditioning and sensitizing children. Negligible primary research has been conducted regarding the folklore related to the children from Bihar. When researchers talk about folklore from India, Bihar is not mentioned. The present study is an endeavor to understand the complexities of the folklore of Bihar and their effect on children. This research included visiting selected parts of Bihar and collecting folklore. The authors interviewed local inhabitants and recorded folklore and folk belief through audio, video, and in writing. *Mundan* and *Yagyopaveet* (Thread Ceremony) are two essential celebrations that the children of Bihar witness<sup>1</sup>. Moreover, older adults recite folktales to their young ones which have a significant imprint on the later lives of the listeners. Bihar came to the notice of researchers with Grierson's *Linguistic Survey of India* in 1903. Researchers have studied the folk genre of Bihar, but not enough attention has been paid to the Bihari folk literature of children. This research primarily deals with the impact of folklore on children's minds. It argues that witnessing folklore leads children to believe the message that gets propagated through this genre. Thus, the beliefs generated result from the things, characters, and utterances that are personified in the elements of this folklore and folk practices.

There have been several ground-breaking research studies in the field of folklore. Vladimir Propp considered all folklore as having an essential nature in terms of the structure (Propp, 1968), while Alan Dundes paved the fundamental ways of researching this genre (Dundes, 1980; 1989). The present research, even after being particular in terms of place, could be applicable worldwide. Intending to study these folk genres through recording, analysis, interpretation, and comparison, the current research endeavors to offer a humanitarian approach towards this subject. This research involves analyzing the folklore of selected regions of Mithila, Angika, and Magahi-speaking territories. For this, the districts of Patna (Magahi speaking), Madhubani (Maithili speaking), and Mokama (Angika speaking region) were focused upon. Through a qualitative analysis, the present research intends to unravel the complexities involved in the field of folklore of Bihar. Most of the folk literature is personified in a manner so that both animate and inanimate objects and characters communicate and express their thoughts. These "personified" elements coalesce together to form perceptions of the audience. In this way, what is perceived through the personified tends to become the belief of the audience which may be children themselves. The listeners, while witnessing these tellings, question, affirm or interrogate the narrative.

### Methodology

A descriptive approach has been applied while analyzing the folklore; interviews, questionnaires, and translations play a critical role in the conduct of this research. For this, the researchers interviewed the inhabitants of the selected place in Bihar by phone and in person. One of the collectors of Bihari folksongs, Mithilesh Kumari, has also been interviewed in order to get an in-depth perspective related to the present condition of these folksongs. These findings

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<sup>1</sup> Previously, *Yagyopavit* was considered as the sole right of the higher castes; however, with time, other castes have also asserted their rights in this ceremony.

were utilized to develop an overall understanding of this folklore. We carried out a qualitative analysis of the collected information manually.

The present research considers the folklore related to children (2-18 years). By the statement “related”, we mean the folklore heard by children as audience; or indirectly linked to them in rituals such as tonsure and thread ceremonies. The tonsure is a mandatory ritual for children regardless of class or gender. However, thread ceremony was limited to the boys of higher castes.

### **Is there a Static Definition of Folklore?**

The term folklore has numerous definitions that are connected, but also vary slightly across regions. Dan Ben-Amos notes that “Definitions of folklore are as many and varied as the versions of a well-known tale. Both semantic and theoretical differences have contributed to this proliferation. The German *volkskunde*, the Swedish *folkminne*, and the Indian *lok sahitya* all imply slightly different meanings that the English term ‘folklore’ cannot syncretize completely” (Ben-Amos, 1971, p. 3). According to Ben-Amos, scholarly intention, and not tradition, is the chief catalyst for the definition of folklore (p. 13). The definition of folklore, therefore, is not static but dynamic.

Hussein et al. assert that “Folklore generally refers to the traditions which may include the music, storytelling, popular beliefs and customs practice of a community.” In their article, the authors call for the protection of folk tradition (Hussein et al., 2001, p. 163). The present research considers the protection of folklore as a catalyst for safeguarding the environment. By adopting well-devised measures for the protection of the environment that gets propagated through folk literature, the future generation would be able to conserve the ecosystem. In a similar line of thought, the critic Roger D Abrahams maintains “An item of folklore may act both as an instrument of continuity and as a mechanism to further change.” He further continues that folklore has both “public and personal dimensions” (Abrahams, 1971, p. 30).

Bhatia et al. have studied the impact of folklore in the comprehension of the surrounding wildlife in the trans-Himalayan region. The article “Understanding People’s Relationship with Wildlife in Trans-Himalayan Folklore” asserts that

Examining folklore to understand the diversity of values associated with wildlife can enable conservation practitioners to identify areas where societal or individual motivations are complementary to biodiversity conservation and the areas where motivations contrast with the goals of conservation. Such knowledge can be useful in designing culturally meaningful strategies to facilitate human-wildlife coexistence (Bhatia et al., 2021, p. 8).

This assertion was found to be valid while conducting the present research. Regarding folklore, Sarita Sahai puts forth “Folklore, like all other products of man’s artistic endeavour, is an ideological manifestation of human creativity” (Sahai, 2022, p. 93). This ideological

manifestation is revealed when we analyse the folklore of Bihar. Folk literature of Bihar acts as a mirror of how creativity and science merged in the past era. The definitions quoted above reveal the multi-varied role of folklore. That folklore could be utilized as a tool for conservation, revolution, and cultural representation has been asserted by these researchers.

### Rituals and Concerns of Conditioning

In Bihar, people believe that rituals are incomplete without folksongs. In the corresponding author's interview, a woman talks about an incident in a village where no one knew how to sing a marriage song. She said that specific festivities are considered complete with such folksongs. Because of this, a man possessing a motorbike brought a fragile older woman from a distant village to sing the folksong. The woman came on the condition that the leading guardians of the marriage would pay her for the song (Tosha & Dwivedi, 2019). Such is the importance of folklore in this region. Folk utterances in Bihar include many humanistic themes. The collective identity of humanity is reflected through folk literature. This state has several kinds of folk literature, such as folklore, folk ballads, and folksongs. Each has its importance. In addition to being melodious and harmonious, folk songs also have other merits. A decade ago, only old women sang those folksongs. The songs also became extinct along with the past generations. This was primarily due to urbanization and the displacement of people to other states in order to procure jobs. Urbanization led to the availability of popular art like music and film resulting in the creation of a gap between natives and folk literature. Other ways of entertainment popped up, due to which children lost their contact with folklore. However, folk literature started being disseminated through other mediums such as cartoons, and comics.

That the Indian scriptures were full of the description of nature is a popular notion. Many folklores that are nearly dead today combined the knowledge of scriptures with multiple mentions of nature in order to create a pleasant rhythm and melody. *Mundan* includes the singing of folksongs by women. One of the recorded folksongs runs as follows:

<i>Bouvva muranma me hajma bulayeb</i>	(I'll call a barber in my child's tonsure ceremony)
<i>Soney asturba dilaiyab</i>	(I'll buy him a razor made up of gold)
<i>Hume lagi jaihen najariya na</i>	(Should not evil eye catch me)
<i>Bouvva muranma me nanadi bolayab</i>	(I'll call sister-in-law in my child's tonsure)
<i>Sone kangan dilaibo</i>	(Will buy her gold bangles)
<i>Hume lagi jaiyhein najariya na</i>	(Should not evil eye harm me)

(Kumari, 2014, p. 153)<sup>2</sup>

The narrator takes an oath to buy a gold razor for the barber who would shave her child's head in the *Mundan* ceremony; she further thinks of getting gold bangles for her sister-in-law. This description hints at the embodiment of materialistic values in one's life. These songs add to the conditioning of children towards the essentiality of monetary values in life. Upadhyaya asserts,

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<sup>2</sup> All translations are the work of the corresponding author.



The giving of alms and gifts on the occasion of childbirth was a common practice in ancient India. Kalidas – the greatest poet of Sanskrit has beautifully mentioned the giving of all precious things to the messenger except the royal insignia on the birth of Raghu. In the hair-cutting and the Sacred Thread ceremony songs, the various rites performed on these occasions are described. For instance, the departure of the Student to study Vedas at Banaras is depicted in many songs. These mentions throw a flood of light on the various rites and customs prevalent in ancient India (1957, p. 87).

Upadhyaya mentions Raghu, a great ruler in Hinduism. It is a popular practice in folklore that the practitioners of the genre learn and imitate from someone higher in social or economic ranking. Through the propagation of such acts, folklore modify and alter their forms. Some narrative is added and some is deleted. These alterations further reflect in the deeds carried out during the carrying out of rituals. This dynamic characteristic of Bihari folklore paves the way for their application or appropriation for mass benefits such as the protection of the environment. It is important to consider whether or not this “appropriation” proves to be ethically moral and beneficial, however, the present research, due to limitations, does not take these ideas into account.

Folklore also shaped beliefs. The population witnessing rituals tends to believe in their existence in the past, leading to the reflection of those beliefs in their daily behavior and customs. Another recorded song of *Mundan* moves in the following manner:

<i>Kaise hai gorey-gorey gaal</i>	(How fair are the cheeks)
<i>Ghunghrale baal, mere lala ke</i>	(and curly hair of my darling child)

(Kumari, 2014, p. 153).

Fairness has been one of the significant standards by which to weigh one’s beauty in India. Curly hair is symbolic of innocence in Bihar. Therefore, these two elements in this folksong add to the overall beauty of the child. The generation of beauty rules resulted from myth and folklore in India. *Samudrika Shastra* (one of the scriptures) of Ancient India provides favorable and unfavorable bodily features according to astrology. Since ages past, myths and folklore have given their followers an idea about beauty. Both myth and folklore are highly connected, and there has been an ongoing debate about what came first. Folklore adds to myth and acts as its supplement. Bascom posits that the “second function of folklore is that which it plays in validating culture, in justifying its rituals and institutions to those who perform and observe them. He continues that myth is not explanatory, Malinowski emphasized but serves as “a warrant, a charter, and often even a practical guide” to magic, ceremony, ritual, and social structure” (Bascom, 1954, p. 354).

The perception of beauty, as shown in various folklore, has been further appropriated by the masses and by various beauty businesses. While listening to a folktale in Narhan, a town in the Samastipur district of Bihar, the corresponding author came up with how the concept of beauty is established for children through their childhood. An old lady narrated a tale in which a prince falls in love after seeing the hair strand of a princess floating in the river, where he was taking

a bath. The hair, as described in the folktale, was “eight hands” long. Only after fighting wars and tackling odd situations, could the prince attain his love and marry the princess. This description further points to the links between having long hair and the beauty of a girl, thus persuading young girls to grow their hair to meet social expectations about beauty.

### The Impact of Lullaby on Children's Thought-Building

The initial phase of a human being’s life affects them in the long run (Banich et al., 2009; Roozendaal & McGaugh, 2011). Stenson puts forth: “Emotion has powerful effects on memory. Although these effects have been studied extensively, particularly in adults, there are gaps in our understanding of how emotion affects memory across development” (Stenson et al., 2019). Ranging from folktales to lullabies, all such folk utterances have an immense role to play when it comes to the development of the mind of the listener. Lullabies are sung to the children to make them sleep when they are young; it helps them comprehend the culture in which they live. Regarding this, Nichols and Honig say that music in lullabies leads

children (to) get a chance to see beyond their own habits and own community and appreciate how others live their lives. They can hear, create, dance, feel, and sing music, and come to love and appreciate the sounds, rhythms, harmonies, language, and stories of everyone's music (1997, p. 215).

It is a common practice in Bihar that elderly people incorporate worldly wisdom in the verbal text while reciting lullabies. One such lullaby, as recorded by us, is as follows:

<i>Ghuggha mana, upaje dhana</i>	( <i>Ghuggha mana</i> , money will grow)
<i>Bouvva ka devai kaan dono sona</i>	(I’ll give my child gold in both the ears)
<i>Ek kaan kaneli, ek kaan phool</i>	(in one ear, ring and in another stud)
<i>Bouvva jaite Moranganj</i>	(My child will go to Morang)
<i>Maay le sari, bahin le choori</i>	(Saree for mother and bangles for sister)
<i>Fufu le ratnari ki sari</i>	(and saree full of gems for aunt)
<i>Mat kano he bhouji</i>	(Don’t cry, o sister-in-law)
<i>Tora devo lehenga pator<sup>3</sup></i>	(He will also give you a precious lehenga)

“*Ghuggha mana*” is a term used to denote the specific meaning of swaying the children to and fro slowly after making them sit comfortably on the ankles of the singer. More of a playful act, this childhood game is still prevalent in several parts of Bihar. The song involved in this game gives the child a vicarious experience when he or she considers himself or herself an adult who goes to a faraway country (in this lullaby, the Morang district of Nepal) and brings all the members of his family precious gifts. The quoted lyrics connote a sense of materialistic and altruistic wisdom that is essential in the human world. These lullabies may have an intense impact on children’s minds because these are examples of imaginative and creative acts that

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<sup>3</sup> This is a lullaby collected from the district of Munger by the researchers.

they witness when they have just gained their conscience. Therefore, these folk compositions leave an imprint on their minds, creating and influencing their perceptions of the world. Ibodovich (2021, p. 140) argues that the teaching of children's folk songs in music culture classes increases students' opportunities for aesthetic education, the formation and growth of musical imaginations, the emergence of a propensity to master folk music, and the correlation between the emotions expressed in it and their own feelings. According to him, students gain traits like patriotism, commitment to people, humanism, diligence, and a dramatic shift in mood through experiencing the emotions of a person as they are conveyed in the content of folk songs (Ibodovich, 2021, p. 140). Similar is the case with the folksongs and lullabies of Bihar.

### **Folklore and Environmental Consciousness**

A child gradually begins to understand nature because of their physical and psychological needs. This results in the child's attachment to their natural surroundings as he or she grows. The concept of the earth as "mother" and "goddess" is a derivation of the *bhava* (sentiment) evoked in human beings through their attachment to the earth. This points to the complex nature of the Indian way of thinking. Similarly, Indians used to worship nature in all its forms. How the relationship of human beings in the past with nature has worked in itself is complex. The current research explores the shift in symbiotic relationships by analyzing various forms of folk literature from Bihar. Folktales have a significant role to play in the formation of morality and wisdom. According to the scholars, "the use of the spiritual heritage of folklore in preschool age helps the child to understand himself and become accustomed to ethical norms during use in life" (Sharaffitdinov & Yusupov, 2022, p. 67). Several folktales show the domination of nature by human beings. The book *Folktales of Bihar*, by P. C. Roy Chaudhury, includes a folktale with the title "The Poor Boy and the Buffaloes", and mentions the taming of nature by the protagonist. Some of the lines are quoted as follows:

A herd of wild buffaloes used to come and rest under this tree every evening. In the morning when the buffaloes went away, the boy came down, swept the place clean, ate some jungle fruit and again concealed himself high up on the tree. That evening when the buffaloes came back they were surprised to see the place swept and clean... The buffaloes were curious and one morning one of the buffaloes kept himself concealed at some distance to find out the cause of the mystery. When the boy came down the tree as usual, the buffalo too came out of its hiding. The boy was frightened but the buffalo assured him that no harm shall come to him. From that day the boy lived happily among the buffaloes and had plenty of milk to drink (Chaudhury, 1968, p. 16).

The act of cleaning the earth by the protagonist hints at the creation of societies by human beings; eating "jungle fruits" connotes the intensity of human beings to extract edibles from nature, and the initial fright/fear of the boy from buffaloes connotes analyzing the environment before exploiting it. Similarly, the story ends when the river and the crow act as linking elements for the protagonist and the princess. The river takes the hair lock of the protagonist to the princess, and the crow brings the protagonist to her father. The story's ending is "The wild buffaloes became tame also" (p. 17). In the folktales, the animals, plants, and even earth, hills

and rivers acted as linking elements and the carrier of messages. There are several examples of folktales in which taming biodiversity meant gaining victory by the heroes of folktales. In contrast to this, in his book *The Greatest Folk Tales of Bihar*, Nalin Verma mentions the story “The Village Crow Versus the City Crow”, which shows the readers how a crow, through his tactics, can take a jalebi from the mouth of a child (Verma, 2019, p. 12). In this folktale, the struggle is between the city crow and the village crow; the child acts as a pawn for them and does not have any significant role. When these kinds of folk tales show people fighting with nature, nature loses, and humans win at a broader level. This helps the listener to believe in their capacities, further leading to a magnified sense of power.

Another folktale titled “The Jackal and the Kite” tells the readers about the overcoming of the plans of the animals by human beings (Chaudhury, 1968). There are descriptions in this folktale that show the kite and the jackal planning to deceive the villagers so that they may satiate their hunger. These two creatures send words to the villagers suggesting that the king of a neighboring village, along with his army, would come to loot them. Instead, an old lady listens to them discuss their plan and informs the villagers, who have fled to the jungle, to save themselves from becoming the victims. The villagers come back and give these creatures a beating and also try to burn them. The story ends “The jackal fled for his life, with the tail-tip aflame. He jumped into a tank and had the fire put out. Since then, jackals have carried in their tails a black tip and, in their minds, a dislike for men” (p. 30). There are several folktales in which humans rule animals and birds. Through these kinds of imparting of messages, the storyteller convinces the listener that they are more powerful and wiser than other living beings that recite on the earth.

The folktales that describe human beings as being guided by animals or birds do so only to appropriate it for the profit of humans. One of the stories talks about a monkey so wise that people call him a “pundit”. He guides a foolish man whom an oil mill owner has duped after taking away his bullocks. By reciting a self-made story, the monkey orders these villagers that the foolish man is correct and that he may take away his bullocks from the oil-mill owner (Chaudhury, 1968, p. 32). There are very few instances of such folktales in Bihar. Most of the time a bird guides human beings only to let them achieve their goals. God Rama, in various folklore, is shown to be asking trees, birds, and animals about the whereabouts of Goddess Sita. Jatayu was a bird who tried to help Rama and told him about Sita being abducted by Ravana. Different kinds of folk beliefs perceive this incident differently. Karmakar asserts

According to the original story, when Ravana abducted Sita and carried her off in the flying chariot, Jatayu, a great devotee of Rama, engaged in an aerial battle with Ravana to rescue her. Unsuccessful, he fell to earth, mortally wounded. It was from Jatayu that Lord Rama got to know about his wife. But, in the Bengali version of this incident, Jatayu made an effort to swallow up the chariot to kill Ravana but is impelled to barf it out once he realizes that queen Sita is on board (Indriana et al., 2021, p. 13).

Folk beliefs see nature as a means to judge the danger it might inflict through weather and upheaval such as tsunamis (Indriana et al., 2021, p. 1). This, in return, helps build a better

environmental consciousness in children's minds. Not only does the folk speech make the children understand their physical environment better, but it also influences them to utilize their natural surroundings. In general, the prevalent proverbs in all three regions of Bihar beautifully capture the crux of environmental problems leading to an appreciation of various ecosystem interactions. During the current age of fossil fuels and climate change, such messages through folklore are more relevant. Proverbs play an immense role in the building of the psyche of an individual since childhood; they could be called necessary supplements to primary language; they are more than just ornamentation. In that way, proverbs could act as a literary trope in the folk genre. John Christian puts forth at the beginning of his seminal book, *Behar Proverbs*:

It is no less a truth than a terse Arabic saying, 'that a proverb is to speech what salt is to food. It aptly describes the office of proverbs, and puts it in a practical though homely form the part played by them in a language... if we wish to relish language, if we wish to give it point and piquancy, and if we want to drive home a truth, to whip up the flagging attention of our listener, to point a moral or adorn a tale, we must flavour our speech with proverbs' (Christian, 2019, p. vii).

There are several proverbs in Bihar that are directly influenced by the ecosystem in which they are spoken or used. Many include mentioning a bird, animal, tree or flower to teach human beings wisdom, ridicule them, bring humor or boost their morality. Folktales have a significant impact on proverbs. In fact, Bihar proverbs may also be derived from folktales, a great example being the proverb *Kauna kare to oont baithela*, which is part of a folktale in which a potter and a greengrocer jointly take a camel to distribute their respective articles of trade. The camel keeps on eating vegetables from the greengrocer's bag. Watching this, the potter has a hearty laugh. Once on their way, they stop for rest, and the potter utters this proverb *Kauna kare to oont baithela*, meaning "let us see on which side the camel sits". The camel sits on the potter's side as it is heavy. This leads to the demolishing of the potter's pottery and utensils made up of clay. According to John Christian, this saying means "he laughs best who laughs last". This assertion is clearly present in his book *Behar Proverbs* (Christian, 2019, p. 80).

However, according to the present research and interviews conducted, this proverb is related to those people who, while taking sides, choose the heavier position. This is an ordinary day remark in Bihar and is spoken when any argument occurs in a group. Similarly, the proverb, "*saavan maas bahe purviyaa, benchah baras kinah gaiyya*" (Christian, 2019, p. 215) means if the east wind blows in the rainy season, sell your bullocks and buy cows, offering agricultural guidance to the farmers. There are several examples of proverbs relating to the taming of the environment. These proverbs could act as a crucial canon in measuring the intensity of the will of human beings toward controlling the ecosystem surrounding them. Furthermore, such elements of folk lineage make the natives aware of the physical environment, which in return helps them in safeguarding themselves against natural upheaval. By contending that this folklore was not only rooted in the tradition of the past but is also relevant in contemporary times, this research asserts that folklore has a multifarious role to play in our contemporary era. It acts as a mold for shaping one's ideas and beliefs.

## Conclusion

Folk literature shares several aspects, such as philosophical questioning, eulogizing the natural environment, and enhancing human relations. Comprising several forms, the folk literature of Bihar plays an essential role in the upbringing of children. Our observations indicate essential commonness in folk genres of the surrounding historically, culturally, and linguistically (dialect variation) distinct regions of Bihar. These compositions lead to the formation of their perception. Adults believe that these forms of folk literature boost the mental growth of children by providing them with examples of morality and wisdom. However, there are examples of elements in folklore that limit the listeners' thinking, as in the folktales that describe the beauty of a princess or the victory of the main character over nature. As already discussed, some beauty canons were related to folklore, which could lead to discrimination among children in their growing phase. Despite such limitations, the folk genre has multifarious dimensions regarding usage. In rural Bihar, a baby's first encounter with folksong is one of the earliest experiences a child can grasp and feel the essence of without fully understanding them. Parents that are passive towards producing and listening to folklore will have a direct impact on the attitude their children will have toward their cultural heritage and moral values. By utilizing folk literature, future researchers could also propagate information and awareness in the masses. Folklore, in this manner, could be a significant tool in spreading wisdom, humanitarian perspectives, and environmental consciousness among children.

## Limitations

This research does not take into consideration the economic class of children because the selected folklore is accessible across classes in this region; it belongs to a composite culture, and not specifically to a class. The caste surely plays a dominant role in the dialogic interplay of folklore, but this research is limited to the role of folklore in the shaping of the mindset of the children. The lullabies included here are the product of all castes, and are sung to both boy and girl children. Similarly, tonsure is performed in all castes, regardless of gender. Moreover, the article has included folklore that is original and has been collected during the research phase, along with those which are already published in collections.

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**Trauma and Fairy Tales in *Lonely Castle in the Mirror* by  
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### Abstract

This article deals with the metaphoric representation of childhood traumatic experiences through references to European fairy tales in the novel *Lonely Castle in the Mirror* by Mizuki Tsujimura, “an innovative and tender blend of social commentary and magical realism” as defined by Riyoko Shibe. The paper traces the different ways the author incorporates European fairy tales and introduces the fantastic to describe the traumatic experiences of the children who went through severe bullying at school. The article attempts to demonstrate that these references serve both as symbolic representations of these experiences and as an escape from them, as they provide a metaphorical means to deal with the psychological distress.

*Keywords:* fairy tale, the fantastic, bullying, representation, traumatic experience

A literary fairy tale continues to be a popular genre, actively functioning not only in the field of children's literature, but also in literature for adult readers. Indeed, a considerable part of the works that are published or perceived today as fairy tales are created for adult audiences (Napier, 1996). Even outside the fairy tale genre, there is a steady tendency to reproduce and diversify the rethinking of fairy tale images and motifs by modern mythological, satirical, fantastic, and utopian storytelling. Fairy tales penetrate modern literature on different levels – motifs, images, characters, specific formulas, using the common data known to authors and readers. What is more important, though, is that such an approach allows authors to ponder over the issues of modern existence in new and unexpected ways. After all, as Hume states, “the impulse to depart from consensus reality is present for as long as we have had literature” (Hume, 1984, p. 30).

In European literature, there is a vibrant tradition of the literary fairy tale, which developed during the 19th century in the works of Hoffmann, Andersen, Carroll, and Wilde, and continued in the 20th century by authors such as Milne, Kipling, Tolkien, Lindgren and many others. The modern literary fairy tale actively interacts with other genre structures that use allegory and fantastic elements such as fantasy and science fiction, a parable, utopian, mythological, satirical genres as in the works of Eko, Calvino, Barns, Golding, and Mitchell. Fairy tale motifs are often present in the text and are inextricably linked with mythological plots and characters.

As we can see, this is a worldwide tendency, and Japanese literature is no exception. While there is a long-standing tradition of folk tales like Urashima Taro and Princess Kaguya, *setsuwa* and *mukashi banashi*, there has been a significant input of literary fairy tales and later a whole genre of literature for young adults and other genres incorporating fantastic and fairy tale motives. Apart from the *Lonely Castle in the Mirror*, which demonstrates exactly such a combination, there are other works in Japanese literature that employ this principle – *The Goddess Chronicle* by Natsuo Kirino, *Memory Police* by Yoko Ogawa, and almost every work by Tsutsui Yasutaka and Haruki Murakami. While Mizuki Tsujimura's *Lonely Castle in the Mirror* is not exactly a literary fairy tale in and of itself, it certainly follows some of its standards and incorporates quite a few fairy tale motifs, such as a parallel reality, granting wishes and deadly dangers. Additionally, the novel contains numerous references to the literary fairy tales, which help to create the atmosphere and build a certain background for the main issue depicted in the novel – bullying and children's traumatic experiences. It is interesting to note that the author does not refer to Japanese fairy tales, focusing mainly on European ones.

In this article, I address the ways the author treats bullying via fairy tale images and how the fairy tale motifs facilitate the healing process in children. I show that the book, though it bears a significant resemblance to traditional western fairy tales, has important differences in regards to the relationship between the real world and a fairy tale one. Thus, throughout the paper, the issue of representing and interpreting trauma (specifically, bullying) through the means of fairy tale motives is discussed. My argument is that fantastic elements provide a richer opportunity for addressing traumatic experience and dealing with it in a metaphorical way.

## Ongoing Discussion on the Fantastic and Fairy Tale Motifs in Literature

In order to discuss the role of fairy tales in Tsujimura's novel, it is important to place the fairy tale genre inside of a larger paradigm of fantastic literature. Here I address the seminal and current research as well as ongoing discussion on a function of a fairy tale as part of the fantastic in modern literature and provide the shifting definition of the fantastic as seen by different researches.

A few of the most famous works on the structure and function of a fairy tale are *Morphology of the Folk Tale* by Vladimir Propp and *The Hero with a Thousand Faces* by Joseph Campbell. A fairy tale is a sub-genre of fantastic literature which is hard to analyze without addressing Tzvetan Todorov and Kate Hume. The seminal work on the fantastic in Japanese literature belongs to Suzan Napier who offers the profound analyses on the state of a contemporary Japanese literature caught between nostalgia for the past and dreams of the future.

Scholars such as Napier (1996) and Reider (2005) argue that the fantastic appears to be the most suitable way to understand modern Japan. Admittedly, all fiction inevitably constructs a peculiar relationship with the "real", one that almost always defamiliarizes it. The fantastic does it on a much more noticeable scale, creating a striking contrast between the "real" and fiction. We can see exactly such a contrast in Tsujimura's novel; for example, the safety of the fairy tale world versus the harsh reality of school bullying, isolation and not being understood. Thus, the author maintains a peculiar and complex relationship to what can be called the "reality" of modern Japan and its social issues, bullying being one of the harshest. And fairy tale motifs, as well as a certain departure from reality, are what helps to realize this ambition.

It is undeniable that fairy tales contain a fantastic element, and thus there is a need to address the concept of the fantastic in literature, albeit briefly. Definitions of the fantastic are innumerable. Such thinkers as David Hartwell, J. R. R. Tolkien, Tsvetan Todorov, W. R. Irwin, Kate Hume, Rosemary Jackson and Susan Napier all made their input into understanding and defining the fantastic in literature. The scope of this article does not allow to go into the in-depth analysis of the definition of the fantastic but I would like to introduce the main points of the on-going debate. All the definitions can be mainly divided into three large categories, which I outline here and address in more detail below. Some treat the fantastic as departure, or escape from reality, a marvelous and wish-fulfilling fantasy (Harwell, 2017, Tolkien, 1966), others claim that the fantastic starts from the hesitation point when it is no longer possible to say whether it is a fantastic realm or a simpler explanation of a troubled mental health is possible (Todorov, 1975, Irwin, 1976, Hume, 1984). The third approach generally recognizes the controversy of the genre and says that it is not one simple thing (Jackson, 1981, Napier, 1996).

All three approaches have their merits and can all be applied while analyzing Tsujimura's novel. As David Harwell defines the fantastic as an escape and says that "it is characteristic of fantasy stories that they take the readers out of the real world of hard facts, hard objects and hard decisions into a world of wonders and enchantments" (Hartwell, 2017, p. 304), it is obvious that *Lonely Castle* does offer an escape for the children for whom the reality of their school and

problems connected with it are too hard to deal with. Tolkien calls reality “a prison-like world outside” (Tolkien, 1966, p. 60) and again the definition is more than applicable to the world of the Lonely Castle. The escape becomes a wish-fulfilling act, and certainly characters in Tsujimura’s novel have quite a few wishes of their own. In fact, the novel starts with the urgent expression of a wish: “I sometimes find myself dreaming. A new transfer student has arrived at our school, and everyone wants to be friends with them. The most cheerful, kind and athletic person in our class. And smart, too. Out of all my classmates this new student picks me out with a generous smile, as dazzling as the sun, and says, “Kokoro-chan, it’s been such a long time” (Tsujimura, 2021, loc. 32). The fantasy, fairy tale world of the castle symbolizes the wish-fulfilment and on a few levels too: characters wish for a place where they can hide and communicate without stress; there is a room which can fulfil a wish (which is most likely stopping the bullying for one of them) and also a place which grants the wish of everyone to have friends. Kokoro, the main character, even gets to meet her friend in the real life at the end of the novel.

Tsujimura’s own take on reality versus fantasy as well as the escapist qualities of the latter manifest in the novel in the following way: “A hypothetical reality seemed preferable to present reality, and the more she fantasized about how great it would be if certain things could come true, the more reality that world seemed to take on” (Tsujimura, 2021, loc. 3507). This wish for another – better – reality coincides with what Tolkien wrote about expressing his views on a world of fantasy: “Why should a man be scorned if, finding himself in prison, he tries to get out and go home?” (Tolkien, 1966, p. 60). Here we can see that Tsujimura echoes Tolkien’s idea that there is an ultimate “home” outside of reality which is compared to prison and that such a home offers a safe haven for those made miserable in real life.

Todorov’s definition of the fantastic, though a bit limited, also provides a good insight into fantastic/fairy tale motives in literature in general and in Tsujimura’s novel in particular. The fantastic, according to Todorov, starts at the moment of hesitation – the reader’s or character’s, sometimes both – about a particular event, often impossible or fantastic, or whether it really occurred: “The fantastic occupies the duration of this uncertainty. Once we choose one answer or the other, we leave the fantastic for a neighboring genre, the uncanny or the marvelous. The fantastic is that hesitation experienced by a person who knows only the laws of nature, confronting an apparently supernatural event” (Todorov, 1975, p. 25). The possibilities are limited – either the said event did happen or it was imagined, hallucinated or dreamt by the character. Todorov insists that the fantastic starts before the explanation of the event, that the very moment of hesitation is the main feature of the fantastic. Tsujimura’s novel can be read from the point of hesitation as well. Does Kokoro dream the whole Castle experience just to shield herself from reality and escape into the world of her own fantasy? At the end of the novel, it is revealed that the whole fairy tale world is constructed by the dying girl as a present for her little brother. Thus, it is a fantasy, only until the end it is not clear whose fantasy it is since most of the time it gives an impression of a shared fantasy. This allows room for Todorovian hesitation as to whether Kokoro really enters “another realm”, dreams of it or is lured into another person’s fantasy.

Jackson, on the other hand, tries to combine all the aspects of the fantastic such as the marvelous, wish-fulfilling and the point of hesitation, stating that the fantastic should be considered a paradoxical genre of what is “absent”: “The fantastic traces the unsaid and the unseen of culture: that which has been silenced, made invisible, covered over and made ‘absent’” (Jackson, 1981, p. 4). As Napier summarizes it, “constituted on uncertainties, it seeks to resolve them, and it is this constant, unfulfilled quest of desire which gives impetus to much of the genre, from wish-fulfillment to a limited Todorovian ‘fantastic’” (Napier, 1996, p. 8). As previously demonstrated, applying each of the definitions of the fantastic to Tsujimura’s novel can be valid and every aspect equally important, so Jackson’s all-encompassing definition may as well be the most important and appropriate one. *Lonely Castle* is an escapist fantasy, a wish-fulfilling quest and there is plenty of room for uncertainties which allow us to address various aspects of the fantastic and its function in the novel. The most important for the purposes of this paper I consider is the fairy tale motifs and the traumatic experiences narrated through or connected to them.

The fantastic, with all the fairy tale elements that may be incorporated into it, seeks to trace “the unsaid and the unseen of culture” (Jackson, 1981, p. 4): the social and cultural issues that tend to be ignored or concealed. By all means, bullying as a traumatic experience depicted in Tsujimura’s novel, is one of them. Napier stresses that “most Japanese fantasy exists as a counter-discourse to the modern, even when it seems most blatantly escapist” and “an escapist dream can comment subversively on the reality from which the dreamer wishes to escape” (Napier, 1996, p. 8). The children in the novel want to escape their reality, which allows them to enter the “reality” of the Castle.

Reality usually presents itself as a set of rules and laws that are overthrown in a fantasy or a fairy tale. And though it can be the common themes and tropes of magic mirrors and journeys to the other worlds, defying the laws of time and space, it can be also a mundane topic of breaking the rule of simply going to school. If Hume defines fantasy as “any departure from consensus reality” (Hume, 1984, p. 21) then Tsujimura’s novel about escaping to a magic castle instead of going to “real” school certainly falls into a category of the fantastic which functions as an overt critique of modernity. Tsujimura is not the only one who questions reality through the means of the fantastic. Many modern Japanese writers, such as Haruki Murakami, Masahiko Shimada, and Tsutsui Yasutaka, among others, do that in their works. Hume claims that traditional (realistic) forms of literature can no longer justify or explain a complex world around. Napier agrees with Hume, saying that “the fantastic, whether it subverts the search for meaning through postmodernist deconstructive form, or provides alternative ways to search for meaning through the reactionary popular forms of sword and sorcery, at least seems to inherently recognize that complexity and unknowability” (Napier, 1996, p. 10). Below I show in more detail the complex relationship between the fantastic – the fairy tale motifs in this case – and the reality in Tsujimura’s novel and I will start with the more thorough introduction of the novel itself as well as all the topics it touches upon.



### Tsujimura's *Lonely Castle in The Mirror*: Bullying, Hikikomori, Futoko

As it is pointed out by Maloney in *Japan Times*, bullying<sup>1</sup> is high on the list of the problems that modern Japanese society faces: “In school and at work, bullying and other forms of harassment are the root cause of horrific statistics for mental health and suicide” (Maloney, 2021, para. 1). Taking this into account, it is no surprise that the well-written and moving book by Mizuki Tsujimura instantly received wide attention upon publishing in 2017. Its success, of course, cannot be limited only to the topic chosen but also to the artistic means implemented by the author. The novel won the Japan Booksellers' Award in 2018 and was translated into English by Philip Gabriel who is well-known for his translations of Haruki Murakami's works.

*Lonely Castle in the Mirror* by Mizuki Tsujimura tells a story about a 12-year-old girl, Kokoro, who has dropped out of junior high school. She experiences severe bullying and is now afraid to leave her house. Her mental health is seriously shaken since she suffers from acute anxiety and has panic attacks. It would not be an exaggeration to say that she is turning into *hikimori*, a shut-in, a person, who, according to Kremmer and Hammon, prefers total withdrawal from society and seeks extreme degrees of social isolation and confinement (Kremmer & Hammon, 2003). Kokoro's parents are depicted as supportive on the surface but since they know nothing about bullying, they cannot really understand the reason of their child's social withdrawal. Guilt towards her parents for disappointing them adds up significantly to already existing anxiety. Although she tries, on her mother's insistence, to attend a special school for those who cannot face the normal school, it triggers Kokoro greatly and she gives up on this school as well.

Up to this moment the story is perfectly realistic and narrated within the framework of changing values and attitudes towards school and school friends as well as a child turning into a recluse. However, the author introduces the fantastic element which consequently proves useful to work with the protagonist's psyche and eventually heal it. The element I mention here is the mirror in Kokoro's bedroom, which, very much like the famous wardrobe of C. S. Lewis, opens the doors to another – fairy tale – world. Kokoro goes through the mirror and finds herself in the Lonely Castle where she, and the reader with her, meets six other teenagers, all of whom are also the victims of bullying and none of whom attends school any more. The plot thickens by the presence of a quest – the children are told that there is a special room in the castle which can grant one wish for only one student, but first they should find the key to it.

Describing the seven children with issues brought to the castle, Tsujimura tries to address the social problem known as *futoko*. As B. N. Lozano explains in the work *Understanding Futoko as a Social Problem in Japan: The Social Context and Motivation for Change*: “*futoko* is a

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<sup>1</sup> National Centre Against Bullying defines bullying as “an ongoing and deliberate misuse of power in relationships through repeated verbal, physical and/or social behaviour that intends to cause physical, social and/or psychological harm” (National Centre Against Bullying, 2019, para.1). Bullying in Japanese is widely known as “*ijime*”, and Naitō in his book *The Structure of Bullying* defines it as “a variety of behaviors that are performed for the purpose of enjoying the physical and psychological pain of others” (Naitō, 2019, pp. 49–52). Interestingly, the Japanese researcher underlines the potential enjoyment of inflicting pain. Such nuances may be important for studying the Japanese phenomenon of *ijime*, however, for the purposes of this article, I focus on the traumatic effects of bullying for those on whom it was inflicted.

growing social issue in Japan where students experience so much anxiety from the school environment that they become physically unable to attend, regardless of their intentions” (Lozano, 2013, para. 1). Tsujimura presents seven narratives of *futoko*, illustrating the social problem and trying to understand the reasons behind such behaviors.

The book provides various references to fairy tales offering unusual escapes from this world into another one. But as Fincher points out, “the Wolf Queen’s mirror world is fundamentally different” (Fincher, 2021, para. 5). The worlds of Narnia, Oz, and Wonderland are topoi of adventure and they present a great contrast to ordinary lives the children are living. In *Lonely Castle in the Mirror*, it is the real world which is full of evil, bullies and challenges. However, the castle itself is the safe space, the asylum where they can heal and help each other.

Fincher points out that such inversion – “that the drama and danger are in the real world – makes for odd pacing” (Fincher, 2021, para. 6). Time in the fairy tale world of the castle runs much slower than in a real world and is filled with some rather mundane activities such as reading, talking and playing video games. Even the quest that the Wolf Queen offers to them is not participated in actively. Thus, the author underlines the importance of “patience, trust, and time in healing, and of granting children autonomy in how they choose to process trauma” (Shibe, 2021, para. 9).

It is easy to notice many literary influences and references in the novel especially to the western fairy tales and children literature such as *Alice through the Looking Glass*, *The Wolf and the Seven Little Goats*, and *Little Red Riding Hood*. The quest elements of the plot can also be considered as part of the young adult genre but of course Tsujimura’s novel is not just a mere recount of references and quotation. The author is much subtler in her creation of a world which allows lonely, introverted and traumatized teenagers to finely open up to each other and eventually heal through such a connection.

Maloney in his article for the *Japan Times* points out that “through the seven students, Tsujimura explores different forms of bullying – from rejection and neglect to outright physical abuse – and the different ways in which this trauma can manifest” (Maloney, 2021, para. 7). The novel is deeply psychological and surprisingly non-moralistic, without any narrative commentary the story speaks itself and “shows how easily misunderstandings and miscommunications can escalate, and treats everyone — even the bullies – with nuance” (Maloney, 2021, para. 9). If there is a moral, it is well-hidden and only hints at the principles of narrative therapy, the practice that seeks to help patients identify their values and the skills associated with them as well as to create a new narrative about themselves. Maloney claims that the lesson of the novel is “that by sharing our stories, we become stronger” and “doors that are closed can be reopened” (Maloney, 2021, para. 9). The shining mirror that leads to a safer world in the Castle is a beautiful metaphor for books in general and this in particular as way of escape and healing.

### Fairy Tale Motifs in *Lonely Castle in the Mirror*

The references to the fairy tales in Tsujimura's novel are numerous. The author, one way or another, mentions Baum's *The Wizard of Oz*, Lewis' *The Chronicles of Narnia*, *Little Red Riding Hood*, Carroll's *Alice in Wonderland*, *The Ugly Duckling*, *The Turnip*, Andersen's tales and the tales of the brothers Grimm.

The resemblance to the fairy tale worlds is noticeable on a plot level – a motif of a little girl who finds a portal to another world can be found in *The Wizard of Oz*, *The Chronicles of Narnia*, and *Alice in Wonderland*. *Alice Through the Looking Glass* is even more relatable since the little girl enters another reality through the mirror, just like the main character in Tsujimura's novel.

Here are just some of the fairy tales that the author references in her novel. On her first visit to the Castle, Kokoro thinks to herself: "The shining emerald floor reminded her of something from *The Wizard of Oz*" (Tsujimura, 2021, loc. 305). As it is commonly known, the Emerald City in *The Wizard of Oz* represents the places where all dreams and hopes come true, so from the beginning, just bringing up *The Wizard of Oz*, the reader gets the hint that the Castle is a fantasy, fairy tale space of wish-fulfilment.

Kokoro proceeds with making sense of her surroundings: "She seemed to be in some sort of castle. A castle from a western fairy tale, with magnificent gate" (Tsujimura, 2021, loc. 308). A castle from a western fairy tale can refer to a wide range of plots and meanings. Later it is specified that by "western fairy tales" the character first and foremost means Cinderella: "It was like a Disney Cinderella castle, ripped from some fantasy" (Tsujimura, 2021, loc. 323). However, my argument is that the very mentioning of the fairy tale is the most critical here. The Castle is that magical space that subverts the notion of reality and creates a world of its own where the rules of everyday life do not apply anymore. This place becomes an escape, a getaway, a certain respite for Kokoro and six other children for whom the reality of their lives became unbearable.

At first, Kokoro is scared to find herself in another world but then she draws her own analogies, comparing the world of the Castle with Narnia, and curiosity helps her overcome her fears: "*The Chronicles of Narnia*, which sat in the bookcase downstairs, crept into her mind. How could a portal into a different world not be appealing?" (Tsujimura, 2021, loc. 399). Narnia is a magic escape, too, a world full of adventures, far more exciting than the real world, and Kokoro, comparing the Castle to Narnia, is quite ready to embark on an adventure of her own.

The next analogy Kokoro thinks of is of *Alice in Wonderland*: "Of course, she would prefer it if a rabbit had shown her around, like in *Alice in Wonderland*" (Tsujimura, 2021, loc. 400). The rabbit does not show up but a little girl wearing a wolf mask comes down to greet the visitors and explain the rules of the Castle. Comparing the Castle to Wonderland, the author implies that the conventional rules of reality are not applicable here any longer though it would be fair to mention that the even-paced world of the Castle is far less adventurous and absurd than the

Wonderland. The main “wonder” of the Castle is that the children are allowed not to attend school and not feel bad about it, have something to do in the Castle and have other people to communicate and share their experiences with, which is what happens, eventually helping them all.

The fairy tales incorporated in Tsujimura’s novel problematize the issue of bullying and traumatic experience connected to it. They also address the problem of narrating trauma from the characters’ perspective as well as from the author’s.

### **Articulating Trauma through the Fairy Tale World in *Lonely Castle in the Mirror***

The world of the Lonely Castle was created by a dying girl who based her fantasy on “the exquisite doll’s house her parents had bought” (Tsujimura, 2021, loc. 4792). It transcends and defies the rules of time since it accommodates seven traumatized children from six different timelines. These children’s traumatic experiences are mostly connected to bullying, however not limited by it. One of the boys carries a burden of his sister’s death. One of the girls, while experiencing troubles in school where actually she is a bully and is forced to face the isolation as the consequences of her actions, also deals with the abusive stepfather at home. Tsujimura finds a fresh and creative way to tell each of these traumatic stories. Before looking into those, it would be helpful to define trauma and see how it is commonly represented in literature.

The representation of trauma in literature is an important part of contemporary literary studies and draws much attention in light of the aftermath of the 20th century with its world wars, famines, genocides, and postcolonialism. It would be fair to say that the research on trauma and conceptualizing of it started quite a while ago with Freud’s *Studies in Hysteria* (1895) and Breuer’s *Beyond the Pleasure Principle* (1920). Freud’s theories introduce the key ideas how traumatic experiences tend to repeat themselves, divide the psyche, affect memory and identity. Such views on trauma encourage to study emotional suffering in literature and its representation through the language of disruption, loss, and fragmentation.

In the 1990s, the topic of trauma became increasingly popular and many prominent researchers like Cathy Caruth, Shoshana Felman, and Geoffrey Hartman continued to look into the concept of trauma and the role it plays in literature. Caruth views trauma as experiences that “fragment consciousness and prevent direct linguistic representation” (Caruth, 1996, p. 4).

The unspeakability and unrepresentability of trauma, insisted upon by Caruth, was questioned by later researchers Greg Forster, Ann Cvetkovich, Naomi Mandel, Amy Hungerford, and Narsullah Mambrol. Mambrol summarizes the second-wave perspective on trauma as follows: “trauma is conceptualized as an event that alters perception and identity yet in the wake of such disturbance new knowledge is formed about the self and external world” (Mambrol, 2018, para. 22). These researchers consider memory and remembering as a fluid process of constructing and reconstructing meaning thus allowing the idea that “memory is shaped to a certain degree in the present moment of recollection” (Mambrol, 2018, para. 18). For the purpose of this paper, this perspective seems more applicable since the traumatic experience disrupts, yet not entirely

destroys memory and does not cancel the experience and its representability. Here I show that Tsujimura in her *Lonely Castle in the Mirror* though turns to the means of the fantastic to enable the representation of trauma still finds a way to narrate it.

*The Wolf and the Seven Goats* is the key story for the quest and has a direct connection to narrating trauma. The little girl in a wolf mask represents the wolf and the seven children are the seven goats. The places where the goats hid themselves in the fairy tale were the places for clues in the Castle. Only the clues were the little portals into the other children's minds containing their traumatic experiences. The author represented these narratives from the inside. Kokoro for a second becomes every one of her friends just to experience what they did. In that way, none of the children had to actually retell their stories – Kokoro managed to access them with the help of the castle. One by one, she “reads” the minds and stories of each of her friends until she gets to Aki.

Aki is who most of the children know as Ms Kitajima, a kind teacher at a special school who helps everyone. However, in the castle, she is the one who needs most help. Once she refuses to go home because of the family abuse that is happening there. She has problems at school but her parents are not supportive and her stepfather abuses her. Tsujimura “saves” her through the magical device, letting her go through the mirror to the world of the Castle.

‘Akiko! Akiko!’ shouted her stepfather from beyond the sliding door, shaking it so violently she thought it might break. She threw the phone on the floor and let out a long scream. At that moment, a small but distinct light caught her eye. A small mirror lying on the floor had begun to shine. (...) A roar came from behind the sliding door which was vigorously rattling. It wouldn't take much before it came crashing to the floor. She placed her hand on the small round face of the shining mirror and let herself slip inside. It was a small mirror, but strangely enough her whole body passed smoothly through it (Tsujimura, 2021, loc. 4929).

This scene is open to a morbid interpretation. It is known that while experiencing a traumatic event – and a rape in childhood definitely qualifies as such – the victims of abuse are often subject to dissociation – a sense of disconnection from oneself and the world around. Portraying Aki as going through a magic mirror into another world away from painful and shameful reality can be easily seen as an example of dissociation. In some sense, the whole fairy-tale realm of the Castle with its fantastic functions of escapism, wish-fulfilment and subverting and contrasting reality presents on some level a defensive mechanism much like dissociation providing a safe space – at least inside of one's head – which allows to survive the cruel reality outside.

Tsujimura is kinder to her readers and allows her novel, though complicated as it is in its structure, plot and topics it deals with, to have a happy ending. All children survive, all of them return to school, most of them meet Aki as an adult (Ms Kitajima) and receive help and support from her. Two, Kokoro and Rion, meet in real life and real time, since they belong to the same time line. Thus, the fairy tale structure prevails in the way the author ends the novel.

## Conclusion

Modern fairy tales are a significant part of the contemporary fantastic genre and often function as metaphors or parables to contrast the real world. Tsujimura's *Lonely Castle in the Mirror* can be considered a literary fairy tale where the fantastic serves to articulate the problems hard to depict otherwise.

Representing trauma in literature encourages readers to turn into empathetic witnesses to the pressing problems of the modern-day society. Tsujimura addresses quite a few issues such as bullying and abuse and coping with the death of a close relative. In order to question the reality which contains these issues, Tsujimura implements the means of the fantastic to contrast and problematize reality. The Lonely Castle, being the fantastic place out of this world, while possible to interpret in terms of dissociation and inability of the main characters to deal with the real world, incorporates the escapist and wish fulfilling function of the fantastic allowing the safe haven for those who need it.

In this paper, I examined how trauma is conceptualized in fiction, showing how Tsujimura uniquely depicts it in her novel through the means of the fantastic. Representing traumatic experiences in her novel, Tsujimura takes responsibility to demonstrate ambiguity, complexity and paradoxicality of such events. As it is pointed out, “traumatic experience is driven by alienating and terrifying aspects of it that resist speech, resolutions, and categories of analysis more common to normal contexts” (Vickroy, 2002, p. 3). In the novel, though the children share the fact they were bullied, do not really offer any details to each other and only by giving Kokoro a special skill to access each of their memories, Tsujimura finds it possible to show what happened to all of them. Despite the inability to fully talk about traumatic events, fantastic features provide a wish-fulfilling place where children can be themselves and communicate with and help each other. While the Castle can be seen as an escape and distraction from the reality, it has a time limit – one year – which offers much needed time-out for the children and yet poses the necessity of coming back to the real world and function effectively in it.

From the analysis performed in this paper it is possible to conclude that fairy tale motifs are essential in representing traumatic experiences in the novel providing the unique strategy to depict violent events such as bullying and abuse as well as offering a place to grieve, cope and heal.

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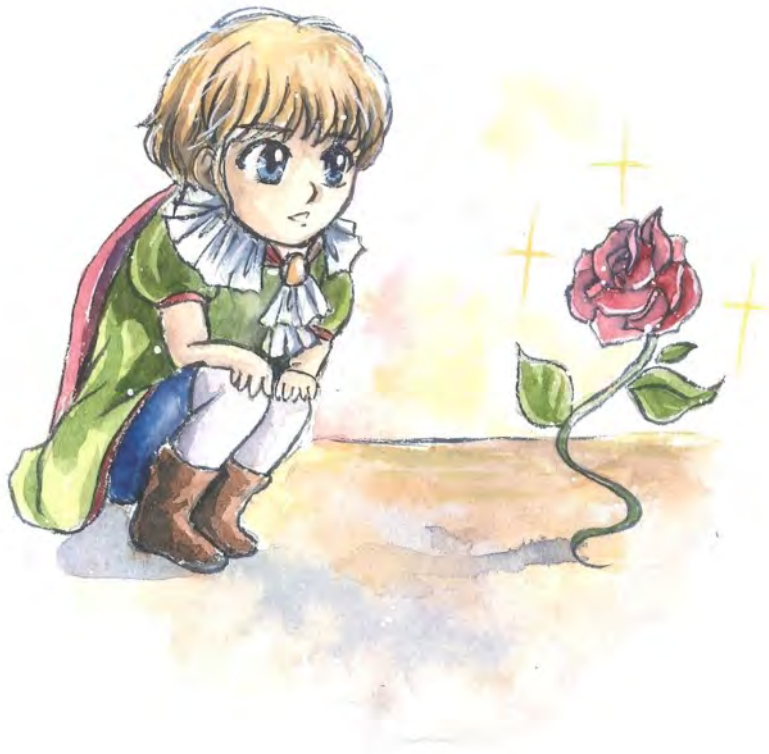
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**Archetypal Analysis of H. C. Andersen's *The Ugly Duckling*:  
Turning a Loser into a Winner**

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### Abstract

The current article is devoted to the study of H. C. Andersen's fairy tale *The Ugly Duckling*. The main subject of the study is the fabulous transformation of the tale's protagonist from a loser into a winner. The research was performed within the archetypal paradigm originated by C. G. Jung (1875–1961). A simplified content analysis of the text was carried out using a set of archetypes composed of elements from the collections of C. Pearson and C. Myss. The study managed to a) identify the archetypal picture that accompanied the protagonist's sad journey, b) find the key archetypes responsible for his unrelenting motivation to survive and search for a better life, and c) identify the archetypal mechanism of the hero's transformation from a loser and an outcast into a winner. The results obtained allow us to conclude that Andersen's fairy tale *The Ugly Duckling* is valuable from a scientific point of view as a treasure trove of human knowledge and historical experience. This fairy tale has great potential when applied to psychotherapy of trauma and to education, concretely, for work with children who have special needs. Great prospects for its use open up in the workplace, including management and the role training of manufacturers. In our rapidly developing information society, it seems that demand for this fairy tale will only grow.

*Keywords:* H. C. Andersen, archetypes, fairy tales, C. G. Jung, *The Ugly Duckling*

Scholars have long been aware of the importance of myths, folklore, and tales to human life experience, and this part of the world's cultural heritage has become the object of scientific research. In the work of clinical psychologists and psychotherapists, fairy tales have become indispensable methods for diagnosing and treating patients with various mental health issues and deviations (Bettelheim, 2010; Berne, 1974; Freud, 1997; Fromm, 1988; Jung, 1969, 1970). Fairy tales have been widely and successfully used in the education of children (Kiernan, 2005; Meeker, 1995). And more recently, they have entered the workplace, where they are applied as an effective tool for psychological correction of the workers' attitudes and societal processes in big companies and corporations (Cowden, 2011; Kociatkiewicz & Kostera, 2012; Lyukhotneli, 2021; Norgaard, 2011; Viller & Patzmann, 2022).

Our society has entered a new stage of development. The Industrial Age has been replaced by the Information Age. Both the workplaces and the mentality of today's manufacturers are being rebuilt. As experts note, many of the organizational and leadership failures of the past have been due to human incompetence and personal mistakes (Norgaard, 2011, p. XI). Bureaucracy, conformism, lacking mutual understanding and lacking helping behavior in working teams – all these life phenomena can be found in the metaphorical world of the fairy tales of H. C. Andersen. So, descending from the pages of Mette Norgaard's book *The Ugly Duckling Goes to Work*, the main character shares “wisdom for the workplace from the classic tales of Hans Christian Andersen” (2011).

The most attractive are the fairy tales whose plots are based on the characters' miraculous transformations from a fool to a sage, an unfortunate orphan to a prince's favorite, and a loser to a winner. *The Ugly Duckling* is one of the most well-known embodiments of this phenomenon. In addition, this fairy tale is a storehouse of sad life experiences, and one can learn from it. As a didactic source of knowledge, it seems inexhaustible.

This fairy tale has become the object of this study. The author adheres to the paradigm of archetypal psychology originated by Jung. Her goal was to study the archetypal content of both the main character's behavior and his inner world: his thoughts and feelings. To achieve this goal, a simplified method of content analysis of the text was developed using a set of archetypes which included elements from the classifications of archetypes offered by C. Pearson, and C. Myss (Pearson, 1991; Myss, n.d.). The study's central task consisted of identifying the archetypal mechanism that ensures the Ugly Duckling's miraculous metamorphosis from a loser and an outcast into a limelight hero.

## **Theoretical Frame**

### **Nature of Archetypes**

Archetype came from the Greek *αρχέτυπο*, which means “prototype”. This concept was introduced to modern science by the founder of analytical psychology, C. Jung, who defined archetypes as innate structures of the brain that determine our understanding of the world and our behavior in it. He saw human archetypes as perfected, improved animal instincts. Due to

them, our intuitive perception provides a more adequate and deeper vision of reality than conscious and logical thinking (Jung, 1969, p. 58).

According to C. Jung, archetypes are more a product of preconscious knowledge than of learning. These are traces of the past experiences of all mankind hidden in our psyche. All our knowledge about human life and relationships which have ever taken place on our planet and accumulated over generations through multitudinous repetitions is encoded in a compressed form in archetypes (Jung, 1969, p. 48). Jung called archetypes “empty forms” and compared them with dry riverbeds, which come to life when filled with water (Jung, 1969, p. 48). This happens when a young child gets to know the world. Since reality is rich in archetypes, the child’s “empty forms” are filled with content, strength and vitality, and the unconscious knowledge comes to consciousness.

Archetypes have a collective nature. They are universal, that is they are the same for all epochs and cultures (Jung, 1969, pp. 42–43). Therefore, having this archaic knowledge in their deep unconscious, modern people understand the meanings of literature, artworks, myths, and religious symbols created centuries ago in their own culture as well as in foreign ones.

Both the outer and inner human worlds are full of archetypes. C. Jung formulated this idea as follows: “The concept of archetype, which is an indispensable correlate of the idea of the collective unconscious, indicates the existence of definite forms in the psyche which seem to be present always and everywhere” (Jung, 1969, p. 42).

Jung conjectured, and his followers confirmed in their multiple studies that all fairy tales’ and myths’ characters, their relationships, the conflicts between them, and even the plots themselves as well as all the life situations behind them are archetypal (Campbell, 2008; Cowden, LaFever & Vidars, 2013; Pearson, 1991).

The other most prominent scholars adhered to a similar view. Even if they did not use the concept of archetypes and explained this phenomenon in the frame of their own theoretical approaches, they still recognized a special nature of human perception and thinking determined by their connection to people’s unconscious knowledge. So, Eric Berne (1910–1970), the founder of transactional psychology, discovered that widely known fairy tales’ plots (he called them scripts) unconsciously configured people’s life paths, and he successfully used this fact in his psychotherapy practice (1974). Based on his many years of research, Konrad Lorenz (1903–1989), one of the founders of ethology, the science of the genetically determined behavior of animals, concluded the genetic determinism of some social knowledge, including behavioral ethics (1974, p. 74).

### **The Archetype of a Loser Turning into a Winner**

The archetype of a loser turning into a winner can be found all over the world and throughout human history. The brightest embodiment of this archetype is Jesus Christ who was rejected by contemporaries and became victorious after his painful death. The anthem *The*

*Internationale*, with its slogan, “He who was nothing, will become everything,” was popular among European revolutionaries of the 19th and 20th centuries because it personified the same famous and attractive archetype (The Internationale, n.d.). An old Arabian proverb says, “When a caravan turns back, the lame camel becomes the leader.”

This archetype is common in fairy tales as well. The most interesting and didactic are the plots based on the characters’ miraculous transformations from a fool to a sage, an unfortunate orphan to a king’s favorite, and a loser to a winner. The main character of American folklore, John Simpleton, like his Russian analogue Ivan-the-Fool, starts as a misfit at the beginning of the narrative but finally becomes rich and powerful (Clouston, 1969; Ershov, 1975; Naakè, n.d.). A frog turns into a princess/prince (Grimm, 1909; Byliny, 1979). An abused and exploited Cinderella one day finds herself the prince’s fiancée (Perrault, 2010).

H. C. Andersen’s *Ugly Duckling* is one of the versions of this archetype. However, unlike many other similar plots, this one is not especially “fairy” – it contains no miracles. The main character’s metamorphosis is not caused by a stroke of a magic wand; there are no magic attributes in this tale at all. Simply, an ugly and clumsy grey duckling grows into a beautiful and graceful white swan. It may seem that the main character’s transformation is just a result of his biological maturation, only nature at work. Meanwhile, H. C. Andersen had a more sophisticated point of view of his hero. The Duckling’s physical transformation is not yet the whole picture. There is another side to the coin: his eventful life and the peculiarities of his psychological maturation. The key to understanding this hero’s mystery and his metamorphosis lies here.

### **Classification of Archetypes**

Jung believed that the number of archetypes is countless. He tried to identify the main ones, conditionally dividing them into universal and individual. The Persona, Shadow, Anima, Animus, Ego, and Self archetypes, which he repeatedly described, act as universal ones. They are major elements of each archetype’s structure. Among the individual archetypes which Jung discovered were the Family, Mother, Father, Child, Sage, Trickster, Warrior, and Villain. The Hero archetype stood out in particular as the main fairy-tale character, who invariably passed through all cultures and epochs.

M.-L. von Franz (1915-1998), a Jungian student, wandered through many countries, and applied her teacher’s method to many types of fairy tales. In the book *The Interpretation of Fairy Tales*, she wrote about her experiences in archetypal analysis: “Though nearly all fairy tales ultimately circle around the symbol of the Self or are ordered by it, we also find in many stories motifs which remind us of Jung’s concepts of the shadow, animus, and anima” (Von Franz, 1996, p. 114).

Another scholar, Joseph Campbell (1904-1987), outlined the most important archetypal themes in various myths and legends in his *Hero with a Thousand Faces* (2008). He identified the Hero archetype and the quest the hero follows during his journey. He found that such components

as the journey, hero, and quest were surprisingly constant around the world and throughout history.

Jung and his followers M.-L. von Franz and J. Campbell laid the foundation for the scientific study of myths, folklore, and fairy tales based on Jung's theory of archetypes. Of the modern authors who continue this tradition, first of all, the research of C. Pearson and C. Myss should be noted. Let's take a closer look at their approaches.

Carol S. Pearson examined the findings of her predecessors and thoroughly expanded the concept of the Hero. In her *Awakening the Heroes Within* (1991), she represented it as a group of twelve archetypes: Innocent, Orphan, Warrior, Caregiver, Seeker, Destroyer, Lover, Creator, Ruler, Magician, Sage, and Fool (pp. 10–11). They are different in their tasks, feelings, and virtues. However, they are united by the goal that the hero achieves: to find his or her own identity and a more meaningful life, defeat a villain, save a maiden, and take possession of treasure.

The hero's journey has three stages: preparation, the journey, and the return. At the stage of preparation for the journey, the hero embodies the Innocent, Orphan, Warrior, and Caregiver archetypes. The Innocent brings optimism and trust to any activity he is involved in. The Orphan teaches to stop relying on others and start taking care of oneself. The Warrior develops a plan to deal with problems. The Caregiver takes care of others. During the journey stage, the hero leaves his home to find a better life. On his way, he encounters various hardships, suffers, but also falls in love. He is assisted by four other archetypes. The Seeker looks for a satisfying way of life. The Lover finds himself in love with somebody or something. The Destroyer changes values for more essential ones. The Creator begins to express his discovered new identity. At the stage of return, the hero is back home. Now he becomes the bearer of the last four archetypes helping him to improve and develop his kingdom. The Ruler successfully manages life and people. The Magician transforms others. The Sage teaches them the real truth. The Fool knows how to live joyously and not worry about the future.

When the hero steps over the threshold, he finds himself in a fantastic and very changeable country, which exposes him to dangers and trials. Here, the hero's miraculous transformation takes place. According to C. Pearson, an indicator of this transformation is the finding of treasure in a direct as well as metaphorical sense. It is not only a treasure as such or a sacred object, but also discovering oneself, one's destiny, and one's mission in the world.

C. Myss used the productive concept of the "family of archetypes" to categorize and classify various notions. In her book *Archetypes: A Beginner Guide to Your Inner Net*, she defined this concept as a group of items similar in their content (2013, p. 19). She grouped about 80 archetypes according to their social function and role. In each group, there is the main representative and its synonyms. The most illustrative example seems to be the Child archetype: it consists of the Orphan, Innocence, Nature, Divine, Magical, and Eternal Boy/Girl archetypes.



These are two different ways of systematizing the archetypes, which are based on different principles. C. Pearson offered a thematic classification and used only those concepts that are relevant to a hero's journey. There are twelve of them, and their components are described in detail: goal, task, gift, and quest. The C. Myss collection is more extensive and includes dozens of concepts symbolizing various social roles played by individuals in their social world. Indeed, there are many times more archetypes in reality than in a hero's journey. Moreover, each basic archetype in the Myss collection is a main representative of a whole family of archetype synonyms, that is, it represents its own semantic field of concepts similar in meaning.

## **Research Methodology**

### **Goal and Tasks**

The goal of this research was an archetypal analysis of H. C. Andersen's fairy tale *The Ugly Duckling*. To achieve this goal, the following tasks were set:

1. To create a method that would allow the author to study the Ugly Duckling's behavior and personality from the standpoint of the theory of archetypes and the existing practice of archetypal research.
2. To find out whether the established approaches to the analysis of adult fairy tale heroes are applicable to the Ugly Duckling, which metaphorically describes a child-hero.
3. To determine which archetypal picture reflects the life path of the tale's main character.
4. To discover what archetypal mechanism ensures the main character's psychological metamorphosis from a loser to a winner.

### **Instrument**

The set of archetypes used in the study was composed of the items proposed by C. Pearson and C. Myss. Their approaches do not contradict each other; they complement each other, and both consider the specifics of the fairy tale studied. The Pearson's classification has twelve heroic archetypes accompanying a hero's journey and his search for his true self; the scheme has repeatedly been tested on different materials and its universality is justified. A few archetypes were borrowed from the C. Myss' gallery, which presents the diversity of archetypes in the real world; they are the Child, Student, Victim, and Outsider archetypes.

The Family Member and Child archetypes were not included in the C. Pearson's classification. But they were presented in Jung's classification, for whom the family and all its members – mother, father, child – were fundamental values and independent cultural phenomena. The child is also a separate archetypal category in the C. Myss collection, where it heads a group of synonyms, such as the orphan, innocence, nature, divine, magical, and eternal boy/girl archetypes. In this study, the Family Member, Child, Orphan, and Innocence archetypes are used to analyze the protagonist. These concepts are in some respects coinciding in meaning: nevertheless, each has its own social function and psychological content (Thus, a character can embody a child without being an orphan and be an innocent without being a child).

Since *The Ugly Duckling* narrates the life and tragedy of a young character developing and adapting to the outside world, the use of the Student archetype seemed necessary. The victim, specifically, of an unfair crowd, and the outsider are social-psychological concepts describing conflict relationships between an individual and a group. According to Jung's terminology, they embody the shadow side of corresponding archetypes. They are typical of the plot of the studied fairy tale; therefore, the Victim and Outsider archetypes are included in the set intended for text analysis. Descriptions of these archetypes were obtained from C. Myss' website (<https://www.myss.com/blog>).

Table 1 presents a complete list of archetypes used to analyze the text of the fairy tale; they are located in the leftmost column. Each archetype's psychological content is revealed through such important components as its goal, fear, and gift. The archetype's goal shows what it strives for, its fear reflects what it tries to avoid, and its gift is its invariable deepest characteristic, which is largely responsible for its successful implementation of it. The definitions of the archetypes' goals, fears, and gifts are used as criteria when analyzing the text of the tale. They are also presented in Table 1.

**Table 1**

*Archetypes Selected for the Protagonist's Analysis*

	Goal	Fear	Gift
Family Member	Belong	Be excluded	Attachment
Child	Be taken care of, get help	Lose maternal love	Patience
Innocent	Remain in safety	Be abandoned	Trust, optimism
Student	Learn	Be neglected	Curiosity
Victim	Avoid punishment	Be abused, offended	Tolerance to pain
Outsider	Resist	Be misjudged	Independence
Orphan	Regain safety	Be betrayed	Empathy, realism
Warrior	Win	Be weak/ineptitude	Courage, skill
Caregiver	Help others	Be selfish	Compassion
Seeker	Search for better way/life	Become entrapped	Autonomy, ambition
Survivor	Save own life	Lose life	Purposefulness
Destroyer	Grow, transform	Be stagnated	Humility
Lover	Unite, bliss	Be disconnected	Commitment
Creator	Create a new life/reality	Lose imagination	Vocation
Ruler	Reach a harmonious life	Lose control	Responsibility
Magician	Transform reality	Be victimized	Personal power
Sage	Reach truth	Be deceived	Wisdom, skepticism
Fool	Enjoy life	Not to be alive	Freedom, liberation

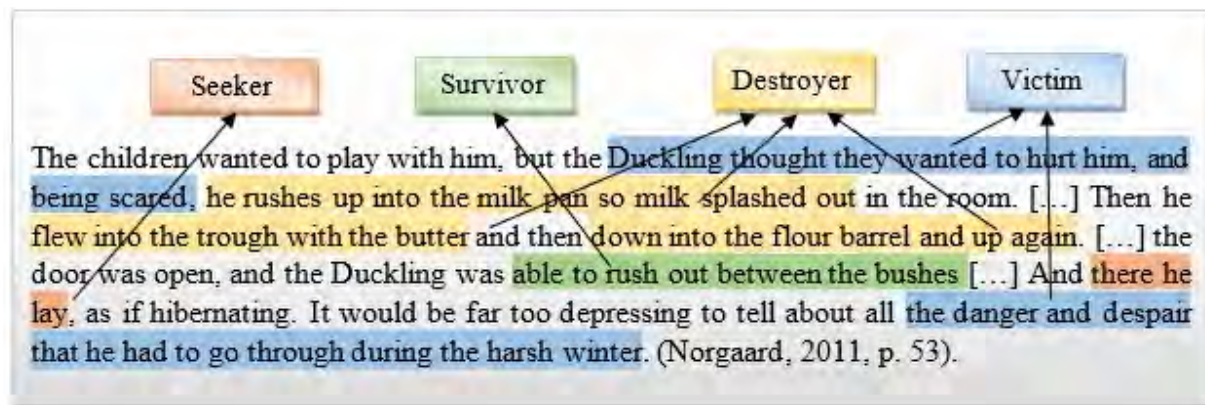
## Procedure

In this study, the translation of *The Ugly Duckling* from Danish to English by M. Norgaard (2011) was used. The text was divided into episodes. A change in the place of the hero's action served as a reliable criterion for dividing: when, according to the narrative, the action shifts to a new physical space, then a new episode starts. It was found that the tale consists of seven episodes. For more convenience, their content was shortened: descriptions of nature were removed, but fragments illustrating the protagonist's actions, behavior, thoughts, and feelings were left.

For each episode, it was determined which archetypes the main character embodies in it. Phrases of the episode were correlated with archetypes, more precisely, with the definitions of the goals, fears, and gifts inherent in them. Searching for a semantic correspondence of each phrase of the text to the content of one archetype or another formed the basis of the analysis. Figure 1 presents an example of a small passage of the text that has been analyzed using the thirteen selected archetypes. Four out of the thirteen archetypes were identified. Key phrases illustrating the four archetypes of the main character are highlighted in four different colors. The arrows connect each key phrase with its respective archetype colored similarly.

**Figure 1**

*An Example of Archetypal Analysis of the Text's Episode*



## Research Results

### Episode 1: In the Wood

In a deep forest, in a cozy retreat, a mother duck brought out her ducklings. All look normal, except the one from the largest egg, who is quite different from his siblings. Nevertheless, their mother cares for all her offspring. This is how the new duck family looks:

She had to hatch her little ducklings. [...] one egg after another stated cracking: "Peep! Peep!" All the egg yolks had come alive, and a little head stuck out of each shell. [...] Finally the large egg cracked. [...] He was big and ugly. The mother looked at him.

“Now, that is one horribly big duckling!” she said. “None of the others looks like that!” [...] The mother duck with her whole family went down to the moat. Splash! She jumped into the water. “Quack. Quack!” she said, and one duckling after another plopped in. [...] and even the ugly grey one was swimming along. [...] “He is my own, all right. Quack. Quack. Now come along, and I will take you out into the world and introduce you to the duck yard. But stay close to me, so no one steps on you and watch out for the cat!” (Norgaard, 2011, pp. 45–47).

In this episode, the main character embodies four archetypes. He shows the Family Member archetype because all the ducklings are beloved and equal to their mother; all love their mama and are obedient. Additionally, the mother duck recognizes him as her child despite his difference from the rest of the siblings. He has the Child archetype, since the mother duck helps her kids to hatch and responsibly cares for all her off-spring. He illustrates the Innocence archetype because he just came from an egg and is trustful and optimistic. He manifests the Student archetype because from the very first day the mother duck teaches her ducklings to swim and be careful in the world. Like all the others, her strange chick is curious and learns well.

### **Episode 2: In the Poultry Yard**

The family is introduced to the poultry yard. Its members critically examine the new brood and approve of all except one. They reject the strange creature because he looks unusual. They start attacking him, and even the mother duck stops protecting him under the influence of the others and abandons him.

But the poor duckling, who had been [...] so ugly, was bitten, shoved, and made fun of, and that by both the ducks and the hens. “He’s too big” they all said. [...] He was miserable because he felt monstrous and was mocked by the whole duck yard. [...] even his brothers and sisters were mean to him, and they always said: “If only the cat would get you, you horrid monster!” And his mother said, “If only you were far away!” The ducks bit him, the hens pecked him, and the girl who fed the animals kicked him (Norgaard, 2011, pp. 48–49).

In this episode, the Duckling embodies three archetypes. First is the Victim archetype, specifically, the Victim of an Unjust Mob because the members of the poultry yard offend and bully him. Phrases like “was bitten, shoved, and made fun of” and “was mocked by the whole duck yard” are textual equivalents and semantic decodings of the Victim archetype. Second is the Orphan archetype since his family rejected him, and he is suffering from harm and pain. Third is the Outsider archetype, which is proven by the poultry yard members’ behavior: the whole big family to which the Duckling belongs banishes him.

### **Episode 3: On the Marsh**

To save himself, the Duckling runs away from that poultry community. Unlike his offenders, the wild birds on the marsh are friendly and treat him well. There is freedom here, but it is too dangerous, and death is too close.

Finally, he ran and flew over the fence [...] Then he came to the large marsh where the wild ducks lived. [...] “You are really ugly,” said the wild ducks. “But that doesn’t matter to us long as you don’t marry into our family” [...] The duckling certainly wasn’t thinking about getting married; he scarcely dared to lie in the rushes and drink a little marsh water. [...] Bang! Bang! It sounded at that moment right above them. [...] It was a great hunt. The hunters lay in different places in the marsh. [...] A terrible big dog appeared in front of him. [...] it ran off without taking him. “Oh, dear God,” sighed the duckling. “I am so disgusting that even the dog doesn’t feel like biting me!” [...] and then he hurried from the marsh as fast as he could (Norgaard, 2011, pp. 49–50).

In this episode, the Duckling embodies the Survivor, Seeker, Orphan, and Outsider archetypes. The Survivor archetype can be recognized when he runs away from the cruel poultry yard and when he runs from the marsh to a less dangerous place to live. He is a Seeker when he becomes an inhabitant of the marsh. He still remains an Outsider – now from the new community in which he has settled and does not want to be married, and he remains an Orphan, helpless and lonely.

### **Episode 4: In the Old Woman’s Farmhouse**

The Duckling finds a poor little house where an old woman lives with her cat and her hen. He is allowed to remain for a trial period. But contrary to their expectations, he does not lay eggs and does not know how to purr. He dreams about swimming, and they condemn him for his dream and desire. The Duckling does not feel loved and needed in new surroundings.

They always said, “We are the world” [...] The duckling thought that one could have a different opinion, but the hen would not stand for it [...] “You should keep your opinion to yourself when sensible folks are talking!” He began to think about the fresh air and the sunshine, and then he had a very strange desire to float on the water. In the end he couldn’t help himself, and he had to tell the hen about it. “What’s the matter with you?” she asked. “You have nothing to do, that’s it! That’s why you are getting these strange ideas. Lay eggs or purr, then it will pass.” “But it is so wonderful to float on the water,” said the duckling. “You must have gone mad! Just ask the cat, he’s the wisest I know, whether he likes to float on water. [...] You do not understand me,” said the duckling. [...] the duckling went out into the wide world and floated on the water (Norgaard, 2011, pp. 50–52).

In this episode, the main character embodies the same four archetypes. He is a Seeker when he finds a little farmhouse to live in, when he starts dreaming about floating on the water, and

when he leaves them for the wide world. Since his habits, thoughts, and desires are alien to his new acquaintances, and he does not feel like a member of their family, he remains an Outsider. He is not attacked here, but his individuality is suppressed. He feels lonely, and this is how the archetype of the Orphan manifests itself. The Duckling is a Survivor when he leaves them and floats on the water.

### **Episode 5: On the Pond**

Fall has come. The Duckling roams alone, finds a pond, and settles there. Once, he sees a large flock of beautiful birds there that spread their wings and fly away to a warmer country. He starts dreaming about seeing them again. Then, a cold winter approaches, and he is starving. When the water in the pond freezes, he almost dies. A peasant passing by saves him.

They uttered a strange cry and spread their magnificent great wings to fly away from the cold regions to warmer lands and unfrozen lakes. [...] He circled around in the water and stretched his neck high up in the air toward them and suddenly let out a cry so loud and so strange that he even frightened himself. Oh, he could not forget those beautiful birds, those happy birds. [...] he loved them – loved them more than he had ever loved anyone. [...] He would have been happy if the ducks had just tolerated him, poor ugly creature that he was. [...] The winter was cold, so very cold. The duckling had to swim about continuously to keep the swimming hole from freezing completely. [...] in the end he became so weak [...] he lay quite still, and then he froze fast in the ice. [...] a farmer came by [...] and broke the ice with his wooden shoe, and then carried him home to his wife (Norgaard, 2011, pp. 52–53).

Here again, the Seeker, Survivor, and Outsider archetypes can be found in the Duckling's actions. When he tries to fly after a flock of swans and utters a swan cry, he is a Seeker, and that is how he is getting closer to understanding his deepest Self. He is still an Outsider, shunned by ducks, whose society, as he believes, he originally belonged to. He is a Survivor because he protects himself from winter and frost, preventing the surface of the lake's water from turning to ice, and because a farmer saves him. A new element appears in the protagonist's archetypal picture: he falls in love and is a Lover now.

### **Episode 6: In the Peasant's Home**

The farmer brings the Duckling to his home. In the warmth, the Duckling comes to life. The peasant's family seems to be friendly to him. However, this poor creature expects nothing but harm from others. He rushes around the room, not allowing people to come close, turns everything upside down, and runs away from them. In Figure 1, the text of this episode and the results of its analysis are shown.

The Seeker, Survivor and Orphan archetypes are manifested. The Destroyer archetype is a new element in the structure. The Duckling protects himself from pain and harm – this is the motivation that usually guides the Orphan archetype. He resists every human being's approach

to him, fights for himself, even causing damage to others, and this is how the Destroyer archetype looks, though not intentional. He is a Survivor because he is running away from the peasant's dwelling, and when he finds a new place to live, he illustrates the Seeker archetype.

### **Episode 7: In the Garden**

In the spring, the Duckling comes to a great green garden and sees again those beautiful birds whom he admired. He expects them to banish him from their sight, but they do not. On the contrary, they accept him.

“I will fly over to them, those regal birds! Though they will bite me to death because I dare to approach them. [...] Better be killed by them than be bitten by the ducks [...] and suffer through another winter!” And he flew out into the water and swam toward the magnificent swans. They saw him and, with puffed-up feathers, they rushed toward him. [...] He brought his head down toward the surface of the water awaiting his death [...] He saw his own reflection. He was no longer a clumsy, black-gray bird, ugly and disgusting. He was himself a swan. [...] He then felt really happy [...] he truly appreciated his good fortune and all the loveliness that awaited him. The large swans swam around him and stroked him with their beaks. [...] And all the children shouted with joy, saying “Yes, a new one has arrived.” [...] “The new one is the most beautiful!” [...] And the old swans bowed to him (Norgaard, 2011, pp. 54–55).

In this episode, many archetypes are presented. He is a Seeker when he flies over to the swans. He is a Victim because he expects harm from the graceful and beautiful swans. He is still an Outsider since he does not believe that they will accept him. He is an Orphan trying to prevent future suffering. He is a Creator because he realizes that he has become a swan himself. Since the other swans and the people in the garden recognize his kinship with the big white birds, he embodies the Family Member archetype. He also becomes a Ruler thanks to the special respect that he receives from his new family. However, this is not all. As before, he admires the beautiful birds and is even ready to accept death from them, so he is a Lover and a Destroyer (self-destroyer), and he is a Student because he has learned what it means to be happy, and he is looking forward to a new life.

## **Discussion**

### **Andersen's Hero under Archetypal Analysis**

Generally, the path of Andersen's hero coincides with the scheme proposed by C. Pearson, only his journey is somewhat reduced in comparison with those of adult heroes. In the first stage, the stage of preparation, an adult hero would prepare for the journey longer, his departure would be substantive, and his path would be more goal-directed; he would at least partly foresee what awaited him. In Andersen's fairy tale, the Duckling's conflict with the poultry yard happens very quickly, and bitter misfortune pushes him to run away from home. The last stage, the stage of return, is absent: the Duckling will never come back to the cruel poultry yard. The

central stage, the stage of the journey, is present and very informative from the point of view of the archetypal analysis.

However, the archetypal picture of H. C. Andersen's hero on his journey differs from C. Pearson's work. In the first stage, the main character embodies only the Innocent and Orphan archetypes mentioned by C. S. Pearson. There is no manifestation of the Warrior because the Duckling resists rather than fights when is attacked. No Caregiver is present – his offenders do not need his care.

The uniqueness of H. C. Andersen's fairy tale requires the use of additional archetypes in the first stage without which the picture would not be complete. Firstly, the main character is a metaphor of a young child (just hatched from an egg), and he has a special relationship with others: he depends on them, requires more attention, and needs much more of their care and protection than an adult hero does. Also, a child explores the world more curiously than adults do. Because of that the Family Member, Child, and Student archetypes are needed for an adequate analysis of the text. Secondly, the main character is a wounded child. This special circumstance requires the application of special concepts associated with the phenomena of psychological trauma and individual's defense against it. In addition to the Orphan archetype from the Pearson classification, the Outsider and Survivor archetypes were involved. One of them in the best way describes the psychological condition of an individual aggressively pushed away and estranged from his family and community. Another illustrates well the feelings of a young creature, abandoned by his mother, lonely, and helpless, who has to protect himself against an unpredictable and unfriendly world.

At the central stage, the stage of the journey as such, all four archetypes proposed in Pearson's scheme are found in Andersen's character. Having escaped from those who harm and offend him, he goes through the Seeker persona. In various situations, he takes on the social roles of a Lover, Destroyer, and Creator. The archetypal picture that accompanies the journey itself seems to be universal.

The tale ends before the last stage of the journey starts. We can guess that the Duckling will eventually fly away with the beautiful birds to warm countries and will head the flock – it is not by accident that all of them bow their heads before him. They want him to become their Ruler, and he accepts their invitation. We may even assume that eventually he will embody the Sage, Magician, and Fool archetypes for his new family, which were also mentioned by C. Pearson, but this is already beyond the scope of the tale.

### **Actual and Latent Archetypes**

Actual archetypes are those that appear in a circumstance as a response to it. Circumstances pass, but archetypes do not disappear. Even if, according to the plot of the fairy tale, the character no longer embodies them, they remain in his memory, his consciousness and unconscious; they constitute his life experience. They become latent. The archetypes of the Family Member, Child, Student, and Innocent were the first to be formed by the Duckling.



Although we do not see them in subsequent episodes, they continue to motivate the hero. On his entire way, he is helped by the Student's curiosity, the Orphan's realism, and the Innocent's optimism. The archetypal picture is not flat; it is at least two-layered. Actual archetypes appear against the background of latent ones as figures against a background. Table 2 visualizes the archetypal picture formed during the main character's journey.

**Table 2**

*Distribution of Actual Archetypes in the Overall Archetypal Picture; by the Tale's Episodes*

Episodes Archetypes	In the wood	In the poultry yard	On the marsh	In the cottage	On the pond	In the peasant home	In the garden	%
Family Member								5.9
Child								2.94
Innocent								2.94
Student								5.9
Victim								5.9
Outsider								14.7
Orphan								14.7
Seeker								14.7
Survivor								14.7
Lover								5.9
Destroyer								5.9
Creator								2.94
Ruler								2.94
%	11.8	8.8	11.8	11.8	11.8	11.8	<b>32.35</b>	34

Note. The dark blue elements represent the Duckling's actual archetypes, and the light blue ones represent his latent archetypes. The rightmost column shows the percentage of each actual archetype in the character's overall archetypal picture.

### Spiral Nature of Archetypes

Having lost his family, the Duckling is looking for its replacement in every new episode of the plot, albeit unconsciously. He dreams about a family in which he will be loved and understood. At the end of the story, he finds it, only this is a different family – a more intellectually advanced, spiritual family of like-minded creatures. At the beginning of the story, the Duckling embodies the Student archetype, but he is still a very young and helpless pupil; however, at the end, he already has the wise Student archetype. Each hero's archetypal pattern develops during his journey, only not in a linear way. Archetypes are spirals. "On the spiral journey, we may encounter each archetype many times, and in the process gain new gifts at higher or deeper levels of development" (Pearson, 1991, p. 12).

## Archetypal Key Tetrad

Some archetypes, having manifested themselves once, remain in a latent form. Others are explicitly repeated from event to event. Through all the twists and returns of the plot, the Duckling carries the following set: the Outsider, Orphan, Seeker, and Survivor archetypes. Due to these stable archetypes which can be called the key tetrad, the hero remains autonomous, realistic, independent, and purposeful during his entire tragic journey. It is this key tetrad that supports his motivation to survive even in the most difficult conditions and motivates his ongoing search for a more meaningful, interesting, and happy life. Indeed, the Outsider, Orphan, Seeker, and Survivor archetypes are “involved” in most episodes of the narrative (5 out of 7), and the percentage of each of them in the hero’s archetypal picture is much higher than that of the other archetypes (14.7% > 2.94%; 14.7 > 5.9%). (See Table 2).

## Archetypal Mechanism of the Hero’s Metamorphosis

In the garden, the Duckling sees his reflection in the water and realizes that he has become a swan. At the moment when he becomes aware of his new Self, his miraculous transformation takes place. This happens in the last episode of the tale. In Table 2, the lowest row shows each episode’s contribution to the character’s archetypal picture. In the last episode, the number of actualized archetypes is eleven (out of thirteen) which is almost three times higher than their number in other episodes. This means that the metamorphosis was accompanied by the activation of the hero’s entire life experience.

Some researchers argue that the transformation of fairy tale heroes occurs with the loss of mental health or temporary death – at such a moment the hero acquires unusual abilities for his transformation (Schurtz, 1902, p. 385). V. Propp noted that a hero’s resistance to external evil forces accompanies his metamorphosis, and the Destroyer archetype is the transformer that releases creative energy to further the hero’s rebirth (2020, p. 255). C. Pearson agrees, “The Destroyer is central to metamorphosis” (1991, p. 139).

Andersen’s hero experiences death by being frozen in the ice; he also causes destruction when trying to escape the peasant’s family. However, Andersen emphasizes the insightful nature of transformation. When the Duckling sees his reflection in the water, all the accumulated scattered memories form into a single complete picture, and he suddenly discovers his true identity. His metamorphosis is like a creative discovery.

## Conclusion and Recommendations

Since the content of fairy tales is a treasure trove of humankind’s life experiences, and our knowledge of archetypes is “encoded” in this experience, archetypal analysis can be considered the most suitable method for their psychological study. However, the analysis of authors’ fairy tales, due to their specificity, requires some modification of the method.

The path of the main characters in the plots of fairy tales is largely universal, which is due to the classical scheme for constructing a literary piece: leaving home – traveling around the world – returning home in a new capacity. But the archetypal pictures embodied by the heroes are much more variable because each depends on the originality of the fairy tale plot and the individual history of each hero. All the life experience of the narrative's protagonist – his thoughts, feelings, and behavioral patterns – is reflected symbolically in this archetypal picture. When appropriately analyzed, it gives extensive and deep knowledge about the hero's inner world.

Andersen's Duckling is a tragic character. He becomes a victim of an unjust mob, survives the betrayal of his mother and the loss of his family; he wanders and escapes alone in a world full of dangers. This fairy-tale character is an analogue of a wounded child. It is noteworthy that, despite all his troubles, he does not become embittered but overcomes, compensates for his suffering and pain, and becomes talented and in demand. This instructive tale can be successfully used in the mental health industry, specifically for the treatment of children who have survived psychological trauma.

The metamorphosis of Andersen's hero takes place as a discovery which usually indicates a great talent; he is a creator. *The Ugly Duckling* has the potential to become an indispensable methodological tool for pedagogues working with children with special needs, especially those who, due to the ignorance, egocentricity, and prejudices of others, cannot develop and show their giftedness to their fullest.

In today's society, *The Ugly Duckling* can be helpful and therapeutic for all who feel professional and personal insufficiency. At least those who, according to Prensky's terminology, are called "digital immigrants" – due to their inability to quickly and flexibly adjust to new technologies (Prensky, 2001). Unlike "digital natives" exposed to electronic devices from childhood, "digital immigrants" feel aloof in our Information Age.

The fairy tale, so sensitive to social cataclysms, will have a happy historical fate. Its main character, by miraculously turning from a loser to a winner, brings hope to humankind and will always be in demand.

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***Niabai, the Weaver: Omitting More Than Just Violence***

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Folktales are oral stories that have been passed down from as far back as the Megalithic period (Zipes, 2002, p. 7). They express how communities see the world, and, like other forms of art, they act as a reflection on, or resistance to, the values and norms in which they are embedded.

[S]uch acts which occur in folk tales as cannibalism, human sacrifices, primogeniture and ultrageniture, the stealing and selling of a bride, the banishment of a young princess or prince, the transformation of people into animals and plants, the intervention of beasts and strange figures were all based on the social reality and beliefs of different primitive societies (Zipes, 2002, p. 7).

Zipes explains further that as oral stories, folktales belong to society and serve to strengthen its bond, but when a folktale is transmitted into a written form, its original ideology and narrative perspective are replaced with the ideology and narrative of whoever writes or rewrites it down (2002, p. 15). Folktales undergo many changes when adapted into children's stories. Lurie (1991) says that European folktales have been revised and adapted since the Victorian era. Adults choose whether they need to reproduce the original version or provide a less disturbing version. Unfortunately, adaptations often leave out vivid details and change the atmosphere of the stories by applying modern illustration styles. Using the Brothers Grimm and Perrault as examples, Nodelman (1990, p. 146) expresses a similar opinion: oral tales are less distorted, purer, and truer than written versions.

Studies about folktales show that they can teach moral values (Sharaffitdinov & Yusupov, 2022), be a medium of disaster education for young children (Rahiem & Rahim, 2020), entertain children (Dikul & Kiting, 2019), introduce justice and morality through the balanced portrayals of good and evil (Anafiah, 2015), and show children that people from all around the world face similar problems despite their differences (Koutsompou, 2016). However, not all folktales are appropriate for children, because they were originally intended for adults (Zipes, 2002). Some folktales contain things such as a son's desire to marry his mother (Anggraini et al., 2021), a man lying to marry the woman he falls in love with (Larasati & Sareng, 2021), violence, and cruel punishments (Ratri et al., 2022).

Boudinot (2005) states that violent and cruel acts toward children in folktales are intended to warn children of danger – a role usually played by villains such as witches, trolls, and giants. Further, studies indicate that preschoolers and students at early elementary levels can experience, identify, and express fear (Sayfan & Lagattuta, 2008). Children at this age also develop an ability to distinguish fantasy from reality and adopt different strategies when dealing with fear caused by real or imaginary things. That ability will evolve as they grow older (Sayfan & Lagattuta, 2008).

In her book, *Not in Front of the Grown-Ups Subversive Children's Literature*, Lurie (1991) compares the early version of European folktales and Mitchell's simple and pleasant tales entitled *Here and Now Story Book* (1921). She argues that folktales with evil characters portray the real world more truthfully and expose children to fear increases their vigilance.



Other studies about children and folktales attempt to analyze adults' influence on children's perceptions. A research study conducted in 1988 indicates that children learn about moral rules and the reason why norms exist from adults. Accordingly, older children expect a wrongdoer to feel remorse after violating a moral rule and accept a consequence for his action, while preschoolers do not (Nunner-Winkler & Sodian, 1988). Another research study shows that information provided by adults can significantly change children's fear-related beliefs (Field et al., 2001). These findings suggest that introducing folktales to children at the appropriate age and guiding them during reading can make a significant difference in their moral development (Boudinot, 2005).

Folktales are not the only media that expose children to violence; they may also encounter it in video games, movies, and TV shows. Some children may also witness violence in their real lives through their peers and family situations. What is crucial, however, is not the removal of violence in the folktale, but rather how it is presented. Justifying violent acts may increase the possibility of imitation, but portraying evil characters receiving punishment can teach children about the need for justice. Another critical factor is how the violence is perceived. Controlled depictions of violence in folktales can prompt discussions about responding to threats and healthily managing fear.

Despite the entertaining role of children's stories, adults, particularly parents and teachers, remain concerned that exposure to violence may lead to violent behavior in children. To address this concern, some scholars argue that children's stories should never stray from their pedagogical function (Koutsompou, 2016). Thus, folktales must be adapted to conform to the rules and limitations of children's stories.

The Board of Standards, Curriculum, and Educational Assessment under the Ministry of Education, Culture, Research, and Technology in Indonesia issues regulations regarding textbooks and non-text books. These regulations establish standards and requirements for children's storybooks to be deemed appropriate for children before allowing for use as enrichment materials in schools. Regulation number 039/H/P/2022 of the Board of Standards, Curriculum, and Educational Assessment concerns the Bookkeeping System and its implementing regulations. This regulation forbids certain contents from appearing in children's story books, including porn, violence, hate speech, discrimination, and anything else that conflicts with Pancasila, Indonesia's official foundational philosophy (Regulation of The Board of Standards, Curriculum, and Educational Assessment, 2022).

In order to explore the nuances of folktale adaptation, I examine the work of Room to Read, a non-profit organization that collaborated with Indonesian publishers to conduct workshops for authors and illustrators from 2015 to 2019. According to Room to Read Literacy Manager, Alfredo Santos, folktales play an important role in facilitating communication between parents and schools. However, many Indonesian folktales are not suitable for children. To preserve culture while also providing suitable reading material for children, Room to Read produces several adaptations of Indonesian folktales, including *Niabai, the Weaver*, which was published in 2018. Written by Wikan Satriati and illustrated by Ilman Fahmi, the book is categorized by

Room to Read as a level A2 or beginning reader book, which is limited to one to three simple sentences per page and introduces basic concepts and everyday situations (Room to Read, 2019).

*Niabai, the Weaver* is an adaptation of a North Sulawesi folktale called “The Origins of the First Ampuang”. In 1981, the National Agency for Language Development and Cultivation, under the Indonesian Ministry of Education, funded a project to document oral folktales from North Sulawesi. A team of researchers collected oral folktales from locals and transcribed them down in *Sastra Lisan Talaud* (Nebarth et al., 1985). “The Origins of the First Ampuang” was recounted by M. Lahindo, a retired teacher and local storyteller, who claimed that his father had told him the story when he was nine years old. Below is the synopsis of the story which is taken from *Sastra Lisan Talaud*.

Niabai is a young girl who lives with her two older brothers. The first brother is named Wanggala and the second brother is named Panggelawang. One day, Wanggala and Panggelawang go out and leave Niabai alone at home. A child-eating giant kidnaps Niabai while she is busy weaving kofo yarn. As the giant puts her on its shoulder and goes away, clever Niabai grabs the yarn.

Wanggala and Panggelawang come home, but all they find is yarn stretching away. The boys follow the yarn and arrive at a house where Niabai and the other children are locked up in a huge cage. The owners of the house are two giants named Wakeng and Wataure.

Wanggala and Panggelawang meet the giants and ask for a job. The giants ask them to cook Niabai for dinner because they have to go to the field. Instead of cooking their sister, Wanggala and Panggelawang cook the giant’s child, who has been left at home. They make a small cut in the bridge that the two giants pass over and place sharp spears under it. After that, they free Niabai and the other children.

While Wakeng and Wataure are enjoying their meal, their parrot comments that the giants are eating their own child. The two giants check their bowls and recognize their child’s finger. Immediately they go into their child’s room, but all they find is their child’s head lying on the pillow.

Furious, the two giants run towards Wanggala and Panggelawang, who are waiting on the other side of the bridge. When Wakeng and Wataure cross the bridge, it collapses. They fall and are pierced by the sharp spears. They said that their blood will become a flood of fire, their breath will become a whirlwind, and their flesh will turn to ashes. Wanggala and Panggelawang bravely reply that they will sit in the eye of the east wind to help their children and grandchildren.

Time goes by. Niabai grows into a woman and is pregnant with a child. One day, Niabai is blown by a whirlwind and falls into the ocean. Then Wanggala and Panggelawang live at the top of Sinambung Mountain in Talaud, keeping their eyes on the Bowombaru region. Long

after that, a boat sails from Mindanao Island to Sangihe Island. In the middle of its journey, the boat suddenly stops. When a passenger checks the boat, he finds a crocodile egg sticks in the keel of the boat. The passenger brings the egg to a shaman on Sangihe Island. The shaman says that the egg will hatch into a boy. In a few days, the egg hatched into a boy. The boy is named The First Ampuang.

When Ampuang is grown up, he travels to Mindanao Island. Around the same time, a crocodile comes to Cotabato, a city by the sea on Mindanao island, and refuses to leave. A shaman says that a traveler from Sangihe is on his way to Mindanao island. The crocodile will only leave when that traveler agrees to meet her. As soon as Ampuang arrives in Mindanao, he is taken to see the crocodile. When the crocodile sees Ampuang, it throws up some fangs and a bracelet for Ampuang, then, the crocodile goes away. People believe that the crocodile is Niabai and that Ampuang is her son (Nebarth et al., 1985).

Opondo (2022) discussed the shortcomings of folklore adaptations. According to him, children's book authors must be careful when adapting folklore to ensure that they maintain the essence of the original story, preserve its core elements, and emphasize good values. Otherwise, the adaptations may eliminate fundamental parts of a story.

“The Origin of the First Ampuang” exhibits some common characteristics of folktale such as a complex plot and an improbable event – known as *deus ex machina* – that resolves a conflict. When it was adapted as a book for beginner readers, significant changes were made to the folktale. Satriati (2018) simplifies the story plot by focusing on the departure of Niabai's brothers and the subsequent rescue, thereby preserving the central theme of kidnapping and rescue. In *Niabai, the Weaver*, Satriati introduces only one anonymous giant character, with Niabai's brothers playing the primary role of brave rescuers. However, both the original and adapted versions offer no explanation as to who the children in the giant's cage are or where they come from.

Satriati's adaptation removed the violent aspects of “The Origin of the First Ampuang”, such as premeditated murder, cannibalism, and tragic death. The boys in *Niabai, the Weaver* do not kill the giant; they defeat him by entangling his legs with the kofo yarn. Rid of all explicit violence, this version seems more suitable for today's readers, although it is reminiscent of the safe version of *Little Red Riding Hood* that Lurie discussed in her book thus:

Nobody gets eaten, nobody gets rescued, nobody gets punished. This is supposed to make children feel safer—even though the wolf is still wandering around outside somewhere, waiting for the next little girl. Which is possibly truer to current social conditions—but hardly more reassuring (Lurie, 1991, p. 39).

Indeed, Niabai and the children in the cage are still alive, but so is the giant. Sooner or later, he may kidnap another child and harm them. The child may not have courageous siblings to rescue them. Killing the giant may appear to be a harsh punishment, but it serves as a form of justice that readers require. The giant's demise ensures the safety of the children. However, it is

noteworthy that Satriati never explicitly mentions that the giant eats the children he kidnaps in *Niabai, the Weaver*. Thus, omitting the crime becomes a proper justification to also omit the punishment.

Hutcheon & O’Flynn (2013) argue that an adaptation cannot be entirely faithful to the original work because the essence of adaptation is change. Hutcheon & O’Flynn (2013) posit that adaptation work can be viewed as both a product and a process and also notes that

[a]s a process of creation, the act of adaptation always involves both (re-) interpretation and then (re-)creation; this has been called both appropriation and salvaging, depending on your perspective. For every aggressive appropriator outed by a political opponent, there is a patient salvager (Hutcheon & O’Flynn, 2013, p. 8).

Instead of highlighting the traditional theme of good versus evil found in folktale, this adaptation focuses on the theme of safety and empowers children to take control of their lives. At the beginning of the story, Niabai’s brothers ask her to lock the doors and windows, but she forgets to do so. At the end of the story, they remind Niabai again about the importance of locking the door when alone.

Lurie (1991) argues that folktales do indeed contain themes of sex and death, but they also often feature female characters taking the initiative. It is common to find brave heroines who embark on long journeys and defeat villains in the original versions of folktales (Lurie, 1991). Bottigheimer (in Nodelman, 1990) also mentions that folktale adaptation tends to attenuate the sister character in tales about many brothers and one sister. For example, the independent sister in “The Twelve Brothers” turns into an ineffectual little sister in “The Six Swans”. Niabai has been a passive girl in “The Origin of the First Ampuang”, but Satriati does not change that even after she put Niabai’s name as the title of the folktale adaptation. The only thing Niabai does is grab the yarn and let the brothers do the rest. Gender inequality is one of the negative things commonly found in Indonesian folktales (Andalas & Qur’ani, 2019). Involving Niabai actively in the rescue process will break the gender stereotyping in the original folktale.

In 2016, “The Origin of the First Ampuang” was rewritten as “The Man Who Came Out of an Egg”, for junior high school readers. Khak, the author of “The Man Who Came Out of an Egg”, gives different names to the female giant and the giant’s child. He also adds several details that improve the coherence of the story such as explaining that Niabai turns into a crocodile because one day she forgets about the giants’ curse and does her laundry at the river. However, the most significant change in the adaptation is that this version omits the killing of the giant’s child but retains the killing of the giant (Khak, 2016). This adaptation demonstrates what Lurie argues in her book that “publishers cannot always be faithful to the early version of folktales” (Lurie, 1991, p. 38). As societal norms evolve, what was acceptable in the past may no longer be acceptable today. Lastly, as children’s stories, folktales will always be adapted according to society’s needs, the country’s regulations, and the target reader.

Satriati has turned *Niabai, the Weaver* into an appropriately adapted folktale for young readers. She preserves the core of “The Origin of the First Ampuang”, about two boys saving their kidnapped little sister but without explicit violence. Since Satriati only keeps the first half of the original folktale and excludes the part where the pregnant Niabai fell into the sea and turned into a crocodile, *Niabai, the Weaver* does not have a chance to explore the supernatural protection received by Niabai’s descendant in more detail. However, in the simpler plot, Satriati effectively highlights values like bravery, love, and good judgement.

*Niabai, the Weaver* gives young readers a chance to learn about self-safety but not so much about the culture since the setting of the place is never mentioned in the story. Without more references to characters and places, the story can take place anywhere in the world. Children will only learn about the background culture of this adaptation if the adults accompanying them try to find out more information and discuss it with them. Unfortunately, Satriati does not give Niabai a chance to participate more actively in the rescue action. Therefore, this folktale adaptation only confirms the gender stereotypes commonly found in Indonesian folktales.

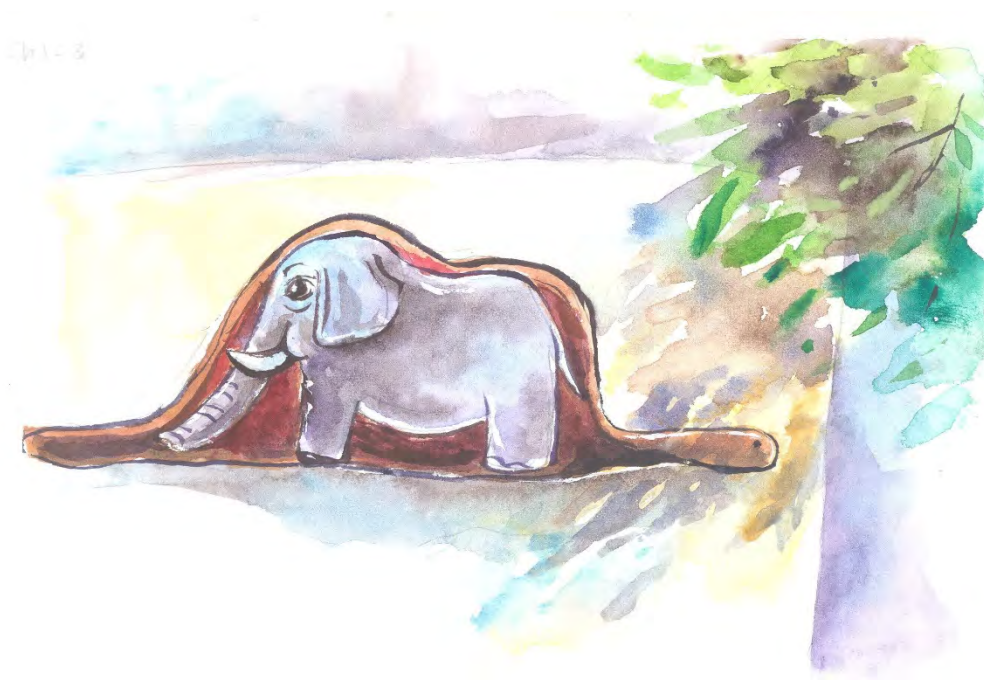
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## **Rabbit, Rabbit: Analysing the Hare/Rabbit Characters in Ukrainian and English Fairy Tales**

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### Abstract

Artistic images of animal characters in beast stories studied through the prism of national mentality reveal specific animal-human concepts rooted in the readers' mindsets. This essay focuses on the hare/rabbit as a popular character in animal tales, with an attempt to enhance intercultural relations in the Ukrainian/English world by explaining the peculiarities of the surrounding reality present in beast stories. The paper discloses similar and distinctive characteristics of animal stories on two levels, that is, by contrasting the author's literary tale with the folk-tale, and by studying the collective image of *hare* in Ukrainian folk-tales against the background of Peter Rabbit from Beatrix Potter's stories. The research does not dwell on the zoological peculiarities of the chosen animals or the Aesop fables, but highlights the psychological characteristics of the animals under study in the context of their "national identities". The work results in disclosing a deep connection between games and animal tales; since both the storyteller's and the audience's mental work is based on the game-like perception of the virtual world of the story. The literary images of the hare/rabbit in Ukrainian and British tales differ radically. Ukrainian animals are presented as meek and subdued creatures relying on outside help and rarely (ranking sixth amongst animal protagonists) becoming the leading characters. In contrast, British bunnies are energetic and boisterous, trying their best to overcome any difficulties. The authors explain this fact by references to differences in the historical development of the two cultures under analysis.

*Keywords:* animal tale, author's tale, folk tale, hare/rabbit, national identity, Peter Rabbit

“Even Mr. Roosevelt, the President of the United States, has confessed to a friend that he says ‘Rabbits’ [for good luck] on the first of every month—and, what is more, he would not think of omitting the utterance on any account” (“Strange Superstitions”, 1935, p. 10).

If one follows the cultural history of the animal tale, its foundation and development as a specific genre of literature, which is orientated at both children and adults, it will strike the eye that various people of different national backgrounds codify the world around them in animalistic symbols, interpreting human relations through animal hypostases. The lack of research attention to animal tales is difficult to explain since they make up one of the most artistically striking genres in the world folklore. Such stories are popular not only with children but also with grown-ups.

Since the time of separating from the world of animals, humans have lived in the same conditions with them, and in the same environment. It is no wonder that, in being connected with animals in all spheres of life, ancient people sincerely believed that the features inherent in humans are also characteristic of animals. Humans thought animals could speak and think (anthropomorphism) and even considered themselves related to beasts. John Berger points out that animals have been used for centuries “for charting the [human] experience of the world” (Berger, 2007, p. 254).

Historically, tales about beasts belong to the most ancient types of literature, rooted in the totemic beliefs of the universal links between living and inanimate nature. Animal tales can be traced in all cultures on the earth, including Europe, America, China, India, and Africa. In most folk and fairy tales around the world, the *hare* is traditionally portrayed as a timid and clever animal. He often takes the upper hand over the stronger animals due to his wits or luck, and steers clear of the predators. However, our objective in this essay consists in singling out the differences and similarities between the British and the Slavonic animal tales about hares/rabbits. The particular focus herein is on their national peculiarities that are revealed in both the British and Slavonic ways of depicting the animal character’s artistic image and psychological characteristics.

Today, while Ukrainian kids grow up with Pan Kotsky (Пан Коцький), Sister Fox (Лисичка-сестричка), or Grey Wolf (Сірий Вовк) from traditional folk tales, the most popular animal characters in children’s books in English are undeniably Peter Rabbit and his friends. Such characters appear in books and are published in more and more copies, animated cartoons, video games, and feature films (*The Adventures of Peter Rabbit*, 1995; *Peter Rabbit Birthday Party*, 2021; *Let’s Play Peter Rabbit*, 2019). Thus, for the material of the study we have chosen animal tales, presented in collections of Ukrainian folk tales (212 fairy tales) traditional for the Eastern European mentality, and author’s tales about Peter Rabbit, showing the Western European mindset. The latter was written by Beatrix Potter, the well-known children’s story-writer and a talented painter and is enjoyed not only by little children but by their parents as well.

The choice of tales is motivated not only by their illustrating two sides of European culture but also by the results of the poll carried out online personally by the authors amongst 50 Ukrainian and 50 British students from different cities and universities. Being asked to mention a fairy tale (or two) about rabbits/hares, 93 of them (48 Britons and 45 Ukrainians) mentioned Peter Rabbit stories. Eleven students from Britain also mentioned other author's tales (*Alice in Wonderland* by L. Carroll, Grimms' fairy tales, and *The Tales of Uncle Remus: The Adventures of Brer Rabbit* by Julius Lester), but none of them put down any British folk tales at all; in contrast to Ukrainians, all of whom added at least two or three Ukrainian or Russian folk fairy tales besides Beatrix Potter's story. Though the poll was not too big, it still showed the authors a general tendency in readers' preferences and their perception of the hare/rabbit characters today.

In the process of analysis, the following research methods have been used: close reading of the tale texts and their contextual interpretation, classification of the animal characters, literary and linguistic observation, as well as qualitative and quantitative approaches to the data obtained. To get a complete picture of the topic under study, we first analyzed the genre of the animal tale itself, then dealt with the symbolic meanings ascribed to the hare/rabbit by different cultures and considered the development as well as typical features of the Ukrainian and English folk and author's tales. Finally, we concentrated on the rabbit/hare characters in Ukrainian folk fairy tales and contrasted their literary images with those created by Beatrix Potter.

### **The Animal Tale as a Genre**

For the first time the term "tale" was defined by the Oxford English Dictionary in 1749 as "a story created using the imagination, especially one that is full of action and adventure" (*Oxford Learner's Dictionary*). The Literary Terms Dictionary (n.d.) also defines a fairy tale as "a story, often intended for children that feature fanciful and wondrous characters... and the fantastic and magical setting." K. M. Briggs (1991) uses the terms "fairy tale" and "ordinary folk tales" as synonyms. V. Propp (1958) lists down the following features of a fairy tale: a narrative genre, usually existing and transmitted in its oral form with an aim to entertain or teach its listeners, having a specific structure and an unusual or wondrous event at its heart. E. Harries (2001) also points out a traditional opposition of good and evil characters in the fairy tale.

In contrast to the fairy tale, "animal tales", or "beast tales" (often confused with fables) are defined as "stories in which animals are principal characters, with the plot revolving around them and the setting is mainly in the animal world" (*Jewish Virtual Library*). In her well-known book *Animal Folk Tales of Britain and Ireland* (2020), Jacksties (a story-teller and writer) states that these are tales about domesticated and untamed animals. It is also mentioned that the animal world depicted in folk stories emerges from mythology and superstitious beliefs of the ancient people, "iconic in our psyche since the ice age" (p. 5).

However, there is almost no gap between fairy and animal tales. Quoting Lara Teupe (2013), we must admit that "almost as long as fairy tales exist, animals play a role in them" (p. 4). Claude Lévi-Strauss (1966), an expert in anthropology and ethnology, echoed that through

beasts humans explore common experiences. Beast tales can be traced as far back as ancient Egypt, Greece, China and India, and they have become an essential and integral element in understanding the genesis of human society and its ideas about the surrounding world, including human society itself.

In terms of literary semantics, animal tales are complicated literary works whose poetics are governed by both their plot and composition which is reflected in the peculiarities of their narrative. At the same time, beast stories demonstrate communicative features of the game as a type of human activity. Taking into account the theory of “multiverse” as a concept of the possible existence of parallel universes (Johnson, 2018), which together represent a fractal that is continuously growing over time (Bodiut, 2016), we can allege that animal stories in their multitude build up a multiverse similar to that in modern comic books or astronomy.

In our rabbit/hare study, we completely agree with F. Vaz da Silva who considers fairy tales “conveyors of symbolic patterns pertaining to the aural traditions of Europe” (da Silva, 2000, p. 219). The author relates it to “a dynamic dimension of symbolism stemming from cyclical conceptions of time and being” (da Silva, 2000, p. 219). In this aspect, we can speak about an existing animal tale multiverse, which is indirectly proven by a series of well-known board games, among which *Fairy Animals* and *StoryLine: Fairy Tales* occupy a worthy position. Building upon the results obtained by the prominent language philosopher L. S. Vygotsky (1986), we may assume that animal characters metaphorically embody different behavior strategies typical of humans (p. 123). Nigel Rothfels (2005) suggests that the cultural meaning attributed to animals changes with time as a certain response to people’s relations with certain beasts (p. 182).

Some of these symbolic stereotypes found their way into the language itself, making up traditional comparisons, proverbs, or sayings. In English: “As sly as a fox”, but “as strong as a bear”; Ukrainian: “хитрий як лисиця” (sly as a fox) or “спритний як ведмідь до горобців” (as fast as a bear hunting sparrows; an ironic statement given about a clumsy and slow person). Claude Levi-Strauss (1966) spoke of animals’ presence in fairy tales, using the words “bons à penser” – “good to think with” or “food for thought” (p. 62). He also stated that animals embody or objectivize certain actions or feelings, which are analyzed through animalistic clichés or stereotypes (p. 63).

The use of animal characters as cognitive symbols in fairy tales opens the door to human subconsciousness itself. Hence, Carl Gustav Jung (1998) theorized that in fairy tales the soul expresses itself to itself, and archetypes are found in the natural teamwork between humans and animals. Sigmund Freud (2016) pointed out that the animal form is, in fact, another special way of manifesting archetypes. So, the animal appearance indicates that the contents and functions under discussion are outside the human realm, being on the other side of human consciousness. Images of animals and their enemies turn into a special trope, lose their individual features, and become a kind of stereotype, resembling carnival masks, and are easily recognizable by certain characteristic features.

There are universal steady images related to animal characters in all ethnic communities. These concepts spring up from speculative experiences, animal hunting, and animal watching. Animals have a natural constancy of character and, therefore, offer stability in their perception by humans. Thus, it is enough to name this or that animal, and the listener (or the reader) of the tale will immediately get a certain hint as to its nature and place, including the concept or the force that it conveys in their mental world picture.

However, despite the undisputable similarities observed in the animal characters in national beast stories, there are also striking differences, revealing distinctive features in the psychological patterns, motifs, and cultures of different nations. Building on G. W. Hegel's law of unity and struggle of the opposites as one of the basic philosophic theories of universal development (Maybee, 2020), we argue that biological characteristics of animals are perceived by different nations through the prism of their national mentality and the general understanding of the concepts of Good and Bad.

We can presume that the tales about animals reflect a psychological law that should be taken into consideration for understanding the deep essence of the genre. The psychological law we are talking about here consists of the choice of animal characters meeting the readers' expectations as to the possible interpretations of their actions inherent in a given cultural tradition. Hence, every nation has its peculiarities in the concepts of good and bad, moral and immoral, as well as, positive and negative character traits, which influence the animal images in fairy tales. For example, the snake is perceived as a wise creature in the Oriental cultures, and as a cunning and mean beast in the Western world. Still, the Western tradition does not object to the snake being clever and the Oriental peoples agree with snakes being dangerous. Hence, all animal images in fairy tales are, on the one hand, universal, and, on the other hand, presuppose "a national flavor."

### **The Rabbit/Hare: Symbols and Interpretations**

The choice of the hare/rabbit (bunny) as the animal character chosen for analysis in this paper is motivated by its popularity in fairy tales, on the one hand, and by the year we live in, on the other hand. As is known, the year 2023 is believed to be the Year of the Rabbit in the Chinese zodiac within the Chinese calendar. It began on January 22, 2023, and will last till February 9, 2024. In the Chinese culture, this animal symbolizes "prettiness, gentleness and smartness" (Denisenko, 2021, p. 1304) as well as longevity, hope and good fortune (Li, 2005). In the Chinese Horoscope, the Rabbit symbolizes peaceful and patient energy and it is the most hopeful year in the whole Zodiac (Sharp, 2000).

Such concepts associated with the Year of the Rabbit sound especially reassuring in the difficult political situation of today and, most of all, are so for Ukraine, which has been suffering from the ongoing war with the Russian Federation for almost a year, and is now longing for peace and stability. In light of recent events, the choice of the Rabbit character for our essay is highly topical and acquires a special relevance.

The language of symbols and their understandings are best characterized by Erich Fromm (2013) who interpreted them as internal experiences of the individual; their feelings and thoughts which take forms of clearly tangible events in the external world. Fromm considered the symbol to be the only universal language invented by mankind. Symbols are the same for all cultures throughout the history of humanity, serving as a clue to the meaning of myths, fairy tales, and dreams. The human ability to understand this language of symbols allows people to get in touch with the deeper levels of their inner selves and to penetrate a specific layer of spiritual life, which Fromm believed to be common to all mankind – in both content and form. In all national cultures, the hare/rabbit is a symbol of fertility (or even lust) and personifies timidity, worldly wisdom, speed, and agility. Morris (2011) points out that in the ancient world, “authors stressed the hare’s timid nature and cleverness... speed and weakness” (p. 84).

In addition, Homer’s *Iliad* and *Odyssey* show the hare as a symbol of high speed and fear. Herodotus describes Harpagus forwarding a secret message in the hare’s body. Ancient Greeks associated hares with Eos, the goddess of dawn, which explains, in their mythology, why the long-eared creature is so fast.

In Western traditions, the white hare symbolizes snow, while the March Hare means madness, originating from the mating displays where they chase each other or do “boxing” in spring.

In Britain, a hare’s paw or head is believed to serve as a talisman against witches, but the hare itself is often considered to be a keeper of wild animals. The defenselessness of the hare symbolizes those who rely on Christ and they can often be found in the pictures with the Holy Family (see Duerer’s etchings, for example).

In the Slavonic culture, the hare is connected with love and marriage symbolics. In Belarus, there is a custom to show a jumping hare at the traditional wedding, and in Ukraine, the traditional wedding dance presupposes young men dancing with straws clenched in their teeth to imitate the hare’s whiskers. It is an age-long tradition for Ukrainians to tell their children that they were brought by a hare or a stork. Later on, the Hare is said to bring them gifts on different occasions. The hare is also connected with the Moon in children’s songs: “Заєць-місяць, де ти був? – У лісі” (“Hare-Moon, where have you been? – In the forest”).

At the same time, in some of the eastern regions of Ukraine and Belarus, the hare can be seen as an evil creature, created by the devil who has given the hare its speed and unpredictability. The hare is compared with light and fire, and seeing a hare near your house, or simply meeting one, can be treated as a bad sign.

In our overview, it is impossible to ignore the popular killer rabbit motif that we sometimes come across in horror or comic stories today. Such trends date back to the Middle Ages (Robert-Nicoud, 2018). There it was used as a “ridiculous monstrosity” (the Cistercian Bernard of Clairvaux) in drolleries (pictures in the margins of handwritten books). Another dark side of the rabbit is an image of a deceiver (Trickster), manifested in some stories (Walsh and Creed, 2014, p. 105).

Altogether it is possible, to sum up, that the symbol of the hare/rabbit does not differ radically in the Western and Eastern mentalities, with probably only light-headedness and some sexual motifs associated with the rabbit only by Westerners.

### **Ukrainian and British Folk Tales: Differences and Similarities**

In her study *Fairy Tales, Folk Narrative: Research and History* (1989), R. Bottingheimer writes that folk tales pass down through oral traditions and reflect directly or figuratively real events and settings. They spring up from local legends or myths and may essentially vary while conveying the same plot through narration. Durham University anthropologist Dr Jamie Tehrani and his colleague, folklorist Sara da Silva, in their turn, told *The Guardian* (2016) that the origin of folk tales is one of the “biggest mysteries” in folk tales studies, since the same stories can be mapped in different countries and their appearance is dated before English, French, or Italian even existed. In their research, Silva & Tehrani (2016) reveal that “oral traditions probably originated long before the emergence of the literary record”, with some of the fairy tales tracing “back to the Bronze Age”.

The similarity of cultural phenomena among different nations that had seldom interacted with each other is explained by the laws of the human psyche. Such laws were formulated by E. Tylor (2007), who connected the phenomena of spiritual and material cultures and dwelt upon the unity of the universal historical process, which he considered evolutionary. His colleagues E. Lang and L. Fraser (2013) see the common ground of the fairy tale plots in the parallelism of social institutions of different countries.

The problem of Ukrainian folk stories is complicated not only by their literary tradition but also by political issues, as the political situation in this part of Europe has always been unsteady. The geographical position of Ukraine and the course of its history presupposed direct contacts with Russians, Belarusians, Bulgarians, Croats, and Serbs, as well as Hungarians, Romanians, Poles, and Slovaks. Lying in the heart of Europe, Ukraine has been in constant connection with all Slavonic cultures since the Middle Ages, which has played a significant role in forming its cultural traditions and heritage. Petro Lintur, a famous researcher of Ukrainian folk tales (1994), stresses the multicultural nature of Ukrainian folklore:

[T]he oral traditions of the Ukrainian regions on the left bank of the Dnipro (Dnieper) River display a close, genetically based relationship with Russian and Belorussian folklore, whereas the oral traditions of the Ukrainian regions on the right bank of the Dnipro River and the Carpathian region, which belonged to the Polish Commonwealth from the fourteenth to the seventeenth century, are closely linked to West Slavic folklore (p. 5).

Ukrainian fairy tales have gone a long way to get their modern form as one can find references to them in the first literary mentions of the Old Rus, like Nestor’s Chronicle, or The Patericon of the Kyiv Cave Monastery. Ukrainian folk tales got published later than Russian ones, sporadically appearing in print at the beginning of the 19th century, and another hindrance on



their way was the fact that simply too often they were termed “Russian” tales, especially when published abroad, often even after translation into Polish. Taras Shevchenko, his friends L. Zhemchuzhnikov, and Panteleimon Kulish are all noted for their great input in collecting and publishing a large number of Ukrainian folk tales. Among other famous collections, we can mention Mykhailo Drahomanov’s *Малорусские народные предания и рассказы* (*Little Russian Folk Tales and Stories*), Borys Hrinchenko’s *Из уст народа, Этнографические материалы, Українські народні казки* (*Out of People’s Mouths, Ethnographical Papers, Ukrainian National Fairy Tales*), and Volodymyr Hnatiuk’s 15 volumes of various folk stories and tales.

We support the ideas expressed by Lintur:

“The Ukrainian folk tale... gradually acquired unique characteristics, particularly as regards its specific artistic form... Even the folk-tale repertoire of Ukraine has specific features: whoever reads Ukrainian folk-tale collections carefully cannot but notice the relatively large number of animal and legendary tales” (p. 16).

Such attention to animals can probably be explained by the historical and cultural development as well as by the geography of Ukraine, where the Carpathian Mountains are abundant in birds and beasts of all kinds. It might also be the result of Western Europe’s influence as animal tales are far more popular there than in Russian folklore (where animal tales are the fewest, as N. Andreev proves in his essay (1927).

Like other national folk tales about animals, Ukrainian folk tales about animals date back to totemism. Scholars say the following about them:

[Ukrainian folk tales] have their roots deep in the past. The most reliable criterion for identifying them has to be the impression of freshness and originality they convey. In their themes, composition, style and language they are extraordinarily simple and often naive (Lintur, 1994, p. 16).

As for the British folk tale about animals, it also has its peculiarities. To quote Sheilagh Quaile (2013), “regional folklore received greater attention in England during the Victorian era as literary material of local folk cultures becomes much more plentiful” (pp. 42–43). Joseph Jacobs was among the first who published collections of British fairy tales in the 19th century. They were titled *English Fairy Tales* (1880) and *Even More English Fairy Tales* (1894) and about one-fifth of all fairy tales therein are dedicated to animals. Other famous folklorists who researched and collected British fairy tales include Katharine Briggs, Theo H. Brown, Peter Castle, and Ethel H. Rudkin, among others.

Pete Castle (2021) tried to answer the question about British folk tales about animals – their date of birth, origin and peculiarities. What exactly is a British folk tale about animals? The writer provides the following explanation:

At the end of the last Ice Age Britain was empty, so we, and our stories, are all immigrants. We gradually moved here at different times from different places and brought our stories with us. It's impossible to draw a line and say the stories that came to Britain before that date are British and those that came after are imports, nor can we limit ourselves to stories that were invented on these shores because almost all stories are based on an older idea (Castle, 2021, paragraph 4).

N.P Andreev (1927), for example, claims 53.7% of all fairy tales to be international and estimates that only 10% of each collection is national tales that belong to particular countries. "In a closed, traditional society there is something special about animals born in the land where you, too, were born," says Ruth Padel, a poet and researcher, in her essay *Into the Woods* (n.d.), and it stands to reason. Local animals reflect local stereotypes and viewpoints much better than those which are not native to a certain place. Hence, in our essay, we agree with both Padel and Castle (2021) and consider folk tales about animals to be British only if their roots are not found in some of the classical fairy-tale collections.

### **Ukrainian and English Author's Literary Tales: Historical Development and Typical Features**

While folk tales are products of the collective mind of a certain ethnos, each author's tales are individual fantasies of different people. Despite the differences in the origins of folk and author's tales, modern researchers all over the world are unanimous that literary and folk tales about animals boast almost similar, or at least, close characteristics in their choice of common story plots and stylistic devices, like idioms, common vernacular, epithets and repetitions (Morozova et al., 2021; Protsenko, 2009).

Studies dedicated to the Ukrainian animal literary author's tale are not too numerous. Altogether, scholars are unanimous in defining the genre as originating from the folk tale and fully inheriting its artistic and literary traditions (Protsenko, 2009; Day, 1955; Vertiy; Biletskyi). The Ukrainian author's fairy tale about animals dates back to Ivan Franko who published his *Кому це звірі говорили* (*When Even Animals Talked*) in 1899. However, literary critics agree on the fact that even the fairy tales by Franko were not only created under the major influence of the Ukrainian folk tale but are, actually, a sort of artistic retelling of traditional Ukrainian folk stories about animals (Horbonos, 2016).

Unfortunately, the author's fairy tale about animals has not developed much as a genre among Ukrainian writers up to now, and though certain animal stories come out in the press now and again, there has not been a Ukrainian author's beast story that would become fairly popular with, or at least, known to most kids and/or adults in the country.

In Britain, the genre of author's beast stories has, on the contrary, a long-running tradition. The animal literary author's tale appeared in Britain in the early 19th century. The origin of the literary tale is ascribed to William Roscoe and Catherine Anne Dorset. The well-known historian, poet and entomologist Roscoe wrote a rhymed tale entitled *The Butterfly's Ball, and*

*the Grasshopper's Feast* (1807), which was an allegorical reference to the morals of the society contemporary to the author. This literary work marked a turning point in the development of literature for children, which before Roscoe had been overtly didactic and boring. Still, animals in the beast tales, as a whole, remained “characters of the backdrop”, or sidekicks, while the dominant figure in the text was always a human, most often a child. The entire animal world, whether it was interpreted as a fantasy, a dream, or a parallel reality, was invariably built up with an anthropomorphic center (for example, Lewis Carroll's *Alice in Wonderland* pictures Alice as the main character; R. Kipling's *Jungle Book* focuses upon Mowgli).

The heyday of the animalistic, or animal literary fairy tale falls on the 1890-1920s, the peak of the period, referred to in Western literary criticism as the golden age of British children's literature. This term was suggested by X. Carpenter, one of the most prominent researchers of English literature for children, in his *Secret Gardens: A Study of the Golden Age of Children's Literature* (1932). In the era of the “golden age”, animal characters come to the fore and often turn out to be the main characters of literary tales, or at least some of the main ones. Nature and animals become the main vehicles of the author's message.

Our essay centers on Beatrix Potter's author's animal tales, written in the same “golden age” of children's books. These stories are now enjoying great success all over the world, having formed their own universe due to the number of narrative spin-offs presented in various media. Today, it is the stories of Peter Rabbit that children find their ways in life with rather than the traditional folk tale about any other animals, which also accounts for our keen interest in this literary collection. References to the writer and her virtual characters can be found in many British literary works, which stress the literary importance and recognizability of Potter's stories by children. They are mentioned, for example, in *Charlie and the Chocolate Factory* by Roald Dahl (1964). There the Oompa-Loompas characters sing a song about children's preferences in reading and mention the name of the writer and some of her personages: “*The younger ones had Beatrix Potter with Mr Tod, the dirty rotter, And Squirrel Nutkin, Pigling Bland, And Mrs Tiggy-Winkle...*” (pp. 132–133).

### Findings & Discussion

Having set an ambitious goal in our paper to study the hare/rabbit characters as they are presented in the Ukrainian and British animal stories, we first analyzed the Ukrainian fairy tales about animals (212 fairy tales) as to the role the hare/rabbit plays in them.

In the process of work, we first considered the frequency with which this or that animal crops up as the main character in the Ukrainian fairy tale. For such purposes, we marked the protagonists of each of the studied 212 Ukrainian folk tales. It turns out that amongst 537 animal protagonists in 212 Ukrainian folk tales, each animal type comes up in a certain number of cases. Treating the general number of the main animal characters, functioning in all the folk tales analyzed, as 100%, we counted up the frequency with which each animal type crops up amongst the protagonists (as depicted in Table 1).

**Table 1**  
*Animal Type Frequency in Ukrainian Folk Tales*

#	Beast Type	Frequency of Appearance as the Main Character, %
1	Fox	24.3
2	Wolf	15
3	Dog	12.9
4	Bear	10.3
5	Cat	7.9
6	Hare/rabbit	6.2
7	Horse	5.3
8	Other animals & birds	18.1
	Sum total	100

As shown in Table 1, there are seven animal characters that function among protagonists in over 50% of all cases in 212 Ukrainian folk tales. Within the group “Other animals & birds”, we classified those beasts whose individual frequency does not rise to 5%, like the rooster (3.6%), the hedge-hog (1.8%), and so forth.

Hence, by doing the calculations outlined above, we determined that the hare/rabbit *seldom* acts as the central personage in the narrative of Ukrainian folk tales. It turns out that the fox ranks as the number one popular beast (24.3% in all tales we have studied), and next rates the wolf (15% in Ukrainian animal fairy tales), while the long-eared fluffy creature does not belong to runners-up at all, being in the limelight in only about 6% of Ukrainian beast stories, including *Зайчикова хата* (*The Hare’s Hut*); *Про зайчика і лисичку* (*About the Hare and the Fox*); *Про ввічливого зайця* (*About a Polite Hare*), *Заць-хвалько* (*Hare, the Bragger*).

At the next stage, we divided the characters into central and secondary and analyzed the appearance of the latter in the fairy tale narrative. While the fox, the wolf, and the dog are among the top three central characters in animal tales, the most frequent secondary characters in Ukrainian folk stories about animals are the hare/rabbit, the eagle, the mouse, the snake, the lion, the squirrel, the hedgehog, and the sparrow.

Notably, hares/rabbits occupy only the sixth place among the most often used main animal characters in the Ukrainian folk animal tales and the seventh place in the frequency of their appearance there in general, these animals are the most frequent secondary personages in this genre: *Як звірі криницю копали* (*How animals dug the well*), *Рукавичка* (*The Mitten*).

In all of the Ukrainian folk fairy tales about animals, the hare appears as a subdued, cowardly beast, striving to save his life. In *Зайчикова хата* (*The Hare’s Hut*), a cunning fox tries to shoo

the poor bunny away from his own house. It is, by the way, quite often that the plotline of fairy tales with the Hare/Rabbit in the lead presupposes the creature's need to find shelter or food, which accentuates the main character's helpless position. The tale *Про зайчика і лисичку* (*About the Hare and the Fox*) tells us about the little bunny's narrow escape from the fox's sharp teeth. The story *Сніг і Заєць* (*Snow and the Hare*) explains why the hare's coat changes its color for the winter. The hare felt sorry for the snow melting down and wanted to support it, asking the Master of the Forest to save the snow. The Master of the Forest could not argue with the Sun, but he liked the kind-hearted creature and decided to present the Hare with a grey jacket to make him less noticeable for predators (about which the Hare himself had not given a thought).

Though characters in Ukrainian fairy tales often get married or start families, argue and have kids, they seldom form a real society with social bonds and responsibilities. Further, we do not get any personal descriptions and there usually features one animal of a certain type (a hare, a wolf, a fox...) within a story. It must also be mentioned that for reasons unknown, traditionally, all hares in Ukrainian folk tales are of the masculine gender.

Despite existing occasional stories about bunnies in the classical Ukrainian or Ukrainian literature written by V. Sutyeev, Halyna Vdovychenko (2015), Tetyana Shcherbachenko (2012), Oksana Leshchevska (2015) and other authors, there are no animal tales about hares/rabbits which enjoy such popularity with readers as do British animal tales about Peter Rabbit.

According to our observations, a dramatic effect of the animal tale is achieved, on the structural level, by the unequal shares of the author's narrative (the term used by Bekhta (2004), Pozharytska (2013) and others for the author's words as opposed to personages' speech) and the literary dialogue in the Ukrainian folk tale. It is noteworthy that traditional author's tales and novels as well as children's books, like those, for example, with branching narratives, studied by Morozova (1999) and Pozharytska (2013), show quite the opposite tendency. In fact, according to our previous research, the author's narrative usually exceeds the characters' dialogue in fiction that is similar to drama. Thus, the structure of the Ukrainian animal folk tale is much closer to a drama script. Animal-tale dialogues are represented by "speech within speech". The storyteller acts out dialogues between beast characters and, at the same time, communicates with the audience. Thus, there are two levels of narration presented in the animal story: the level of characters' dramatic dialogue, and the level of the storyteller and the audience, who are also engaged in the process of communication.

The dominating communicative input of the characters' dialogues (about 70% of all the text space) adds a tint of play to the story, making it vividly imaginary and coming to life. However, in Ukrainian animal stories, hares/rabbits figuratively "take the floor" very rarely, their speech parts in the story never exceed 22% of the literary dialogue.

Our findings echo with S. Holtser (n.d.) that "tales about animals have a strict and fixed system of characters: the victim character (the Hare, the Rooster, seldom the Wolf), the antagonist character (the Fox, the Wolf, or the Bear), and the real heroes (the Rooster, the Cat)". In general,

all Ukrainian folk stories stress the hares'/rabbits' cowardness, timidity, trustfulness, helplessness, and their subdued position in the animal world: “Затремтів Зайчик. Він був молодий та довірливий” (*Казка про Вовка, Зайця та Їжака*) – “Bunny trembled. He was young and trustful” (*A Fairy-Tale about the Wolf, the Hare, and the Hedgehog*).

Slavonic bunnies' characteristics are reflected already in their names which, in accordance with our observations, perform not only the function of nomination but also that of information and pragmatic coloring: *Зайчик-нобізайчик* (*Bunny-Runner*), *Зайчик-стрибайчик* (*Bunny the Bouncer*), *Довговухий Косько* (*Long-Eared and Cross-Eyed*). There are no names without the type of animal mentioned in the Ukrainian fairy tales we have analyzed, which proves the absence of personal identities attributed to the characters.

In contrast to Ukrainian animal tales, the stories by Beatrix Potter introduce a new type of hare/rabbit that does not come up in Ukrainian folklore. Beatrix Potter's rabbit not only acts as the central character but is also a real hero among other animals. In her bunny tales, rabbits freely speak to each other, and teach kids manners as well as life rules. Thus, Peter's mother warns him not to enter McGregor's garden: “Your father had an accident there; he was put in a pie by Mrs McGregor” (Potter, 2006, p. 4).

While building up the story plot around Peter's personality, the author describes his family, clothes, friends, and enemies. There is a whole family of bunnies, each of them boasting not only a name but also a personal characteristic with a picture provided by the author. Margaret Mackey and Carole Scott (2002) both write that the pictures in the book give the low-from-the-ground views and show the human postures of the animals in Potter's stories. It helps the young readers identify themselves with Peter: “This identification dramatically instills fear and tension in the reader, and interacts with the frequently distanced voice of the verbal narrative” (Mackey, 2002, p. 29).

Peter in his blue jacket is naughty, brave, and adventurous: “It was the second little jacket and pair of shoes that Peter had lost in a fortnight!” (Potter, 2006, p. 12). Ruth K. MacDonald (1986) even sees Peter as an alter ego of Beatrix Potter herself, noticing some parallels in her and the bunny's lives.

Peter Rabbit comes out to the reader not as a trembling timid creature, but as an adventurous, mischievous and enterprising boy, who rebels against the centuries-lasting traditions of the animal world, where he is by no means a victimized character, but a winner in the life gamble due to his wits and audacity:

Peter, who was very naughty, ran straight away to garden, and squeezed under the gate!... Mr. McGregor came with a sieve which he intended to pop upon the top of Peter, but Peter wriggled just in time, leaving his jacket behind him. (Potter, 2006, pp. 5–6).

And when Mr McGregor hung up the little jacket and the shoes on a scarecrow, Peter believes it to be a matter of honor to get his belongings back from the enemy, and he succeeds in it!

Benjamin Bunny (Peter's cousin) wears a brown jacket shown in the pictures. He is loyal, good-natured, and adaptive, even a bit passive ("Little Benjamin said that the first thing to be done was to get back Peter's clothes" (Potter, 2006, pp. 18–19).

Mrs Josephine Rabbit is practical and patronizing (as any real mother is). As if in the real world, "she earned her living by knitting rabbit-wool mittens and muffetees (I once bought a pair at a bazaar). She also sold herbs, and rosemary tea, and rabbit-tobacco (which is what we call lavender)." (Potter, 2006, p. 4). She treats her bunnies with chamomile tea to calm them down.

Flopsy and Mopsy are Peter's siblings, the same as Cotton-tail (the youngest and the sweetest), and they are all good little bunnies who behave well (in contrast to Peter) ("Flopsy, Mopsy and Cotton-tail, who were good little bunnies, went down the lane to gather blackberries" (Potter, 2006, pp. 7–8).

Peter Rabbit appears in other stories by B. Potter too, adventurous as always, but not the main character (*The Tale of Kitty-in-Boots; The Tale of Ginger and Pickles; The Tale of Mr Tod*). Later on, in the Peter Rabbit universe, *The Flopsy Bunnies* story goes further to tell young readers about a family, started by Flopsy and Benjamin, and their six little kids. It mentions Peter and his mother's business, a nursery garden, where the "very improvident and cheerful" (Potter, 2006, pp. 18–19) parents (Benjamin and Flopsy) often get spare cabbage.

In contrast to the Ukrainian fairy tale, where though the Hare/Rabbit gets the better of his enemies, it's not treated in the usual way for him, B. Potter's tales introduce rabbits who are almost always the winners (the tragedy that happened to Peter's father is an exception here). "They've Gotten the Better of Me...! ...Again!" – is what Mr McGregor says in *The Flopsy Bunnies* (Potter, 2006, pp. 24–25), stressing that the rabbits always take the upper hand, no matter how narrow their escape might be.

Personal names in Potter's tales perform the same functions of nomination, information and pragmatic coloring as was noted in the Ukrainian animal tales analyzed; for example, in *Flopsy, Mopsy, Cotton-tail; Benjamin Bunny; Mr. Benjamin Bunny; Tom Thumb; Sally Henny-penny; Mrs. Tiggy-Winkle; Tom Titmouse...*

## Conclusion

The research undertaken in the field of animal relations in folk and author's tales results in the following conclusions:

Tales about animals are complex literature compositions, whose poetics is provided with the plot-compositional, textual, and communicative peculiarities of the narrative which is organized as a special game action, or drama performance. There is an undoubtedly deep connection between games and fairy tales; one could even say that any fairy tale, in its essence, is nothing but a plot of a game, regardless of whether this game has been played or not. Listening to fairy tales, the child enjoys the same freedom in the game of images that he/she may enjoy in the

game of movements. A game is an embodied, dramatized, staged fairy tale, and a fairy tale is a game before it is staged. The animal tale world, the sphere of the game, arises as a result of both the storyteller's and the audience's mental work, based on the make-belief attitude of the virtual world of the tale. A tale is not pure fiction for a reader, its characters live their own special lives in their virtual world as if in another dimension. The difference between the "fabulous" and "cognitive" attitudes does not follow the line between the real and the unreal existence. On the contrary, this difference is the result of the mental development of the story plot under the influence of the game of imagination.

A fairy tale is the most important messenger of the aesthetic life of a child, a special reality of the world of feelings, which allows one to cognize the most complex phenomena of the surrounding world, a digest of human wisdom, experience and the result of the work of human consciousness and subconsciousness.

Characters' dialogues make up 70% of the total communicative input of Ukrainian animal tales. Characters in these stories are constantly talking to each other. Their actions are mostly conveyed through their speech: they flatter, praise, brag, fawn, mimic, and imitate someone else's voice in accordance with the traditional representations of their characters.

Beast characters in animal tales make up a system where each element is significant only in relation to another element. The meaning of the tale as a whole is a manifestation of conventions and relations, existing in the real world, and, namely, of human relations and ways.

The hares/rabbits closely studied in the process of analyzing Ukrainian folk tales and Beatrix Potter's stories manifest a striking difference in their characters. Slavonic bunnies are shy, cowardly, subdued beings, who almost always perform secondary roles in the beast stories, relying on the assistance of other animals or just a run of luck. Potter's rabbits are full-life, energetic and audacious bunnies, especially Peter, who is evidently the author's and the readers' favorite. Warning children about the real dangers of the adult world, Beatrix Potter's animal tales support the young reader in his/her belief that life disappointments must be faced without fear and that tragedies can be overcome.

In a way, we believe that these differences in creating the image of the hare/rabbit can be accounted for by the differences in the national identities of Britons and Ukrainians. While the British Empire is known to have ruled almost half of the world not too long ago, Ukraine has always been oppressed by its mighty neighbors.

We beg to disagree with Christian Blauvelt (2016) who claims that *The Tale of Peter Rabbit* warns naughty children about the grave consequences of misbehaving. In our opinion, Peter Rabbit and his friends are, first of all, messengers of Hope for beings who are not very strong and powerful to make their way in life without force but may still be happy and enjoy peaceful lives.



Today, engaged in the war conflict and determined to stand its ground, Ukraine seems to be changing the national mindset of its people. Hence, this possible change may be reflected in the appearance of new fairy tales about animals, proposing new morals to their readers, showing more individualized (standing out against the backdrop of other Slavonic tales) and active characters with a strong spirit, no matter how physically weak or small in size they are.

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2 Row	x	x	x	x
3 Row	x	x	x	x
4 Row	x	x	x	x
5 Row	x	x	x	x
6 Row	x	x	x	x
7 Row	x	x	x	x

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etc.,	and so forth, and so on,
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