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Contents

- 1-8 Hans Christian Andersen for Children, with Children and by Children
Karin Esmann Knudsen
- 9-22 Hans Christian Andersen: A Cultural Icon Lost in Translation
Jacob Bøggild
- 23-39 Co-creating Literature Across Media and Modes of Expression: Hans Christian Andersen's "In the Children's Room" (1865) and "Dance, Dance, Doll of Mine!" (1872)
Nina Christensen
- 40-64 Fairy Play, Recycling Trash in Hans Christian Andersen's Fairy Tale and Children's Play
Herdis Toft
- 65-95 Teaching and Learning Modes and Media of H.C. Andersen Fairy Tales
Nikolaj Elf
- 96-107 New Versions of the Fantastic: Children's Books by the Danish Author Louis Jensen
Anna Karlskov Skyggebjerg
- 108-123 The Magic Power of Telling and Re-telling in *Kissing the Witch*
Qiu Xiaoqing
- 124-136 The Absence of Fatherhood: Interpreting the Orphan Image in *Wuthering Heights* from the Perspective of Family Complexes
Liu Fuli
Miao Yulong
- 137-153 Victims of Colonialism in Tayeb Salih's *Season of Migration to the North*
Peyman Amanolahi Baharvand
- 154-169 The Dalit of all Dalits: An Insight into the Condition of Women as Portrayed in Dalit Literature
Marjana Mukherjee
Joydeep Banerjee
- 170-188 Vincent Fang's Love Lyrics: A Poetic and Nostalgic Reconfiguration of Modern Concepts about Romantic Love
Shenshen Cai

目 录

- 1-8 为儿童、与儿童以及由儿童共同创造的汉斯·克里斯蒂安·安徒生
卡琳·艾斯曼·克努德森
- 9-22 汉斯·克里斯蒂安·安徒生：消失在翻译中的文化符号
雅各布·柏格德
- 23-39 媒体与表达模式共建的文学：汉斯·克里斯蒂安·安徒生的童话《在
孩子们的房间里》（1865）和《舞吧，舞吧，我的玩偶》（1872）
妮娜·克里斯德森
- 40-64 童话游戏，汉斯·克里斯蒂安·安徒生童话与儿童游戏中的废弃物
循环利用
赫蒂斯·托夫特
- 65-95 安徒生童话的教学模式与媒介
妮克拉·艾尔弗
- 96-107 幻想故事的新形式：丹麦作家刘易斯·詹森的儿童故事书
安娜·卡斯科夫·斯格贝尔格
- 108-123 《亲吻女巫》中讲述与重述的魔力
邱小轻
- 124-136 父亲的缺位：从家庭情结阐释《呼啸山庄》中的孤儿形象
刘富丽
缪羽龙
- 137-153 殖民主义的受害者：解读塔依卜·萨利赫的《向北迁徙的季节》
佩曼·阿妈诺拉·巴哈万达
- 154-169 达丽特文学中的女性形象研究
玛雅娜·穆哈吉
乔迪普·班纳吉
- 170-188 方文山的情歌歌词：现代浪漫爱情观的诗意性与怀旧性重构
蔡珅珅

Hans Christian Andersen for Children, with Children and by Children

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Abstract This special issue on children's literature and fairy tales has its focus on Hans Christian Andersen: his unique way of telling and his influence on modern Danish children's literature, as well as the way his fairy tales are used pedagogically by teachers and by the children themselves in their play culture. Thus the articles will show a range of different perspectives on Andersen's fairy tales. The contemporary challenge of research in children's literature is to combine a literary perspective with other angles: children's literature as media, as pedagogical artefact, and as raw material for children's play. You need theoretical framing from different areas of science: in addition to literary theory you need book history, media theory, pedagogical and didactical theory, and cultural theory. This fact is mirrored in the selection of scholars and views in this volume.

Key words culture for children; culture with children; children's culture

Author **Karin Esmann Knudsen**, PhD, Associate Professor in Danish Literature and the Head of Studies in Creative Writing at the Department for the Study of Culture, University of Southern Denmark. Her research interests are the aesthetic aspects of a wide range of phenomena: creative writing and literature, children's culture, and gardens in literature and history. Together with Herdis Toft she is the head of research for a team of researchers engaged in the cross disciplinary study of Play & Literature. Latest publications: *Mouritsens Metode: en børnekulturforskers arbejde 1972-2012* (2016), Toft, Herdis & Karin Esmann Knudsen, ed. "The Role of the Senses in the Early Modern Italian Garden" (2017). In: *The Early Modern Villa: Senses and Perceptions versus Materiality*. Arciszewska, B., ed. "It was a Sweet View - Sweet to The Eye and The Mind.': Jane Austen og det pittoreske landskab" (2017 In : *K & K*. 45, 123).

This special issue on children's literature and fairy tales with Danish contributors

has its focus on Hans Christian Andersen. It is treating his unique way of telling and his influence on modern Danish children's literature, as well as the way his fairy tales are used pedagogically by teachers and by the children themselves in their play culture. We find it an obvious choice in H.C. Andersen's native country to investigate his influence in children's literature, in school, and in children's culture.

The articles will show a range of different perspectives on Andersen's fairy tales. The Danish scholar in children's culture, Flemming Mouritsen (1942-2015) has introduced a definition of children's culture and made the field more precise by distinguishing three main types of child culture¹: culture *for* children, culture *with* children and *children's culture*. Culture *for* children contains artefacts produced by adults, e.g. classic media like literature, drama and music as well as modern media like film, TV, video and computer games. But toys, sweets and advertisements belongs to this category too.² Culture *with* children is about activities where adults and children do something together. It can be formalized in institutions, but also informal projects in free time where adults and children play or work together can be categorized as culture *with* children. *Children's culture* is also called *play culture* and consists of a wide range of forms and genres, rhyme, gags, songs, jokes and play, all aesthetically organized forms of expressions that can be regarded as children's most important mode of expressing themselves in special arenas³. This volume contains treatments of all these special branches of children's culture. The articles written by Jacob Bøggild and Anna Karlskov Skyggebjerg treat literature, e.g. culture *for* children. Nina Christensen writes about children's literature as well, but her perspective contains culture *with* children too. Nikolaj Elf writes about the use of Andersen's fairy tales in school, which can be regarded as culture *with* children, but he has some interesting findings concerning how young people make the material their own, so you can talk about *children's culture*. At last, Andersen's fairy tales transformed into *children's culture* is the main perspective in Herdis Toft's article.

Hans Christian Andersen is an international icon and with no doubt the most well-known Danish writer. He has been translated into languages all over the world, and many of his fairy tales have been transformed into other media. He was born 1805 under poor circumstances in Odense, a small city in the middle of Denmark, and the story about how his dreams came through is interpreted as a fairy tale by

1 In his book about playculture, Mouritsen, Flemming (1996): *Legekultur*. Odense: Syddansk Universitetsforlag.

2 See Mouritsen, Flemming and Jens Qvortrup, ed. (2002): *Childhood and Children's Culture*. Odense. University Press of Southern Denmark.

3 Ibid.: 17

himself in his autobiography, *The Fairy Tale of my Life* (*Mit livs eventyr*) (1855). As a young boy of 14 he went to Copenhagen to be an actor; he sought the bourgeoisie and they supported him so that he got some education. He soon had to give up his dreams of being an actor, instead he wanted to write plays to the Royal theatre. In 1834 he went to Rome by means from his benefactors, and the impressions from this journey resulted in the novel *The Improvisatore* (*Improvisatoren* 1835). This novel gave him his literary breakthrough.

At the same time, he published his first fairy tales, *Tales, Told for Children* (*Eventyr fortalte for børn*) (1835). The collection was published in two booklets. The first booklet contained "The Tinder Box" ("Fyrtøiet"), "Little Claus and Big Claus" ("Lille Claus og store Claus"), "The Princess on the Pea" ("Prindsessen på Ærten") and "Little Ida's Flowers" ("Den lille Idas Blomster"). The fairy tales in this second booklets were "Thumbelina" ("Tommelise"), "The Naughty Boy" ("Den uartige Dreng") and "The Travelling Companion" ("Reisekammeraten"). A third booklet with "The Little Mermaid" ("Den lille Havfrue") and "The Emperor's New Clothes" ("Kejserens nye Klæder") was published 1837. Several collections followed during the years. From 1844 Andersen skipped the subtitle "Told for Children." In 1852 came a collection of *Stories*, and from 1858 he used *Fairy tales and Stories* as the title. Several of the early fairy tales mentioned above are in focus in the articles in this issue – with different perspectives, as sketched above.

About the first collection of fairy tales he writes in a letter dated 10th to B.S. Ingemann, a colleague and friend:

I have included a couple of those fairy-tales which I myself enjoyed so much as a child, and which I believe are not well known; I have simply written them the way I would tell them to a child.¹

Researchers have pointed out the *dual address*, *double articulation* or *double narrative* of the fairy tales of H.C. Andersen: he addresses the fairy tales to the

1 See http://andersen.sdu.dk/liv/tidstavle/vis_e.html?aar=1835

children, but the adults are invited to listen to them too ¹. In 1863 he writes in his “Remarks” to the tales (in the edition illustrated by Vilh. Pedersen, volume 2):

The style should be such that one hears the narrator. Therefore, the language had to be similar to the spoken word; the stories are for children, but adults too should be able to listen in. The first three fairy-tales are ones I heard during childhood, in the spinning room and during the harvesting of the hops; “Little Ida’s Flowers” on the other hand, came into being one day while visiting the poet Thiele, when I was telling his daughter Ida about the flowers at the botanical gardens; I kept and adapted a few of the child’s remarks when I later wrote the fairy-tale down².

Keywords are “tell” and “hear” (Mortensen 2005:17). He is inspired by the oral tradition and rewrites some traditional fairy tales. But he also invents new stories of his own. For both types of fairy tales, he is creating an arena where the reader — the child or the adult reader — is incorporated because the narrator opens the story to the audience by making a clear signal of the fact that this is a story that is told. Jacob Bøggild and Nina Christensen unfold aspects of this in their articles.

Is Andersen in his fairy tales a writer of children’s literature or are they so complex and of such an aesthetic value that their audience rather should be adults? That is a question that scholars have been concerned with. And what does the difference between fairy tales and stories mean? These questions raise several other questions. Is literature for grown-ups of higher value than children’s literature? Are children not capable of understanding the complexity of Andersen’s text? What is the connection between the oral tradition of fairy tales and Andersen’s special interpretation of this tradition? The different perspectives in the articles of this issue will show the complexity of these questions. The articles are looking at Andersen’s texts in a context of different media, they are regarding them as dynamic texts that are used by teachers and children, and they are looking at what happens with

1 See Mortensen, Klaus P. (2005). “Indledning. H.C. Andersens Eventyr og Historier.” *H.C. Andersens samlede værker. Eventyr og Historier I 1830-1850*. København. Det Danske Sprog- og Litteraturselskab. Gyldendal, Mylius, Johan de (2005). *Forvandlingens pris. H.C. Andersen og hans eventyr*. København. Høes 6 Søn, and Hansen, Per Krogh & Marianne Wolff Lundholt, ed. (2005.) *When we Get to the End... Towards a Narratology of the Fairy Tales of Hans Christian Andersen*. Odense. Writings from the Center for Narratological Studies 1. University of Southern Denmark.

2 http://andersen.sdu.dk/liv/tidstavle/vis_e.html?aar=1835

Andersen's poetic style and aesthetic language in translation.

As Jacob Bøggild points out in his article "Lost in translation" the notion that H.C. Andersen first and foremost is a writer of children's literature results in a neglecting of his aesthetic style in English translation. It is important to stress that the artistic value of Andersen's fairy tales is not *despite of* his writing from the children's point of view, but *because of it*. He is writing in the period of romanticism where the child is regarded as a being with extraordinary gifts, like the poet, and that explains his choice of the child's perspective: naïve, innocent, and open to miracles. But it is not the whole explanation to understand the genius of Andersen and his extraordinary poetic technique. He is revitalizing the narrative in the oral tradition, and exactly the choice of the child's perspective is the narrative element that makes his fairy tales and stories so unique. He makes room for a dialogue between narrator and reader, and the children's perspective makes it possible to make important and ground-breaking aesthetic experiments. Thus, he has influenced later Danish poets and writers, not only writers of children's literature. In fact, you can talk about a before and after H.C. Andersen¹. According to Mouritsen, elements of his style can be recognized in several works of Danish canonized writers and poets.

He has only to a limited extent been treated in children's literature research, though², and his influence on Danish children's literature does not really come true until 1967, a year that can be characterized as a magical year in the history of Danish children's literature. Until then one can say that he stands alone in Danish children's literature, which is dominated by teachers with pedagogical and didactic goals — with some exceptions of course. But in 1967 some important Danish books for children are published. It concerns the following books: Halfdan Rasmussen *Halfdans ABC*, Benny Andersen *Snøvsen og Eigil og Katten i sækken*, Cecil Bødker *Silas og den sorte hoppe*, Ole Lund Kirkegaard *Lille Virgil* og Flemming Quist Møller *Cykelmyggen Egon*. All these books have, like Andersen's fairy tales, a children's perspective and are interacting with the reader by making a common platform for expressing and understanding the children's experience of their lives. They are breaking with the traditional closing structure in children's literature by giving the reader an opportunity to confront reality. They are connecting fantasy and reality, by pointing at utopias, other ways of living together, and they turn around

1 See interview with Flemming Mouritsen in Knudsen, Karin Esmann, red. (2012). *Hvad gør vi med børnelitteraturen?* Odense: Syddansk Universitetsforlag.

2 See Høyrup, Helene. "Kiddie lit eller litteratur? Om læsninger af H.C. Andersens eventyr mellem tekst og kanon." *På opdagelse i børnelitteraturen*. Nina Christensen & Anna Karlskov Skyggebjerg, ed. (København: Høst & Søn, 2006).

reality in a wild carnivalism. Furthermore, they are full of aesthetic experiments, making connections between concretion and complexity, using improvisations from children's own cultural expressions, rhyme, gags, and play as an aesthetic expression.

And Andersen's dual address — incorporating both the child and the adult as a reader — corresponds with new influences in the research of children's literature. Associate professor in children's literature at MIT, Marah Gubar, for instance points at the term *agency*¹. She says that considering child, childhood and children's literature you traditionally have been operating with two modes of the child – and each of them considers the child from outside. She identifies them as the deficit model (the child compared with the adult) and the difference model (the child having special talents). She proposes a third model, the kinship model, which offers a discourse of the child that focuses on affinities between children and adults. Both are human beings with agency.

The contemporary challenge of research in children's literature is to combine a literary perspective with other angles: children's literature as media, as pedagogical artefact, and as raw material for children's play. As consequence, you need theoretical framing from different areas of science: in addition to literary theory you need book history, media theory, pedagogical and didactical theory, and cultural theory. This fact is mirrored in the selection of scholars and views in this volume.

The starting point of this issue is H.C. Andersen's poetic style. In the article "Lost in Translation" Jacob Bøggild, professor at Center of Hans Christian Andersen, University of Southern Denmark, takes his starting point in the narrative strategy of dual address. He shows the consequences of the misbelief of the translator that the task is to write to an audience of children who are not capable of understanding the more eloquent elements in Andersen's aesthetic language. The translators have largely ironed out the anomalies of his style: peculiar syntax, the number of modal words, excessive use of exclamation, images and violent scenes and motifs of a sexual character. That means that the reader of Andersen's fairy tales outside Denmark do not meet the "impish and astonishing gifted writer of fairy tales and stories."

Nina Christensen, associate professor and leader of Centre for Children's Literature and Media, Aarhus University, focuses on the connection between literature and the book as a medium and argues that children's literature from a very early phase was a trans- and intermedial phenomenon. She shows how Andersen

1 See *Passage. Tidsskrift for litteratur og kritik* 75. *Børnelitteratur nu!* (Aarhus: Aarhus Universitetsforlag, 2016).

was aware of the new market of children and their parents, discussing fiction for children in one of his first fairy tales for children, “Little Ida’s Flowers.” According to book historian Johan Bryant she finds the term ‘fluid text’ relevant to characterize the interaction between this fairy tale and the rhyme “Dance, Dance, Doll of Mine” that first is published in a magazine for children and later becomes part of a print collection. She shows how Andersen’s work is dynamic and in dialogue and shaped by a specific social context, and how the readers can be perceived as co-authors.

The notion of Andersen’s fairy tales being dynamic is the focus in Herdis Toft’s article “FairyPlay,” although with another perspective. Herdis Toft is associate professor in Children’s culture at University of Southern Denmark, and she points out how fairytales are raw materials, called trash for production of play. Children muddle, mingle, remix elements from the fairy tales and use them when they play. In the framing of critical ethnography, the fairy tales are investigated not as autonomous literature or art, but as this recycling of trash in children’s play culture of today, called fairyplay. Toft shows how Andersen himself can be called a *homo ludens*, a trash-sculptor, and as such he represents a neo-avantgarde of his time, creating his fairy tales by combining trash and treasure, the oral and the literary language, and this is carried on by the children when they play.

Nikolaj Elf, associate professor in Education, University of Southern Denmark, explores how and why Andersen’s fairy tales could be taught at school in new multimodal ways. The starting point is that nowadays Andersen’s work exists both in the medium of paper and at the same time has been reproduced and redistributed into a lot of other media. The mode of the written language has been supplied with illustration, animation, film, computer-games etc. Elf has investigated how students in the classroom when taught mother tongue language (Danish) are developing semiocy (an expanded semiotic understanding of literacy) when they are asked to design pre-productions for a new animated Andersen fairy tale. His empirical study has important findings where the students’ ability to analyze, reflect and productively actualize some of the issues of Hans Christian Andersen’s fairy tales is obvious. This way of working with Andersen’s fairy tales open for a understanding that makes his work free of a narrow nationalistic way of reading it.

The last article in this volume goes back to the fairy tales as literature. Anna Karlskov Skyggebjerg, associate professor at Danish School of Education, Aarhus University, is exploring the influence of H.C. Andersen on contemporary Danish children’s literature, especially Louis Jensen whose inspiration from Andersen is very clear. The article describes some genre patterns and key features in Jensen’s works, and it treats both the novel *Krystalmanden* (*The Crystal Man*) from 1986

and Jensen's main work, the 1001 square stories (1992-2016), in ten volumes with each 100 stories, and a volume no.11 with one story. Jensen is influenced by both Andersen, Hoffmann and Carroll, and like those writers he does not use genres as fixed categories, but play with the fairy-tale as a flexible form. The square story can be said to fit with a (post)modern idea of openness and creativity in the processes of both writing and reading.

Together the articles are meant to give an impression of the importance of Hans Christian Andersen's fairy tales. Not only are they representing a complete innovative poetic style that inspires and influences Danish literature, for adults and for children, that comes after Andersen, they also show Andersen's awareness of literature as a medium, and they offer matrixes as for instance "The Little Mermaid" and "The Ugly Duckling" that can be transformed into media and used creatively by children and young people in school and in their play culture.

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Hans Christian Andersen: A Cultural Icon Lost in Translation

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Abstract The article initially points out the paradox that Hans Christian Andersen has become a cultural icon on a global scale based on translations which are often unreliable. The article further argues that this is partly due to the fact that translators in the target languages have most often translated Andersen as a writer predominantly for children, something which Andersen is not. The target language exemplified in the article is English. It is demonstrated how two central translators of Andersen into English, Erik Christian Haugaard and Jean Hersholdt, sanitise Andersen's original texts and iron out difficult formulations and stylistic anomalies. The result is that the thematic depth and complexity of Andersen, as well as his stylistic idiom, is lost in such translations.

Key words Hans Christian Andersen; fairy tales and stories; translations into English; children's literature; sanitation and normalization

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Hans Christian Andersen is a celebrated author of fairy tales across cultures around the globe. However, the way he is perceived varies in different cultural settings. In China, for example, he is viewed as an author whose fairy tales and stories appeal to people of all ages.¹ In the Anglo-Saxon world he is primarily perceived of as a

1 See the contributions of Sun Jian: "The Reception of Hans Christian Andersen on Campus," Ye Rulan: "Hans Christian Andersen in China. An Overview," and Li Hongye: "Chinese Interpretations of Andersen's Fairy Tales" in Nørregaard Frandsen, Johs., Sun Jian and Torben Grøngaard Jeppesen (eds.): *Hans Christian Andersen in China* (Odense: University Press of Southern Denmark, 2014).

writer of fairy tales for children. This latter view is arguably the dominant one of him across the globe. It is also safe to presume that many people will know of him as a writer of such tales without having read any of them. This is because Andersen has become a global cultural icon.¹ His global cultural iconicity is very much due to a couple of films: the movie *Hans Christian Andersen* (1952), where Danny Kaye played the role of Andersen, and the Disney animation of “The Little Mermaid” from 1989. The Disney movie *Frozen* (2013) might also prove to have some impact, but, since it is only loosely based on “The Snow Queen,” probably not to the same extent as Disney’s *The Little Mermaid*.

Some of Andersen’s own fairy tales have also contributed to his global iconicity, though. He did write almost 200 fairy tales and stories (if you include everything which can aspire to such a generic appellation), but his international fame rests upon a surprisingly limited number of these. The iconic stories are “The Little Mermaid” (1837), “The Princess and the Pea” (1835), “The Emperor’s New Clothes” (1837), “The Little Match Girl” (1845) and maybe a couple more. Such stories can all be read aloud to — or be read by — children and be understood by them. Thus, the idea that Andersen is a writer of fairy tales for children is supported by the nature of the fairy tales of his which have contributed to his global cultural iconicity.² However, Andersen was a very unconventional and experimenting writer of short prose fiction. Most of his prose pieces are in fact not aimed at an audience of children. Moreover, he was a very prolific author who also wrote novels, plays, poems and travelogues. Few people, even in Denmark, are aware of this nowadays.

Andersen’s first volumes of tales did (also) address an audience of children. He called them “Fairy Tales Told for Children.” But from the very beginning he was acutely aware that his tales would also have to appeal to the adult reader if they were to succeed. Therefore, you could say that he spiced them with humour and puns that only the adult reader (perhaps reading aloud to children) might fully appreciate. Andersen’s early (and some later) fairy tales are thus characterized

1 Andersen is a cultural icon, a figure in the imagination of popular culture, in the same sense as authors like William Shakespeare and Franz Kafka are such icons. People have a distinct idea about authors like Shakespeare and Kafka even if they have not read any of their works. Literary characters can also become cultural icons, something which, paradoxically, severs their connection to their respective makers: Frankenstein (Mary Shelley), Dracula (Bram Stoker) and Tarzan (Edgar Rice Burroughs), for example.

2 Elements of Andersen’s biography have also played a part in the formation of his cultural iconicity, but I will leave out that perspective in the present context.

by “double articulation.”¹ One voice in them addresses an audience of children while another one addresses the adult reader. Once Andersen had developed his narrative style according to this double articulation he did more radical experiments with the format of short prose fiction. He realized that he had hit upon a format and a narrative style which gave him unique opportunities to use his talents as a writer and to produce something very unlike the conventional ways of telling stories and writing prose fiction. Thus he dropped the appellation “Fairy Tales Told for Children” for his volumes and adopted other ones like “New Fairy Tales and Stories.”

In this paper, I will first characterize what is unique about Andersen’s narrative style. Then I will discuss why this element has most often been lost in translation and give some examples of this. My examples will be from translations into English. Some examples will be from some of Andersen’s iconic fairy tales which can be read and understood by an audience of children, others will be from tales and stories of a different kind. This is going to illustrate that there is a very huge discrepancy between the Hans Christian Andersen who is a global cultural icon and the Danish author of the same name who transformed the genre of short prose fiction beyond recognition in the 19th century.

Feigned Orality and Childishness as a Poetic Strategy

The first tale in Andersen’s first volume of fairy tales “Told for Children” is “The Tinderbox” (1835). Andersen’s unique narrative style expresses itself in the very first sentence: “A soldier came marching along the highway: One, Two! One, Two! [or “Left, Right! Left, Right!,” my comment]”². This initiation of the tale is truly an *in medias res* one. There is no kind of introduction, no zooming in on the depicted situation. This very much breaks away or deviates from the conventional literary

1 Søren Baggesen points out this in his article “Dobbeltartikulationen i H.C. Andersens eventyr” [“The Double Articulation of H.C. Andersen’s Fairy Tales”] in de Mylius, Johan, Aage Jørgensen and Viggo Hjørnager Pedersen (eds.): *Andersen og verden [Andersen and the World]*. (Odense: Odense University Press, 1993).

2 All translations into English from Andersen’s tales and stories in this article will be my own – except, of course, from instances where I quote other translators. Therefore, I do not refer to any specific editions of these tales and stories.

way of telling or writing a story at Andersen's time.¹ It only takes one sentence to manifest this deviation! Doing away with traditional literary devices like proper introductions and detailed descriptions is an important element of Andersen's revolutionary narrative style. So is his frequent use of onomatopoeias, words imitating sounds ("One, Two! One, Two!"² is not strictly speaking an onomatopoeia, but it does to some extent exemplify the device) and modal words. The sentence also illustrates the unconventional syntax of Andersen's style.³ Such narrative features can all be perceived of as devices which are intended to capture the interest of an audience of children who have no time for proper introductions and detailed descriptions. Numerous critics have pointed out that what characterizes this style of Andersen is its "orality." There is no denying that the style is closer to oral language than the style of traditional literary writing is. But if one, at Andersen's time, had walked around in public and spoken like one of Andersen's narrators one would probably have been arrested and put away in an asylum. One should rather characterize Andersen's narrative style as one of a *feigned orality*. It is a clever (and revolutionary) literary device which Andersen can apply for more than one purpose and not always merely the purpose of capturing the interest of a reader, be he or she a child or an adult. It is even more misleading when Andersen's style has been described as "childish" and conceived of as an expression of the childishness of its source of origin. This view has mostly been abandoned in more recent scholarship on Andersen, fortunately. I shall return to the question of orality and childishness, but first I will discuss a few more examples of beginnings of tales of Andersen which can be conceived of as primarily addressing an audience of children. My first example will be the beginning of "The Little Mermaid":

1 Early on in his career as an author Andersen wrote the fairy tale "Dødningen" ["The Spectre" or "The Dead Person"] (1830), a 'retelling' of a folk tale from his native island, Funen. He wrote this fairy tale in the conventional 'literary' fashion of his time. In 1835 he rewrote the tale and gave it a new title, "The Travelling Companion." If one compares these two tales one can easily detect how Andersen's narrative style has changed and evolved. One day, one might be able to do this on the basis of proper translations of them into English.

2 Another peculiar aspect of Andersen's style can be observed here, namely his excessive and highly idiosyncratic use of exclamation marks. This is an element which cannot be heard but only *read*.

3 Tom Lundskær-Nielsen gives a very good characterization of the narrative style of Andersen's tales and stories in his article "The language of Hans Christian Andersen's Fairy Tales." However, Lundskær-Nielsen describes the syntax of them as "paratactic" (p. 4). This is true in some cases, but not always. Andersen will often, especially in his later work, use elaborate sentence constructions. But these constructions will still be unconventional!

Far out at sea the water is as blue as the petals of the loveliest cornflower, and as clear as the purest glass, but it is very deep, deeper than any anchor cable can reach, many church towers would have to be put on top of each other in order to reach from the bottom and above the water. Down there the merfolk lives.

In fact, we get more of an introduction here than in the case of “The Tinderbox.” The narrator does zoom in on the environment at the bottom of the sea where the merfolk lives. This, arguably, is due to the fact that the story in the beginning takes place in an alien element. The children must be introduced to this element in order to sufficiently awaken their imagination. The passage also makes use of a traditional literary device: comparisons. These comparisons could also be seen as devices which are to assist the imagination of a child. The colour and clarity of the alien element, the water of the sea, is compared to things children will be familiar with: a cornflower and glass. And the huge depth of this element is brought home to an audience of children by means of a (sort of) comparison involving another familiar element, church towers. Furthermore, the sentences of this beginning are arranged in a paratactic order. In short, nothing in this passage contradicts the idea that Andersen is telling the tale in order to capture the interest and imagination of a child.

If we look at the beginning of “The Nightingale” (1843), matters get more complex:

In China, as you probably know, the Emperor is Chinese and all the people in his company are Chinese too. It is now many years ago, but that is precisely why it is worth it listening to the story, before one forgets it.

This very literal translation captures the anomaly of Andersen’s syntax. The second sentence breaks away from the rules of proper syntax. Had such rules been obeyed the sentence would have read something like: ‘It is worth it listening to the story, because it happened many years ago, and one could therefore easily forget it’. Andersen’s version borders on anacoluthon, the rhetorical term for the breakdown of syntactical logic and order. Would children find Andersen’s way of phrasing the sentence more appealing? Viewed as an isolated case it does not seem obvious that they would. However, the tonality of the telling of the tale as a whole might well be more appealing to children than if it had been written in a more conventional way.

Andersen's use of modal words (like "probably" and "precisely") is also apparent here. Such words are certainly a feature of everyday oral language. But anacoluthon is not. This is a good indication that Andersen's narrative style is not just simply "oral."

There is also a brief proper introduction in this beginning. The story takes place in a country which would be highly foreign to most people, and certainly children, at Andersen's time: China. This location is duly specified. The mere idea of a story taking place in such a foreign country would appeal to the imagination of Danish children then — and probably also today. But the specification that the story takes place in China is still remarkably strange. The reader is informed that the emperor of China and the people he is surrounded by are Chinese. Even a small child would know or be able to conclude that! It goes without saying. This piece of information is utterly redundant! In fact, the inclusion or adding of redundant information or redundant clauses is a prominent aspect of Andersen's narrative style. Is this a kind of humorous element which is intended to amuse the adult reader? Well, it is an aspect of Andersen's style which contributes to its peculiar tonality and which children and adults alike might appreciate. But again, it is hardly a feature of everyday oral language. What would happen to you if you walked around in public and informed people that the people of China are Chinese? You would probably get arrested and put away in an asylum....

A number of elements of Andersen's narrative style have now been identified (paratactic syntax (in some cases), onomatopoeias, modal words and the passing on of redundant information). They add up to what you might call Andersen's narrative *persona*. This persona could be named "The narrator for children." This persona is not a naïve and childish device, however. As I have already stated, it is a clever — and mischievous — literary one. This is evident because Andersen can use this device when he is decidedly *not* narrating for children.

One of Andersen's most gruesome tales is the story "The Shadow." It is about a learned man who loses his shadow when visiting a southern country. Later on, his former shadow contacts him. They keep up some kind of relation. Finally, the Shadow persuades the learned man to travel with him as his companion — playing the role of his shadow (since the Shadow, of course, has not got such a thing). The story ends with the execution of the learned man when he attempts to revolt against this arrangement. The story begins in this way:

In the hot countries, the sun can certainly burn! People get as brown as

mahogany. Yes, in the hottest countries they are burnt to negroes¹, but it was after all only to the hot countries a learned man had come from the cold ones; there he believed he could run around like he did at home, well he soon had to give up that idea.

There are modal words in abundance in this passage: “certainly,” “Yes,” “after all,” “well.” The syntax is also somewhat strange. And information is passed one which is again utterly redundant. The general adult reader at the time of Andersen might not have travelled extensively. But such a reader would very well know that people in the countries of southern Europe have got darker skin than themselves and that people living in Africa have got skin which is darker still.

In other words, the aforementioned narrative or literary persona of Andersen’s, “the narrator for children,” is at work in this passage. The tonality of this persona is unmistakeable. But if this is a kind of humorous device, the humour involved is of a sinister character indeed. This gruesome story is certainly not intended for children at all. Only an adult reader will have any chance of perceiving what the story is about. Children will most likely find the story far too abstract (the learned man is an author who writes about what is true, good and beautiful, poetry is personified, etcetera) and therefore boring. So why is this story narrated by the aforementioned persona? My answer to this question will be that the story is narrated by this persona in order to achieve a certain — and mischievous — effect. This effect is *unheimlich* indeed. The adult reader (who has to swallow the offense that he or she is informed about something he or she knows full well) initially perceives that he or she is about to read a story by the familiar “narrator for children,” only to realize that the story he or she is reading in no way corresponds to the familiarity associated with this narrator. Moreover, the story, such as it addresses its addressee, repeatedly and deliberately situates the reader in the position of the gullible and distracted learned man. Keeping company with Andersen’s (shadowy) narrative persona is keeping dangerous company indeed in this case!

This is an excellent example of how sophisticated a writer Andersen really is. He can manipulate modes of narrating and generic conventions (“The Shadow plays on the conventions and structures of the folk tale in subtle — and highly disturbing — ways) like few other writers. Andersen, it appears, realized that he had developed a kind of narrative persona which he could use in order to achieve effects of an unprecedented and extremely ingenuous kind. He saw that he had hit upon a

1 I apologize for this politically incorrect translation but in this case the task of the translator is to translate as literally as possible.

formula of almost unlimited potential. This means that Andersen first of all makes *strategic use* of his insight into the nature of the consciousness of the child. As Klaus P. Mortensen has brilliantly put it in his article “Fortællerens skygge” [“The Shadow of the Narrator”]:

The *childlike* in the thematic universe of *H.C. Andersen* at a first glance seems to derive from a consciousness which identifies itself with the candour and spontaneity of the child. This is the view of the bulk of the scholarship on Andersen which, as regards this, is much more naïve than its subject. It is not as simple as that. The narrating consciousness is not in unison with the consciousness of the child. It uses it as a *cover*. It makes use of its insight into its nature.” (p. 21, my translation, Mortensen’s italics)

Mogens Davidsen has also put it very well by means of the title of an excellent article of his: “Childishness as Poetic Strategy.”¹ This title says it all.

That Andersen is operating at such a level of sophistication has gone more or less unnoticed outside a narrow circle of scholars such as Mortensen and Davidsen (this circle has certainly grown wider in recent years, but it is still confined within the academic world). Even the Danish cultural icon “H.C. Andersen” (as Andersen is referred to in Denmark) is an author of an entirely different kind. So is the international one, as I have already pointed out. Still, the Danish audience will always have the opportunity to read Andersen in his native language, even if Andersen’s original prose is no longer immediately accessible to all modern Danish readers. When it comes to an international audience the situation differs a lot. Andersen’s distinct narrative style – his narrative persona which is such an integral part of his sophistication — has more or less been entirely lost in translation. I shall now discuss the reasons for this and render some significant examples.

Lost in Translation

I will discuss translations into English and offer some examples from such translations. As I have mentioned, the idea about Andersen as an author varies across cultures. Therefore, the approach of translators from different cultures might also vary. Still, I believe that English translations are exemplary to some extent, not least because of the huge global impact of Anglo-Saxon (and not least American)

1 In de Mylius, Jørgen, Aage Jørgensen and Viggo Hjørnager Pedersen (eds.). *Hans Christian Andersen. Between Children’s Literature and Adult Literature* (Odense: University Press of Southern Denmark, 2007).

culture.

If a translator believes that he or she is going to translate an author who writes for children, and therefore targets an audience of children, this might have immediate consequences. The translator might think that he or she has got more of a license to translate “freely” than if he or she was to translate adult literature. And the translator will be very careful about translating in a way so that children will be able to immediately understand the translation. As regards the translation of Andersen, this has very much been the case in Anglo-Saxon culture where the predominant idea about Andersen, as mentioned, is that he is writing for children. Thus, the tendency of Anglo-Saxon translators has been to iron out those anomalies of Andersen’s narrative style I have hitherto pointed out.¹

As a consequence, Andersen’s peculiar syntax has been normalized. The number of modal words has been reduced. Andersen’s excessive use of exclamation marks has been omitted. Images which are rooted in Andersen’s own cultural context has been replaced by images of the translator’s own making which he or she believed would be more accessible to a target audience of children from his or her own culture. And apparent redundancy has been left out. Moreover, you do find violent scenes in some of Andersen’s tales and stories (like you do in folk tales). Motifs of a sexual character as well as some sexual innuendo can also be found (like you can find in some folk tales). Tales and stories which contain violent scenes or sexually charged motifs, or some kind of sexual innuendo, have therefore been sanitised by translators in order to make them more suitable for a target audience of children. W. Glyn Jones notices this in his article “Hvad *har* de dog gjort ved Andersen. En historie til skræk og advarsel” [“What *have* they done to Andersen. A story as an awful warning”], while pointing out that Andersen:

(...) is absolutely unique in his language and imagery. One can safely claim that the world has never seen a writer of fairy tales who compares to him. To attempt to recreate his magic in another language is at any rate almost impossible. But the challenge can be met, and has been attempted to be met, by reliable translators in the 19th as well as the 20th century, sometimes with adequate results. But many translations have been bad, either because of

1 It must be pointed out that the challenge of the translator in the case of Andersen is at any rate a daunting one. To preserve the tonality of his idiosyncratic style is a huge challenge in itself. In addition to this the way he often plays on the idioms of the everyday language of his time might be lost on even the modern Danish reader. Moreover, quite a few of his puns are simply untranslatable.

incompetent translators or in order not to offend the prudish souls of the time.
(79, my translation)

Johan de Mylius is even blunter when he, in his article “Ordspil i H.C. Andersens eventyr” [“Puns in the fairy tales of H.C. Andersen”] states that:

The examples [such ones just rendered by de Mylius, my comment] do not need any further comments. They illustrate how often an effect in the original Danish text of Andersen is lost in translation. Often one has to ask oneself: Is it the same Andersen that we know? Is it the poet [a conventional way of referring to Andersen in Denmark (like referring to Shakespeare as “The bard”), it does not mean “lyric poet,” my comment] or his shadow which has risen to world fame? (35)

I will now give some examples of my own which will illustrate what translators into English *have* done to Andersen. My examples will be from two prominent and influential translators who have both translated almost all of Andersen’s fairy tales and stories: Erik Christian Haugaard and Jean Hersholt. The latter is the one whose translations into English are accessible via the webpage of the Hans Christian Andersen Center.

To begin with Haugaard, he is in several cases not even able to translate a title of one of Andersen’s tales with a satisfying result. This is really a testimony to his grave inadequacy. For example, “Thumbelina” (1835) in his version becomes “Inchelina.” But “Thumbelina” of course associates to the folklore motif which in Anglo-Saxon culture is known as “Tom Thumb.” The original Danish title “Tommelise” associates to the equivalent motif of Danish folklore culture “Tommeliden.” This association is completely lost in the case of Haugaard’s “Inchelina.”

“The Galoshes of Fortune” (1838) in Haugaard’s version becomes “The Magic Galoshes.” This story is very much about what can be considered to be a good fortune and how one’s ideas about what a good fortune for oneself would be can turn out to be absolutely aberrant when put to the test. This connection between the title and the main theme of the tale is completely lost in Haugaard’s translation.

“Ole Lukoie” (1841) in Haugaard’s version becomes “The Sandman.” It is not an easy title to translate. The original Danish title is “Ole Lukøie.” It can be understood as ‘Ole [a Danish proper name] Close-eye’. It refers to the main character who makes children go to sleep, i.e. closes their eyes. He is (you could say

a sanitised) version of the folklore figure of the Sandman. But Haugaard's solution is terrible. There already exists a classic horror tale by E.T.A. Hoffmann entitled "The Sandman" and it can now be confused with Andersen's story.

Haugaard does not fare any better when translating the beginning of "The Flying Trunk" (1839). This passage of the Danish original text can be translated as follows:

There once was a merchant, he was so rich that he could pave the entire street and almost a small alley as well with silver coins; but he did not, he knew how to spend his money otherwise, if he gave out a penny, he got a pound in return; such a merchant he was — and then he died.[my translation]

Here is Haugaard's attempt to translate the passage:

Once there was a merchant who was so rich that he could easily have paved a whole street with silver coins and still have had enough left over to pave a little alley as well. But he didn't do anything so foolish, he made better use of his money than that. He didn't give out a copper coin without getting a silver one in return; that's how good a merchant he was, but he couldn't live for ever. (145)

Andersen's almost staccato-like rhythm in this passage is made mellower by Haugaard, which results in his version being considerably longer. The cheeky redundancy of "and almost a small alley as well" is changed and incorporated into a more logical sentence. And Andersen's abrupt "— and then he died," which is almost like slap in the face of the reader who thinks this will be a tale about the merchant, is replaced by the ever so stale "but he couldn't live for ever." A magnificent example of the kind of sanitation which has been done to Andersen! I will rest my case on Haugaard and turn to Hersholt. His case is in many ways graver still, even if he usually gets the title of a tale right.

My first example of Hersholt's inadequacies will be the opening lines of "The Snow Queen." Andersen's original goes like this:

Right then! now we begin. When we get to the end of the story we will know more than we do now, for it was an evil ogre [or troll, my comment]; it was one of the very worst, it was 'the Devil' [Andersen here uses a colloquial way of referring to the Devil which is untranslatable, my comment].

There is absolutely no logical coherence between “we will know more than we do now” and “for it was an evil ogre.” This is an instance of anacoluthon proper. And the identification of a figure from pagan folklore, an ogre (or a troll), and the Christian idea of the Devil seems strange indeed. But “The Snow Queen” is indeed a grand quest fairy tale while it is also a Christian allegory.¹ The tale thus mixes the motif of the cyclical rhythm of nature (celebrated in paganism) and the motif of the eschatological Christian idea of salvation. All of this is indicated by the mixing of the motifs of an ogre and of the Devil in this brief opening of the tale. Furthermore, the anacoluthon kind of splinters the logic of the second sentence, while the tale is about the effects of the shards or splinters of the Devil’s mirror. So, this is Andersen at his sophisticated best. The two opening lines constitute a striking masterstroke which encapsulates all of the thematic weight and depth of the tale as a whole. Let us consider Hersholt’s rendition of these lines:

Now then! We will begin. When the story is done you shall know a great deal more than you do know.

He was a terribly bad hobgoblin, a goblin of the very wickedest sort and, in fact, he was the devil himself.

The shock effect of the anacoluthon has been ironed out completely by Hersholt and the inserted “in fact” softens the disturbing mixing of a pagan folklore motif with a Christian one. This is translation at its very worst! It seems obvious that Hersholt had no idea whatsoever about the thematic depth of the tale as he was translating it.

“The Red Shoes” arguably is one of Andersen’s most disturbing tales. The violence of the motif of the chopping off of the main character’s feet is difficult to stomach and the condemnation of the vanity of the same character appears to be unbearably strict. A careful reading of the tale will alert one to the fact that it is far more complex, but I have not got the time or space carry out such a reading in this context. However, red and white are the two dominant colours in the story. Red is the colour of the shoes, of course, and can be associated with vanity, sexuality and sin. White is the colour of an angel who appears first in a punishing version and then in a merciful one. Both colours are mentioned in the description of the beard of an old soldier who plays an important part in the story:

1 As regards this, see my article “Arabesque and Allegory in H.C. Andersen’s ‘The Snow Queen’” in Hansen, Per Krogh and Marianne Wolff Lundholt (eds.). *When We Get to the End... Towards a Narratology of Hans Christian Andersen* (Odense: University Press of Southern Denmark, 2005).

It was lovely sunny weather; *Karen* and the old Lady went along the path through the corn; a little dust was in the air.

At the church door stood an old Soldier with a crutch and with a strange long beard, it was more red than white, for it was red.”

Again, we are confronted with a case of redundancy and seeming anacoluthon. It seems totally needless and illogical to say that a beard is more red than white when it is (in fact!) red. But as mentioned, these are the two dominant colours of the story which respectively point to sin and sexuality and to Christian punishment and mercy. The old soldier is an ambiguous kind of moral authority in the story. So, he can be associated with the colour white, especially with the punishing aspect of Christian morality. But he remains at the church door. He does not enter the church. He remains a demonic and perhaps pagan figure. Therefore, the remark that his beard is “more red than white, for it was red” does make sense. It signals that the soldier, in spite of being some sort of moral authority, at the end of the day remains firmly within the ‘red territory’ of the story. Again, one must grasp the thematics and imagery of the story as a whole to make sense of apparent nonsense. This is Hersholt’s translation of the passage:

It was a fair, sunny day. Karen and the old lady took the path through the cornfield, where it was rather dusty. At the church door they met an old soldier, who stood with a crutch and wore a long, curious beard. It was more reddish than white. In fact it was quite red.

Once more, Hersholt inserts an “in fact” which softens the paradoxical nature of Andersen’s original formulation. He cannot rid his translation completely of the apparent redundancy of the original text, but he surely does whatever he can to do so. Once more, one can safely conclude that he has no idea whatsoever about the thematic depth of the tale in question and the careful artistic composition of its imagery. I will rest my case on Hersholt too.

As mentioned, I have rendered some examples from two prominent and influential translators of Andersen into English. Permit me to repeat myself: Haugaard has translated the only (more or less) complete volume of Andersen’s fairy tales and stories on the market; Hersholt’s translations are the ones accessible via the website of the Hans Christian Andersen Center. As I have shown, both sanitise and iron out whenever they feel they have to do so. This fact not only

makes their translations flat. It obscures the true qualities of the translated texts and obstructs the reader's possibilities of fathoming the thematic depth and careful artistic composition of them. This is, according to experts in the field like W. Glyn Jones, Johan de Mylius and Viggo Hjørnager Pedersen,¹ what has been done to Andersen by his translators in general. Andersen scholars are therefore still faced with an immense task if the global cultural icon "Hans Christian Andersen" shall be made to more adequately resemble the impish and astonishingly gifted writer of fairy tales and stories (and novels, plays, travelogues and poems) who was born in Odense in Denmark in 1805.

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1 Who has written a whole book on the subject: *Ugly Ducklings? Studies in the English Translations of Hans Christian Andersen's Fairy Tales and Stories* (Odense: University Press of Southern Denmark, 2004).

Co-creating Literature Across Media and Modes of Expression: Hans Christian Andersen's "In the Children's Room" (1865) and "Dance, Dance, Doll of Mine!" (1872)

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Abstract Children's literature in Denmark developed in a literary culture in which various modes of expression interacted: sound, writing, visual expression and dramatic performance. This article discusses this aspect of literary history in relation to two stories by Hans Christian Andersen. The analytical backdrop is N. Katherine Hayles and her analysis of the relationship between form, medium and content; the distinction between semiotic and transmissive media suggested by Marie-Laure Ryan; John Bryant's concept of "fluid text"; and Marah Gubar's discussion of children as co-creators of texts. The analysis of Andersen's short story "Dance, Dance, Doll of Mine" (1872) focuses on the interaction between speech, song, storytelling, written text, dance and performance, the discussions of children's literature integrated in the text, and the concepts of childhood represented. Subsequently, the analysis addresses the different versions of the text published in different media. The analysis of "In the Children's Room" (1865) focuses on this story as another meta-narrative on characteristics of children's literature, especially the act of co-creation between child and adult. The article concludes that new aspects of children's literature in a historical context are revealed when the focus is placed on children and readers as co-producers, and on the way in which children's literature combines verbal, aural, visual and performative modes of expression across media.

Key words Children's literature; childhood; Hans Christian Andersen; media; nineteenth century

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Introduction

Today, a reader can choose to read Hans Christian Andersen’s fairy tales in printed books, read his texts as files on an e-reader, or listen to them in the form of digital audiobooks. Andersen’s original manuscripts, edited versions in Danish and translations can all be accessed digitally — as can his paper cuts.¹ This development increases awareness of the interaction between written text and other modes of expression related to literature: a growing market for digital audiobooks draws our attention to literature as sound; and narratives that combine images and writing are an integrated part of the book market in the form of graphic novels, illustrated books and picture books. These days children can, for instance, listen to, read, watch and interact with narratives on their tablets or smartphones.

The idea of a close connection between literature and the book as a medium is reflected in the use of “children’s literature” and “children’s book” as synonyms. This practice can be linked to the fact that professionals working with publications for the young have been librarians and teachers, who primarily used to evaluate, buy, lend, teach and disseminate literature in the book format. From this perspective, the many intermedial and transmedial connections surrounding contemporary literature in general and children’s literature in particular are interpreted as a new phenomenon. However, this article will argue that children’s literature was in fact a transmedial and intermedial phenomenon from the very early phase of its production. Children’s literature emerged in a historical setting and within a literary culture in which various media and means of expression coexisted. This coexistence was reflected in texts, in the range of media in which these texts reached their audiences, and in letters written by children in this period in which they describe an everyday

1 Among the main digital sources for various versions of Andersen’s stories are the webpages of the Hans Christian Andersen Centre in Odense <http://andersen.sdu.dk/> and the digital access to Andersen’s texts, manuscripts, paper cuts etc. in The Royal Library <http://www.kb.dk/en/nb/tema/hca/>.

life involving various media.¹

On this background, the following question will be addressed: How is the way in which children use and access various media reflected in actual texts published for children, in the media in which these texts were published, and in the reading culture surrounding these texts? For a number of reasons, selected stories by Hans Christian Andersen are interesting cases when pursuing an answer to this question. In Denmark during the first half of the nineteenth century a new reading culture developed, with literature being used and transmitted across generations. A market for children's literature was established slowly during the first decades of the nineteenth century, supported by a new public education act in 1814 that granted all children the right to education.²

The title of Andersen's first collection of *Eventyr, fortalte for Børn* (*Fairy Tales Told for Children*, 1835) reflects an intention to address a specific part of this new, growing market: children and their parents and relatives, with the parents and relatives being the actual customers for children's books. Reviewers of the first collection of fairy tales questioned whether Andersen was addressing children in an appropriate manner, among other things due to the lack of an explicit moral.³ Andersen seems to have anticipated this debate by making a discussion of fiction for children a central part of the plot in one of these first stories, "Den lille Idas Blomster" (Little Ida's Flowers).⁴ The story opens in a living room where a student is telling an imaginative story to a girl, Ida, and is criticised for doing so by another adult in the room. This narrative was published in the very early stage of Andersen's career, but at the other end of his production the short story "Dandse, dandse Dukke min!" (Dance, Dance, Doll of Mine, 1872) mirrors "Little Ida's Flowers" in terms of content, characters and setting. The story from 1872 is also set in a living room where children and adults both perform and discuss different ways of addressing children, and in both stories children are active participants in the creation of the narrative. "Dance,

1 See Appel and Christensen 2017 for an example of children's letters as a source in this development.

2 See Larsen, Nørr et al. 2013; Appel and Christensen 2017.

3 Nielsen 1990: 124-125.

4 Andersen's use of the term "Fairy Tales" covers very different kinds of narratives. In this first collection. "Little Ida's Flowers" resembles E.T.A. Hoffmann's *Nussknäcker und Mausekönig* (1816-1817), which was first published in a Hoffmann collection called *Kinder-Mährchen*, fairy tales for children (Skyggebjerg 2005): 76. Skyggebjerg discusses Hoffmann's fairy tales for children and Andersen's texts for children as fantastic tales in her dissertation p. 80-81. "In the Children's Room" and "Dance, Dance, Doll of Mine" are realistic short stories and will be referred to as such.

Dance, Doll of Mine” as well as “I Børnestuen” (In the Children’s Room, 1865) will be analysed with a focus on how they stage the relationship between children and adults, different concepts of childhood and conflicting approaches to narratives for children. Furthermore, the actual production and publication histories of the two stories reflect the many media and modes of expression that surrounded children in the middle of the nineteenth century.

Concepts originating in media studies, the history of the book and children’s literature studies will be used, with a special interest in the attention paid to the term “collaboration” within these fields. American book historian John Bryant challenges the idea of one authoritative, final edition of a literary text written by a solitary genius. Instead, he describes the creative production of literature as a collaborative act involving authors, editors, publishers and translators.¹ In *Artful Dodgers. Reconceiving the Golden Age of Children’s Literature* (2009), literary scholar Marah Gubar analyses nineteenth-century texts for children that involve a collaborative act between children and adults, and criticises earlier descriptions of child readers and characters in this period as innocent and passive representatives of the romantic child. Bryant’s and Gubar’s approaches will be supplemented with concepts and definitions developed by scholars interested in the intersection between literature and various types of media and modes of expression, especially media scholars Marie-Laure Ryan and N. Katherine Hayles.

Literature, Medium, Modes of Expression

The fact that literature today is experienced through a variety of platforms and media has increased scholarly interest in the relationship between text and medium. In 2003 media scholar Niels Brügger stated that because literature has primarily been published in the codex format we have not acknowledged, or been able to see, that the book is also a medium.² Based on an interest in electronic literature, literary scholar N. Katherine Hayles addresses this lack of interest or neglect in the following terms: “literary critics have been content to see literature as immaterial verbal constructions, relegating to the specialized fields of bibliography, manuscript culture, and book production the rigorous study of the materiality of literary artifacts” (19). Hayles calls for analyses that include the relationship between form, content and medium, especially because the materiality of a medium influences the reading experience:

1 Bryant 1996; Bryant 2002; Bryant 2013.

2 See Brügger 2003.

Materiality depends on how the work mobilizes its resources as a physical artifact as well as on the user's interactions with the work and the interpretive strategies she develops — strategies that include physical manipulations as well as conceptual frameworks. (33)

Both Hayles' focus on the interaction between literature and the medium as physical artifact and her interest in the reader's interaction with the medium make her approach relevant in relation to texts for children that are often published simultaneously in different media. Until now, the interaction between different media for children has primarily been discussed in relation to contemporary children's literature,¹ but the analyses below will address the possible relevance of a focus on the relationship between form, content and medium, also in relation to older examples of children's literature.

The living room in a private home was the central place for children's interaction with literature in Andersen's day. The activities that took place here included reading aloud, playing music and acting.² Literature was transmitted not only by means of print media, such as newspapers, books and sheet music, the sound of the human voice and human gestures were also sources of the (child) audiences' literary experience. Based on an interest in transmedia narratives, Marie-Laure Ryan has developed a two-fold definition of medium that can account for this complexity. Ryan writes:

Transmissive media include television, radio, the Internet, the gramophone, the telephone — all distinct types of technologies —, as well as cultural channels, such as books and newspapers. Semiotic media would be language, sound, image, or more narrowly, paper, bronze, the human body, or electromagnetically coded signals stored in computer memory. (289)

This definition makes it possible to distinguish, for instance, between the book as a transmissive medium and various semiotic media present in a book, e.g. writing and images.³ In continuation of Hayles' attention to the relationship between form, content and medium, Ryan's definition will here serve as a point of departure for

1 See Henkel 2016; Tanderup 2016.

2 See Hurrelmann 2006: 105-106.

3 See Tore Rye Andersen 2015 for an example of both use and critique of Ryan's definition and Jørgen Bruhn's *The Intermediality of Narrative Literature* for further discussions of the difficulties surrounding the terms medium, intermediality and mediality in relation to literature.

posing three analytical questions in relation to Andersen's story "Dance, Dance, Doll of Mine": Which different semiotic media, e.g. writing, image, sound and body, are brought into play in a specific text? How does the representation of various semiotic media interact with form and content? And furthermore: How does a concrete transmissive medium interact with the form and content of the text and influence its possible use?

Representing Children's Media in a Living Room around 1871

Rather than being a full, plot-driven narrative, "Dance, Dance, Doll of Mine" reads like a snapshot or peek into an 1872 living room where children and adults interact, read, sing, perform and discuss various types of texts for children. The story is short and starts like this:

"Yes, this is a song for very small children!" declared Aunt Malle. "As much as I should like to, I cannot follow this 'Dance, Dance, Doll of Mine!'"

But little Amalie could; she was only three years old, played with dolls, and brought them up to be just as wise as Aunt Malle.

There was a student who came to the house to help her brothers with their lessons, and he frequently spoke to little Amalie and her dolls; he spoke differently from anyone else, and the little girl found him very amusing, although Aunt Malle said he didn't know how to converse with children – their little heads couldn't possibly grasp that silly talk. But little Amalie did. (Andersen 1955 [1872]: 435-36)¹

The narrator states that the student has taught Amalie the song "Dance, Dance, Doll of Mine", in which Amalie's dolls star. The song is included in the prose text, and the last stanza goes like this:

Dance, dance, doll of mine!
Watch your steps and get in line;
One foot forward; watch your feet.
Dancing makes you slender, sweet.

1 All the quotes from "Dance, Dance, Doll of Mine!" and "In the Children's Room" are from the translation by Jean Hersholt (Andersen 1955), which is also accessible at www.andersen.sdu.dk. Even though there are more recent translations of Andersen's work, "In the Children's Room" and "Dance, Dance, Doll of Mine" are not included in them.

Bow and twist and turn around;
 That will make you hale and sound.
 What a sight it is to see!
 You are doing fine, all three. (Andersen 1955 [1872]: 436)

After the represented performance of the song, the prose text ends:

And the dolls understood the song; little Amalie understood it, and so did the student, but then he had written it himself and said it was excellent. Only Aunt Malle didn't understand it; she had passed over the fence of youth. "Silly song!" she said. But not little Amalie! She sings it. It is from her that we know it. (Andersen 1955 [1872]: 436)

The written text represents variations of sound as a semiotic medium very explicitly: it transmits speech, songs, storytelling and conversation. Less explicitly a number of written texts are also present: the written texts that the brothers study, and the text of the song that the student has written and Amalie has learned by heart. The third medium in focus is the dance or the moving bodies of the dolls. The song describes the dancers and their actions, and in a certain sense it instructs the child character as well as possible actual child readers in how to "act" the song: who does what, and when do you "bow and twist and turn around". The performance follows a certain order, but is also described as a kind of game that the child plays by means of the figures.

From the outset, the narrative presents a conflict between the student's and Aunt Malle's concept of children's literature. Aunt Malle explicitly states that she does not understand the song because it is "for very small children." Being a person that has "passed over the fence of childhood", she considers herself a cultivated individual who is unable to communicate with small children. Unlike her, the student engages in conversations that amuse the little girl, even though he "speaks differently from anyone else." The language of the student is characterised by its singular or extraordinary character, which points to his artistic qualities and even perhaps his genius. The written text is not very far from the student's speech: the many exclamations, the lines, and the repetitions create a dramatic text which is suitable for reading aloud. Finally, little Amalie represents the idea of the romantic child: the unspoiled individual that has an immediate connection to nature and poetry.¹ She is still on the side of the fence where she can transmit the idea of

1 See Kümmerling-Meibauer 2007 and Christensen 2005.

language as a playful means of personal expression. The idea of literature as “playful work” is reinforced by the incorporation of the song, which can also be read as a manual for play.¹ In the representation of a conflict between different opinions on texts and children, the reader is left in no doubt that the sympathy of the implied author is on the side of the child and the student. Sympathies and antipathies become most obvious through the irony and the way in which the lines reflect the character of the speaker. Aunt Malle states that even with the “best of intentions” she cannot understand the song. The way she is portrayed implies that she could of course understand the song if she wanted to — so she is portrayed not only as a narrow-minded old woman, but also as a hypocrite. When the implied author states that Amalie raises her dolls to become “as wise as Aunt Malle”, the irony is reinforced. One is tempted to imagine an actual reading situation in which the adult reading the story aloud will exchange glances with a child reader and with a twinkle in her eye or a shake of her head share her silent contempt of Aunt Malle with the audience.

Thus “Dance, Dance, Doll of Mine” gives the reader the impression that the living room is like an activity centre in which various age groups, genders and social groups engage in conversation, education, play, song and dance while negotiating socially acceptable norms, e.g. in relation to childhood and text production. The old woman plays the part of the preserver of tradition; the young unmarried man acts as a teacher, poet and provider of entertainment; young boys prepare to play a role in society by getting an education; and the young girl represents an innocent, unspoiled, child-like nature. In the game with the dolls she is in charge, she can be the director, but this child’s voice also reflects ideal “childlike” behaviour according to the student and the implied author. In a certain sense, the living room is a transgenerational meeting place that combines elements of a school, a café, a theatre and a playground. Such a transgenerational meeting is also the topic of the song: the young man and the young girl must be able to interact with the old doll Lise — they must “watch their steps and get in line” in order to become “hale and sound” and make the dance among the generations work. Various positions are presented, but a clear message is also transmitted: it is not necessarily ideal to “pass the fence of youth” if one wants to be a poet and address children. Rather, it is preferable to combine a variety of modes of expressions such as play, dance, writing and oral storytelling. A variety of actors and activities co-exist.

1 The same ludic impression is present in the words of the implied author when he lets “Pjankeværk” (the playful work) replace “Plankeværk” (fence), a play on words which is lost in translation.

“Dance, Dance, Doll of Mine” across Genres and Media: The Publication History

The version of “Dance, Dance, Doll of Mine” discussed above was first printed in a children’s magazine whose name, *Illustreret Børneblad* (Illustrated Magazine for Children), points to an implied child audience.



[Fig. 1: Cover of Illustrated Magazine for Children. The illustration of the dog ‘Fidel’ on the cover also reflects an intended child audienc]

In the magazine, the story was printed along with a short poem about the dog on the front cover (fig. 1), a fable, another poem related to an illustration and another prose text (Andersen 1871). Magazines for children had been a very important medium

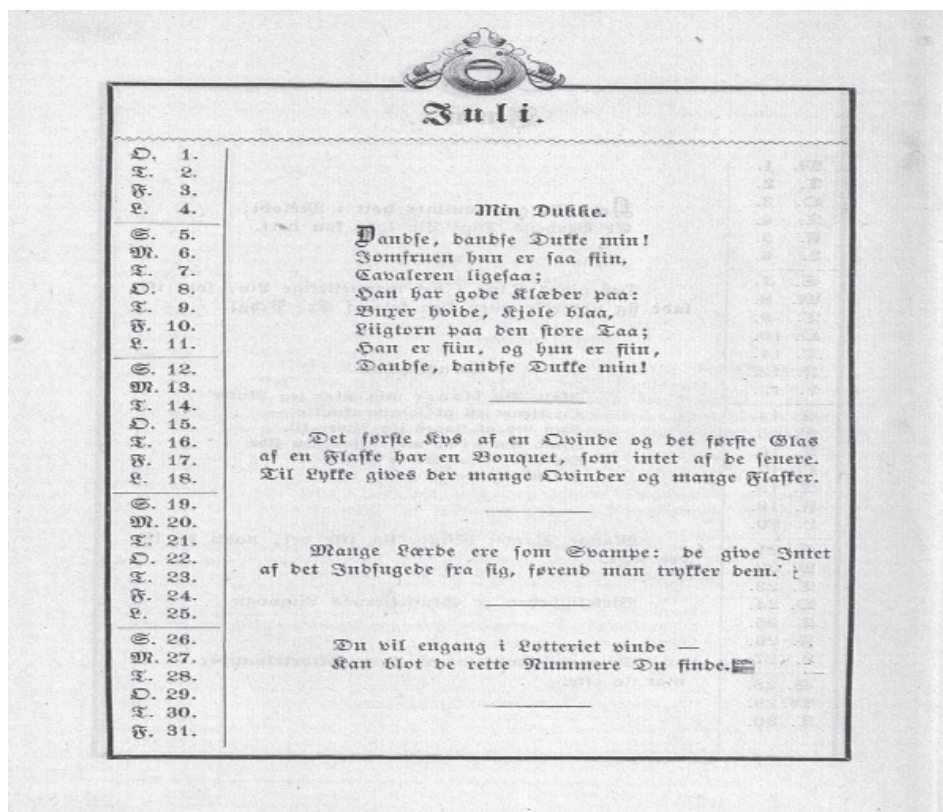
in the establishment of a market for children's literature from the 1770s onwards. At that time, it was not yet a convention that a nursery could or should be filled with books, and books were expensive commodities. The content of a magazine for children was formed by its functions: it could be used simultaneously to practise reading, entertain the family and provide inspiration for play. These functions are reflected in the various genres normally contained in a children's magazine (prose fiction, riddles, informative texts and poems). The first publication of Andersen's story in a children's magazine points to the fact that all transmissive media are connected to specific intertextual and intermedial relations, specific readerships, and specific aspects of production, distribution and reception.

The publication history of the story can be illuminated by the concept of "fluid text" developed by book historian John Bryant, who has paid particular attention to the different versions of Melville's texts and the significance of their variations. In "Politics, Imagination, and the Fluid Text," Bryant states that "[o]ne problem with current criticism (...) is its addiction to print, a form of reproduction notorious for freezing an ongoing process of creative thought into a single moment of publication" (Bryant, "Politics" 91). In contrast to such a "frozen" text, Bryant states that the fluid text as a concept is

based upon the idea that a writer's consciousness grows not only from book to book but also as a particular work is coming into being. Since such growth is shaped by social, psychological, political, cultural, and aesthetic forces that continue before, during, and even after a print stage, it is fair to say that the unidimensional focus on single frozen texts is so limited as to be delusional. It neglects the totality of literary production — a process of transcription, transformation, and translation — whose phases include initial inspirations, reflective moments of expansion and revision, periods of collaboration, and continual negotiations with family, editors, reviewers, and influential readers. (Bryant, "Politics" 91)

The idea of the process of literary production not as a number of unimportant steps towards a final version, but as continuous re- and co-creation, seems most relevant in relation to Andersen's work, as the predecessors to the print version of "Dance, Dance, Doll of Mine" show.

The first print fragment of Andersen's version was published under the title "Min Dukke" (My Doll) in an almanac, *Folkekalender for Danmark 1857*, among proverbs, jokes and short illustrated prose texts (Andersen 1857).



[Fig. 2: Page from *Folkekalender for Danmark* 1857 including “My Doll”]

In contemporary terms, the almanac might be called a portable entertainment device combining image and text and aimed at people on the move. This was not the place for long prose narratives, and only the first stanza from the poem is printed here. John Bryant also uses the term fluid text to point to the fact that different versions express different intentions, not least in relation to readerships. He writes: “Revisions in the genetic process reveal shifting rhetorical strategies; moreover, in searching out the strategies behind revisions in manuscript or in subsequent editions, we gain a sense of how a writer wants to treat a reader” (Bryant, “Politics” 92). The title “My Doll” might be Andersen’s own or it might have been added by the publisher, but in either case it creates a stronger feeling of intimacy and the text moves in the direction of being an almost “cute” portrait of a girl staged as a first-person narrator. This text and image of childhood might appeal to adults on the run, but would appeal less to children in the living room. An even smaller fragment of the text is a traditional popular rhyme to be used when dressing children. The rhyme is printed in Just Mathias Thiele’s collection of folk tales and rhymes, *Danske*

Folkesagn II (Danish Folktales, 1823),¹ in which the first line is identical with the title of the version of Andersen's text printed in book format in 1872. The popular rhyme would serve as a pastime. It would be aimed at young children, and would have a specific function in mind: to keep children interested and quiet by means of sound and rhythm while trying to dress them. Finally, the first written version of the full prose text was a hand-written manuscript that Andersen read aloud to friends in October 1871, before it was submitted to the publisher.² A year after it was printed in the children's magazine, it was included in *Nye Eventyr og Historier* (New Fairy Tales and Stories, 1872), thereby becoming part of the canonised collection of stories by Andersen.

The folk rhyme directed at children, the poem for adults on the run, the short story published for children in a magazine, and the "final" version in a print collection without an explicit audience reflected in the title are, in Bryant's term, all "versions" of the text as well as being a sign of how specific media and audiences participate in the shaping of what Bryant calls "imaginative processes". For a contemporary reader, the variations draw the attention to the interaction between text, medium and readerships, and to the development of new reading practices at this point in history."³ In continuation of this, the idea of the child as a co-creator of children's texts will be addressed in what follows.

Children and Adults as Co-creators

The opening scene in Hans Christian Andersen's story "In the Children's Room" (1865) is as follows: Little Anna and her godfather are home alone, since Anna's parents and all her siblings have gone to the theatre. "We'll put on a play, too" (Andersen, "Dance" 251), the godfather says, and together they construct a scene. The set is made from books, the actors consist of objects at hand, and the plot is developed in a dialogue between the godfather and Anna as they go. When the play is over, Anna asks whether it was as good as the one her siblings have seen in the real theatre, and her godfather replies: "Our play is much better! (...) It's shorter, the admission was free; and it has passed away the time before our tea!" (H.C. Andersen, "Dance" 255). The story describes a situation in which a text for children is an

1 Dandse, dandse, Dukke min! / Silkesærk og Hermelin, / Stukne Skoe med Perler smaa, / Dem skal lille ... ha'e paa. [Dance, dance, doll of mine/dress of silk and ermine/embroidered shoes with small pearls/those must little x put on, my translation, NC] Thiele 1823, IV: 177.

2 H.C. Andersen 1971: 144, 156, 160.

3 The fluidity continues after the publication of the book version: the verses were set to music in 1907 by composer Fini Henriques, and this children's song was included in a popular songbook for children called *De små synger* (The Small Ones Sing, 1948).

oral, dramatic text created in cooperation between child and adult. Illustrator Lorenz Frølich captures the scene thus:



[Fig. 3: Lorenz Frølich's illustration for *In the Children's Room*]

Frølich places Anna and her godfather close together and all their attention is directed towards the objects they have made come alive. Their act of co-creation reflects descriptions of images of childhood, implied child readers and child characters in Marah Gubar's book *Artful Dodgers. Reconceiving the Golden Age of Children's Literature* (Gubar 2009). Gubar questions the widespread idea that British children's literature of the so-called Golden Age generally subscribed to a Romantic image of childhood, with children being seen as individuals segregated from the adult world, connected as they were to innocence and purity but also prone to passivity. In order to shed light on the complexities, the nuances and the variations of images of childhood in this period, Gubar stresses that some writers in the nineteenth century also perceived children as co-creators: "Self-conscious about the fact that adult-produced stories shape children, they represented children as capable of reshaping stories,

conceiving of them as artful collaborators (...)” (6). In this context, it is particularly interesting that Gubar presents the idea of co-creation as an alternative to ideas of the author as someone who is divinely inspired:

Rather than characterize child story tellers in Romantic terms, as visionary beings who effortlessly produce original work, they depict child narrators as highly socialized, hyperliterate subjects who work with grown-ups, peers, and preexisting texts in composing their stories. (7)

Gubar does not claim that an idea of children as co-producers permeates all Victorian texts for children, but points to the fact that different concepts of childhood existed simultaneously:

the late Victorian cult of the child is better characterized as a cultural phenomenon that reflected *competing* conceptions of childhood. More specifically, it was the site where the idea of the child as an innocent Other clashed most dramatically with an older vision of the child as a competent collaborator, capable of working and playing alongside adults. (9)

While there are, of course, differences between the British and the Danish context, a closer look at the interaction between child and adult in “In the Children’s Room” reveals interesting parallels.

Most of the narrative consists of a dialogue between Anna and her godfather, pointing towards a general idea of children’s fiction as the representation of interaction between children and adults. The initiative to build the theatre comes from the godfather, who shows Anna how they can use books for the side wings, a box as the backdrop, and a pipe head and a glove as the main characters. Anna’s interest is caught and she suggests additional players: “‘But that’s only two characters,’ said little Anna. ‘Here is my brother’s old waistcoat – couldn’t that play a part too?’” (Andersen, “Dance” 252). When they have to decide which genre to choose, Anna’s godfather asks her what she prefers and they settle for a “domestic drama” [Familiestykke]. The play begins, the godfather plays all the parts in different voices, and explains elements of the play or about theatre in general to Anna as he goes along. Anna comments, directs and demands changes, for instance that the characters should speak in poetry, and the adult follows her suggestions. The play has the classical plot of a father (Mr. Pipe Head) wanting his daughter (Miss Glove) to marry his preferred suitor (Mr. Waistcoat) and not her own chosen one (Mr. Boot). Sponta-

neously, Anna expresses how funny and wonderful she thinks the play is, and when it is over they both applaud. During the performance, the adult informs Anna about appropriate behaviour in a real theatre, for instance that you should not react too strongly: “Silent approval will show that you belong to the educated public in the front rows” (Andersen, “Dance” 254). Thus, the narrative represents not only the “domestic drama” they create, but also a scene where child and adult “play theatre”. It also functions as a kind of socialisation into the serious (power) games that audiences play when they go to the real theatre.

Marah Gubar describes how some Victorian authors address competent child readers, a point which is supported by the fact that Andersen’s play within the play appeals to a metafictional consciousness among readers. The scene of the narrative is Anna’s home, the play they invent is a domestic drama, and one can imagine the narrative being performed while being read aloud in a children’s room or a living room for adults and children. Like “Dance, Dance, Doll of Mine”, the intention seems to be to show children how to use their imagination and make stories, songs and performances in a dialogue with adults. But it also shows adults how they can engage with children in such enterprises.

Conclusion

Until now, histories of Danish children’s literature in the nineteenth century have focused on children’s literature as printed texts in books, and the producers of these texts are mainly regarded as authors and in some cases illustrators.¹ The analysis in this article provides arguments for broadening the perspective: Andersen’s texts represent a continuing interest in children’s literature as a literary form that moves across different media and modes of expression. Furthermore, the stories selected here specifically address the ways in which children and adults cooperate in creating stories. Anna asks for poetry instead of prose, and her godfather simply states that this change will be made if she wants it. The child becomes what Gubar calls an active “partner” in the creation of texts (10). If such analyses of texts and contexts are supplemented with investigations of children’s own experiences with various forms of narratives, including narratives they produce themselves, studies of children’s literature may be able to generate a more dynamic and multifaceted view not only of children’s literature, but also of authorship and childhood in the nineteenth century.²

1 See Simonsen 1942; Stybe 1962; Weinreich 2006.

2 For more reflections on how to write a child centred history of children’s literature in this period see Appel and Christensen 2017.

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Fairy Play, Recycling Trash in Hans Christian Andersen's Fairy Tale and Children's Play

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Abstract The article investigates contemporary functions of Hans Christian Andersen's fairy tales, situated as they are in a cross-cultural mix between folklore, booklore and medialore, and therefore useful as "trash" in a play culture where children recycle them into FairyPlay. Folktales belong to *folklore*, Hans Christian Andersen's copyright-fairy tales to *booklore* and the multiple versions in modern media to *medialore*. Hans Christian Andersen's fairy tales have inspirational background in folklore, are aesthetically adapted to booklore by the author and reconstructed in innumerable ways in medialore. Originally he created culture *for* children by writing literary fairy tales. Pedagogues and teachers use his literary fairy tales in a diverse range of projects *with* children. However, we focus on culture created *by* children — their play culture. Hans Christian Andersen is analysed as a *homo ludens*, a *trash-sculptor* and a *thing-finder*, like *Pippi Longstocking* and like children in play. Examples of Danish children using his fairy tales are provided. Fairy tales are raw materials — trash — for their play-production, and these contemporary children muddle, mingle, remix the formulas with other materials and adjust them to play context through improvisations. So they perform what we name *FairyPlay* — just like Hans Christian Andersen himself did.

Key words FairyPlay; fairy tale; play; trash; folklore; Hans Christian Andersen

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Introduction

This article investigates contemporary functions of Hans Christian (in the following: H. C.) Andersen's fairy tales, situated as they are in a crosscultural mix between folklore, booklore and medialore, and therefore useful as "trash" in modern children's FairyPlay. There are significant common characteristics between folk tales, H. C. Andersen's fairy tales, and children engaged in play. Basically, the involved partakers in these kinds of storytelling take as their starting point the question: "What if ...," and thereby agree to frame the situation as a fictional world of possibilities you may bring to life by means of narration.¹

As a producer of fairy tales H.C. Andersen stood divided between the folklore mode of storytelling in an oral tradition, that he knew well from his childhood among the poor, and the demand of an artistic mode of expression and originality in written literature or fine arts, which he learned as a grown-up participant in the sociability practiced by the emergent bourgeoisie. In a previous work, I argued that his iconic status is due to the successful mix of characteristics from both.² In this article, I shall go the whole length by arguing that the mix also contains characteristics closely linked to children's play culture. As such his fairy tales build upon the recycling of folklore — "trash" and contemporary children may look for ways to treat his world famous stories as — precious "trash."

This approach is inspired by the realm of understanding in Critical Ethnography,³ e.g. by placing analytic emphasis on process over product as the critical ethnographer Dwight Conquergood does in his research, resulting in a change in perspective: "... the movement from performance as mimesis to poiesis to kinesis,

1 Herdis Toft, "Hvad gør børn med børnelitteratur?" *Hvad gør vi med børnelitteraturen?* Karin Esmann Knudsen, ed. (Odense: Odense Universitetsforlag, 2012) 43-65.

2 Herdis Toft, "Fra folklore til medialore. Fabler, ev entyr, rim og remser." *Dansk børnelitteraturhistorie*. Eds. Kari Sønsthagen og Lena Eilstrup (København: Høst & Søn 1992) 9-33.

3 I refer to Critical Ethnography as described by J. D. Soyini Madison (2011). *Critical Ethnography. Method, Ethics, and Performance*. 2nd ed. Los Angeles, SAGE Publications, and earlier by Jim Thomas: "Critical researchers begin from the premise that all cultural life is in constant tension between control and resistance. This tension is reflected in behavior, interaction rituals, normative systems, and social structure, all of which are visible in the rules, communicative systems, and artifacts that comprise a given culture." See Thomas, Jim. "Musings on Critical Ethnography, Meanings, and Symbolic Violence." Ed. Robin Patric Clair. *Expressions of Ethnography: Novel Approaches to Qualitative Methods* (Albany: State University of New York Press, 2003) 48.

performance as imitation, construction, dynamism” (Conquergood 31) Conquergood’s conceptualization helps us to understand the role of fairy tales as (a) mirroring or reflecting mimesis, as (b) the marking of meaning, the enlightenment of poiesis, and last but not least as (c) the intervention of kinesis, in the Aristotelian meaning of motion or change¹. Or you may name the three roles *transmission*, *transformation*, and *transgression*. Although the transmitting mode often is seen as traditional, and the transgressive mode as avant-garde, we choose to understand these three concepts as equal and co-operating positions in the pyramid of performance:



Figure 1: The pyramid of performance.

The telling of fairy tales is a performance founded on mimesis, poiesis and kinesis. The telling is situated between production and reproduction, between individual and collective performance, in brief: as organic recycling of “trash.”

The *Homo Ludens* as Thing-Finder and Trash-Sculptor

H. C. Andersen could be described as a personification of *homo ludens*² throughout his life:

1 It is Aristotle who first presented the concept of kinesis or motion, and he linked his concept to his notions of actuality and potentiality, which I shall present later using Giorgio Agamben’s concept.

2 Referring to the classical work by the anthropologist Johan Huizinga, *Homo Ludens: A Study of the Play-Element in Culture* (Boston: Beacon Press 1955).

Plays and playthings are an important factor in the rich and motley world of H. C. Andersen. Throughout his life, he kept on playing. He was acquainted with the common kinds of play in folklore. He observed children at play, and as a grown-up he enjoyed playing with children and letting himself be inspired by them. (Stybe title page)¹

As players do, he mingled old rhymes, songs, sayings, and legends with fairy tales, producing his own, personal versions and interpretations.²

The Swedish modernist poet and writer Gunnar Ekelöf (1907-68) also has noticed the similarity between aesthetic performance in play culture and in H. C. Andersen's fairy tales. The world is seen as raw material for modelling, and each thing also has a symbolic value: "H. C. Andersen was an excellent trash-sculptor. He could bring life and voice to simple things, and he did not need to weld or solder" (Ekelöf 267)³.

As the Danish researcher Jette Lundbo Levy puts it on a seminar on H. C. Andersen, you may see the modern artist as a creator, but also as a "thingfinder" (Levy 259), who finds things — trash — stuff — and puts the findings together in order either to set off a meaning, which the thing seems loaded with already, or to create a new meaning. Much in the same way a child at play act as a "Thing-Finder," the nickname for *Pippi Longstocking*, the well-known Astrid Lindgren-figure⁴, who in many ways treat the world as raw material for producers of play culture, or as such stuff that dreams are made on.

Levy refers to the playing street boys in *The Darning-Needle*:

One day a couple of street boys were paddling in the gutter, for they sometimes found old nails, farthings, and other treasures. It was dirty work, but they took great pleasure in it. (*The Darning-Needle*)⁵

1 My translation. Also see Stybe, Vibeke (2004). *Børnene kyssede mig kærligt. H.C. Andersen og børnene*. København: Danmarks Pædagogiske Universitets Forlag.

2 Vibeke Stybe (1997). "Barnets simple Sange." H. C. Andersen og de gamle børnerim. In Else Marie Kofod & Eske K. Mathiesen: *Traditioner er mange Ting*, pp. 181-86, Foreningen Danmarks Folkeminder.

3 My translation.

4 Astrid Lindgren, Swedish iconic children book's author, wrote "Pippi Långstrump" (Pippi Longstocking) in 1945.

5 http://www.andersenstories.com/en/andersen_fairy-tales/the_darningneedle, accessed January 15, 2017.

Also, she could have mentioned the street boys in *The Brave Tin Soldier*:

So they made a boat out of a newspaper, and placed the tin soldier in it, and sent him sailing down the gutter, while the two boys ran by the side of it, and clapped their hands. (*The Steadfast Tin Soldier*)¹

The boys grab a thing — a darning-needle or a tin soldier and put it together with another thing — an eggshell or a newspaper — creating new and complex meaning. So, according to Levy, the street boys are trash-sculptors, collage-makers creating magic moments, and their combinations transgress ordinary meanings of things and of life.

Levy summarizes the characteristics of H. C. Andersen's thing-tales:

At first things catch your eye and then they are taken into hands, by which their fragile nature and their fracture surface and defects are uncovered. Also as a narration their transformation from fragment into part of a new whole depends upon the hand that combines sensitivity for the materials with that vital imagination of the street boys. (Levy 267)²

The player, narrator and author H. C. Andersen uses the eyes, hands and imagination of the street boys when he produces his booklore-fairy tales and combines them with the reflexivity of the adult author thereby bringing them from the framing “situational play” to the framing “autonomous literature.”

We shall relate Levy's findings not only to his thing-tales, but to his fairy tales as such. For example, to the description of what happened to the queen-puppet during the performance at a puppet theatre in *The Travelling-Companion*:

the great bull-dog, who should have been held back by his master, made a spring forward, and caught the queen in the teeth by the slender wrist, so that it snapped in two. This was a very dreadful disaster. The poor man, who was exhibiting the dolls, was much annoyed, and quite sad about his queen; she was the prettiest doll he had, and the bull-dog had broken her head and shoulders

1 http://www.andersenstories.com/en/andersen_fairy-tales/the_brave_tin_soldier accessed January 15, 2017.

2 My translation.

off. (*The Travelling-Companion*)¹

The travelling-companion manages to bring the puppet to life — whole and healthy along with the other puppets, so everyone is happy:

The coachman danced with the cook, and the waiters with the chambermaids, and all the strangers joined; even the tongs and the fire-shovel made an attempt, but they fell down after the first jump. (*The Travelling-Companion*)²

Puppets are fragile and may have their fracture surface uncovered. But the vital and life-giving capacity linked to the travelling-companion spreads joy — only things that are lacking the vital imagination of the observers' such as tongs and fire-shovels must fail and remain meaningless things.

Another example is *The Tinder-Box*, where H. C. Andersen tells the story of a naughty and uninhibited soldier, who provides an enormous amount of money, luxury, and stolen kisses, but at the height of his power is about to be hanged — and — whoops — calls upon the three dogs, who destroy almost every mighty person in the established order:

And the dogs fell upon the judges and all the councilors; seized one by the legs, and another by the nose, and tossed them many feet high in the air, so that they fell down and were dashed to pieces. "I will not be touched," said the king. But the largest dog seized him, as well as the queen, and threw them after the others. (*The Tinder-Box*)³

The soldier in this fairy tale resembles a play-boy, who constructs a tower built of toy bricks. He picks the elements and stacks them higher and higher, more and more complex, curious to investigate the fine line between failure and success. Also — whoops — he enjoys just as much to destroy a tower — whether built by himself or by others.

H. C. Andersen's descriptions of boy's playing with trash-elements are part of another Danish author's remembrance, namely Louis Jensen, nominated for the

1 I owe Holbek (1990: 172) for evoking my memory of the puppet theatre.

2 http://www.andersenstories.com/en/andersen_fairy-tales/the_travelingcompanion , accessed January 15, 2017.

3 http://www.andersenstories.com/en/andersen_fairy-tales/the_tinderbox accessed January 15, 2017.

Nordic Council's prize for best children's and youth literature in 2014. He describes boys' play in *Elefanterne holdt hver gang med Tarzan. En bog om drenge*. (The Elephants always Favoured Tarzan. A book about Boys). One of his stories bears the title *Affald* (*Trash*). I translate a piece of it:

Also, at the back in the most distant and small merchant's house there was an open box made of cement filled with iron trash. Spokes, bicycle wheels and iron bars. There were shiny pieces of metal that looked like silver, and metal that looked like gold, (...) There were many places in the town where there was trash left by the grown-ups. There was the rubbish dump, and outburned matches, and cigarette butts in the gutter. One of the boys picked them up and exchanged them for even more. He opened them, straightened the paper and made new cigarettes of the paper from a newspaper and the smolder. New Kings.¹ (Jensen 26-27)

Much inspired by H. C. Andersen's aesthetic mode of storytelling, Louis Jensen treats his predecessor's collected works as a recycling depot.

So, in this article, we do not investigate the fairy tales as autonomous "copyright" literature or art. Instead we will treat them as "trash," or raw material for what I name FairyPlay, that is: the making use of fairy tales in Danish children's play culture of today.

Before we frame the fairy tales inside children's culture more detailed, we summarize the cogwheels for FairyPlay using H. C. Andersen as an example:

1 My translation.

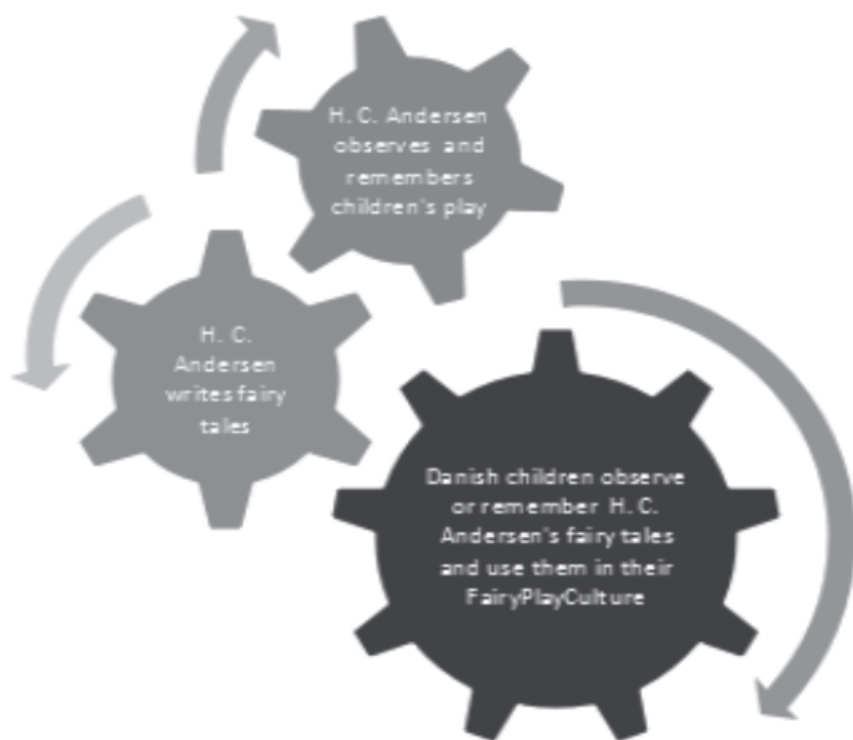


Figure 2: Cogwheels for FairyPlay.

Folklore, Booklore, Medialore

The constituents of FairyPlay are described also in the following figures, focusing on the conceptual framework for *lore*, that is, at least in this article, the accumulation and mode of performing narrations such as (fairy) tales, nursery rhymes, and sayings. As Hasan El-Shamy, researcher at Indiana University states, the telling of stories “is fundamentally a process, rather than an event” (El-Shamy, “Oral Traditional Tales” 63). During this never-ending process:

No one is lore-free. Thus, an item of lore (e.g., the tale titled “The Taming of the Shrew”) may be born by Shakespeare (or another member of the culture elite), by a Hollywood scriptwriter or popular-song speculator, or by an African hunter, horticulturist, or university professor. (El-Shamy, “A Motif Index” 237)

We shall distinguish between three types of lore: folklore, booklore, and medialore. Seen in a linear perspective, the terms represent a continuum in *time*:

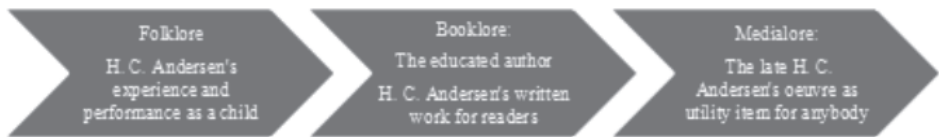


Figure 3: Folklore, booklore, medialore in a linear perspective.

H. C. Andersen met and practised the oral and bodily performed folklore during his childhood; also, his father would read the *Arabian Nights* and other tales to his son (Holbek 167), and as he grew up, he became a reader; subsequently he produced the written and readable booklore as a fiction writer; and finally, after his death, his oeuvre is integrated in all sorts of medialore produced and used by others in present-day society.

Nevertheless, the terms folklore, booklore, and medialore just as well represent a contemporary perspective, because all three types of lore can be found both separate and mixed in our modern times:



Figure 4: Folklore, booklore, medialore in a contemporary perspective.

In the overlappings between these three types we observe a simultaneity that accommodates the potentiality for performing infinite variations of FairyPlay. The telling

emerges out of following a plurality of telling tracks, and therefore appears to be fragmentary, incoherent, esoteric.

In the following figure we have combined the constituents of figure No. 2, 3, and 4 in order to show the complexity of FairyPlay:

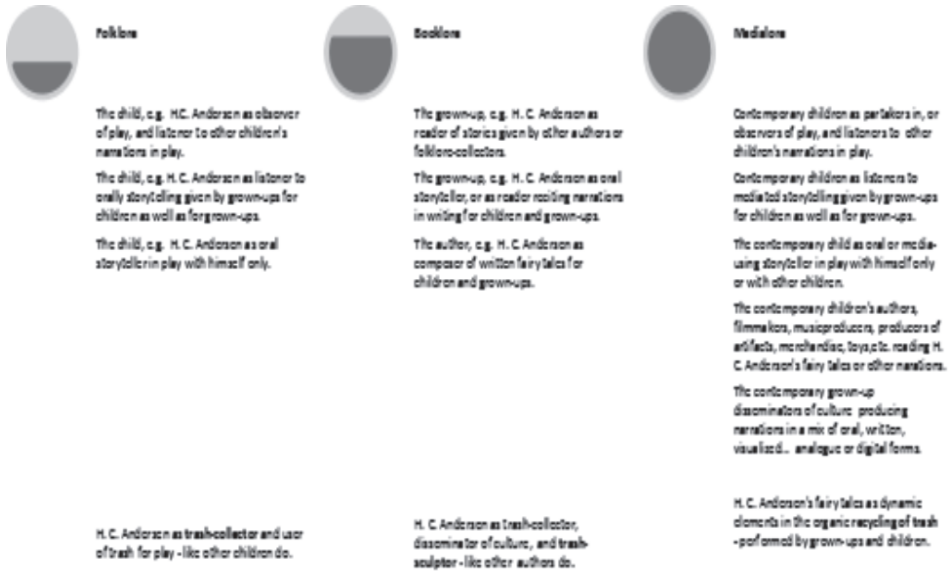


Figure 5: Constituents of FairyPlay.

Until now we have put analytic emphasis on process over product; we have seen H. C. Andersen's fairy tales as a representation of the pyramid of performance; we have presented H. C. Andersen as a homo ludens, a trash-sculptor, and a thing-finder, thereby equating him with children in play; we have outlined the cogwheels for FairyPlay; and we have used the lore-perspective—the accumulation and mode of performing narrations — to summarize our framing of FairyPlay.

In the never-ending process of recycling trash, we find the human need for balancing between freedom and control. You demand the freedom to model trash as you like it, but also you negotiate ways of regulation or control of trash-use, in order to share the action with other participants.

We bear in mind that the Italian philosopher Giorgio Agamben sees children's play as central to the deactivation of power: "one day humanity will play with law just as children play with disused objects, not in order to restore them to their canonical use but to free them from it for good." (Agamben 64) Children may play with concrete results of the types of lore and overlapping lore-constellations as "disused objects" — as mouldable trash fit for sculpturing. In FairyPlay you have no

absolute rules, you negotiate and renegotiate in the situation. The players may — or may not — actualize the mode of potentiality to transgress canonical use. Agamben's theory of the human as a being endowed with potentiality-to-be-or-do (or (im) potentiality-to-not-be-or-not-do)¹ allows us to see play as a *framing*² of potentiality/impotentiality, and you may observe children activating the potentiality-to-practise transgression, but also instead observe them activating the potentiality-to-not-do. As figure No. 1, The pyramid of performance, shows us, actual performance may be the realization (or the not-realization) of mimesis, poesis, and kinesis respectively. The potentiality of play is a potentiality, which may or may not practice actual play in an already defined manner. You are free to play, but also free to not-play. This is the core of play. There is no “canonical use” of H. C. Andersen's fairy tales — or of tales as such.

This means that H. C. Andersen's fairy tales are treated like any fairy tale known today — at least in a Danish context. Seeking the perspective of the child in order to understand how children use and produce culture in their every-day life, we do not find it fruitful to distinguish between fairy tales said to be originated from oral, literary or other mediated forms respectively.³ As researchers in remixology point out, remix, mash-ups, and trash are basic elements in the folk art of the future.⁴

Folklore of the Future: Trash, Remix, and Mash-Ups

It has been our claim that the term *trash* may be used as an appropriate metaphor for H. C. Andersen's fairy tales, knowing full well, that such a term may be repulsive for all lovers of H. C. Andersen's oeuvre. However, we wish to stress the ecological and cultural geographical distinctive features of fairy tales. They are — like play culture — “at once completely local and extremely global” (Mouritsen 25); they are actualized and performed in variable situations. You may recycle, reuse versions, fragments, elements, themes as you wish for. There is an old saying or proverb: *One man's trash is another man's treasure*. Or — put the other way around: *One man's*

1 Giorgio Agamben, *Potentialities: Collected Essays in Philosophy*. Trans. and ed. Daniel Heller-Roazen (Stanford: Stanford University Press, 1999).

2 Gregory Bateson, “A Theory of Play and Fantasy.” *Steps to an Ecology of Mind* (Chicago: The University of Chicago Press, 2002).

3 Herdis Toft, “Hvad gør børn med børnelitteratur?” Ed. Karin Esmann Knudsen. *Hvad gør vi med børnelitteraturen?* (Odense: Odense Universitetsforlag, 2012) 43-65.

4 David J. Gunkel, *Of Remixology: Ethics and Aesthetics After Remix*. Cambridge: MIT Press, 2006.

treasure is another man's trash. Meaning: children — as well as grown-ups — treat some narrations, heard, read or filmed, as “treasures,” others as “trash”; sometimes the same narration may be treated as sacrosanct treasure in one situation, as tip-trash in another.

By using the word trash, you could mean something which is in a crumbled or broken condition like the darned-needle or the brave tin soldier mentioned above, but also a narration split up or destroyed into bits and pieces, some of which you can reuse in collage, cut-up, mash-up, assemblage, and so forth, others you may just throw on your dust-heap. Here *compilation* and *blending* are the keywords, recombining them to concepts as *remix* and *mash-up*. *Parody* through mash-up of various well-known figures or formula is a popular mode, and often you will find that the recycling is carried out so heavily that the appropriation, reconfiguration, and re-contextualizing of the elements makes it almost impossible to determine the sources or the question of copyright.

However, this mode of creating new narrations is not only the folklore of the future, but also the folklore of the past — and the mode of creating booklore before copyright became a serious issue. Inger Simonsen, a Danish researcher in the history of children's literature, brings a quotation from Morten Hallager, Danish schoolmaster, printer, and author, who in the year 1798 presents his most recent compilation of narrations designed for children:

I find pieces of Choffin in Sultzer and Gedicke, of Campe in Berquin's and Salzmann's works, just as in Campe I find pieces, I have read before in other works; but now so splendid rewritten according to its own purpose, that you almost forget having read them before. As for the translation, I have not exactly always complied with my authors; but sometimes by some authors I added and deducted; in that I thought it to be consistent with my aim, namely to amuse, benefit, and delight children.¹ (Simonsen 20)

Inger Simonsen concludes in this way: “As for the oldest children's literature, the truth of the matter is that the material is communal property; it is borrowed, imitated, rewritten. The patterns are given ...”² (Simonsen 20)

In remixes, you reinterpret a single work of art, e.g. *The Snow Queen*, whereas mash-ups samples multiple works, e.g. *The Snow Queen*, *Aladdin and the Magic Lamp*, *The Bible*, and *Here We Go Round the Mulberry Bush*. The samplers may use

1 My translation.

2 My translation.

tiny slices or bigger scraps and fragments of already made works in their process.¹ Intertextuality in many, and variable forms is understood as everyman's right to copy. All art can be transformed into folk art, as well as all folk art can be transformed into fine arts.

Wherever recycling of trash is performed, it is hard to uphold the principle of copyright. According to Gunkel recycling is a way of undermining our understanding of concepts as originality, innovation and paternity. Consumers become creators or prosumers — partakers in recycling processes, and performing the folk art of the future.² In this perspective, children in FairyPlay practice pre- and postmodern dissemination of culture.

The Complex Concept of Culture

The postmodern concept of culture is a complex mixture.³ On the one hand, we may see culture as something to *have*, and if you have enough, you are a cultivated and educated man. For example, you then know the Danish literary canon where H. C. Andersen's *The Little Mermaid* occurs. The Danish Ministry of Culture also has delivered a canon for children's culture, where the first Danish trash-playground (skrammellegeplads)⁴ occurs together with *Lego* building blocks, and the comic *Donald Duck & Co.*, but H. C. Andersen's fairy tales do not. Instead all primary and secondary school students will be presented for H. C. Andersen as one of the 15 most important Danish fiction writers in the history of literature. In this context, H. C. Andersen's fairy tales are great works of literature, they are national treasures, and their author is an icon you may be examined on.

On the other hand, we may see culture as something we are born to be part of, and throughout our everyday life *are in*. We share common habits, traditions and

1 See Gunkel 2006: 17.

2 See Gunkel 2006: X-XVIII.

3 Herdis Toft, "Børnekultur." Flemming B. Olsen, ed.. *Pædagogiske miljøer og aktiviteter. Grundfaglighed på pædagoguddannelsen* (København: Frydenlund, 2016) 201-233.

4 The purpose of a trash-playground is to support children's creative abilities through making hideouts of bricks and boards using saws, hammers, shovels, and nails, and play with provided trash, e.g. old cars, sewers, and cardboard boxes. The first was made in Copenhagen during World War II by landscape architect C. Th. Soerensen. In this article, we see trash-playgrounds as integrating our play-perspective. Also, you may visit contemporary playgrounds made out of trash in order to raise children's awareness about environmental degradation, e.g. Ruganzu Bruno / Eco Art Uganda, an artist using aesthetic artistic expression just like H. C. Andersen did. See <http://www.tedcity2.org/awards> (accessed January 15, 2017).

fairy tales, we choose between different ways of expressing ourselves aesthetically thereby showing with whom in particular we share taste and lifestyle. For example, if you are born as Dane, you meet H. C. Andersen everywhere — you may live at H.C. Andersen-road, enjoy a H. C. Andersen-ice, wear a sweater with the little mermaid-print, and be singing his song of the Danish mother country *In Denmark I am born* or you listen to the version sung by a modern Danish band named Outlandish. Or you may fall asleep with your iPad showing the Walt Disney animated film, *Frozen*, with *The Snow Queen* as source material, or you may ... In this context H. C. Andersen's fairy tales are integrated in the commercial consumer culture filled with merchandise.

Others may see the concept of culture as a name for our creation of social relations and aesthetic meaning in a participatory culture. We *do* or *perform* culture, and by doing we learn and gain *competences*, and we reflect upon our skills and craftsmanship. Seen in this pragmatic context, H. C. Andersen's fairy tales are what we practice and perform them to be, and it is the performance, that is the agenda. We reflect — not upon his work, but *how his work works* in e.g. the film industry or in children's play culture as performed in day care institutions.

We *have* culture, we *are in* culture, we *can* culture, and we *do* culture. We all are disseminators of culture. To summarize we use the following figure¹:



Figure 6: Four contexts for culture.

In the following we focus primarily on culture seen in the 4th context of children's performance. We use the distinction between culture performed for, with and by children. H. C. Andersen performed culture *for* children by writing literary fairy tales, Danish artists, pedagogues and teachers perform culture in cooperation *with* children by using his literary fairy tales in a diverse range of projects. Fairy tales are performed *by* children inside their play culture. However, you should remember that in practice for, with, and by are not that distinguishable.

1 See Herdis Toft, "Børnekultur." Flemming B. Olsen ed.. *Pædagogiske miljøer og aktiviteter. Grundfaglighed på pædagoguddannelsen* (København: Frydenlund, 2016) 201-233 for another version of this figure.

Culture Performed for, with and by Children

Child Culture is a concept used in order to grasp those phenomenons of the world that we interpret as belonging to the use of media and play among children. It was the Danish play theorist, Flemming Mouritsen, who divided child culture into three categories: culture performed for, with, and by children. Culture performed by children he also categorizes as children's culture or "*play culture*"¹.

The category *culture for children* encompasses productions created by grown-ups for children. The child is objectified as a receiver of completed aesthetic expressions, and often the products are adapted according to age, skills and motivation, as we know from the many different versions of H. C. Andersen's fairy tales, e.g. the difference between the original written version, the Walt Disney film version, and the pedagogical adapted LIX-guided textbook-version of *The Little Mermaid*.

Also for children, the Danish playground company, Kompan, builds a H. C. Andersen-playground in Odense combining analogue and digital folklore, booklore, and medialore elements², the Danish Lego Foundation sells a range of H. C. Andersen toy-fairy tales, LEGO Belville products, and Disney-versions as LEGO Little Princess,³ and The Danish Books & Magic company presents *The Little Mermaid* as Augmented Reality combining physical book and digital app, blending booklore and medialore.⁴

The category *culture with children* is used by Mouritsen in order to describe projects concerning communication of culture and often initiated and publicly funded by e. g. The Ministry of Culture, The Ministry of Education, local authorities,

1 See Toft & Knudsen 2016, Vol. 2: 219-37)

2 See <http://www.kompan.dk> (accessed January 15, 2017) for further information about this "playground for learning."

3 In 2005 they made this range for girls aged 5-10, e.g. *The Little Mermaid*, *The Snow queen*, *The Tinder Box*. See on Belville Hans Christian Andersen at http://www.hcandersen-homepage.dk/?page_id=51850 (accessed January 15, 2017). In 2017 you could look for the Disney classics-Little Princess range with e.g. Ariel's dolphin-carriage. See on *Ariel's dolphin-carriage* at <https://www.lego.com/da-dk/juniors/products/ariels-dolphin-carriage-10723> (accessed January 15, 2017). The modularity of LEGO® bricks goes well with the modularity of fairy tales within folklore matrix. Today Lego present a culture of interiors, sceneries, sets and set-ups like Lego Friends. They focus upon the "building" of interaction between children – often parts and bricks of a set vanish, but the children just combine with other elements of "trash" from other contexts integrating them into the set by means of narration.

4 For further information about this combination of mobile game technology and classic storytelling see at <http://www.booksandmagic.com> (accessed January 15, 2017).

institutions, organizations or corporate sponsorship, involving artists, teachers, pedagogues in steering committees and working groups. The projects focus on co-operation and co-construction, and the children are both subjectified as co-producers and objectified as co-receivers. They may take part in a competition designed and arranged by H. C. Andersen Festivals in Odense, another nationwide drawing and writing competition with crown princess Mary as protector, a local dramatizing of *Numskull Jack* in a class or day care institution....

Later I shall describe some of the findings in my research on projects with children.

The category *culture by children* — *play culture* — point out children as subjects designing, sending and receiving their own aesthetic expressions framed as play. They organize time, place and themes, they choose modes of expressions. They play: singing, telling stories, acting, dancing, jumping, whispering, combining analogue and digital media, filming, drawing, taking photos ... Play is a mental space of *potentiality*,¹ where players are able to give arbitrary signs any number of aesthetically significance as long as the situation is framed “play.” While doing so, players can shift between acting as bearers of rule-based and ritualized tradition or promoters of ungovernable and revolutionary avant-garde.

So, children need to practice play and keep themselves in readiness, i. e. pick up know-how of rituals, patterns of bodily moves, gestures, rhymes, songs, sayings, legends, fairy tales, formula, schemata, scripts and other aesthetic techniques. Mouritsen terms the performance of a player: “*spontaneity rehearsed to the core*”² In other words, actual play is grounded on a huge, common cultural storage disposable for the actual users. In this cultural set of shelves, H. C Andersen's fairy tales are muddled, mingled, mixed with a lot of other stuff or trash in a disorderly manner.

The following examples show how children use fairy tales — for FairyPlay.

A Mash-up of Two Goats, a Snow Queen, and an Executor

Often pedagogues, teachers and consultants will design and arrange a project so they can avoid disorderly chaos like that we find in children's cultural set of shelves. In my research, I often observe a conflict between culture for, with and by children, and the following is given as an example retrieved from a project involving Danish

1 Giorgio Agambe, *Potentialities: Collected Essays in Philosophy*. Trans. And ed. Daniel Heller Roazen (Stanford: Stanford University, 1999).

2 My translation. See Toft & Knudsen 2016 Vol. 2:226.

state school-pupils from selected Class 5-7.¹

The government-backed project named *ITMF 464* was designed for improving pupils' subject knowledge and historic awareness by applying information and computing technology in the school Danish and History courses, to be exact a platform named *Hval.dk* containing different databases and toolkits such as *The Scenebuilder*. In order to create their own illustrated books with real-life stories about the local market town in either the Middle Ages or in the year of 1875, the pupils could pick up already finished figures and scenes in *The Scenebuilder*, and transfer them to other software e.g. *The Bookbuilder*. The children had a free choice between professional designed figures such as the priest, the farmer, the executioner, the housemaid, the grocer, and the beggar, and they could place the chosen figures in different sceneries such as the village pond, the church, the schoolyard, and the grocery shop.

Also, the children could transfer figures and scenes to an online chat-programme. Here they might create dialogues between the figures typed in screen bubbles. Figures steered by pupils from one class were able to chat with figures steered by pupils from other classes in the project.

The children had access to the platform in their lessons of Danish and History, but also in their spare time where they could visit the platform in order to do homework — or to play. The teachers instructed them primarily in the use of *The Scenery Builder* and *The Bookbuilder* and then concentrated on their subject knowledge related to this cross-curricular project in order to improve the children's skills as outlined in the school curriculum.

The teachers were taken completely by surprise when they observed how the children quick as lightning looked deeper into the portal *Hval.dk*, examined entry points to other school-projects with other figures, scenes, storyboards etc. For example they opened one of those earmarked H. C. Andersen's fairy tales with figures such as the ugly duckling, the white swan, the brave tin soldier, Numskull Jack and the snow queen. Curious and experimental as they were, one pupil after the other transferred the scenery from the village pond in the market town in the Middle Ages to their chat-programme and there chose not only the executioner or the housemaid, but also e.g. five white swans, a goat from *Numskull Jack*, and yet another swan, and yet another swan— and a snow queen.

You can only imagine the contents of the chat typed in screen bubbles all over,

1 As researcher associated with the project I have described it for instance in Herdis Toft. "It-integration i lege-og skolekultur. Børns karnevalistiske, digitale kompetence." *Digitale medier og didaktisk design*. Eds. Lars B. Andreasen, Bente Meyer og Pernille Rattleff. (København: Danmarks Pædagogiske Universitetsforlag, 2008) 64-85.

and suddenly one goat and one swan typed to each other, that they did not know what was going on in their fairytale project while the other goat typed to the executioner and the housemaid that he had nothing to do with the crazy swan-dialogues.

The teachers would categorize fairy tale-swans, -goats, and -snow queens as confusing trash in the predefined context they wanted the children to concentrate on, but the children quickly categorized the same figures as treasures for making parody in diverse play projects. The figures were designed for remix inside pedagogical pre-defined projects, but the children actually used them for mash-ups in new-defined play projects of their own.

The teachers learned that children spontaneously examines the world around them, and bring all sorts of stuff trash, fragments, bits and pieces together. For them, Hval.dk was an exciting warehouse giving them easy access to act as trash sculptors, playmakers, storytellers, and they had no marked distinction between storyboards for fairy tales and storyboards for realistic representation.

On the one hand, professional people from educational institutions designed and effectuated this project *for* children and *with* children. On the other hand, The Storybuilder, The Bookbuilder and the chatforum imitated performing possibilities known from digital tool boxes, so no wonder the children played with the potentiality of the project both physically, technologically, mentally and aesthetically.

In the assessment of the project, the children required semi-manufactures, and wanted schemes for self-production of new settings and new figures, and room for improvisations and styling. In other words, they demanded what they were able to utilize in play.

Tossing a Salade of Fairy Tales

The grown-up participants might have let themselves be inspired by Gianni Rodari, winner of the Hans Christian Andersen Award 1970, and author of *The Grammar of Fantasy. An Introduction to the Art of Inventing Stories*. In order to describe the values in experimenting with and reflecting on the inertia of combining elements of different fictional worlds, Rodari formulated the questions: "What would happen if?," and "What could happen then?,"¹ which stimulate what he terms as the binomium "fantasy and logic," a mode of realisation. These questions also could be defined as the essential questions asked in children's play culture.

By tossing a salade of figures, actions, and dialogues from diverse fictional and historical contexts children are allowed to examine both the potential possibilities

1 Gianni Rodari, *The Grammar of Fantasy. An Introduction to the Art of Inventing Stories*. (New York: Teachers & Writers Collaborative, 1996).

and the logical limitations of the world, e.g. how many goats can communicate in different ways with the same executioner across boundaries without a breakdown?

Flemming Mouritsen summarizes the characteristics of H. C. Andersen's fairy tales: "At the same time they are consistently reflexive and 'naively' playful aesthetically performed" (Toft & Knudsen 2016, 215).¹ This mode of reflexivity integrated in aesthetically performance goes for children's mode of play as well, as we shall see in the next example.

Little Mermaids, Hub Caps, Diamonds, and Genius Loci

2014 I did my research on a project supported by the Danish *Kulturprinsen* (The prince of culture), an experimental development center for culture with children and young people.² In this project, pedagogues and artists emptied an ordinary room in two kindergartens, and then took the eldest children on outings to collect trash, e.g. pieces of broken glass from a bus shelter, ornamental hub caps lost by passing cars, a dead starfish with a rotten smell, bottle caps, and a cabel drum.

The artists then built a room for play and storytelling by combining these elements of trash into separate parts of the room. They made an indoor-variation of a trash-playground / a playground made of trash.³ For instance, you could look at the broken pieces of glass through a tiny port hole in the wall, and see how a spotlight turned this trash into sparkling diamonds; the dented hub caps spun around like UFO's in the ceiling; a vase moulded as a flower-girl became a metaphoric Miss Spring placed at a shrine, and you had to crawl through a tube to visit this *Genius loci*. The children sacrificed bottle caps and flowers to her, and told her their secret wishes and problems.

The strategy used by the artists was the strategy of Pippi Longstocking hiding small trash elements around Tommy and Annika to be found as treasures. In this room, surrounded by discarded, broken, forgotten things, the children would play for hours inventing their own fantasy stories and fairy tales containing a diverse range of formulas, functions and improvisations. In a section the children named "the mermaid room," especially the girls would play Disney-inspired little H. C. Andersen-mermaids decorating their home and sea garden with shells, and the boys ravaged like pirates in another section fashioned like a ship, fighting amongst each other, stealing or hiding an old treasure chest with coins of "gold," and "jewellery."

1 My translation.

2 See more about the centre at <http://www.kulturprinsen.dk>.

3 Herdis Toft, "Lege-Rum og Fortælle-Tid." *Tidsskrift for børne-og ungdomskultur* No. 58. (Odense: Odense Universitetsforlag, 2014) 3-140.

The “mermaids” could quick as lightning turn into “police” or “thieves,” and the “pirates” could act as inoffensive Sea Kings who lovingly nursed the sea princesses, or they could turn into mermaids themselves. Or completely different stories could be performed... No Gianni Rodari or pedagogue was needed for help here. The children made innumerable and often seamless shifts between performance founded on mimesis, poiesis and kinesis as described above in figure No. 1. These shifts were based partly on the allegorical character of the room, partly on the situational mood of the participants and their individual capacity in use of aesthetic codes, magic formulas, and other modes of mimic, gestic, and oral narration. The recycling of e.g. *The Little Mermaid* was carried out so apparently fragmented and incoherent, that it was a conjecture for me as researcher to decide whether a specific line or act belonged to this fairy tale or to another context. But that was my problem — not the playing children's. For each sudden shift, they sensuously understood one another quite well. If not, they rapidly reflected on how the other players re-acted; they *reflected-in-action*, and they sometimes made a stop and *reflected-on-action*.¹

Pedagogues and parents may be given a huge fright and suspend a play situation, when they hear children whoop: “I'll cut off your head!” — inspired by the soldier from *The Tinderbox*. Grown-ups may tend to taboo specific elements or entire fairy tales, e.g. *The Little Mermaid* because some children are frightened by the sufferings of the mermaid. But grown-ups and parents had better look for the ways in which children manage to adapt the spectre of horrors and sorrows through playing them out in transformative or transgressive modes of action than give a fright and taboo such elements of horrors and sorrows.

Up till now we have analyzed children's FairyPlay in kindergarten and primary school. The last example relate to an organized leisure activity.

Hack Your Heritage: Robot Fairy Tales

The leisure activities in the Danish organization named Coding Pirates are directed to children with an interest in play, programming, robots, and digital technologies. The chairman, Martin Exner, is the winner of the Danish IT-award 2017. Also, this year, sponsored by the Danish Ministry of Culture, some grown-ups from the

1 Inspired by Donald Schön, *The Reflective Practitioner: How professionals think in action*. (London: Temple Smith, 1983).

Aarhus-department visited London to join the “Imagine” —festival.¹

In their workshop, “Hack Your Heritage: Robot Fairy Tales,” British children aged 7-12 would programme robots to enact selected H. C. Andersen fairy tales. The hacker-approach, the playful and experimental use of technology, the mix of digital and analogue materials, and the focus on storytelling in groups appealed to them. The children had a mash-up of raw materials for making remixes at their disposal, combined with expensive technology, especially *Ozobots*, *Quirkbots*, *Lego We Do*, and *Little Bits*. Trash & Technology you may name the constellation. They made paper drawings, they cut out sceneries, castles, caves, and figures using pasteboard or by means of *Geomac*. They modelled the robots to animate the brave tin soldier, Numskull Jack, the ugly duckling, the fearless soldier with his tinder box. The recycling of trash went on both literally and literary. Straws and string, feathers and matches, cardboard cylinders and legobricks, stickers, scissors felt tips, tape, plastic beakers, old soft toys, faded toy figures...

During the intense teamwork, the children along with volunteers from Coding Pirates remixed, de-and reconstructed, the selected fairy tales. On one table, you would see e.g. the tin-soldier-ozobot-with blue-lightning move along sceneries until he reached the red-fire-scenery, where his blue-lightning turned into flashing red. On another you would see robot-Numskull Jack approaching the princess made of a plastic beaker with holes cut out. One of her “hands” is a pressure sensor, and when Numbskull Jack shakes this “hand,” she suddenly brightens, produces a sound – and butterflies circulate around her “head.”

The organizer of the workshop, researcher at Aarhus University, Rikke Toft Noergaard², also runs this workshop with Danish coding-pirates-children, but over a longer period. The Danish children therefore become better experienced with the use of robots, and also, they are more familiar with H. C. Andersen’s fairy tales than

1 Presented at the festival like this: “Coding Pirates Denmark is a Danish self-sustained non-profit association which operates a network of clubs which foster and promote ideas generation, technological competencies and design thinking through an open, experimenting and exploratory approach to technologies. Through its activities, it reaches thousands of children, and over 2000 children around Denmark are currently placed on waiting lists to join as regular participants. At the core of Coding Pirates lies the values of imagination, empowerment and co-creation with new technologies for future citizenship” (Hack a Heritage, Southbank Centre).

2 See about the principles for use of open-ended technology as: processual, emergent, modular, reconfigurable, transmutable, and constructible—useful qualities for children’s play culture in Rikke Toft Noergaard and Rikke Berggreen Paaskesen (2016). “Open-ended education: How Open-endedness Might Foster and Promote Technological Imagination, Enterprising and Participation in Education” *Conjunctions*, Vol. 3, No 1, 2016: 1-25.

the British. So, they are more capable of de- and reconstructing a fairy tale as burlesque while balancing between rule-bound and free-form storytelling. For example they let Donald Trump appear in a lot of different roles, e.g. as a young princess or an old woman. Much in the spirit of fairy tales, you might say. One never can be sure, whether a young princess or an old woman is heroines or the opposite, until you have confronted yourself with them. H. C. Andersen himself knew how to strip emperors, kings and frauds to the skin.

FairyPlay: Carnavalesque and Neo-Avant-Garde (or Rather Not)

The three examples given in this article show us FairyPlay brought to life by children in kindergarten, primary school and organized leisure activity. They show us, how H. C. Andersen's fairy tales are recycled by children in a spirit of laughter and a playful aesthetic mode of expression.

We might now point to the Russian philosopher and literary theorist Mikhail Bakhtin, and define FairyPlay as *carnavalesque*.¹ In his studies Bakhtin underlines the contrast between the hierarchic order of normality and the carnivalesque turning upside down of this order, the breach of taboos, and suspension of rules for everyday life — during a short, well defined break — an interlude.

However, this dichotomous time management or enforcement of rules for “play” and “work” do not provide a contemporary picture of FairyPlay as practiced by Danish children in the institutional settings for their performance. Neither in kindergarten, primary school nor the organized leisure activities do children only “work” while attending “classes,” and “play” only when allowed during playtime or breaks. When participating in projects together with grown-ups, the children tend to carry out that aesthetic and experimental mode of narrative performance, we name play, regardless of what grown-ups have prearranged or wished for.

So, we should see the carnivalesque not as characterizing an *inter-ludic* (Lat. *ludere*: to play) , but rather as one *intra-ludic* out of several other possible modes of performing FairyPlay.

We also might point to the Italian novelist and semiologist Umberto Eco, who in his “diario minimo” (minimal diaries) described the neo-avant-garde project, namely to deconstruct the literary construction, to abolish the marked distinction between everyday language and art language by spinning them around and into each other in new, often comic and grotesque aesthetic modes.² Children in FairyPlay

1 Mikhail Bakhtin, *Rabelais and his World* (Bloomington: Indiana University Press, 1984).

2 Umberto Eco, *How to Travel with a Salmon & Other Essays*. (Boston: Houghton Mifflin Harcourt, 1995) .

often use exactly this strategy (the transgressive mode, as shown in figure No. 1), because it is useful for their play project: what matters in play is not just learning something by heart, not just transmitting or telling what you were told; you need to adapt the story to the play situation and its participants here and now. You play in order to play well, therefore you must be willing to change from epic to episodic storytelling in a split second. FairyPlay is a notion of performance.

H. C. Andersen could be seen as a neo-avant-garde of his time, when he created his fairy tales by combining trash and treasure, the oral and the literary language, mixing the timbre of voice, intonation and idiomatic speech from a folklore storyteller with a booklore style. He uses a clear child perspective when he addresses the readers of his time. He designs his allegorical sceneries both schematized and detailed: we go under water level with the little mermaid, in the air with the wild swans, at the rich people's castle, in the poor people's shanty, in the frozen land of the snow queen ... you are fascinated by the picture, and you may proceed the drawing, but also you may design new variations and add your own details.

Conclusion

In this article, we have presented Hans Christian Andersen as a *homo ludens*, a *trash-sculptor* and a *thing-finder*, like *Pippi Longstocking* and like children in play, and we investigated his fairy tales as a crosscultural mix between folklore, booklore and medialore. We illustrated their usefulness as "trash" in a play culture where children recycle them into FairyPlay, and we exemplified how children pick up fairy tales, or fragments of fairy tales, from a context of folklore, booklore and medialore, and how they make them functional as raw materials for play-production by muddling, mingling and (re)mixing their formulas with other fictional materials and adjusting them to the play context through improvisations.

Hans Christian Andersen became a world-famous author due to his talent for transforming his own childhood experiences into art, into booklore. His fairy tales have their narrative background in folklore, and they are aesthetically adapted to booklore by the author and they are reconstructed in innumerable ways in medialore, forming parts of a never-ending trash-and-treasure recycling process. We demonstrated our comprehension through figures showing (1) the pyramid of performance, (2) the cogwheels for FairyPlay, (3) folklore, booklore, medialore in a linear, and (4) a contemporary perspective, (5) the constituents of FairyPlay, and (6) the four contexts of culture. On the whole, these figures illustrate, how contemporary use of Hans Christian Andersen's fairy tales in play and medialore helps them to live on as fanciful folklore of the future.

The geologist and social scientist Marcos Buser opens his book, *Rubbish Theory: The Heritage of Toxic Waste*, with the following statement:

What we call heritage is the result of what we wish to retain or reperform — whether it be tangible or intangible, and whether it be ideas, memories, things or practices. The act of retaining, in its turn, usually leads to handing down heritage to the next generation. In this way, a cross-generational continuity comes into being (...) This is an example of Heracleitus' *panta rhei* — everything is in flux. (Buser 5)

Panta rhei — Hans Christian Andersen's fairy tales are in flux, as trash and treasure, as rubbish retained and reperformed. They belong at the same time to three categories, the *transient*, the *durable* and the *rubbish*, as defined in *Rubbish Theory: The Creation and Destruction of Value* (Thompson 2017). They are transient: here today, gone tomorrow, they are durable: a joy forever, and they are rubbish: possible raw materials for new creative and aesthetic modes of expression — known as play.

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Teaching and Learning Modes and Media of H.C. Andersen Fairy Tales

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Abstract This article explores how and why Andersen fairy tales could be taught at school in new multimodal ways that reflect 21st century networked, digital and popular culture. Based on social semiotic theory and Dewey's understanding of teaching and learning as "doing knowledge," a design model is presented for teaching the multiple modes and media of Andersen's work. It is argued that the model could contribute to a more semiotic rich and inquiry-based approach to Andersen and lead to the development of students' semiotic competence, which may help understanding Andersen in transformative ways. The model was used for designing four experiments in an intervention in four Danish upper-secondary classes. Focusing on an experiment that explores how animated Andersen fairy tales were taught and learned in analytical and creative ways in L1/mother tongue education (MTE), the empirical analysis finds that the experiment challenges teachers' and students' conceptions of how Andersen could be taught and learned at school. However, findings also suggest that a multimodal and inquiry-based approach could expand the dominating understanding of how and why Andersen could be taught in the L1/MTE subject. This finding may have implications for teaching other canonical world literature, such as Shakespeare and Melville.

Key words The Great Sea-Serpent; popular culture; multimodality; inquiry-based; semiocy.

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The little fish had its own thoughts.
 “That exceedingly long, thin serpent is perhaps the most wonderful fish in the ocean.
 I have a feeling it is.”
 — *The Great Sea-Serpent*, 1871

Introduction

In 1871, Hans Christian Andersen wrote the fairy tale “The Great Sea-Serpent.” The story is based on a mind-blowing technological event which took place in 1866: The telegraph cable was laid down in the sea connecting New Foundland and Ireland. Andersen uses this event to tell a tale about the wonders of technology, suggesting — through the voice of the little fish, his hero — that the cable is like a mythical great sea-serpent. Some creatures in the ocean fear it, we learn from the story; but the little fish does not. Rather, the cable “is perhaps the most wonderful fish in the ocean.” More broadly, Andersen suggests that new technology represents inventions that are like myths. We should not be afraid of them, but explore them further.

In this article, Andersen’s “The Great Sea-Serpent” serves as an allegoric point of departure for reflecting on how technology may influence the teaching and learning of Andersen worldwide. Nowadays, we know that the telegraph was indeed a wonder that contributed to a technological, cultural, and social modernization. There is a direct line from the invention of the telegraph to the late 20th century invention of the internet and a networked digitalized global society, which we still struggle to grasp in all aspects. One thing is for certain, however. The digitalized networked society forces us to rethink all aspects of production, reception, and distribution of texts, including world literature texts, such as the canonical text of Andersen, Shakespeare, Melville, and many others.

More specifically, the goal of the article is to explore how old and new technologies could be integrated in the teaching of Andersen fairy tales in the 21st Century. Broadly speaking, young people are brought up and live in a media-saturated, networked, participatory and multimodal popular culture¹. American literacy and learning scholar James Paul Gee clarifies the main aspects of popular culture:

We live, then, in an age of convergent media, production, participation, fluid group formation, and cognitive, social, and linguistic complexity — all embedded in contemporary popular culture. Digital tools help create and sustain these features of “modern times,” but they do not stand alone and cannot be studied

1 See Bezemer and Kress.

in isolation from these features. (14)

When Gee speaks of convergent media, this makes sense in the case of Andersen considering the fact that his work nowadays exists both in the medium of paper and the mode of verbal writing, while at the same time has been reproduced and redistributed into a plethora of modes and media, such as his illustrated fairy tales found in books or the Internet or animations found on DVDs and streaming platforms. In the context of education, Gee's basic point is that teachers should consider such aspects when reflecting on teaching and learning any kind of text in school. Simply, the nature of text has changed, and so have students.

So, considering the teaching of *literature* within schooling, and more specifically an 19th century author like Andersen, the broad question is how literature could and should be taught within this 21st century context. Is this possible? And if so, how, and why? The literary institution may render Andersen a canonical author, as is the case on a global level. The present special issue on Andersen as world literature illustrates the point. Similarly, the educational institution may set up goals for teaching Andersen in school, as is the case in Denmark in mandatory secondary school; as it is the case with Shakespeare in England, and Melville in the US. But this does not imply that students in a classroom consider Andersen a worthwhile experience, and (would like to) engage in learning his work. Based on Gee's claim, we should probably expect the opposite. On the other hand, it may be that Andersen's work is in fact such a fascinating resource that is easy to ask students to read and engage in at school. This is what this article explores both theoretically and empirically. Based on an empirical research project conducted some years ago, I will explore the following research question: What happens when available modes and media of Andersen fairy tales — such as animations — are taught in L1 classrooms (in some regions termed mother tongue education, or simply MTE), and how can such teaching be justified from a pedagogical and curricular L1 perspective?

From a curricular and pedagogical perspective, the basic question is how it could be justified, and made meaningful for students, in school to teach Andersen — and other canonical authors in the world? This question will be framed in the theoretical section that follows, which presents three claims on teaching Andersen in the L1/MTE subject based on social semiotic theory¹ and an inquiry-based approach to knowledge production².

Empirically, the article presents case-study findings from an intervention into

1 See Bezemer and Kress; Hodge and Kress.

2 See Dewey *Democracy*, Dewey *Art* and Bereiter; Elf.

four Danish L1/MTE classrooms on upper-secondary level in which modes and media of Andersen fairy tales were taught throughout a year (see figure 1a-d for resources used in the four experiments). The analysis focuses on what students did and learned from the fourth of these experiments that focused on animated Andersen-fairy tales, and to what extent it is rendered relevant by students and teachers to learn about Andersen in that way.

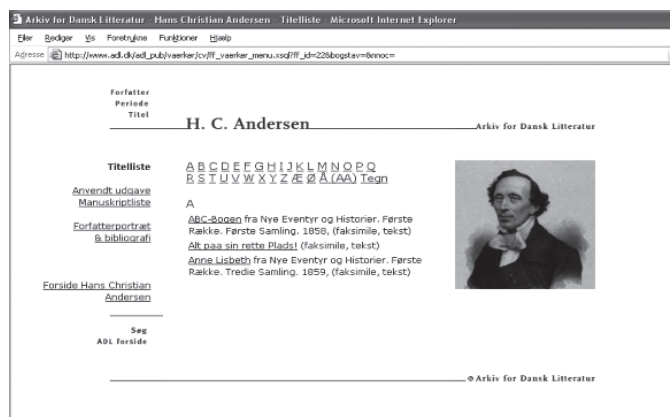


Figure 1a. Cropped screenshot from the homepage *Arkiv for Dansk Litteratur* (www.adl.dk) used in experiment 1 of the intervention.

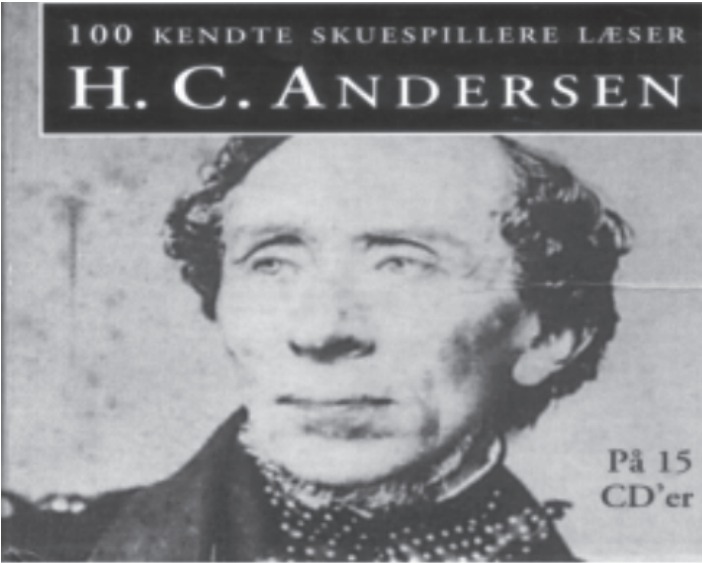


Figure 1b. Scanned cover picture of a collected work of 14 compact discs entitled *100 known actors reading H.C. Andersen* [My translation]. Readings from this and other collections are made available in experiment 2.



Figure 1c. Scanned picture from the fairy tale “Skyggen” (The Shadow) in an illustrated version of Andersen’s fairy tales from 1995 (illustrations by Otto Sten S.). Made available in experiment 3.

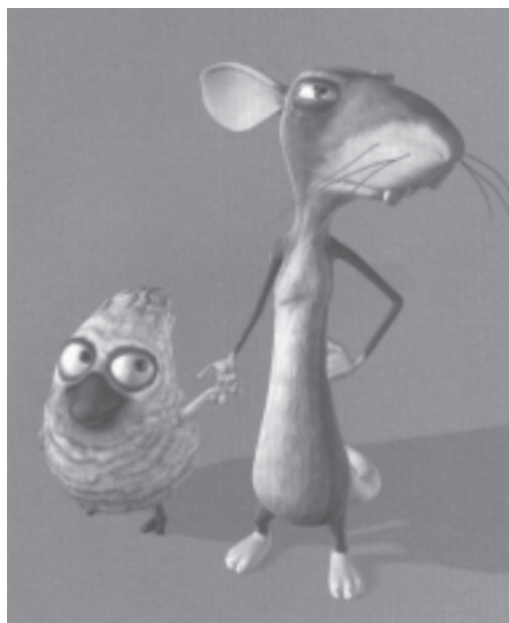


Figure 1d. Picture from pre-released material by the animation production company Egmont Imagination, A-film & Magna Films working on an adaptation of “The Ugly Duckling” (later released as *The Ugly Duckling and Me*, 2006). Made available in experiment 4.

Figure 1a-d. Multimodal Andersen resources used for intervention.

Based on empirical findings, I will argue that when students are asked to design pre-productions for a new animated Andersen fairy tale, this stimulates participation and complex cognitive and social work, which leads to relevant knowledge production, that is, learning, within the context of L1/MTE. Perhaps most interestingly, such a design requires a close reading and analysis of the verbal versions of Andersen fairy tales; student *analysis* becomes a premise for student *creativity* — or to put it the other way around, creativity requires analysis. The case study finds that students engage in such transformative analytical-creative knowledge production processes. Teachers participating in the study, on the other hand, are more reluctant towards such an approach due to their curricular obligations and the traditional ways of teaching L1/MTE as a subject.

For discussion, I will argue that the suggested multimodal and inquiry based approach to Andersen fairy tales and other literary work could be justified in school because it contributes to students' deeper understanding of literary works of art with the broader purpose of contributing to their development in a broad meaning-making, that is, semiotic, sense. The study argues that an inquiry based multimodal approach to Andersen's fairy tales implies a shift in the rationale of L1/MTE — moving from a narrow understanding of *literacy* as the main goal of teaching and learning of L1 to an expanded semiotic understanding of literacy, which we could term *semiocy*. One could argue that if this new goal of L1/MTE was pursued in the future, it would reflect demands of a contemporary media-saturated society like the one sketched by Gee and others. It would reflect the way children and adolescents tend to approach learning in the 21st century because it invites students to learn through networked production and participation. From a literary pedagogical perspective, moving towards such a shift in L1/MTE rationale may also allow literature teachers to reposition students. Instead of positioning students in a traditional, reproductive approach to the teaching of literary works of art, they could be positioned in a more open-ended way of teaching literature which focuses on how literature could be used as an available resource for the production of students' mediated meaning making and identity development.

Theoretical Framing: Three Claims

The theoretical framing of the study is based on three claims. In the following, I will elaborate on these claims. Briefly put, the first claim states that Andersen's fairy tales could and should be understood in a multimodal perspective. The second claim is that modes and media of Andersen fairy tales could and should be taught in school, particularly in the L1/MTE subject. The third claim is that, currently, L1/

MTE teaching is dominated by verbal resources, and that such a practice is a barrier for experimenting with Andersen in multimodal ways.

First Claim

So, the first claim is that Andersen's fairy tales could be understood in a *multimodal* perspective. This theoretical claim implies that his fairy tales are understood as discourses represented and communicated in modes beyond verbal writing in books or on paper, such as verbally *and/or* visually, graphically, auditorily etc. A multimodal approach would argue further that Andersen's fairy tales are discourses that move across modes and media in a process that could be termed "transduction" as Kress coined. Or, as the so-called New London Group has argued, any semiotic resource, including artistic, could be seen as "Available Designs," which go through processes of "Designing," and are eventually "Re-designed"¹.

As already suggested, this claim is easy to substantiate in terms of "Available Andersen Designs" in contemporary popular culture. Picturing the multitude of Andersen fairy tales' resources in a global perspective, one quickly visualizes, for example, Andersen's so-called *illustrated* fairy tales (a tradition which Andersen gave birth to himself in the 19th century) that combine words and images in complex multimodal ways. At the Hans Christian Andersen Museum in Odense, Denmark, we find a whole collection of illustrated Andersen fairy tales, some of which are made available in digital format online. However, such resources only offer a glimpse of the number of published and non-published illustrated versions of his fairy tales produced and distributed worldwide, including student drawings of his fairy tales on paper and published on the school wall for a couple of weeks, as is common practice in Denmark.

We should also remind ourselves of the many *oral readings* of his work available in audio recordings or produced by students (as in annual competitions in Danish schools). Such readings interpret his writing in multimodal auditory ways, and may also include gesture and other kinds of performative modes. Further, we find, on a global level, the production of *animated* Andersen fairy tales, including Disney's Oscar-winning Silly Symphony version of *The Ugly Duckling* (1938) — which is easily found on YouTube — or the much later animation *The Ugly Duckling and Me* (2006) which draws on a very complex multimodal interplay of several verbal, visual, and auditory modes. And finally, of course, Andersen's verbal stories are available as they are published in books or on digital platforms (such as on the Hans Christian Andersen Centre website) in an abundance of layouts, which co-pro-

1 See New London Group and also Cope and Kalantzis.

duce the meaning of the text.

Such examples make it clear that Andersen's fairy tales, nowadays, are represented, communicated, and distributed in popular culture in a rich variety of modes and media, which are read, produced and hence re-designed by children and adolescents outside as well as inside school. A few of these resources were used, as indicated above in figure 1a-d, for experiments conducted in the empirical study, which we will explore further later.

Second Claim

The second claim is that *modes and media of Andersen fairy tales could and should be taught in school, particularly in the L1/MTE subject*. The rationale for doing so is based on not only a multimodal but also an inquiry based approach¹. Based on Dewey's writings, among others, Bereiter explains the basics of what he terms a liberal inquiry-based pedagogy suited for a 21st century knowledge society as follows:

The proposal to make knowledge building the principal activity in schooling would mean enlarging liberal education so as to encompass both the grasping of what others have already understood and the sustained, collective effort to extend the boundaries of what is known. (Bereiter 25)

Such an approach would invite students into processes that stimulate them to transform knowledge into *doing knowledge* and *knowing*. This idea of students' active knowledge production resonates very well with the New London Group's notion of design processes (Available Designs, Designing and the Redesigned). In what the New London Group terms a pedagogy of multiliteracies, they further suggest that such processes could be framed in four ways: As situated practice, overt instruction, critical framing and transformative practice. Based on such multimodal and inquiry-based framings for teaching and learning, I developed a model that represents the basic categories and dynamic relations for teaching and learning Andersen fairy tales (based on Elf, *Towards Semiotic*), which you see in figure 2.

¹ See Dewey *Democracy and Dewey Art*.

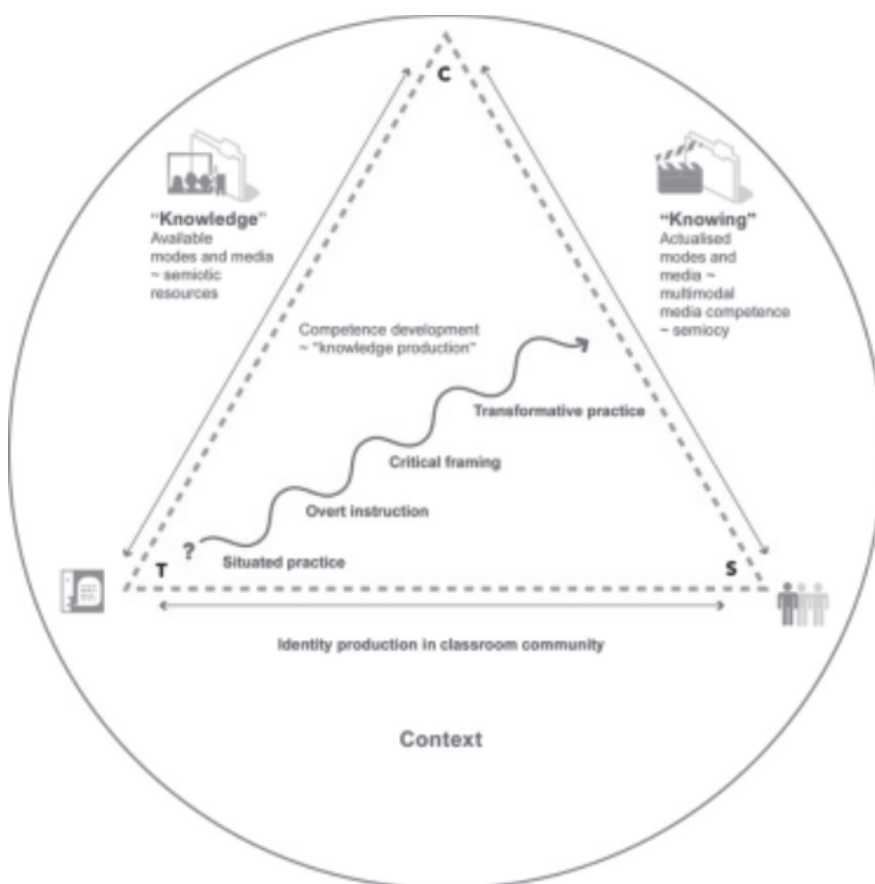


Figure 2. The semiocy model. Sign-codes: “C” stands for content, “T” for teacher, “S” for student, “?” for subject-related question or challenge presented to students.

As you will see in the left corner below, the model places *the teacher* in a central position, requiring reflexive, subject-related, or, as we would term it in a German-Nordic context *Didaktik* thought on how to initiate and carry through the student processes regarding knowledge production. The teacher should be able to organize an inquiry-based, situated, instructive, critical, and transformative activity so as to ensure that the student accentuates productive meaning-making and not mere reproduction of fragmented knowledge. The functional, activity-oriented aspect is therefore stressed. On the other hand, one must remember that knowledge or “content” in school subjects plays an indispensable role in the process of teaching multimodal media. The resources that can be used in what we could term a multimodal media pedagogy within L1/MTE are, in principle, any constellations of modes and

media related to content acknowledged within the subject (the top of the triangle). In the selection of modes and media, the teacher should consider what kinds of resources are found appropriate to the design. This is an instance of an inquiry-based activity that relates to a chosen content and topic. An example of such content could be Hans Christian Andersen fairy tales, seen from a multimodal media pedagogical standpoint. It follows that not all modes/media are continuously relevant. They must reflect interests and demands at several levels. The resources made available should therefore be exercises of complexity that will encourage and stimulate the classroom and individual student in a personal formative identity development process (see line between Teacher and Student), which in a German-Nordic context would be termed *Bildung*¹. This should at the same time meet the demands of the curriculum in terms of formal teaching. Those two ends might not meet, making teaching in formal schooling an ambiguous and conflicted enterprise.

Note also in the model the portfolios on each side, which signal that any learning resource always contains of a variety of “Available Designs.” This includes, as an example, a text being read and film being watched in class. Correspondingly, on the right-hand side, the students produce a portfolio containing a variety of products, which are “the Redesigned” materials, which may include a film or more modestly, as in the animation experiment which we will focus on later, pre-production notes for a film and reflections on the process of work. Note also the arrows surrounding the triangle running both ways. They signal that content (C) is not a completely stable entity; rather it is constructed by the teacher and the students in a mutual interaction also co-shaped by the context. Content is embedded in context, in which we find agents such as students (S) found in class, whose “identities” co-produces, in discursive processes of negotiation, the conception of content, which the teacher (T) draws on when preparing a specific curriculum design, like in the case of teaching Andersen in a process of four experiments. Obviously, other agents and aspects of content and context influence the teacher’s choices also. Examples are academic research and knowledge, teacher training, the curriculum plan of the L1/MTE subject in a specific country and learning resources available at school. These are affected by, among other things, economy, physical and other constraints and possibilities at school.

The dynamics of knowledge production is thought in a way that progressively enables student acts of understanding, which is represented by the oscillating line in the model — it shapes meaning with and about constellations of modes and media. Modes and media are clustered in what Gee terms “semiotic domains,” which

1 See Deng and Luke.

students address and actualize due to local, personal and pragmatic perspectives, assisted by their teacher. Different strategies can be conceptualized and adapted when organizing the teaching process, depending on the class and the students. In any process of knowledge production, we should install the demand of a product, represented as a question mark (?) in the model. Such a demand may lead, as termed on the right-hand side, to “actualized modes and media.” Seen from an evaluative point of view, this product gives a hint of what is often referred to as the outcome of the teaching-learning process. However, outcomes can only be inferred indirectly, as the so-called DeSeCo consortium working on a “Definition and Selection of Key Competencies” argues¹. An outcome can never be measured in instrumental ways. Outcomes are considered to be signs — or we may say Redesigns — of available resources that students produce knowledge from in the process of learning, hence demonstrating semiotic competence related to the specific inquiry with more or less expertise. It follows from this that the proposal for a definition of semiocy within L1/MTE is as follows: Semiocy within L1/MTE (e.g. “Danish”) is a knowledge-based/insightful ability to act, in expedient, expert-like ways on demands related to multimodal media within the constrained formal school domain of L1/MTE (e.g. “Danish”). In short, semiocy is a demonstrated semiotic competence.

The model, which I will refer to as the semiocy model, served as a point of departure for designing the four interventions, that is, for the planning, realization, and evaluation of the four experiments conducted in the empirical study. After presenting the third and last claim, I will illustrate how the model was used in analysis, focusing on the “animated fairy tales experiment.”

Third Claim

The third claim is a more critical one, arguing that currently L1/MTE teaching is dominated by verbal resources and the teaching of language and literature — not a plethora of semiotic rich texts (Elf et al.). For example, the teaching of Andersen fairy tales, particularly within upper-secondary education, is dominated by a pedagogy of monomodality that would highlight the *literary analysis* — of verbal reproductions of his work. Of course, this offers students many important insights based on well-proved literary disciplines adopted to school teaching, such as historical readings, new criticism, reception aesthetics etc. However, one could challenge such an approach nonetheless if one wishes to enable students to explore Andersen’s work in a more semiotic rich and inquiry-based way, as sketched above. Currently, the dominance of monomodal verbal resources for teaching and learning implies

1 See Rychen and Salganik.

that there is little access to a multimodal approach to the teaching and learning of Andersen fairy tales, and more broadly other literary works of art which have gone through similar processes of transduction and “popularization,” as in the case of Shakespeare and Melville.

From a curricular and epistemological point of view, the dominating practice implies that suggesting a multimodal and inquiry-based approach towards Andersen is indeed something that will challenge the dominating culture of school in general and L1/MTE subjects and teachers in particular. Consequently, the four experiments in the empirical study were indeed interventions — transgressing the limits of the subject. They challenged basic assumptions, norms and beliefs amongst teachers and students on the “hows,” “whys” and “whats” of teaching L1/MTE and teaching Andersen. In other words, the intervention was expected to challenge the basic rationale of the subject, or “what counts as knowledge” in the school subject, which is the fundamental curriculum question¹.

The disciplinary practices and cultures of a given school subject such as L1/MTE reflect, I will argue, a Western model of classroom teaching, which includes a particular view on the use of technology based on classroom teaching using blackboard, speech, pen, and paper, and the reproduction of knowledge. Such technological practices operate on century-large time-scales and are not easily altered as they reflect deeply embedded paradigms of the subject and schooling. Considering L1/MTE practices in particular, Sawyer and van de Ven argue that *four* paradigms have emerged in L1 teaching, since the 19th century: An academic, developmental, communicative, and utilitarian paradigm. The theory of L1 paradigms is a helpful tool for analyzing, on a deep paradigmatic level, the why’s, what’s, and how’s of L1/MTE. Sawyer and van de Ven’s basic argument is that the field of L1/MTE can now “...be accurately characterized as polyparadigmatic...” (Sawyer and van de Ven 2006), and that the contents, methods, and justifications of the subject are contested. In other words, the four paradigms are found in contemporary L1/MTE discourse and practice across the world. What does *not* dominate, however, is a technologically rich multimodal inquiry-based approach towards L1/MTE. Nonetheless, based on the semiocy model and preparing the empirical intervention I sketched out a potential *techno-semiotic rationale* for teaching the subject that could be summarized as demonstrated in table 1 below.

1 See Deng and Luke.

Table 1.

Time / Century	Paradigm and tradition	Legitimacy: Why?	Topics: What?	Teaching-learning: How?	Knowledge regime	Agents
21 st century	Technosemiotic paradigm; rethinking a communicative, humanistic tradition.	Access and contribution to semiotic society functioning receptively and creatively, and individually and socially, within and across national borders.	Semiotic resources and their meaning-making potentials, with some emphasis, particularly in primary school, on verbal modes and their interaction with other modes and media.	Dialogic: Competence-oriented teaching in reflexive <i>Bil-dung</i> -oriented way integrating conceptual learning and practical production going through phases of situated practice, overt instruction, critical framing and transformative practice.	Knowledge as process and result; Socio-cognitive constructivism	Didacticians, teachers, some policy makers, students (particularly super users), market representatives

I should stress that the techno-semiotic paradigm is a potential rationale for teaching L1/MTE, not a dominating paradigm. It did, however, inform the empirical intervention focusing on teaching modes and media of Andersen. We shall now look deeper into how it was adapted to practice and what teachers and students did when confronted with this rationale.

Analyses of Design-Based Experiments

Before moving into empirical analysis, I should note that the study was designed as a qualitative intervention, or more specifically as a Design-Based Research project (DBR)¹. The study involved four Danish-teachers at four upper-secondary education schools. The teachers taught one class each comprising around 24 students age group around 16-18. Data were collected from 2005-6. This does offer a somewhat distanced context for exploring the research question empirically. However, practices are still, to a large extent, prevailing. As argued above, L1/MTE practices and paradigms are quite stable. Consequently, empirical findings may still be very much relevant for theorizing how Andersen could be taught and learned in school worldwide.

In the analytic section, I will focus on presenting findings from the experiment that was named “Animations that move adaptations.” The experiment was the fourth and last part of the larger intervention. First, I will introduce the rationale of the experiment, as it was explained, more or less directly, to teachers and students. Then I

1 See Barad and Squire; and also Elf.

will foreground aspects of the design-processes emphasizing findings from the Re-designed phase.

The Rationale of the Experiment

Animations are one of the most promising areas of growth on today's entertainment market. Every kid grows up with animations in contemporary childhood. Along with videogames, often converging with animation, it is one of the components of the so-called creative economy that is receiving a lot of attention these years from politicians, businessmen, programmers, education researchers, teachers, students etc. This experiment addresses such macro- and meso-developments in contemporary culture by adapting Andersen fairy tales-as-animations from Disney's 1938 version of "The Ugly Duckling" to recent productions, including student productions. The hypothesis is that when allowing students to explore such resources both analytically and creatively this may develop what Burn and Parker term "moving image literacy," or what I would characterize as aspects of their development of semiotic competences, i.e. semiocy. On a more theoretical level, I wanted to explore whether the experiment would challenge paradigmatic theories for teaching L1/MTE in general and, more specifically, teaching Andersen within the subject on upper-secondary level.

Available Designs

Considering Available Designs of the "Animations that move adaptations" curriculum program, one of the questions to consider when approaching Andersen's work would be: *Which* animations to choose and *where from*? A large number of animated Andersen fairy tales are available on the market, in libraries and, not the least, in networked open access learning sites. These are both old and new, produced in Denmark and globally. In the design of the experiment, it was chosen to focus on two DVDs released in 2005 with new Andersen fairy tale animations (funded, in part, by the Hans Christian Andersen (HCA) 2005 Foundation, see vignette in figure 3) were made available.



Figure 3. Cover of DVD with Den grimme Ælling/The Ugly Duckling

In addition, an older Disney production of “The Ugly Duckling” (1938) was also distributed in the classroom groups. The HCA 2005 co-funded animations were produced, in part, by an upcoming and very successful Danish animation company called “A. Film.” This company was preparing a cartoon movie called “The Ugly Duckling and Me” (A. Film). Students would know the company and probably find the experiment ‘situated’ (cf. the semiocyc model, fig. 2) due to this reference. As one might guess from the front cover of the HCA 2005 DVD (fig. 3), these animations are produced for a children’s audience, not the age group in upper-secondary education. They were broadcasted, among other places, on television during 2005, as part of the popular 6 PM children’s programming. The DVDs contain two animations each, approximately 20 minutes long, plus extra material (such as storyboards). One of the animations was “Den Grimme Ælling” ([The ugly Duckling], Nordisk Film). Analysing it as an adaptation of Andersen’s original fairy tale, we could briefly claim that there are commonalities and also dramatic differences in terms of the *content* (such as plot, and lines), *form* (such as modal expression) and *function* (such as perception and distribution).

In order to contrast this contemporary Danish adaptation of Andersen fairy tales, both in terms of technology, aesthetics and cultural and historical context of production and distribution, it would be interesting to make available The Walt Dis-

ney Company animation “The Ugly Duckling” from 1938, which was available on YouTube — and still is (see figure 4). As a transduction of Andersen’s verbal fairy tale, this 5-minute version is *without* speech, but *with* classical music. Indeed, this plays a dominating role in that it changes the content, form and function of Andersen’s ugly duckling discourse as dramatically as the HCA 2005 version.



Figure 4. The Ugly Duckling on YouTube.

Considering the experiment’s epistemological commitments, that is, the content-oriented *what to teach and learn*-question of any teaching session, it was interesting to observe the teachers’ view on this particular experiment and how they co-constructed the topic and resources made available. Three of the four participating teachers were relatively positive towards an animated approach to Andersen’s words. However, the teacher Karen expressed utter skepticism as she distinguished, in an interview, between “the Mouton-Rothschild [a renowned French *chateau*] of verbal Andersen fairy tales, and Disney dishwasher”! In other words, initially, Karen was clearly *not* in favor of teaching Andersen animations as she felt that it compromised the quality of his original work. Based on Karen’s skepticism, we should clearly scrutinize and ask: Is there *any* epistemological potential in teaching Andersen animations, be it by Disney or any other producer?

One point of departure for offering a positive answer to that question would be to refer to a multimodal understanding of teaching and learning, which I did when talking to the teachers about the rationale of the experiment. In addition, I referred to the so-called Media Literacy Movement across the world, supported by UNESCO

among others. For more than half a century, strong arguments have been made about teaching multimodal media, consumed through new electronic technologies, as they serve as vital, everyday-entertainment configurations of social order and personal meaning-making that, arguably, should be addressed in school.

The Media Literacy Movement goes back to several prominent literacy scholars, including Marshal McLuhan's visionary speech in 1959 on "Electronic Revolution: Revolutionary Effects of New Media" in front of a live audience of mother tongue teachers. In the speech, he argues that "just as print profoundly altered the structure of the phonetic alphabet and repatterned the educational processes of the Western world, so did the telegraph reshape print as did the movie and radio and television. These structural changes in media myth coexist in an ever-live model of the learning and teaching process." (6) While the semiocycle-model strikes out new paths in this sphere of media literacy research, it is obvious that McLuhan must be seen as one of the forefathers of the approach. His arguments about the impact of new media on education, including new teacher and student roles, are breathtakingly contemporary.

One important difference, however, between McLuhan and contemporary theory on multimodal media pedagogy and media literacy, is the objection to McLuhan's techno-deterministic belief in the quick impact of new mediating technology on "our" social realities. We now know that McLuhan's determinism was overstated, at least in the context of formal schooling; it is definitely not confirmed by findings in the experiments analysed here nor is it confirmed on a contemporary global level. Nevertheless, McLuhan has a point when arguing that the L1/MTE subject is a proper school subject for starting to address the influence of multimodal media amongst students in popular culture. As this school subject is compulsory in most countries, *every student* would get the opportunity to meet and deal with aspects of the complexity of popular 'electronic' and otherwise technological multimodal mediated genres. This makes it possible to deal better with this kind of complex moving image meaning-making, receptively, productively, personally, collectively publicly and privately.

The more specific question that teachers would be interested in on a daily basis, however, is how one might be able to adapt this speculative argument to concrete practices. This brings us to questions of the experiment's pedagogical and social commitments, or more simply the *how to do it*-questions in teaching. Theoretically speaking, the experiment is informed by the semiocycle model and the different aspects it outlines for processes of knowledge production (cf. fig. 2). Thus, the challenge would be to *situate* the practice of animation, offering *overt instruction*

about it, enabling processes of *critical framing* and making *transformative student practice* possible. Practically speaking, the experiment was explained through a number of “steps” (see table 2) supplemented with a number of tools produced and introduced by me as a designer-researcher.

So, in step 1 of the experiment, the explicitly stated commitment was signaled, among other places, in the title of the poster presented to students: “Animated Andersen Fairy Tales” accompanied by a logo. Another tool to be presented by the teachers explained that students were going to develop their ability to handle the complexity of Andersen animations and animations in general. It was stressed from the beginning that the experiment would be explorative in the sense that students and teachers would be striving to understand how this kind of phenomenon could be understood and addressed productively and receptively. Class would have 9-10 lessons (of approx. 1 hour) for the experiment.

The class would be split up into *animation groups* working collaboratively with the challenge of understanding animations in a process going from production to reception to production, hence following the product-oriented “transformative practice” principle proposed in the semiocy model. “Production” would not imply the finished production of an animation. As explained in one of the tools made available, a “real” process of media production runs through three stages: 1) Pre-production, 2) Production, 3) Post-production. The animation groups would only be asked to finish the pre-production phase, presenting and delivering a document about their pre-production plans in a draft version and a final version. In other words, students were asked to visualize a multimodal product in predominantly monomodal ways, that is, in words. In the process of doing this they would necessarily have to consider historical, sociological, aesthetical and practical-productive aspects of multimodal media making in interrelating conceptual and practice-oriented ways.

In order to make their pre-production *knowledge based* — hence following the logic of the semiocy model — animation groups would at an early point have to produce, present, and upload a document containing knowledge about animation. The point of step 2 was precisely to raise the collective level of knowledge based reflection in class — both among students and the teacher. To gain knowledge about animation was in itself addressed as a challenge. Compared to other constellations of modes and media, animation is a new and quite unexplored phenomenon. In this sense, students and teachers were in the same boat, exploring a new phenomenon at different levels. Researching available knowledge about animation, it was found that this kind of knowledge is decentralized and networked. Experts are people in animation ‘affinity groups’ found in specialized contexts, such as web communities

Table 2. Steps of the experiment Animated Andersen Fairy tales.

Step	Name	Social Activity	Pedagogy	Curricular Knowledge Production
1	Goal and content	Plenary work in classroom.	Situated practice, overt instruction.	Intro by the teacher referring to tools available. Groups established.
2	Gain knowledge about animation	Group work presented, in closing, in plenum and on LMS.	Overt instruction, critical framing.	Groups search for and produce a document with knowledge about animation useful for step 3. If possible, the class visits The Danish Film Institute or The Animation Work Shop as part of this step.
3	Production I	Group work uploaded, in closing, on LMS and presented in plenum.	Critical framing, transformative practice.	Animation groups begin their work with a pre-production. Continues in step 5.
4	Analysis of animated Andersen fairy tales	Plenary work.	Critical framing, overt instruction.	The teacher shows and presents an analysis of animated fairy tales, leading to classroom discussion.
5	Production II	Group work uploaded, in closing, on LMS.	Critical framing, transformative practice.	Animation groups finish their work with a pre-production.
6	Student presentation	Plenary work.	Critical framing, Situated practice	Animation groups present their work. Each presentation is evaluated: what was good, what was less good? Would it be realistic to actually produce the pre-productions?
7	Evaluation	Plenary work, individual work and focus group interview with researcher.	Critical framing, transformative practice.	Taking plenary discussion as the point of departure, students evaluate the whole intervention project, the majority writing an individual essay and 4 students being selected, by the class, for a focus group interview with the researcher.

on the Internet, private animation schools (such as The Animation Work Shop located in Denmark), and, expectedly, in power student user groups in classrooms. The design of the experiment attempts to reflect this seemingly new knowledge reality, establishing what we might term *open* knowledge producing contexts with links to the internet in step 2 and later steps. Thus, students are asked to construct knowledge about animation in groups uploading their findings on the Learning Management System (LMS) available for all in class. A visit to an extramural learning site such as *The Danish Film Institute*, which offers courses on animation, is a part of this knowledge-producing element, which was, in fact, taken up by two of the participating teachers — Karen and Peter — while the teachers from the other two school cases chose to draw on other available resources on the internet and

amongst students.

Analysis of the Redesigned

As suggested earlier, I will not highlight the complex processes of *Designing* that went on in this experiment in the four school cases. In this section, I will focus on the Redesigned, that is, the material produced by students as a result of the Available Designs and the Designing processes following steps 1-7 (cf. table 2 above). Specifically, I will focus on the redesigned work of student *Sven*'s group, and then compare this group's work with findings inferred from observing and analysing all other groups in the four cases.

As we recall from the description of Available Designs, students in animation groups were asked to produce a group presentation and a pre-production plan in two versions. A pre-production would approximately take up the space of two pages. There are approximately five animation groups in each class, hence producing a total of 30-40 pages of written data. Taking the teacher *Jean*'s class (case 2) and the animation group in which the student *Sven* was a member as the point of departure, it will be demonstrated that the genre of student pre-productions is quite rich, even innovative, in terms of subject-related knowledge production. Subject-related practices regarding what social semioticians Kress and Hodge term *genre regimes*, *production regimes* and *reception regimes* of the traditional mother tongue subject are indeed contested in this integrative creative-analytical work. This finding in case 2 is more or less invariant in all four cases. Thus, case 2 represents an exemplifying case¹.

Sven was part of an animation group composed of five boys, including the student *Al*, who positioned himself as quite critical. From a superficial product-oriented point of view, the material they produced, complies only to some extent with the specific demands in the curriculum programme: No first edition of the pre-production is delivered and uploaded; the group did not comply with the processual working method and, hence, did not think collaboratively; the group only filled in some of the categories in the genre of a pre-production, taking only 1½ page of space. On the other hand, the group proposes a *title*, the *genre*, the Andersen *source* used for adaptation, the *idea*, the *plot* and *public relations*, as asked for. In their work, no material is found responding to other categories asked for: nothing about *characters*, no suggestions for *manuscript lines*, no *storyboard*, no *drawings of the main character*. An upper-secondary L1/MTE teacher might object that "Really, this is not enough!" — using quantity as a parameter for competence.

1 See Bryman.

Quantity, however, is not necessarily the only parameter for judging quality of the Redesigned. Qualitative categories might be better. If we start using them, we begin to acknowledge the knowledge producing potential of their work.

The *title* suggested is “The Ugly Bitch” [in Danish: Den grimme kælling; my translation here and in the following]. Native language users familiar with Danish will know that this title plays, intertextually, with the Andersen fairy tale “Den grimme ælling,” or in English: “The Ugly Duckling,” which was indeed indicated, by the group, as the source for adaptation. Fewer people, including a teacher perhaps, would consider that the title echoes vernacular youth language, particularly the kind of raw slang, with a sip of parody, found in favourite youth movies. Being a bitch might be interpreted as being cool. And then there is the formal word play, impossible to translate: Ælling/Kælling, which is producing rhyme and is quite clever. Simply through the title, the students are demonstrating multimodal media competence in multi-layered ways which draws on both verbal “high” culture resources and “low” culture resources dominated by modes other than words.

The pre-production also reflects *genre* competence. The group writes that the genre they have chosen is a “documentary,” which is an interesting transformative choice, in contrast to the genre of the Disney version of the “Ugly Duckling” that students had watched and analysed with Jean in class. However, the choice of genre is related to the *idea* and the rather unexpected suggestion about *public relations*. The idea, as the groups states it, is the following: “A modern interpretation of the Ugly Duckling with an ethnic approach — treating people’s perception of immigrants in Denmark.” And the suggestion by the group for public relations and the type of audience is this:

The film is to be presented as school material with support from The Danish Immigration Service or some similar institution. It sets the stage for debate among pupils in the country, whereby the film is widely publicized. By launching the film as a cinema event, it would be a total fiasco, since people do not want to pay to see such an animation in that it is more polemic than entertainment *per se* among the audience.

The students clarify that by documentary they mean a *polemic* film. This is not entertainment; on the contrary, they argue that it is important for the classes/pupils to consider the film carefully afterwards, which would be supported by a specially designed homepage. At the same time the homepage will answer many of the questions which create a division between Danes and new-Danes — why are Muslim

immigrants not allowed to eat pork and what are the most important opinions in the Koran.

It is quite interesting to observe how these students combine, at a rather sophisticated, competent level, reflections about how animation may be combined with a homepage to develop what Buckingham has termed “civic preparedness”¹ (2003). In this sense, they suggest a negotiating approach towards multimodal media use which curriculum researchers interested in interculturally oriented education hope for². The group wants to engage in *identity politics* using the aesthetic genre of animation in an educative context. The personal drama of Andersen’s fairy tale — often interpreted as a social and historical drama — is re-interpreted as a cultural and identity conflict which should be addressed in democratic society, among other places in the L1/MTE classroom that has a long and problematic tradition of ethnocentric nation-building, for which the life and work of Andersen has often been misused in a Danish L1/MTE context. So, on a deep meaning-making and critical literacy level³, students actually suggest a *cultural turn* in the adaptation of Andersen in L1/MTE.

This becomes even clearer when we analyze the *plot* suggested by the group. The story should describe “...how difficult it is for the ugly duckling — an immigrant girl — to be accepted in Danish society.” Like in Andersen’s original story this leads to a happy ending, however in a cultural sense. The plot continues like this (in terms of cohesion, the text has some problems):

...what she does to be accepted and the difficult process it is to attain acceptance among the Danes, but when she gains their trust things begin to change quickly, since they come to understand her and her beautiful soul. They learn to disregard the great differences in culture and background.

This almost sounds like a Disney ending, that is, a *didactical* ending in the old sense of the word — meaning a “lecturing” or moralizing ending. However, the ironic tone and the critical, even self-critical, implications of the plot and the whole idea described by this group of five white Danes makes the pre-production seem authentic and convincing, also when presented in class.

The close analysis of the work by the group shows that, in general, the group

1 See Buckingham, 2003.

2 See Banks.

3 See Janks.

is very interested in the social impact of animations, not only from an economical, but also from a critical, or even *ethical* perspective. In terms of demonstrating animation literacy in the shape of a pre-production, we may judge that the work by the group is not fully completed. On the other hand, working with animations productively, in the sense that they should fill in a clearly defined pre-production genre, has been done both creatively and analytically. These students are able, in expert ways, to analyze, reflect and productively actualize some of the potential uses of animation, suggesting, literally, that the genre could be developed, not only in terms of entertainment, but also for broader purposes related to identity development in a formal schooling context.

Moreover, these students understand that the curriculum programme focusing on animated Andersen fairy tales is indeed testing the limits of the school subject — L1/MTE, here Danish — through the genre of animation. By allowing students to work with animation in class in a semiocytic-oriented way emphasizing student-based authority, they get the chance of contesting dominating practices found not only within the local meso-context of the mother tongue subject being practiced at their school, but also in a broader macro-perspective going beyond the semiotic domain of the classroom and into the academic domain of Danish as a subject and more general public domains where cultural production is being discussed. If the animation they are suggesting was in fact produced, it would probably not make any money and would not become a blockbuster. But it would raise important cultural and educational questions concerning personal and collective identity related to national history and global society — and how Andersen could contribute to such vital discussions. In the pre-production, this group clearly questioned nationalizing tendencies and cultural hegemony. The group asks, indirectly, what it means, to be(-come) a Dane. In this sense, the pre-production actualizes one of Kress' suggestions for topics dealt with in future L1/MTE: National identity should be put on the agenda in a denaturalizing sense¹. Taking animated Andersen fairy tales as a point of departure seems useful for this purpose, the analysis of the work in Sven's group suggests. Findings in case 2 in general and in the other cases seem to support this conclusion:

In the classroom context where Sven's group presented its pre-production, a few so-called "ethnic" Danes with migrant background are found among students. The teacher *Susanne's* class, located in a different region in Denmark, had a similar make up: 2-3 Danes from first or second-generation immigrant families with roots in Southern European countries (France, Ex-Yugoslavia, Turkey) were found. In teachers *Karen's* and *Peter's* classes similar patterns were found. Generally, the

1 See Kress, *A Curriculum*.

ethnic perspective did not dominate the pre-productions in any of the four cases; rather ethnicity was addressed as one potential aspect of a larger interpretative optic, namely the dynamics of *youth culture*, including mass media culture.

When Buckingham, Burn and Parker and other media literacy theorists emphasize the cultural dimension in media education they certainly have a point compared to this experiment. Particularly students in case 2 catalysed the complexity and ambiguity of youth culture in productive work enacting their imaginative, creative, non-authoritarian desires. *Porno, drugs, race, class, global popular culture*, including Oprah and Paris Hilton (which were quite hot, in many ways, in the first decade of the 21st century), *product placement* and a rich variety of *vernacular language use* spanning from serious lines in the manuscript to *parody, irony and raw slang* was used as adapting elements in the pre-production work of these groups. Andersen fairy tales in case 2 were rephrased into titles like: “The Little Zippo Lighter Girl” (drawing on Andersen’s “The Little Match Girl,” about a hallucinating girl on drugs Christmas Eve), “Lada-Hans” (drawing on “Clumsy Hans” and his billy goat replaced, in this adaptation, by the former Eastern European car brand Lada), or, as found in case 3 (Susanne’s class) “The Pusher on Crack” (drawing on “Princess on the Pea,” see figure 5 for main characters used in their storyboard, remixed from the Internet). It is difficult not to find these pre-productions funny and slightly scary! The target group, clearly, is youth in general and class peers in particular. Students use the pre-production genre for reflexive identity building processes narrating their personal experiences, trying to reinterpret them in the light of Andersen’s fairy tales.



Pusher Keld



Bodyguard



Opral Winfrey

Figure 5. Material from a pre-production in Jean’s case 3 drawing on Andersen’s “Princess on the Pea.”

In terms of filling out all the sub-genres and working multimodally, Sven’s group was in fact not representative of the dominating pattern. On the contrary, groups in all four cases produced an abundance of storyboards, character drawings, manuscript

lines and new identities inventing production company names in a processual way that would respect collective working processes, shifting back and forth between conceptual work and practices, as hoped for in theory. Some animation groups respected the original text to a large extent, speaking of genres like “*Bildung* text,” “comedy” or simply “fairy tale.” These adaptations were generally acknowledged as better than the wilder, modernising, contemporary versions, such as the polemic documentary by Sven’s group. Some students found contemporary versions disrespectful over-interpretations. From a cultural study point of view, however, there is (almost) no such thing as an over-interpretation. There is only meaning making from a pragmatic, local, community-based perspective. If this meaning making is reflected in relation to subject-related aspects and the specific topic and content outlined by the teacher, we might even consider it to be valid knowledge production within a particular subject in the school curriculum, that is, in this case, L1/MTE.

Conclusion and Implications: Andersen in a Curriculum for the Future

The analysis of this particular experiment set off with a hypothesis: The teaching of Andersen animations could create impact on local classroom levels and also lead to broader theorization on a macro-level related to the paradigmatic understanding of teaching Andersen in L1/MTE, or even teaching L1/MTE as such. Moreover, it was suggested that the experiment would meet and reflect the challenges of global popular culture with its emerging creative economy and potentially lead to students’ development of semiocy in certain aspects. In table 3 below, I have summarized the findings of the experiment.

Table 3

Experiment	Local Impact	Theoretical Work
Animations that move adaptations	Teachers learn that animations do move adaptation in terms of reconfiguring subject-related knowledge production. Teachers increased their understanding of, among other things, the fact that the role of the teacher changes when teaching complex new multimodal media. Students seem engaged in learning about “new media,” such as animations. In some cases, teachers acknowledge the knowledge producing potentials of practical student production based on experiences with authentic learning sites outside school.	Exploring the subject-related didactic relevance of teaching multimodal digitally mediated Andersen animations not only as a means but also as a goal, legitimised, among other reasons, by the so-called creative industries economy, popular culture, and identity processes in adolescence.

As the table suggests, the empirical experiment did confirm, at least to some extent, the hypothesis. The four participating teachers acknowledged that animations move classroom practices in terms of reconfiguring subject-related knowledge production. They acknowledged that available Andersen resources are relatively easy to integrate into a dynamic multimodal, inquiry-oriented curriculum programme. Findings from the Designing and the Redesigned phases indicate that the commitments intending to develop student multimodal mediated animation competence can be actualised at a meso- and micro-discursive level given the right circumstances.

It should be noted, though, that constraints are also found. Among others, constraints at the meso-level of school administration are found in terms of offering the necessary technological and educative resources for integrating an animation approach to Andersen in Danish as a subject. Also, teacher and student conceptions related to the macro-ideology, practices and paradigms of the “traditional” L1/MTE subject across schools around the world are found to be impeding factors. Well-known production regimes, reception regimes, genre regimes and knowledge production regimes, stressing the teaching of language and literature in verbal ways, are reproduced. Indirectly, these regimes lead to many micro-processes of counterproductive knowledge production processes in the observed classrooms.

Another interesting finding concerns the expected *change in roles* due to the proposed semiocry model. Although McLuhan argued more than 40 years ago, that roles are rapidly changing in terms of students being more informed than teachers about new media, one may conclude based on the experiment that the *teachers’* epistemological and curricular level of reflection, in terms of foreseeing future potentials of teaching animations, was higher than the student level of reflection. This is a general finding in all four experiments in the intervention. The teacher, I conclude, is an indispensable prerequisite for adopting an inquiry-based and multimodal approach to the teaching of Andersen, or any other resource for that matter.

Having said that, all four teachers argue that they were forced into teaching something new beyond their actual knowledge level and professional competence. All of them valorise this as positive, at least in principle. The teachers suggest an interesting strategy when trying to adapt a relatively new, modern, mediated multimodal phenomenon like animated Andersen adaptations: The teacher should not feel obliged to know everything about the topic in advance. Rather, the teacher should teach students that they too have a great responsibility in terms of co-producing knowledge, in *doing knowledge*, and that provisional role-shifting should be expected when needed. Students too should learn that their role is not simply

to re-produce available knowledge. Students too should learn that a competence-oriented goal like collecting knowledge about animation and producing a pre-production can be complied with in numerous serious and, at the same time, creative ways and that it is their student-responsibility to fulfil this goal.

Based on this intervention, what are the implications then, in a future perspective, related to the teaching of modes and media of H.C. Andersen? Hopefully, the findings presented here will challenge, or even change, the automatic, yet paradoxical resistance towards teaching popular genres like adaptations-as-animations in relation to Andersen's work, specifically, and literature more generally. In my view, there is no authentic, legitimate curricular reason for continuing to teach Andersen the traditional verbal way as the only way. From a common sense point of view, it is quite uncontroversial to claim that a popular — perhaps *the* most popular — way of getting to know literary classics, is by watching adaptations, such as animations, sometimes in the shape of computer games. We do it all the time: Children, increasingly of all ages, watch animations and adaptations of literary classics. Likewise, young people and adults have for decades watched motion pictures or theatre plays, which might also be adaptations — say, Baz Luhrmann's *Romeo+Juliet* (1996), along with any other movie or non-movie watched in a cinema or at home, in the “tele” or on the laptop (soon to become the same thing). Think of the enormous success of The Walt Disney Company's *The Little Mermaid* (1989) based on Andersen's fairy tale (1837), produced and distributed side by side with hundreds and thousands of other cartoons going in or out, in multimodal ways, of the eyes and ears of people not really knowing or paying any attention to the cultural resources they draw on originally. In fact, the very notion of originality is becoming problematic.

The paradox is, then, that when we focus on the teaching of the mother tongue subject in school, this kind of over-whelming informal experiences with and knowledge of massively distributed, digitally produced, mediated multimodal texts is not valorised as a valuable ‘situated practice’ for teaching about cultural sense making, but is instead marginalized. Karen, the teacher in case 1, expressed the excluding point of view claiming that the Disney version of *The Little Mermaid* does not have the Mouton-Rotschild quality of literary originals. Her evaluative debriefings after the experiment show that she still valorises literature higher than animations, albeit with growing uncertainty because she acknowledges how students engaged in and learned from the experiment. Jean, the teacher of case 2 reflected, before the experiment sparked off, that she was a Danish teacher not educated to teach multimodal media, “so how was she to teach this?” Her concern was quite

understandable. Teachers are trained at university to marginalize the animation genre and more broadly popular multimodal media; and the protocols for final exams, that have great control upon what is taught and how, does not encourage experiments moving towards animation literacy or semiocy. On the other hand, the experiment that went on in Jean's class demonstrated that she actually could teach an animated approach to Andersen — with inspiring results, as in the case of the work of Sven's group. So, although resistance and scepticism is found in teacher attitudes towards animations integrated with the teaching of Andersen, optimism and even curiosity regarding a further exploration of an animation approach — and more broadly a semiocy approach — is also found amongst teachers.

The discrepancy between what is being experienced inside and outside school is well-known and not surprising seen from the point of view of international education research, even in the case of teaching Andersen. Jenny Grahame, a British media education researcher and also a teacher for many years, knows the sceptical attitude very well. In an article from 1991 that discusses how a fairy tale adaptation such as *The Little Mermaid* subjected to “the full Disney treatment,” including merchandizing, could be taught from a media pedagogical view within English as a subject, she argues that adaptations are generally used by English teachers as a means for making the “original text more accessible.” Media pedagogy then was simply a way of promoting “the real thing,” that is the teaching, or rather the transmission, of literature. That was then — and to some extent, that is also now. Implicitly, problematic distinctions and hierarchies between literature-as-originals and movies-as-copies, between works of art and disposable cultural artefacts, between sacred individual artists and unimportant anonymous producers, between high and low culture, and between using adaptations as a pedagogical means for something else instead of seeing it as a goal in itself are still very dominant in formal teaching. What Grahame finds, focusing on the teaching of adaptations, is general themes discussed in cultural theory for decades, which one should expect had been demolished due to the advent of cultural studies, media literacy and multimodality. In school, this is hardly the case. The excuse, in Buckingham's (2003) interpretation, is a discriminating and elitist argument about the missing “quality” of animations and other popular resources, claiming that students do not learn anything from this kind of material, or the pragmatic reasoning that it takes too long to teach animations and films, particularly if we are to let students work with the genre productively. Present findings in this intervention suggest that both excuses are invalid — tainted by and repeating a dominant, constraining knowledge regime focusing on “traditional Danish,” rooted in a 19th century paradigm of L1/MTE.

More broadly, ambiguous perceptions about popular mediated multimodal texts and particularly towards adaptations of literary classics pile up. The ambiguity becomes clear when one asks the participating teachers whether they have any personal experiences with animations in their private lives. Obviously, they do. Jean, in her late thirties, having two kids, explained that her children and husband love animations and that the family sits together Friday night watching them together. She also admitted that she is a bit tired of the traditional text hierarchy in school, not only in Danish, but also in the other language school subject she taught, Spanish. Jean suggests that there is a fundamental lack of authenticity and relevance in the relationship between what is going on inside and outside school.

One of my observations in her class confirmed this perception. What I observed was a boy named Gilbert sitting for himself on the back row, downloading software during class, when he was supposed to work with the curriculum programme. He explained to me, discretely, that it was software for producing animated videogames. Quite fascinating — and thought provoking: Within the knowledge regime of Danish as a subject, this kind of activity would not be accepted. Gilbert's discrete specialised semiotic competence is not allowed, nor acknowledged, within the curricular regime of Danish. Gilbert was not one of the well-performing students in this class. Rather, he was hiding, anonymously, in one of the groups — which is *his* problem, not the problem of the school subject seen from the point of view of official schooling. The question is whether we can afford to marginalize these kinds of multimodal media competencies and their related genres any longer in mother tongue classrooms in Western societies. Macro policies and steering documents actually argue that we cannot.

After the Danish upper-secondary education system was reformed in 2005, the curriculum speaks of “innovation,” “creativity” and “globalisation.” Similar notions and related curriculum goals, such as so-called *21st Century Goals*, are found in most Western curricula as they reflect broad conceptions of what it would take to survive in a future digital knowledge society. Hence, the competent ability to act on the basis of knowledge about digital animations is *hot* and knowledge about monomodal literary classics is *not*. Gilbert's technology and product-oriented interests and competencies have potentials. Yet, very little of such interests is actualised in current classroom practice. However, teaching Andersen and other world literature in new ways rupturing traditional classroom teaching and literary pedagogy could alter this in profound ways.

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New Versions of the Fantastic: Children's Books by the Danish Author Louis Jensen

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Abstract This article conducts a textual analysis of selected examples of contemporary Danish children's literature with a focus on the continued inspiration and influence from H.C. Andersen's fairy tales. The main examples in the article are texts written by the internationally awarded author Louis Jensen (b. 1943). The article begins with a brief description of Jensen's rich oeuvre and then continues to analyze the genre patterns in one of his first fantastic tales, *Skelettet på hjul* (1992) [The Skeleton on Wheels]. This particular tale is selected because of its remarkable combination of realistic and magical elements, which can also be understood as a clash between different levels and messages. The structure in Jensen's fantastic tales corresponds well with the concepts developed in Tzvetan Todorov's 1970 theory about the fantastic in literature, so this theory is the theoretical framework in this section. To conclude, the article, selected examples of Jensens's poetry, the so-called square stories, will be analyzed with a focus on the intertextual references to H.C. Andersen (1805-1875). Although they contain recognizable features and motifs, the square stories represent a new genre in children's poetry and thereby a development of the concept of children's literature.

Keywords Children's literature, fantastic tales, children's poetry, square stories, intertextuality, H.C. Andersen, Louis Jensen

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Introduction

The influence of H.C. Andersen's fairy tales and stories on Danish children's literature is ongoing and visible for researchers as well as for child readers. Several contemporary authors show their respect for H.C. Andersen (1805-1875) with quotations, references and discussions of some of Andersen's key features, motifs or themes. In Denmark, well-known and established authors such as Louis Jensen (b. 1943), Bent Haller (b. 1946) and Cecilie Eken (b. 1970) openly acknowledge that they have been inspired by Andersen's fairy tales. They have published several works that reference specific Andersen fairy tales and that share in both their ideology and language. Louis Jensen, whose oeuvre is one of the most original in contemporary Danish children's literature and who is therefore the focus of this article, is particularly influenced by Andersen; he has even written a book, *Tinhjerte og ællingefjer* (2004) [Pewter-hart and Duckling-feather], with Andersen as the main character. The book is a portrait of Andersen as a person and a sample of some of his most famous fairy tales, and its genre can be described as a mixture of a novel, a biography for children and a literary introduction. Its aim is both pedagogical and poetic, which is already implied by its title, which makes reference to both "Den standhaftige Tinsoldat" (1838) [The Steadfast Tin-soldier] and "Den grimme Ælling" (1844) [The Ugly Duckling].

Among other commendations, Louis Jensen has been awarded the H.C. Andersen prize, which is hosted by the International Board on Books for Young People (Ibby). As mentioned above, Jensen's authorship has many things in common with Andersen's beside nationality and language of origin. Both of them are very experimental, innovative and concerned about the child as a character as well as a reader. And both of them have provoked non-written conventions about how to write for children. They often use difficult language and taboo breaking themes. Like Andersen's, Louis Jensen's language is highly poetic, metafictional and contains rich intertextual references, and the two authors share a humorous attitude even when the subject is very serious. They have often used humor to make difficult "adult" subjects as injustice or hypocrisy understandable for the child reader. Of course, Jensen has his own poetics, which is different from Andersen's artistic voice. In Jensen's works, there is a great deal of cruelty and evil, but also love and friendship between different creatures and humans. The stories are often closely connected to contemporary childhood and address recognizable problems for the child reader in a way that involves both magic and realistic features.

This article aims to describe some genre patterns and key features in

Jensen's works, from his debut as an author of children's literature in 1986 with *Krystalmanden* [The Crystal Man] until the present day. Throughout this period, he has published more than 35 books for children and young adults, including picture books, poetry, short stories, and novels. He has also written poetry, novels and memoirs for an adult readership, but his books for children are more numerous, more successful among readers, and even more acknowledged by literary criticism than his books for adults. In this article, I focus mainly on Jensen's special treatment of the fantastic tale as a genre and his 1001 square stories. The "square story" is his invention and takes the form of a small prose story graphically shaped as a square. The square stories are published in eleven books illustrated by the Danish artist Lilian Brøgger (b.1950). In the first ten volumes, 100 stories are included in each book, and, in the last volume, there is only one square story, named "the last story in the world." This last story is illustrated with 100 pictures, which refer to characters, motifs and themes from the magic universe constructed throughout the square stories.

Fantastic Tales for Children

In most of Louis Jensen's books, the main character has something to do with the supernatural, the magic or the fantastic. Although often rejected in connection with children's literature, the description and categorization of the fantastic by the literary scholar Tzvetan Todorov (*Introduction à la littérature fantastique*, 1970) is very relevant in the understanding of Jensen's authorship. Tzvetan Todorov has never written directly about the fantastic in children's literature, but the central European tradition he refers to has clearly been an inspiration for Jensen. According to Todorov's theory, "l'hésitation" [the hesitation] (Todorov 29) or insecurity between a literal or metaphorical understanding of the magical is the hallmark of fantastic literature, and one can claim that this is often toned down in writings for children. The protagonists in children's literature are often quick to accept the existence of the supernatural, and, by using the narrator's voice in support of the main character, many works set the scene for a similar unproblematic acceptance of the supernatural by the reader. This is not always the case in Jensen's works, where the narrator and the inscribed reader position often represent hesitation. In all cases, the question of literal or symbolic reference has to be raised in a subsequent interpretation. The hesitation is directed towards the understanding of the magical events because these events do not refer directly to a symbolic or a realistic world, and the fantastic text is therefore open to more than one interpretation. This point is especially relevant in relation to some of Jensen's novels and short stories where characters, features and

events have both symbolic and realistic references and meanings.

In Todorov's system of genres, the purely fantastic text is bordered on the one side by "l'étrange" [the uncanny] and on the other by "le merveilleux" [the marvelous] (Todorov 47). Uncanny tales are related to realism, especially psychological realism, and a supernatural event is finally interpreted with a psychological explanation. The marvelous (or the fairy story) is characterized by a magical world in which there is no problem relating to the supernatural and the interpretation will quite naturally be allegorical. It appears that the fantastic tales in children's literature in general (or in a large number of them) in Todorov's sense border on the marvelous. Todorov distinguishes between different border categories, where the fantastic is closely related to the two other categories. These categories are named the fantastic-marvelous and the fantastic-uncanny.

In Louis Jensen's authorship, the category of the fantastic-uncanny is represented, for example, in the young adult novel *2 kroner og 25 øre* (2010) [2 Crowns and 25 Cents]. The main character is a young man who wishes to save people from starvation in Africa and therefore starts his own collection of money and emergency aid. Unfortunately, he becomes obsessed by his project and begins to steal in order to help more people. In the end, he steals a car because he wants to travel to Africa. On his way, he seeks help from an angel, but the angel is unable to save him or his project. He ends up in a mental hospital with severe depression. In this case, the representation of the magic can easily be seen a projection of the main character's dreams and a sign of his mental illness. The combination of recognizable problems (a kind of realism), exaggeration, and magical elements creates a novel that is difficult to forget. The fantastic-uncanny is the label given to works of literature in which magical elements or events tend to be explained as something uncanny, for instance using psychological reasons, but in which there is still room for doubt or hesitation in the interpretation. This book asks: Who represents the mental illness? Is it the main character, or is it the society in which both angels and aid projects are looked upon as crazy hallucinations?

It is also possible to place some of Louis Jensen's tales at the other end of the spectrum, in the category of the fantastic-marvelous. According to Todorov, the realm of the fantastic-marvelous is closely related to fairy tales, where the magic is naturalized and both the characters and readers quickly accept magical events. In this tradition, the magical events and creatures will often be interpreted as a sign of something else. The reader will understand that teddy bears and dolls represent human characteristics or perspectives. In Jensen's prose, picture books and poetry, it is possible to meet magical elements and other magical features in a setting

with references to both fairy tales and a contemporary realistic world. Jensen is also often inspired by fairy tale characters, and he has written several stories with animated toys and/or other anthropomorphized objects. Two recent examples are the illustrated novel *Kong Knap* (2013) [King Button] and the picture book *Tre venner* (2013) [Three Friends], in which animated toys play an important role. *Kong Knap* is a burlesque story in which a teddy bear loses his eye and seeks to find it on a trip that takes him around the world. On this trip, he meets other animated characters, such as a singing trio of hares and thirteen tiresome trolls. In *Tre venner*, a Swedish toy horse, a sugar cube, and a paper knife get involved in each other's lives and travel around the world together. The story is reminiscent of a fictional opera libretto about love, friendship, jealousy, revenge, and death. At the same time, it is a fairy tale in the tradition of E.T.A. Hoffmann's and H.C. Andersen's tales about animated toys. There are clear references to Andersen's fairy tale "Kjærestefolkene" (1844) [The Sweathearts], which is a sad and ironic love story about the relationship between a top and a ball.

It is also possible to categorize many of Jensen's books as purely fantastic in Todorov's sense, although the fantastic is a narrow category. As already mentioned, the narrator and/or the reader hesitate(s) when they have to explain magical elements, and, in a purely fantastic text, it is not possible to explain these elements with a fixed understanding of magic. It will always be possible to explain the magic in different ways; the reader will either accept the magic as something unnatural or interpret the magic as something natural; for instance, a dream, a hallucination, or a vision. The most moving and — at least in Denmark — well-known example of a fantastic tale by Louis Jensen is *Skelettet på hjul* (1992) [The Skelton on Wheels]. This novel has been read by several children because it has been part of the Danish national curriculum and represented in school textbooks for almost twenty-five years.

A Fantastic Tale with an Intertextual Dialogue in Children's Literature History

As already mentioned, Louis Jensen is very aware of his predecessors in children's literature, not only Andersen and other authors of Danish children's literature, but also internationally canonized books. In his works and especially in his novels, there are many intertextual references to well-known texts from the history of children's literature.

In this article, I appeal to Michail Bakhtin and Julia Kristeva's definition of the concept of intertextuality as a statement of the dialogue and intersubjective connection between all utterances and individuals. The literature researcher Graham

Allen says that “[i]ntertextuality, or transposition becomes that which foregrounds, celebrates and plays with the dissolution or abandonment of the single subject” (Allen 56). In the case of literature, it is not possible to neglect the predecessors, because they will still be present in language, but, as Louis Jensen demonstrates, it is possible to meet the tradition and the literary predecessors and reflect earlier examples in an open space.

In *Skelettet på hjul*, Jensen refers to both E.T.A. Hoffmann’s *Das fremde Kind* (1817) [The Strange Child] and Lewis Carroll’s *Alice in Wonderland* (1865), which are two of the earliest and internationally known examples of fantastic literature for children. These two works show the beginning of the fantastic genre in partly a Germanic and partly an Anglo-Saxon tradition. According to Maria Nikolajeva, fantastic literature takes a new step towards the child audience with Hoffmann, and Carroll innovates the genre when he takes “the main character into an absurd, illogical world where the normal, natural laws cease to function.” (Nikolajeva 1993, 15).

In Louis Jensen’s *Skelettet på hjul*, the main character, Martin, learns that his parents have killed their pet dog, Trofast, because he was a nuisance. From the outset of the novel, there is a conflict between the parents and their son. The adults’ world and their perception of reality stand in contrast to the child’s world. The adults are rationalistic, insensitive, narrow-minded and indifferent to both their son and the dog. By contrast, Martin is independent, active and open to the supernatural, although he is surprised when confronted by it. Martin is visited by an angel of light, which is a variation on the theme of the strange child in Hoffmann’s famous tale. The angel asks Martin to cleanse the skeleton of the dog and put the bones on a cart. Martin follows the orders and, afterwards, he goes out into the world to search for the dog’s soul. Martin and the dead dog undertake a voyage of self-discovery, and Martin learns to find his own position with regard to good and evil. The world Martin travels in resembles the world we recognize. Martin travels by rail and on the motorway, and, when he gets a lift in a lorry, he hears on the radio that there is an official search out for him, too. During the journey, however, Martin meets several magical figures which represent both good and evil and which clearly come from another world.

Like E.T.A. Hoffmann in *Das fremde Kind*, Jensen exhibits great faith in the child. However, in Jensen’s work, the strange child (the angel of light) is only a contributory element and a catalyst for the actual child’s, that is, Martin’s, own will to act. At the beginning, Martin has to bear the lack of understanding and the callousness of the adults on his own, and, to a large extent, he has to act to free

himself from the evil. In Jensen's works, the main character is not only receptive to magical power but is also a capable person. Jensen, like Hoffmann, shows in this way that his view of the child coincides with that of the time. Jensen's view of children is that they are capable, independent beings who should be regarded with respect from the adults

Another similarity between *Skelettet på hjul* and *Das fremde Kind* is the inclusion of grotesque elements, that is, hyperbolic, gruesome and tragi-comic features. However, in *Das fremde Kind*, the grotesque is tied to the supernatural, for example, a teacher's metamorphosis into the violent monster, while, in *Skelettet på hjul*, the grotesque is part of Martin's daily routine and apparent normality. His parents' ignorant behavior and their sneering laughter when their son confronts them with the dog's death is the most grotesque episode in the book. His parents are watching *Laurel and Hardy* on TV while he tries to establish a dialogue about life and death. Martin's situation is both gripping and extreme; it is incredible that he manages to hold onto his integrity against this background. In summary, one can say that the real world in this fantastic tale is a great deal more problematic than the magical world.

In his fantastic tales, Louis Jensen essentially sharpens the focus on familiar problems; for example, the conflict between the child and the rationalistic world of adults. The gruesome, tragic element in the opening situation is violent, but it simply means that the main character will appear as someone correspondingly strong and independent. The magic serves to strengthen the contrasts between good and evil, and the magical events serve to emphasize the fact that there is a symbolic struggle and a spiritual development taking place in Martin's mind.

Louis Jensen's writing is serious but it is not without humor. Martin's confrontation with his parents should be seen as tragi-comedy. The passion of the situation is juxtaposed partly with the slapstick comedy droning away on the television and partly with the absurd, almost laughable, argumentation of the parents. In the same way that laughter accompanies the sinister in *Alice in Wonderland*, the same is true in *Skelettet på hjul*. Jensen also shows some similarities with Carroll in his use of language. There is a consistent playfulness with words and letters throughout Jensen's works. In *Skelettet på hjul*, the dog, while alive, is called Trofast [faithful], but its skeleton is called Tsafort. The anagram is a code, showing that there is a connection between the dog and the skeleton. But Tsafort is a word without a soul, that is, without any semantic content, and that is why Tsafort must become Trofast again before the events gain meaning and the book can finish.

This short analysis shows that Martin is astonished by the supernatural characters he meets, and, in the beginning, he asks himself whether the angel of light is real. The reader must repeat this hesitation and ask him/herself how Martin's voyage and confrontation with the magic should be understood and interpreted. Does he experience the magic "for real" or does he hallucinate because of the cruelty of his parents?

In an earlier article about genre patterns in Danish children's literature, I analyzed and discussed more examples of fantastic tales by different authors and their play with the fantastic tradition from the 19th century. My conclusion was that Louis Jensen's renewal of the fantastic genre in particular "lies in taking tensions to extremes and in emphasizing the image of the child as someone who can act with conviction" (Skyggebjerg 109). It is not only the child character, but also the child reader, who is addressed as competent in understanding the complexities of both the real and the textual world.

Louis Jensen's 1001 Square Stories

In 2016, Louis Jensen finished a voluminous project in which he told 1001 small square stories inspired by *One Thousand and One Nights* using different folk tales and fairy tales by H.C. Andersen. Very often, magical elements and anthropomorphized creatures are included and many intertextual references are made to Romanticism; for instance, to hymns written by the Danish poet B.S. Ingemann (1789-1862). The stories are often set in nature and trees and flowers play a central role. The sea and the sky are also represented as normal environments where these stories take place. The favorite themes are existential and there is an ongoing discussion of the meaning of life, love and death. Although it sounds pathetic, the stories are often told with a great deal of humor. The contrast between the theme and the ordinary, familiar characters is a great motor for an implied absurd humor. This occurs, for instance, when a romance between two loafs of bread is described. The poetic language is filled with symbols and original metaphors and attention is paid to the sound of the language through the use of many homonyms and onomatopoeic words. Furthermore, there is a celebration of special letters (could be X, Z and Q) and unusual combinations of letters. These language experiments occasionally result in new names, words or phrases with some affinity to nonsense poetry. Meta-textual comments are often included and, in several of the stories, the main character is an author. The following example appears relatively simple from a superficial perspective, but, underneath the surface, there are different interpretative possibilities:

En otte og fyrrety-
vende gang var der
en blåmejse der sad i
et træ i sin rede og så
ud over landet på de
grønne marker og en
å der løb forbi på
en eng foran skoven.
(Jensen 1992, unpaget)

[A forty-eighth time there was
a bluebird who sat in a tree
in its nest looking out
over the land at the green
fields, and at a stream that ran
into a meadow by the forest] (Translation by Lise Kildegaard)

Jensen's square story project began in 1992 with the collection named *Hundrede historier* [A Hundred Stories], from which this story is taken. This square story is an example of an almost naïve description of an idyllic summer in the rural part of Denmark, and it could be interpreted as a homage to romantic poetry for children. Such a picturesque description of a peaceful landscape without any human interaction is perhaps meant as a contrastive comment to a very busy and industrialized agriculture in which humans and not bluebirds dominate streams, meadows and forests.

The following example from the third collection represents a more ludic and satiric text, where supernatural and grotesque elements are celebrated and the use of concrete motifs are recognizable from Andersen:

En to og halvfjerdsindstyvende
gang var der en stolt kniv der af
ren og skær stolthed havde
gemt sig i to hunderede år på et
loft. Til sidst blev det alligevel
for kedeligt at ligge helt alene
oppe på loftet. Derfor lod den,

som om den faldt ned gennem
 en revne i loftet. Så blev den
 samlet op af drengen i huset, og
 allerede den første dag snittede
 de et meget fint skib sammen. (Jensen 2000, unpaget)

[A seventy second time there was a
 splendid knife. Out of sheer pride, it
 had hidden itself away in an attic for
 two hundred years. At last it got to be
 too lonely, lying all by itself up in the
 attic. So it allowed itself to fall down
 through a crack. Then it was picked
 up by a boy in the house, and right
 away on the very first day, they
 whittled a fine ship together.]

Translation by Lise Kildegaard

Like many other square stories, this story is characterized by an anthropomorph object, which was also Andersen's specialty. Andersen wrote about the life of needles, teapots, and different toys. Here in Jensen's text, it is the knife that behaves like an old and proud human being. Finally, after 200 years of pride, he starts to cooperate with other beings, and they begin to play. In the line of Romanticism, it is of course a child who finds and rescues the knife from its overestimation of his own personality and capacity. The excessive pride and the foolish behavior of the knife is contrasted by the immediate and very natural reaction of the child. The use of contrasts and the comic effect that follows in this very short narrative is very much reminiscent of Andersen's fairy tales about objects, for example "Den standhaftige Tinsoldat" [The Steadfast Tin-Soldier] (1838), where the dichotomy between artificiality and natural behaviour is also essential.

Conclusion

At the beginning of this article, I emphasized the connection between H.C. Andersen and Louis Jensen, and, as I have shown in the analytical parts of the article, Jensen is clearly inspired by Andersen's fairy-tale motifs, characters and settings. However, this is not his only source of inspiration. Jensen's inspiration comes from the entire history of Western children's literature, where Andersen as well as Hoffmann and

Carroll play an important role in the interpretation of the fantastic and furthermore influence the view of the child as an important character and a competent reader. In relation to Andersen and the less known romantic author B.S. Ingemann, the Danish children's literature researcher Nina Christensen points out that these authors have had a significant impact on the development of children's literature, not only in Denmark, but not least in Denmark. Christensen has written a chapter entitled "Romantisk tankegang som forudsætning for børnelitteraturen" [Romantic thoughts as basis for children's literature] (Christensen 29), in which she argues that children's literature authors of today and the way we think about children's literature today would not be the same without these romantic authors' pictures and praise of the child.

Another common aspect between the 19th century children's literature writers and a contemporary author like Jensen is the relationship with genres. Neither Andersen, Hoffmann, Carroll nor Jensen use genres as fixed categories. Instead, they play with already existing genres and make their own innovations. Andersen's innovation was the modern fairy-tale with a flexible form, which could fit with the romantic ideas of the child and the magic. As already mentioned, E.T.A. Hoffmann and Lewis Carroll grounded the fantastic tale for children in different languages and areas, and, as Maria Nikolajeva has pointed out in several articles, fantastic literature has undergone an enormous development over the last 200 years, and today, this genre is dominated by complexity and ambiguity in relation to plot, character and messages. Still, many of the concrete tales in the realm of the fantastic "have similarities to fairy tales" from the 19th century (Nikolajeva 2003, 139). This is definitely true of Jensen's authorship.

Beside his work on the fantastic tale, Jensen's generic innovation is the square story, which can fit with a (post)modern idea of openness and creativity in the processes of both writing and reading. In the beginning, readers and critics were skeptical of the whole idea of poetic square stories, and it was discussed if there was a target group for literature like this. Were the square stories for children or adults, or were they simply too artificial to be understood by anyone? However, Jensen's stories were gradually accepted by critics and educators, and, after a couple of collections had been published, the genre seemed normalized. When book number eleven, the last book with only one story included, was published, it was reviewed very positively in all Danish papers.

Children's literature researchers have also found it interesting to discuss the square stories, and reception studies have been conducted with readers of different

ages.¹ In short, these studies have shown that children in general have been more open-minded to these stories than adult readers. Young children between five and ten years old valued their reading experiences more positively than older children and enjoyed both the interpretation process and composing their own square stories. Louis Jensen can be described as a relatively demanding author for readers who prefer clarity and who do not accept ambiguousness as a part of children's literature, but the paradox is that young children do not question the experiments and ambiguities present in his texts.

Over recent decades, Jensen's books have been illustrated by a range of different artists, but, in the case of the square stories, all 1001 texts were illustrated by the same illustrator, Lilian Brøgger, who was able to give the texts new meanings without closing their openness to different interpretations, which is one of their hallmarks. Brøgger's interpretation of the characters and the tone in the stories is as innovative as the texts. Together, the author and the illustrator have created 1001 stories that are not identical but that are able to stimulate the reader's fantasy and reflections about nature, language, and the meaning of literature and life.

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1 Louis Jensen's square stories have been discussed by Line Beck Rasmussen in the article, "Playing with Language and Literature: Louis Jensens 1001 Stories." In *Bookbird*. Vol. 46. 2008. 30-36. Reception studies have been conducted by Bodil Kampp in the article, "Man flyver da ikke væk når man bliver kysset! – Elevers og læreres læsninger af moderne kompleks børnelitteratur." In *Nedslag i børnelitteraturforskningen 5*. Roskilde Universitetsforlag 2005. 157-188

The Magic Power of Telling and Re-telling in *Kissing the Witch*¹

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Abstract Emma Donoghue's *Kissing the Witch: Old Tales in New Skins* (1997) is a "revolutionary" rewrite of Western classical fairy tales. One distinct narrative feature of these tales is that one tale leads to another and upon finishing her tale, the female character narrator becomes the narratee/listener of the next story told by the narratee/listener in the previous tale. In this way each character narrator is both the story teller and the listener. The fact that these character narrators are story readers, tellers, re-tellers as well as listeners raises important cognitive and rhetorical questions. What worldviews do these character narrators hold and what cognitive viewpoints do they have about their counterparts in the canonical tales? What effects have they achieved by telling their stories? And what does Donoghue intend to achieve by telling these female characters' tales? Following the line of inquiry of cognitive and rhetorical theory of narrative, this paper argues that the female characters develop critical views of the classic fairy tale and become courageous re-creators of their lives, that their telling has made their listeners become stronger personalities, and that Donoghue's telling invites the general reader to be active storytellers and directs their attention to the positive role that fairy tale can play in postmodern era.

Key words Emma Donoghue; *Kissing the Witch*; fairy tale; re-telling; character narration

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novels, and Narrative Studies.

Emma Donoghue's *Kissing the Witch: Old Tales in New Skins* (1997) is acclaimed as a "revolutionary" rewrite of classical fairy tales by *The San Francisco Examiner & Chronicle*. As the tales create female characters who represent multiple types of female desires, they are studied from the perspective of feminism and postmodernism.¹ And because of the revelation of homosexual desires in many of the tales and the existence of textual and formal "queer moments" in them, the tales also attract queer reading.²

One distinct narrative feature of Donoghue's book is that one tale leads to another, each of which, except the last one, is told by a female figure about herself, a popular fairy-tale figure, to a narratee/listener who, more often than not, is also a familiar fairy-tale figure. Upon finishing her tale, this female character narrator becomes the narratee/listener of the next story told by the narratee/listener in the previous tale. In this way each character narrator is both the story teller and the listener. In addition, all these character narrators talk about their important relationship with another female character in the story. As each of these storytellers does all the talking and the narratee/listener remains in the background, it creates the effect that the teller is also talking to the general reader. As Jennifer Orme notes, *Kissing the Witch* has a distinct storytelling situation which encodes "dialogue between tellers that creates a feeling of intimate reciprocity among narrator, narratee, and reader" (Orme 121).

The fact that these character narrators are story readers, tellers, re-tellers as well as listeners raises important cognitive and rhetorical questions. What worldviews do these character narrators hold and what cognitive viewpoints do they have about their counterparts in the canonical tales? What effects have they achieved by telling their stories? And what does Donoghue intend to achieve by telling these female characters' tales? Following the line of inquiry of cognitive and rhetorical theory of narrative, this paper argues that the female characters develop critical views of the classic fairy tale and become courageous re-creators of their lives, that their telling has made their listeners become stronger personalities, and that Donoghue's telling invites the general reader to be active storytellers and directs their attention to the

1 Abigail L. Palko, "'No Mother nor Nothing to me': Excavating the Maternal Figure in *Kissing the Witch*." *Women's Studies* 44 (2015) 917.

2 Martine Hennard Dutheil, "Queering the Fairy Tale Canon: Emma Donoghue's *Kissing the Witch*." *Fairy Tales Reimagined: Essays on New Retellings*. Eds. Susan Redington & Bobby Jefferson (NC: McFarland, 2009) 13-30.

positive role that fairy tale can play in postmodern era.

Fictional Minds, Social Minds, and Character Narration

Alan Palmer believes that “Fictional narrative is in essence the presentation of fictional mental functioning” (Palmer, *Fictional Minds* 117). He uses the term “embedded narratives” to mean “the whole of a character’s mind in action: the total perceptual and cognitive viewpoint; ideological worldview; memories of the past; and the set of beliefs, desires, intentions, motives, and plans for the future of each character in the story as presented in the discourse” (Palmer, *Fictional Minds* 184). That is to say, by studying the embedded narratives of a character, the character’s mental functioning can be understood. In the meanwhile, Palmer pays attention to social minds, also called “intermental thought,” which is “joint, group, shared, or collective” thought, and is “opposed to intramental, or private, individual thought” (Palmer, “Social Minds” 196). *Kissing the Witch* creates thirteen distinct female characters who, apart from the witch figure in the last tale, are also familiar figures in canonical fairy tales. The stories they each tell reveal that they grow up with classical fairy tales and that they strive to take a path different from the one prescribed by the classical tales. So how different are these characters from their counterparts in the canonical fairy tales? And since each of these characters is inextricably related with another female figure in her story, do these two females belong to the same social mind?

Most classical fairy tales are narrated by the third-person omniscient narrator. In contrast, Donoghue assigns each of her female protagonists the function of narrator. Thus, distinct female voices reverberate the whole collection. It is true that Donoghue is not the first fairy-tale writer who employs the first-person female narration. Back in the 1970s, Angela Carter rewrote several popular fairy tales in first-person female character narration in her seminal collection *The Bloody Chamber and Other Stories*. But Donoghue goes one step further by endowing each female protagonist with the power to tell her own story. This character narration, according to James Phelan, is “an art of indirection, one in which the same text simultaneously communicates two different purposes to two different audiences” (Phelan 7). In other words, while the character narrator is communicating his/her perspective to the narratee, the implied author is communicating his/her perspective to the audience. Therefore, what messages do these character narrators in *Kissing the Witch* want to convey to their listeners? What effects have they achieved? By retelling classical fairy tales Donoghue acts as both the reader and the teller, so what purposes does she want to achieve?

In light of cognitive and rhetorical theory of narrative, the following three sections try to answer the above questions. The first section looks into the character narrators' views of their counterparts and the development of their own worldviews. The second section discusses these character narrators' purposes and effects of telling. The third and final section explores the effects of Donoghue's rewriting on the reader.

Character Narrators' Distinct Worldviews and Bond with Other Women

In each tale in *Kissing the Witch*, the "I" tells the listener/narratee about her path to growth, by constantly referring to the classical versions as well as showing her important relationship with another woman. What does her telling reveal about her worldview? And what kind of relationship is established between her and the other woman in her story?

Due to limited space, this essay focuses two tales — "The Tale of the Shoe" and "The Tale of the Handkerchief" — for discussion. Like other tales in the story sequence, these two tales reveal the mental functioning of both the character narrator and her counterpart in the classical versions. In addition, while "The Tale of the Shoe" involves two female figures who differ greatly in age, "The Tale of the Handkerchief" has two female characters who belong to opposite social classes. The difference in either age or social class may serve as an important indicator of the relationship between the two females.

The shoe motif in the title indicates that "The Tale of the Shoe" is a Cinderella story. The Cinderella figure "I" is grieved over the loss of her mother and haunted by the sense of guilt. A female stranger who is of the girl's mother's age comes to her and claims that she knows the girl's mother. With the help of this woman the girl succeeds in attending the ball three times. She wins the heart of the prince, but to her disappointment she finds out that he is aging and ailing. In the meanwhile, she is surprised to find that the woman is beautiful. She decides to return home with the woman.

A close look at the girl's embedded narratives yields the finding that she first identifies with Cinderella but ultimately realizes that the patriarchal norms underlying Charles Perrault and the Grimm Brothers' tale suppress her real desires, thus she decides to take a different path. The girl has been a faithful reader and practitioner of the classic tale. After her mother's death, she follows the gender roles and social norms that the classic tale promotes. So she listens to the "shrill voices" inside her mind: "Do this, do that, you lazy heap of dirt" (Donoghue 2), and does all kinds of house chores. Obviously, these voices come from Cinderella's

stepfamily and the Cinderella figure is too familiar with these voices to forget them, although she admits that “Nobody made me do the things I did, nobody scolded me, nobody punished me but me” (Donoghue 2). She knows exactly what she is supposed to do upon arriving at the palace ball: “I knew just how I was meant to behave. I smiled ever so prettily when the great doors swung wide to announce me” (Donoghue 4). At the end of the first night at the ball she knows what she is expected to do: “But I didn’t have to listen to the barking voices to know how the story went: my future was about to happen. Take me back tomorrow night, I said” (Donoghue 5). And upon hearing the prince’s proposal, she says, “I could hardly hear him. The voices were shrieking, Yes yes yes say yes before you lose your chance you bag of nothingness” (Donoghue 7). These “voices” that the “I” hears on these two occasions are not the voices of Cinderella’s stepfamily, but those of the readers and listeners who have totally accepted the popular stories’ doctrines. To put it another way, these voices represent the intermental thought or the social mind of the mainstream culture. The classical fairy tale has exerted such a profound influence on the Cinderella figure that she has internalized the patriarchal values that the tale carries and become an incarnation of Cinderella, an obedient and self-effacing girl, and a representative of uncritical readers and listeners of classical tales. Therefore, although the stepmother figure appears and helps to transform her physical image: “My old dusty self was spun new. This woman sheathed my limbs in blue velvet. I was dancing on points of clear glass” (Donoghue 3), she thinks that the age difference between the woman and her matters much: “But she [the woman] was old enough to be my mother, and I was a girl with my fortune to make” (Donoghue 4). These words also reveal the fact that at the beginning the girl does not know the woman well and holds a contemptuous attitude towards her, thinking that this woman is just an ordinary person whereas she has a promising future. In other words, she thinks she will live happily ever after if she follows the classical Cinderella script.

These two female figures may not function as a social mind in the beginning, but they eventually do. The “I” comes to realize that the prince does not suit her and that the woman is really what she wants: “I had got the story all wrong. How could I not have noticed she was beautiful?” (Donoghue 7). Although the woman says “I’m old enough to be your mother” (Donoghue 8), she is determined to revise the classical script by rejecting the intermental thought implanted in the popular stories, and chooses the woman as her life companion. The dialogue between her and the older woman toward the end of the story shows that these two female characters finally function as a social mind:

What about the prince? She [the woman] asked.

He'll find someone to fit, if he looks long enough.

What about me? She asked very low. I'm old enough to be your mother.

You're not my mother, I said. I'm old enough to know that. (Donoghue 8)

The Cinderella figure's words, "I'm old enough to know that," has two implications. For one thing, she is no longer the immature girl who needs a mother figure. In other words, she is no longer the girl who kept wishing that her mother was not dead so that she could plan her future for her. For another, she has decided to follow her own heart instead of holding on to social norms. Since the two female characters have bonded sufficiently, it does not make any difference whether it is the girl who takes the woman home, or it is the woman who takes the girl home. The social mind of the girl and the woman empowers both of them.

Like "The Tale of the Shoe," the two female characters in "The Tale of the Handkerchief" do not bond at first. The title indicates that it is a revision of Brothers Grimm's "Goose Girl". But unlike Grimm's tale where neither the princess nor the maid is given a chance to reveal their intramental thought, Donoghue's tale is narrated by the maid figure and focalized through her, thus revealing her as a critical reader and challenger of the classic tale. She defies the social mind of the ruling class, the belief that one's social identity is fixed. The mother of the maid figure obeyed this social mind and asked her to do the same: "My own mother died young and tired, having made me promise to be a good maid for the rest of my days" (Donoghue 62-63). However, the maid figure aims to disrupt this social mind and snatches away the princess's handkerchief, a symbol of her royal identity. In the maid's eyes, the princess and her mother are not worth her respect: "If I had such a mother I would never have left her to journey into a strange country" (Donoghue 64). However, as soon as she enters into the prince's kingdom, she is in constant fear that the real princess will expose her false identity and decides to return the handkerchief to her. But her perception of the princess proves to be wrong. Instead of taking a revenge on the maid as the princess does in the classic tale, the princess figure refuses to take back the handkerchief and is content with her new identity as a goose girl. It is true that at first the princess figure internalizes the social mind of the mainstream culture and behaves in accordance with this social mind. When her mother, the Queen, chooses for her the prince, she accepts obediently: "The girl[the princess] said neither yes nor no; it was not her question to answer" (Donoghue 63). But gradually she has come to know that she fits the identity of goose girl more

than the identity of princess. Thus, while the classic tale aims to teach the lesson that one's identity remains fixed throughout one's life, Donoghue's tale means the opposite, believing that one's original identity may not fit her so that it is not necessarily a bad thing to have a new identity. The maid-turned princess admits that she is not fit for a princess: "I was always nervous, when I was a princess, in case I would forget what to do. You fit the dresses better; you carry it [the handkerchief] off" (Donoghue 78). Similarly, the princess-turned maid is not content to be a servant but wants to be a princess from an early age. She believes that she can act like a princess: "I found that I knew how to behave like a princess, from my short lifetime of watching" (Donoghue 72). Once again it shows that identity is not fixed.

Although these two girls appear to be enemies, they actually have similar views of the nature of human identity. Therefore, they bond in an indirect way. The power of their social mind enables them to find their right places in their lives, as the princess-turned maid says towards the end of the story:

I thought of how both of us had refused to follow the paths mapped out for us by our mothers and their mothers before them, but had perversely gone our own ways instead, and I wondered whether this would bring us more or less happiness in the end. (Donoghue 80)

Although the princess-turned maid is not sure whether the life she chooses for herself will make her happier or not, the important thing for her is that she decides her own fate. Her later life is depicted in "The Tale of the Apple," where she becomes the stepmother of Snow White and develops a close relationship with the latter. Together they rule the country after Snow White's father dies. So she has been in charge of her own life.

Both "The Tale of the Shoe" and "The Tale of the Handkerchief" trace the trajectory of a girl's growth. Both girls confront conventional cultural wisdom promulgated by the classical tales and decide to take charge of their own lives. The two tales also depict complicated relations between females. These females may have misunderstood each other or may be enemies at the beginning, but ultimately the misunderstanding or hostility dissolves into mutual understanding and support. What the tales in *Kissing the Witch* have in common is that the female protagonists are critical readers of classical tales or gradually become such a reader, that they have revised or decide to revise the tales to accommodate their different desires and ambitions that have been suppressed by the mainstream culture, and that they establish or are willing to establish new group norms with other women. Although

this means that their future happiness is not guaranteed, they have resolved to do so. For instance, the Thumbelina figure of “The Tale of the Bird” comes to the realization that heteronormativity embodied in the nuclear family that she and her husband set up has imprisoned her, so she determines to step out of it, with the encouragement of the bird that was actually a Beauty figure in its former life. The Snow White figure of “The Tale of the Apple” has been following Brothers Grimm’s “Snow White” script but comes to the knowledge that she has been fooled and finally bonds with her stepmother. Indeed, forming a bond with other women is a distinct feature of Donoghue’s story collection. Martin argues that the collection highlights generational collaborations.¹ In fact, girls also bond or have the intention to bond, as is clearly shown in “The Tale of the Rose” and “The Tale of the Apple.”

Effectiveness of Telling and Re-telling

Apart from “The Tale of the Shoe” whose character narrator “I” may be understood to tell her story directly to the reader, as it is not indicated anywhere in the story that she is telling to a particular person, all the remaining twelve tales have a specific listener, who is the teller of the previous tale and it is this teller who asks for the next story. Another common feature of these twelve tales is that they all begin with the previous storyteller’s same question “Who were you?” and the listener/next teller’s same answer “Will I tell you my own story?”. Obviously these tellers and listeners are interested in each other’s story and are ready to tell their own. So why are these female characters interested in other females’ stories and eager to tell theirs? What effects has their telling achieved?

Since “The Tale of the Rose” and “The Tale of the Apple” are rewrites of “Beauty and the Beast” and “Snow White” respectively, which are among the most popular classical fairy tales and have been retold by writers such as Angela Carter, Donald Barthelme and Francesca Lia Block, and also because the teller of “The Tale of the Rose” becomes the listener of “The Tale of the Apple,” which signals the dual identity of each character narrator in the whole collection, these two tales are selected for a close examination. Like the tales discussed in the previous section, these two tales also demonstrate the female protagonists’ recognition of the canonical fairy tales’ negative implications and their critique and revision of these tales. The Beauty figure “I” in “The Tale of the Rose” identifies with the red rose which, instead of being the symbol of innocence sanctioned by Madame de Beaumont’s “Beauty and the Beast,” symbolizes improbability and perfection, as

1 Ann Martin, “Generational Collaborations in Emma Donoghue’s *Kissing the Witch*: Old Tales in New Skins.” *Children’s Literature Association Quarterly* 35.1 (Spring, 2010): 4-25.

she declares at the outset of her tale: “I wanted something improbable and perfect as a red rose just opening” (Donoghue 27). She knows exactly what she wants and is ready to take challenges. Therefore, unlike the popular Beauty who anticipates danger and fear on the way to the beast’s castle, she goes there with excitement: “but I was shaking with excitement....but for the first time in my life I seemed to own myself. I went as a hostage, but it seemed as if I was riding into battle” (Donoghue 31). Her telling reshapes her life. Likewise, “The Tale of the Apple” also exposes the strong influence of classic fairy tales on people. When the Snow White figure first meets the stepmother figure who is of her age, she cannot help but regard the latter as a vicious figure: “I would have taken her hand in mine if I had not found it weighed down by the ruby stolen from my mother’s cooling finger. I could have loved her if, if, if” (Donoghue 46). And although the stepmother figure shows her affection for her, she has doubts about her motive: “But I knew from the songs that a stepmother’s smile is like a snake’s” (Donoghue 46). So, even though her stepmother begs her to return to the kingdom and rule the country together, she refuses. Only when she finds out to her relief that the apple that causes her to lose consciousness is not poisoned but “the first apple of the year from my father’s orchard” (Donoghue 58), does she realize that her stepmother does not mean to harm her.

In fact, the character narrators’ act of revealing the negative impact of classical fairy tales and revising them has achieved positive effects on the narratee/listener as well as on the general reader.

First of all, the dialogue between the teller of the previous tale and the teller of the next tale, a distinct feature of Donoghue’s story sequence, fully demonstrates these female figures’ interest in each other’s life and their recognition of the power of storytelling. “The Tale of the Rose” follows “The Tale of the Bird” and is preceded by a dialogue between Thumbelina, the teller of “The Tale of the Bird,” and the Beauty figure of “The Tale of the Rose,” who acts as the listener of the previous tale and the teller of the next one:

In a whisper I [Thumbelina] asked,
 Who were you [the bird]
 Before you took to the skies?
 And the bird said,
 Will I tell you my own story?
 It is a tale of a rose. (Donoghue 25)

In this dialogue, Thumbelina is eager to learn about the bird’s story, and the bird

is equally eager to tell. Since the bird is telling its previous life as a woman, it functions as the narrating “I” telling the story of the experiencing “I.” So there is a knowledge gap between the narrator and the character. The narrator does not disclose the true identity of the beast until the end of the story, so Thumbelina, who is the narratee within the tale, and the experiencing “I,” as well as the reader, are all kept in the dark about the true identity of the beast. The instability and tension of the narrative progression is resolved only when the narrating “I” depicts the scene where the experiencing “I” pulls off the beast’s mask and veil and finds to her great surprise that the beast is actually a beauty. Like the experiencing “I,” we readers have not expected to see beneath the mask a girl’s face resembling Snow White: “I saw hair black as rocks under water. I saw a face white as old linen. I saw lips red as a rose just opening” (Donoghue 39).

The Beauty figure is also an active reader, trying to read the beast’s story after finding out its true identity as a beautiful woman: “This was a strange story, one I would have to learn a new language to read, a language I could not learn except by trying to read the story” (Donoghue 39). The significance and power of storytelling is emphasized here. The Beauty figure believes that the only way that may help her to gain a good understanding of the so-called beast is to read her story. And because of the efforts she has made to read the beast’s story, she gradually understands the beast, which in turn enables her and the beast to bond sufficiently. Together they make their story: “I... make sense of *our* story” (Donoghue 40; my emphasis). Thus by telling her story the Beauty figure shows the listener Thumbelina her adventurous and defiant personality. In addition, by exposing the strong impact of the classical “Beauty and the Beast” tale on her, she exposes the heterosexual norm inscribed on the inherited tale. Although Thumbelina does not mention in her tale “The Tale of the Bird” when and how she parts company with her over-protective husband, we can infer from “The Tale of the Shoe” where she enters into the Cinderella figure’s life and acts as a mentor figure that she probably learns from the life experience of the Beauty figure and becomes a stronger personality. And she also revises the evil image of stepmother that classical tales have constructed and perpetuated and reconstructs an understanding stepmother figure who is ready to offer help and give support to the Cinderella figure.

The tale that follows “The Tale of Rose” is “The Tale of the Apple”. Similar to the former, this tale is also initiated by the teller of the previous tale, that is, the Beauty figure, and the “beast” is eager to tell her own story:

Another summer in the rose garden,

I[Beauty] asked,
 Who were you [the beast]
 Before you chose a mask over a crown?
 And she said,
 Will I tell you my own story?
 It is a tale of an apple. (Donoghue 41)

Like the dialogue that precedes “The Tale of the Rose,” this dialogue also makes manifest the eagerness of both the teller and the listener to know about each other.. And like the narrating “I” in the previous tale, the narrating “I” in “The Tale of the Apple” also refrains from telling her full understanding about her stepmother until the end of the story. The fact that the experiencing “I” gets fainted by the first apple that turns out to belong to her household carries an ironic message: the Snow White figure is symbolically killed by the popular belief implanted in the classic version — that the stepmother figure is definitely evil. By telling her story, the Snow White figure demonstrates her growth from a passive recipient of classical tales to a critical reader. By wearing a veil over her face she probably has the intention of asking her listener, the Beauty figure, to find out the truth on her own. In fact, each character narrator in *Kissing the Witch* sets an example for her listener/narratee. The Thumbelina figure in “The Tale of the Bird” tells her listener, the Cinderella figure, that “it was a bird that helped me, when I was young” (Donoghue 11). “The Tale of the Rose” shows that this bird is a Beauty figure in its former life and that the Beauty figure learns much from the beast figure, who in turn learns from the stepmother figure, and so on and so forth. In so doing, the teller’s influence on the listener is clearly and effectively demonstrated.

Power of Donoghue’s Rewriting on the Reader

Phelan maintains that character narration involves dual communications, one between the character and the narratee, and the other between the implied author and the authorial reader.¹ As the female protagonists in *Kissing the Witch* are all character narrators, Phelan’s theory of character narration alerts us to the dual communications that occur in these tales, that is, while these character narrators communicate their perspectives to their listeners, the implied Donoghue communicates her perspective to her implied reader. Therefore, what does she intend to achieve by telling these female characters’ stories?

1 James Phelan, *Living to Tell about It: A Rhetoric and Ethics of Character Narration* (Ithaca and London: Cornell University Press, 2005) 7.

Through telling “The Tale of the Rose” Donoghue exposes to us readers the patriarchal mechanism of the source text and the significance of revising it. By showing that the Beauty figure makes recurrent references to the classical version and activates its script when imagining the beast’s appearance and nature, Donoghue alerts us to the canonical tale’s strong impact on the protagonist and on us as well. We tend to associate the protagonist’s life with the classical tale. Despite the fact that the previous tales all have important female characters, we have not expected the beast to be a woman, not to mention her resemblance to Snow White. Later, in the next tale that the beast tells, we learn that she is Snow White herself! In this way we are alerted to the passive role imposed upon the Beauty figure and the alternative paths that she can take. Actually, by choosing to take her own path, the Beauty figure ends up getting the red rose that she has been wishing to possess. The red rose is actually Snow White. The Beauty figure’s final revelation of her knowledge of the beast figure greatly reduces the distance between her and the reader and makes the reader identify with her emotionally. Furthermore, her courageousness and intelligence results in the reader’s identification with her ethically. Likewise, by letting the Snow White figure tell about her eventual realization of the falsehood of the prevalent views on stepmothers in “The Tale of the Apple,” Donoghue questions the stereotypical images that classic fairy tales often construct and reinforce. The reader thus keeps a substantial distance from the popular tale, sympathizes with the persecuted Snow White figure, and identifies with Donoghue’s re-telling.

In fact, following the revisionist treatment of popular fairy tales since the 1970s, Donoghue discloses the phallogentric and heteronormative nature of these classical tales in each of her rewrites. But she does not create female figures who have similar personalities and desires. Each is distinct and unique in her own way. As Orme notes, her female characters are varied and have varied desires which “include same-sex sexual desire between women, heterosexual desire of women for men, desires for autonomy and freedom, and desires for individual subjectivity, for belonging, and for knowledge” (Orme 117). In addition, by letting these female figures tell and share their stories with each other Donoghue actually creates a female community whose discrete voices constitute a distinctive communal voice, which, according to Susan Lanser, is “articulate either a collective voice or a collective of voices that share narrative authority” (Lanser 21). This communal voice can be regarded as a collective voice, as these female figures all speak around the same topic, that is, their relations with classic fairy tales and their efforts to free themselves from the constraints and negative influence of these tales. The communal voice can also be understood as a collective of voices that share narrative

authority, because these female characters all have the desire and the chance to tell their stories. And as we become more and more engaged in their stories in our reading process, we develop affinity with this communal voice.

The second half of the 20th century witnessed an upsurge in fairy tale rewriting so that we are not unfamiliar with revisionist fairy tales. Abigail L. Palko points out that Donoghue is influenced by the feminist fairy tales created and published in the 1980s. Attic Press, Ireland's oldest feminist publishing house, published a series of feminist revisions of fairy tales and "these stories serve as campy predecessors to Donoghue's work".(Palko 934). Martin also holds the view that Donoghue positions her tales as reactions to authoritative narratives, and that she interacts with other revisionist fairy tales writers, especially Anne Sexton and Olga Broumas.

The title of Donoghue's book "Kissing the Witch" indicates the book's relations with folktale, fairy tale or fantasy as the witch figure tends to appear in all these genres, while the subtitle "Old Tales in New Skins" narrows the scope of genre to a revision of folk tales or fairy tales. Martin believes that the imagery of old tales and new skins suggests that "old tales expand like young yeasty wines, and thus need new skins or retellings that can expand with them in an interactive dynamic" (Martin 14). The employment of first-person female character narration in each tale gives these tales an idiosyncratic feature of oral folk tales which are usually told by women, especially old women. As Angela Carter notes, "...there exists a European convention of an archetypal female storyteller, 'Mother Goose' in English, 'Ma Mere L'Oie' in French, an old woman sitting by the fireside, spinning..." (Carter x). These female tellers of oral folk tales often pass on stories of fun and wisdom. Likewise, the few lines in dialogic form placed between two adjacent tales in *Kissing the Witch* highlight the eagerness of two female storytellers to learn more about each other. Rather than serving as warnings for the reader as Perrault's morals often do, these few lines show the teller's curiosity about another female figure and at the same time lead to this female figure's story. By engaging in impassioned exchange of their own life stories, Donoghue's female tellers pass on their wisdom to each other and to the general reader as well. Furthermore, the distinct female voices in *Kissing the Witch* evoke the fairy tales written by women writers since the seventeenth century, especially those told and written by French noble women in their salons in the late seventeenth century. It is these French female writers who invented the term "fairy tale".¹ The majority of these women writers wrote to voice their discontent with the dominant ideologies of their time

1 Danielle M. Roemer, and Cristina Bacchilega, eds. *Angela Carter and the Fairy Tale* (Detroit: Wayne State University Press, 1998) 94.

and envision a better future for themselves. Likewise, the female characters in *Kissing the Witch* voice their various desires, ambitions, regrets and concerns in postmodern era. The fact that many of the tales deal with the female character's awareness of their homosexual orientation reflects Donoghue's deep concern over the well-being of lesbians in Ireland.¹

The reciprocal effect of telling and listening is probably best demonstrated in the dialogue between the Witch figure and the girl who also comes to her for help after her parents do, in the last tale "The Tale of the Kiss," the only tale that does not allude to any specific classic tale. The two-page long dialogue is worth a close examination, and here is the first half of the dialogue:

You're not child enough for your mother nor woman enough for your father. You don't work or play or think as they would have you work and play and think.

She smiled at me with teeth like quartz.

What are you good at?

I don't know yet, said the girl, staring into the fire. Faint steam was rising from her.

What is it you want?

Nothing, she said, half laughing.

There is no creature under the sky that does not want, I told her severely.

Only what I've got, then, she said.

That's lucky.

And time to think about what I want next.

I nodded judiciously.

And time to just think.

There's plenty of that up here, I remarked.

She stared around the cave. There must be all the time in the world here, she said wonderingly.

My heart was beginning to thud. (Donoghue 220-221)

The dialogue shows that by engaging in exchange of ideas and thoughts, both the Witch figure and the girl come to a better understanding of themselves. The former finds that the girl is the right person for her, while the latter learns that she is indeed different from the image that her parents and the society at large strive to construct

1 Stacia Bensyl. "Swings and Roundabouts: An Interview with Emma Donoghue." *Irish Studies Review*, 8.1 (2000). 76.

for her. Furthermore, the girl also plays the role of the general reader, if we take into consideration the overall narrative structure of each tale, that is, the narratee/listener of the tale becomes the teller of the following tale. Since “The Tale of the Witch” is the last tale of the story sequence, it is the general reader that is expected to tell the next tale. Furthermore, the fact that the character narrators in the story sequence are not only story tellers and listeners but also re-tellers of classical fairy tales and re-creators of their own stories reminds the reader of the importance of having critical dialogues with canonized tales as well as the significance of re-telling. It also demonstrates the validity of fairy tale as a genre. Thus Donoghue makes the reader actively participate in story reading and interpretation.

Conclusion

Kissing the Witch creates thirteen distinct tales about thirteen familiar yet unfamiliar female figures, who are different in age, personality, social class, sexual orientation, ambitions and so on. By letting these girls and women tell their own stories, Donoghue creates the impression that we are listening to folk tales who have females as tellers. By arranging these female figures to function both as the teller and the listener, she provides an opportunity for these fairy-tale characters to engage in dialogue, which results in their strong bond. In so doing Donoghue brings about new perspectives on the fairy tale and society.

By rewriting classic fairy tales, Donoghue invites us to reflect upon their nature and function. Jack Zipes points out the pedagogic nature of Perrault’s tales,¹ and Maria Tatar convincingly argues that the Grimm brothers’ tales are “manual of manners” for children (Tatar xi). By ripping off the old skins of the classic tales and giving them new skins, Donoghue arouses our awareness of the positive potential of the fairy tale to address current social problems. Furthermore, the fact that many of the fairy-tale figures in *Kissing the Witch* are lesbians shows Donoghue’s concern about lesbians’ situation in the late 20th century. In a word, by demonstrating the magical power of telling and re-telling, Donoghue proves the vitality and validity of fairy tale as a genre.

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The Absence of Fatherhood: Interpreting the Orphan Image in *Wuthering Heights* from the Perspective of Family Complexes¹

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Abstract *Wuthering Heights* provides a good “family romance” for psychoanalysis. An interpretation of it from the perspective of Lacan’s theory of family complexes reveals the major source of the tragedy: the imbalance of the double function of the father as super-ego and ego-ideal. The neglect of the former leads to indulgence and extreme narcissism on the part of the children, while the deficiency or disillusionment of the latter results in radical diffidence and deformation of character. The orphan Heathcliff remains an orphan because the indulgence of the foster father, while Hindley and Catherine are orphaned by the neglect of the father.

Key words *Wuthering Heights*; poems; Emily Bronte; family complex; orphanhood

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Introduction

There are disagreements on whether the writing of the reclusive Emily Bronte, especially her only novel *Wuthering Heights*, is associated with the society or absolute inherent transcendence. Some believe that “unlike its contemporaneous works, *Wuthering Heights* is not an orthodox Victorian novel and represents a disparate world with the boundless field but without the acculturated blatant society of the nineteenth-century Britain” (Yang 330). Others hold the view that *Wuthering Heights* is a social novel. Terry Eagleton thinks that Emily Bronte grows up near one source of the Industrial Revolution, and she is “far from being mysteriously sequestered from all this (the society)... their (the Bronte sisters’) fictions are profoundly influenced by it” (127). By comparison, the former viewpoint seems too arbitrary, while the latter is relatively objective and appropriately elucidates the reason why there are so many orphan images in *Wuthering Heights*. In Emily’s only novel, the characters from Heathcliff, Catherine, Isabella and Linton to Little Catherine, Hareton, and Little Linton, are thematically linked by their orphan identity. The orphanhood produced by a loss of roots, death of parents or deserting home is also found in the Gondal context. In the best of Emily Bronte’s work, orphanhood thus ceases to be a narrative fact and becomes a poetic figure as Eagleton stated, “to be alive in this social order is to be an orphan” (126). For an orphan is born to himself and establishes his own social penumbra through difficult struggles.

The fatherless orphan searching for his home in an alienated world suffers both physically and mentally. Their inferiority makes them more sensitive than others, and once they are confronted with obstructions, they will undergo a strong trauma in the mind. The long-time repression leads to their self-distortion and hostility to others. What’s more, the orphans easily feel being denied and abandoned, which causes their suspicion and insecurity. Finally, because they have no parents to depend on, they will feel more self-condemned when they make mistakes. If they have no one else to communicate with, they will become autistic and depressive. And the home with a patriarch they are searching for is more a medium of “self-knowledge” than a shelter (Taroff 331).

The Causes of Orphanhood

In *Wuthering Heights*, there is a chainless relationship between Heathcliff, Hindley,

Catherine, Hareton and Little Linton that integrates them together to elucidate Emily's presentation of the orphan images. However, their orphanhood results from different causes.

After the death of old Mr. Earnshaw in 1777, *Wuthering Heights* became a place without a patriarch, then the twenty-year-old Hindley, twelve-year-old Catherine, together with the parentless Heathcliff, became fatherless orphans. Heathcliff's orphanhood metaphorically alluded to the 1840s' Great Irish Famine which catastrophically caused the death of one million of Irish people and drove millions more into exile. According to Terry Eagleton's *The English Novel*, "around three hundred thousand of those Irish emigrants had washed up in the port of Liverpool" (204). Besides the current news reports, Emily had another access to learn of this disaster, that was her brother, Branwell, who happened to be in Liverpool and witnessed a good many of semi-destitute Irish hanging around the city. Emily began writing *Wuthering Heights*, "one of whose main characters is picked up starving off the streets of Liverpool by old Earnshaw, a few months after Branwell returned from Liverpool" (Eagleton 124-125). Heathcliff, who is described as dark as a creature who "came from the devil" (Bronte 25), is most probably the archetype of Irish orphans who lose their roots, and old Mr. Earnshaw says, "not a soul knew to whom it belonged," and the boy is "Starving, and houseless, and as good as dumb" (Bronte 25). Heathcliff has been abandoned by the society before old Mr. Earnshaw picks him up. Having been bereft of all relatives, Heathcliff possesses a self that is "naked, unhoused, and therefore vulnerable" (Eagleton 126). Heathcliff is the very orphan image in the nineteenth century literature in which "the shady picaro is refined into the spiritually energized figure of the orphan, whose freedom from a past he still somehow carries within him endows him with religious and revolutionary energy. He has the power to transform at a touch the decaying houses that he enters, to dispel their lingering pasts, to destroy and recreate: the social climber becomes supernatural scourge. He fades into pathos when this power wanes, and the dark houses he enters threaten increasingly to engulf or extinguish him" (Auerbach 396).

Surrounded by a network of indifference and contempt, with protective benevolence embodied only by old Mr. Earnshaw (Catherine is too young to protect him), Heathcliff must learn to control and direct the torrent of his temper and his hormones to live a peaceful life, but his inherent violence refuses to wear a mask. Heathcliff's first introduction to *Wuthering Heights* seems to predict the coming of oppressive life in this family. Unfortunately, the partiality from old Mr. Earnshaw does not promise Heathcliff's happy life, but results in Heathcliff's "pride and

black temper,” which deteriorates Heathcliff’s staying after the death of old Mr. Earnshaw. Heathcliff loses his protector, and then his following years in Wuthering Heights is dominated by sufferings: being degraded to a servant, being deprived of the instructions of the curate, and tragically, being prohibited to marry Catherine. “His (Hindley’s) treatment of the latter(Heathcliff) was enough to make a fiend of a saint” (Bronte 46). Naturally, this description informs us readers how Heathcliff is tortured by Hindley before he grows up. What’s more, Heathcliff is metaphorized as “‘an evil beast’ which ‘prowled between it and the fold’”(Thompson 70). He is deadly grief after Catherine’s death, and from Mrs. Heathcliff’s observation, we learn that during that period he is “fallen” and weak: “His forehead, that I once thought so manly, and that I now think so diabolical, was shaded with a heavy cloud; his basilisk eyes were nearly quenched by sleeplessness- and weeping, perhaps, for the lashes were wet then; his lips devoid of their ferocious sneer, and sealed in an expression of unspeakable sadness” (Bronte 131). The above-mentioned descriptions bring out both the violent Heathcliff and the depressed one. All in all, Emily portrays him as “savage, lunatic, violent, subversive and uncouth — all stereotypical nineteenth century British images of the Irish” (Eagleton, 125).

Heathcliff is the very type of the nineteenth-century orphan: a “supernatural scourge” (Auerbach 395) who trusts no one, fighting desperately in silence to manipulate a social identity out of a hostile world.

“Emily Bronte’s novel resonates with a variety of illness as well as debilities” (Torgerson 89), which results in a series of orphan images including the Earnshaw children in two generations in *Wuthering Heights*.

Catherine Earnshaw loses her mother when she is only eight, and then her father at the age of twelve. Her “demonic temperance” (Wilson 50) is probably related to old Mr. Earnshaw’s, her father’s being “strict and grave” (Bronte 29). Gradually, “being repulsed (from father) continually hardened her” (Bronte 29) and without the motherly care, Catherine’s intrinsic female characteristics are replaced by the role of a male “tyrannical autocrat” (Wilson 50), and she even promises to grow up “as rude as savage” (Bronte 32). The defensive formation of Catherine’s character keeps her from accepting men except as “interiors” (Wilson 50), and that’s probably one of the reasons why she married the “girlish” (Wilson 51) Linton but not the “brutally male” (Wilson 52) Heathcliff.

Hindley is sixteen when his mother dies, and then, his father dies four years later. As the culturally legitimated heir to Wuthering Heights, he perceives the threat of usurpation by Heathcliff before his father’s death. With old Mr. Earnshaw passing away, the orphan Hindley becomes the master of Wuthering Heights, and he

then begins his revenge on Heathcliff. In the meantime, Hindley is uxorious after he marries a “rather thin, but young, and fresh complexioned” wife. However, “Hindley Earnshaw is like a ‘stray sheep’ which ‘God had been forsaken’” (Thompson 70), which shows Hindley’s incorrigible self-destructive life after his wife’s death and confirms old Mr. Earnshaw’s prediction that he “would never thrive as where he wanders” (Bronte 28).

Soon after Hareton Earnshaw’s birth, his mother, Frances dies from consumption. At the loss of the beloved wife, Hindley, Hareton’s father, grows “desperate” (Bronte 46) and takes little care of his son, “provided he saw him healthy and never heard him cry, was contented, as far as regarded him” (Bronte 46). Hareton’s degradation from “the finest lad” (Bronte 44) to a boy embodied with the “expression of malignity” (Bronte 76) and kinds of rude behavior, to a great extent, is caused by the ignorance of his father after his mother’s death. Heathcliff grabs the opportunity to “teach” (Bronte 79) him into a tactless boy, who even “swears at” (79) his father. Ultimately, he is “acculturated” (Glen 90) by little Catherine. Thereby, Hindley’s fatherhood is vulnerable or negligent from the beginning, which is no better than the absence of it.

Linton Heathcliff loses his mother when he is not quite thirteen, and then he is picked up by his uncle Edgar Linton from somewhere near London, but soon grabbed by his vicious father Heathcliff to live in Wuthering Heights. He is a “pale, delicate, effeminate” (Bronte 145) boy with “sickly peevishness” (Bronte 145), and he is fragile both physically because his illness makes him extremely weak, and psychologically for he even dares not disobey his father’s unreasonable commands. Tortured and misled by his father, Linton has exposed his extreme selfishness and distorted humanity totally when it comes to his right of possession. On the one hand, he desires his uncle’s death: “Doctor Kenneth ... says uncle is dying, truly, at last. I’m glad, for I shall be master of the Grange after him.” (Bronte 203) On the other hand, he deprives his wife, little Catherine’s right of inheriting her father’s possession: “... and Catherine always spoke of it as her house. It isn’t hers! It’s mine — papa says everything she has is mine ... She offered to give me them ... but I told her she had nothing to give, they were all, all mine. And then she cried ...” (Bronte 203). What’s more, he is so self-centered that he gives no comfort to his wife after his awareness of her grief towards her father’s (his own affectionate uncle) approaching death and her own dispossession. All in all, he has “no commendable qualities in the eyes of anyone” (Goff 501) and is “the worst throwback of all the characters” (Goff 501), blending both “the ferocity of the poor (from his father) and the willfulness and selfishness from his mother” (Goff 501). It’s obvious that Linton Heathcliff enjoyed

no paternal love with his father living but a tormenting monster leading him to hell. This vicious fatherhood is worse than the absence of it.

The orphanhood also inevitably brings difficulties to the Lintons. As the old Mr. Linton dies from fever, simultaneously with his wife, Edgar Linton becomes an orphan at eighteen, and his sister, Isabella Linton, is only fourteen. They could no longer have the privilege of getting love from parents either.

The Allusive Orphan Image in the Victorian Context

Realistically, the orphanhood in *Wuthering Heights* alludes to the social context in the Victorian society.

Industrialization and urbanization caused by the Industrial Revolution (1760s-1840s) had been going on in the early nineteenth century, which brought prosperity to many cities and in the meantime, resulted in serious social problems that led to many conflicts, such as the conflicts between the rural and the urban life, or, industry and agriculture, etc. Emily's life was "shaped by some of the most typical conflicts of early Victoria England" (Eagleton 127). So deeply was Emily involved in the society that she expressed her feelings towards the current society in her novel through a series of orphan images. The Industrial Revolution rapidly accelerated the development of social productivity in Britain, and made Britain the most advanced capitalistic country out of the backward agricultural one. Some industries, such as textile industry, metallurgical industry, coal industry, machine industry and transportation industry, were established and expanded during the revolution for their high profits. Consequently, there emerged industrial zones and cities, and a large number of rural population rushed into those industrialized places to work, the reason of which will be illustrated in the later part of this section. According to statistics, "until 1840s, the urban population had occupied three quarters of the whole, and the total number of workers had reached to 4.8 million" (Eagleton 94). The revolution changed social relations, which means the industrialists got the dominant position by exploiting the labor force — the rich became richer, while the poor poorer.

The Industrial Revolution had brought the high-speed economic growth, but at the same time, it caused series of social problems, such as the over-loaded urban population, hard living conditions of the workers, intensified environmental pollution, and so on. Emily grew up near one of the sources of the Industrial Revolution, and had witnessed the ruination of hill-cottages, which were replaced by mechanized factories for higher efficiency and benefit. "Solitude...seems, ironically, the situation of all men and women in a brutally individualist society which

abandons them to their devices” (Eagleton 126), from which we can speculate the indifferent relationship between people.

Owing to the rapid progress of industry, the environment was destroyed by industrial wastes. Polluted gas and water brought diseases, many of which were fatal at that time because the infrastructure of medical organization was not good and the poor could not afford the medical care. Actually, when their mother was fatally sick, Emily and her five siblings came down with a bout of fever, a disease that was “often fatal in the Victorian era” (Torgerson 3). Even though the Brontes lived “at the top of the hill” (Torgerson 3), which insured “cleaner water supplies and better sanitation and sewage conditions” for them (Torgerson 3), they still could not escape the prevailing diseases, not to mention those poor people whose living conditions were dreadful.

The waste water and gas produced in the process of industrialization severely polluted the environment, and deteriorated the public sanitary. Meanwhile, the quick growth of urban population caused by the industrialization intensified the situation. Therefore, diseases caused by the pollution, such as tuberculosis, bronchitis, pneumonia, asthma, etc., became popular among people, especially the working class. Another vital cause of the prevailing diseases was the poor condition they lived in and worked in. The poor people lived in the dark, damp and dirty slums or basement, where clean air, water supplies, sanitation and sewage conditions could not be guaranteed.

The prevailing diseases caused by deterioration of environment led to the death of a great number of people, which produced more homeless orphans. In *Wuthering Heights*, we can find the poor Hareton is one of those orphans whose parents or parent died from diseases caused by environmental problems.

To argue the above reasons consist the manipulations of Emily Bronte’s orphan images in the novel is too partial, as a matter of fact, the frequent death in the novel resulting in the orphan images can be explained by Emily’s living environment: the Brontes lived in an isolated gaunt house “with a graveyard at the bottom of the garden” facing the broad unchanged moorland prospect and “Emily and Anne...were therefore in the enviable position of growing up as conscious of deaths as they were of life” (Spark & Stanford 21-22). Emily expressed herself in the characters of *Wuthering Heights*: like the orphans, Emily lost her mother at the age of four, and her gloomy and harsh father failed to offer the affectionate warmth to the kids, and therefore, the Bronte children were self-contained in their reading and story inventing; like Catherine’s fondness of the moorland, Emily loved the moors so much that everything on it — even the humble flowers such as the blue bell and

heath — was healing:

The blue bell is the sweetest flower
That waves in summer air;
Its blossoms have the mightiest power
To sooth my spirit's care.

There is a spell in purple heath
Too wildly, sadly dear;
The violet has a fragrant breath
But fragrance will not cheer. (Hatfield 97)

Unlike most parents in the Victorian period, the Brontes' father, Patrick, "made no effort to sensor their reading" (Glen 30), on the contrary, he encouraged them to read and was glad to see their "impassioned discussion and debate on the political and religious issues of the day" (Glen 30). Thus, Emily had rich resources to learn about the current events and materials for her work. As for the Great Famine and the ensuing pervasive orphanhood, the access to such information was the newspaper reports and her brother, Branwell, who visited Liverpool two years before the Great Famine. During his trip, he "might well have witnessed such scenes ... There would no doubt have been a good many semi-destitute Irish hanging around the city, most of them Irish-speaking" (Eagleton 25). Caused by the catastrophic fail of potatoes, "one million of Brontes' compatriots died and millions more were driven into exile. By 1847, around three hundred thousand of those Irish emigrants had washed up in the port of Liverpool" (Eagleton 124). There had been one London journal which once portrayed the famished children as "looking like starving scarecrows dressed in rags with an animal growth of black hair obscuring their features" (Eagleton 124), and those orphans shared much similarities with Heathcliff, who was described as "Starving, and houseless, and as good as dumb, in the streets of Liverpool" and "dirty, ragged, black-haired" (Bronte 25). Emily began her writing a few months after Branwell's returning from Liverpool, and she wrote that Heathcliff "repeated over and over again some gibberish, that nobody could understand" (Bronte 25), and this description was correspondent to the Irish-speaking refugees Branwell encountered in Liverpool.

The Absence of Fatherhood

Yet, the afore-mentioned societal factors only serve as necessary rather than

sufficient conditions of the formation of the characters in the novel, for, as we can see, there are many orphans in varied times who turn out to be healthy and kind people. Therefore, the real causes of their psychological or personal deformation should better be sought in the family. In other words, it is the Earnshaw (and later the Heathcliff) family in particular that causes the neuroses or even psychosis (in the person of Hindley and Catherine) of the children from the Earnshaws, the Lintons and the Heathcliffs. As a matter of fact, *Wuthering Heights* does furnish an excellent case to exemplify what Lacan has said about family complexes, including weaning complex, intrusion complex, Oedipus complex, together with his central concept, mirror image.

According to the Lacanian theory of psychoanalysis, father plays a pivotal role in a patriarchal family. And, different from his master Freud who thinks the major role of the (image of the) father is the repression of the libidinal/sexual desire of a boy towards his mother, i.e. castration complex, Lacan holds that the image of the father has a double function both as super-ego and ego-ideal, and “this double process has a fundamental genetic importance, because it remains inscribed in the psyche in two permanent agencies: the one which represses is called super-ego (*surmoi*), the other which sublimates ego-ideal (*l’idéal du moi*)” (Lacan 46), and the subject is structured by both. The dominant image of the father is as important to girls as it is to boys, because it “embodies in boys the ideal of virility and in girls of virginity” (Lacan 56) and it “marks all the levels of the psyche” (Lacan 49). On the contrary, where the effects of this image are weak, there will more often than not be physical lesions, and its energy of sublimation will be diverted from its creative course and the offspring will be more reclusive and withdraw into “the ideal of narcissistic integrity” (Lacan 56), not to speak of the death of the father, which is very likely to “bring the process of the reality into a full stop” (Lacan 56), no matter what stage and what level of development of Oedipus complex the children are at. This point will be illustrated with the children in the novel.

Before the introduction of Heathcliff into *Wuthering Heights* by Old Earnshaw, the Earnshaws is a seemingly normal family. There are a caring mother and a loving father. We can judge from the fact that Catherine “was hardly six years old, but she could ride any horse in the stable” (Bronte 25) that he is an open-minded, non-conventional person. Hindley and Catherine have thitherto been growing in a free (maybe too free) environment. Hindley has long past mirror image stage, and has a clear idea of his identity as the heir of the ancestral estate, which can easily be observed when he yells at Heathcliff — a dark-skinned gypsy adopted by Old Earnshaw on his expedition to Liverpool — “Take my colt, gypsy, then! ...you

beggarly interloper! and wheedle my father out of all he has” (Bronte 27). But out of nowhere comes a foster brother with revolutionary spirit, who robs him of all of his father’s favor. Hindley henceforth suffers greatly from the intrusion complex, though a modified one.

According to Lacan, “the complex of intrusion represents the experience the primitive subject undergoes, most often happens when he sees one or more fellow creatures share with him the domestic relationships, in other words, when he finds he has brothers” (Lacan 36-37). Between a normal pair of siblings, the rivalry or jealousy felt on either side is not very devastating. On the contrary, “each partner confuses with the other and identifies with him” (Lacan 38) and mutual improvement is a frequent scene. The intrusion complex will usually be resolved if the patriarch lives long enough to keep the family intact. Thus most competing siblings grow up to become intimate friends. But, given the huge gap of their age, Heathcliff is a complete intruder for Hindley. And what’s worse, Old Earnshaw’s preference and protection of Heathcliff aggravate Hindley’s hatred towards Heathcliff. And the hatred is later on, with the assistance of Oedipus complex, transferred onto the father, thus “at Mrs. Earnshaw’s death...the young master (Hindley) had learned to regard his father as an oppressor rather than a friend, and Heathcliff as a usurper of his parents’ affections and his privileges” (Bronte 26). The ego-ideal function of the father collapses while the super-ego function is becoming intolerable, both of which have great impact on Hindley. Furthermore, the father’s depreciation of the boy by saying “Hindley was naught, and would never thrive as where he wandered” also destroys his narcissistic conception of himself and virility, because, as Lacan presumes, “in the process of identification that resolves the Oedipus complex, the child is far more sensitive to the intentions which are communicated affectively to him in person from the parents, than to what he can objectify in their behavior” (Lacan 79). Therefore, even though the father may sometimes show his love to the child, his depreciative words causes far more injury. This is why the father is totally dead the moment the boy leaves Wuthering Heights for college, but the effect of the depreciation remains in that the diffident boy brings with him a wife who has neither money nor name but a poor health. And, in order to show off his virility, which is lacking because of his father’s belittlement, he often does “intimate” things with his wife Frances before others (Bronte 14). In sum, Hindley’s fate is doomed the moment Heathcliff arrives at Wuthering Heights, and the major cause is not the gypsy, but his biased father. He is orphaned by his own father.

Technically speaking, Heathcliff is the only orphan in the novel. He has been abandoned by parents before Old Earnshaw sees him and never has a father

in a complete sense. For baby Heathcliff, who is only “big enough to walk and talk...and repeated over and over again some gibberish” (Bronte 25) and is thus at his mirror image stage, where the subject recognizes the image in the mirror (the mirror here does not necessarily refer only to a physical one, but also to the reactions other people hold against the subject) and takes it as the subject’s reality, Old Earnshaw serves more as a mother than as a father, a mother less than a mother, and a father less than a father (for Old Earnshaw only acts as an ego-ideal but not super-ego to him). A baby at this stage has no ego of his own and will model on his fellow creatures as he perceives them, thus the formation of his ego is distorted by the hostility of the surrounding world and the indulgence of Old Earnshaw and wavers between severe diffidence and strong narcissism. So we can justly say, the retaliation the Earnshaws and Lintons receives in the future is the very backfire of their maltreatment of little Heathcliff. However, but for the relationship he has with Catherine, this story might well turn out an ordinary one between a legitimate child and a bastard or a foster child. Catherine is the entire world to Heathcliff. They are an excellent couple, each seeking and finding in the other what he/she needs, Catherine in Heathcliff an absolute obedience to her over-expanded narcissism, and Heathcliff in Catherine an object of his oedipal libido. Moreover, Catherine’s waywardness represents the free spirit of Old Earnshaw, and her kindness coincides with the father’s non-conventionality, both serve as the ego-ideal that little Heathcliff identifies with. But the lady’s marriage with Edgar and her abrupt death later on throttle every chance of his union with her. In other words, her death makes her a Madonna, an object of jouissance, an impossible love object, a supreme signifier in the chain of his desire. At last, an extreme thirst for revenge and a desperate desire of reunion with his oedipal mother image work together to bring out the tragedy. In his failure to be a normal person, a deficiency of the father’s function as super-ego can easily be discerned.

The case of Catherine seems more complicated, since it involves what Lacan denominates as female sexuality which is beyond our current concern. But what is sure is that, her love or affection for Heathcliff is not so sublime or even mysterious as many others have considered it to be. She knows Heathcliff better than anybody else does, and a few words she tells Isabella Linton reveal all, “he’s not a rough diamond — a pearl-containing oyster of a rustic: he’s a fierce, pitiless, wolfish man...Avarice is growing with him a besetting sin” (Bronte 74). Yet a habitual psychological dependence, which is not uncommon among narcissistic personalities, makes Catherine closely attached to him and does not allow for any violation. Catherine is once the princess of Wuthering Heights, the obedience of

the people around her, the indulgence and looseness of the parents, especially the hasty death of the mother, does not give her any opportunity to go beyond the stage of narcissism. In her eyes, “though everybody hated and despised each other, they could not avoid loving” her (Bronte 88). And this kind of perverted narcissism has remarkably retarded her adaptability to new environment and people and has developed into a sort of megalomania. She becomes so manipulative that a slight protest and disobedience from the manipulated is likely to turn her into a neurotic and psychotic. And it so happens in the novel. First is the secret departure of Heathcliff, and then Edgar’s scolding of her, both of which may be a slight thing for normal people, but are big enough to cost her happiness and even life. Her irritability, her self-punishment by fasting and self-confinement, her threat of suicide, her hallucinations and delusions, all these are symptoms of neurosis and psychosis. And an inquiry into the formation of her narcissistic ego can also find the absence of fatherhood, or at least an imbalance of super-ego and ego-ideal on the part of the father.

Conclusion

So far, we have analyzed Hindley, Heathcliff and Catherine. And since they themselves are victims of the dereliction of parental duty, it is very unlikely that they can be good parents. An analysis of the next generation will be a mere repetition. The analysis above may be accused of identifying the image of the father in Lacanian theory with the biological father. However, there is no denying that, biological father plays a pivotal role in a patriarchal family and is frequently the representative and executor of social norms, laws, conventions etc. in a family. We can not hope to exhaust the abundant meaning of the image of the father in psychoanalysis in a single thesis. From the analysis we can draw the conclusion that, though orphanhood is a common phenomenon in various times and a frequently-touched subject in literature, being an orphan does not necessary mean a tragic life and abnormal personality. Social care and interpersonal hospitality can somehow compensate for the loss of parents. On the contrary, if children are raised by indifferent parents and in a hostile or over-indulgent environment, they might well end up a neurotic or psychotic. Given the wide-spread phenomenon of left-behind children in China today, this research may have some realistic significance and pedagogical edification.

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Victims of Colonialism in Tayeb Salih's *Season of Migration to the North*

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Abstract European colonizers exercised a kind of cultural hegemony over colonized people to justify their lucrative presence in their colonies. This hegemony emphasized the primitivism of colonized people, and referred to the rejection of native culture and absorption of Western civilization as the remedy for their barbarity and primitivism. Apart from the eradication of traditional values, the outcome of this process was the mental displacement, and construction of hybrid identities among colonized natives whose westernization resulted not in complete assimilation but in the duality of their character. As the protagonist of Tayeb Salih's *Season of Migration to the North*, Mustafa Sa'eed can be considered a hybrid character who challenges the authenticity of colonial discourse, especially the essentialism and purity propagated by the whites. Unlike the majority of papers that focus on the detrimental consequences of colonial discourse on native characters in the novel, this article offers something new to the critical discussion by examining the impacts of colonial discourse on both Mustafa Sa'eed, as the representative of indigenous characters, and British individuals that results in the victimization of the both sides.

Key words colonialism; hegemony; identity; orientalism; primitivism

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Tayeb Salih's *Season of Migration to the North* is one of the most significant Arabic postcolonial novels ever written. It has been translated into many languages since its publication in 1966. The novel portrays Mustafa Sa'eed as a Sudanese genius whose colonial education leads to his hybridization. *Season* depicts the relationship between the colonizer and the colonized in a contact zone wherein the former is

the civilized and the latter is the primitive man whose native culture is represented as an obstacle to advancement. Such a biased representation is corroborated by “Orientalism”. As an outstanding critic in postcolonial literature, Edward Said proposes his critical ideologies in his seminal book, *Orientalism* (1979). He defines Orientalism as “a style of thought based on ontological and epistemological distinction made between the Orient and (most of the time) the Occident” (Said 2). *Orientalism* was directed towards revealing the reality of colonial discourse, especially its prejudiced description of the East. Such a description represented the eastern colonies as the dark side of the world containing uncivilized nations in need of western civilization. A large group of writers known as Orientalists contributed to the process of Orientalism. Edward Said notes that:

Thus a very large mass of writers, among whom are poets, novelists, philosophers, political theorists, economists, and imperial administrators, have accepted the basic distinction between East and West as the starting point for elaborate theories, epics, novels, social, descriptions, and political accounts concerning the Orient, its people, customs, “mind,” destiny, and so on. (Said 2-3).

Orientalist discourse depicted non-western people as savage and primitive. It was at the service of the western powers to justify their presence in the East. European colonizers referred to their occupation of the East as a civilizing mission. They claimed to be the saviors who were going to put an end to the primitivism of colonized subjects via western civilization. As a part of the western strategy with regard to the civilizing mission, colonial schools propagated the language and culture of colonizers. The degradation and subsequent eradication of native cultures were prerequisites for the accomplishment of imperial policies:

European systems of education were set up in most colonies for a multiplicity of purposes. Often the officially stated goals of Eurocentric humanitarianism were to build western-style schools in order to spread the light of civilization to the dark places on the map. These schools also served a more pragmatic function in order to dissolve native culture and knowledge at an increased rate, supplanting them with European knowledge of the world. (Jones 23-24).

The strategy of the West concerning the transmission of its propaganda of the white man’s burden was not limited to the enforcement of cultural programs in missionary

schools founded in colonies. Not only colonized natives, but also western individuals were to be persuaded about the good-will of the West. As a prominent western critic of imperialism and colonialism, Rachel Bailey Jones describes what he has been taught about the purpose of the West during its presence in the East during colonization:

I learned that my country was founded on ideals of freedom and equality that we were trying to spread throughout the world [...]. My curriculum told me that the violence and wars that were supported by my country were necessary for the defense of freedom and democracy. I learned that technology and science were invented in Europe and the United States, and that we were helping the less developed people of the world to bring them up to our level (Jones 7-8).

The cultural hegemony of the West, that justified the presence of colonizers in their colonies, served the capitalistic interests of colonizers to plunder natural resources and appropriate fertile lands. Colonized subjects were supposed to adopt the language and manners of colonizers in order to get rid of their barbarity. Nevertheless, in many cases indigenous people resisted this monolithic and hegemonic discourse through hybridity as a 'threatening' and 'ambivalent' state. Hybridity is a subversive strategy that destabilizes the narrative of dominant culture through the rejection of the singular framework intended by colonizers. Hence, hybridity can be an emancipatory strategy against the essentialism and fixity propagated by colonizers. Apart from hybridity, mimicry is utilized by indigenous people to counteract the colonizers' attempt to eradicate their native identity. According to Homi K. Bhabha, mimicry reinforces the subversion of colonial discourse:

To the extent to which discourse is a form of defensive warfare, mimicry marks those moments of disobedience within the discipline of civility: signs of spectacular resistance. Then the words of the master become the site of hybridity- the warlike subaltern sign of the native- then we may not only read between lines but even seek to change the often coercive reality that they so lucidly contain. (Bhabha 121)

Mimicry as defined by Bhabha does not entail slavish imitation, but rather it is "an exaggerated copying of language, culture, manners and ideas" (Huddart 39).

Mimicry and hybridity undermine the fixed identity expected by colonizers and challenge the colonizers' intention of transforming and 'translating' the identity of the colonized. Bhabha rejects the purity and essentiality of identity. Accordingly, Mimicry and hybridity are positive and liberating concepts:

Building on the assumption that colonial discourse is ambivalent and heterogeneous, Bhabha further considers hybridity as a privileged means of resistance and subversion with a strong liberatory potential for the colonized subaltern subjects. According to Bhabha, then, hybridity is the fundamental tool by which the colonized resisted and subverted the colonizer's cultural, political, and ideological domination. (Acheraiou 95)

Victims of colonialism in *Season* are divided into two groups. The first group includes the Sudanese students who are directly exposed to the western cultural hegemony during their education, whereas the second group consists of four British women whose lives are tragically influenced by the consequences of imperial and colonial policies. As the representative of those Sudanese students who attend the missionary schools founded by the colonizers in Sudan, Mustafa Sa'eed turns out to be a victim whose life is devastated by the consequences of colonialism. He is born in Khartoum 16 August 1898, the same year that British troops headed by Horatio Herbert Kitchener invaded Sudan, defeated the Sudanese forces in the Battle of Omdurman and overthrew the native rulers. Mustafa goes to school quite accidentally. A man dressed in uniform riding a horse approaches Mustafa while he is playing with some native children. All the children escape except Mustafa. The man asks him if he would like to go to school. He describes school as a nice stone building in the middle of a large garden on the bank of the Nile.

Mustafa Sa'eed enrolls in a westernized school and exhibits his wonderful aptitudes during elementary education. He learns to write in two weeks. Mustafa proves to be a brilliant student who is indifferent to everything but education. He covers the first stage of school in two years and enrolls in intermediate level to educate for three years. Upon Mustafa's graduation, the headmaster informs him that he may go to Egypt, Lebanon or England to pursue his education. He tells him "this country hasn't got the scope for that brain of yours [...]. We have nothing further to give you" (Salih 16). The government grants Mustafa a scholarship to educate in Egypt and he sets off for Cairo where Mr Robinson and his wife await him to be his host. He stays with the Robinsons until the end of his education in Cairo.

Mustafa's ambition reinforces in him the motivation to migrate to the North, which represents England, in order to reside there and enter the PhD program. He has already been taught in Sudan during his colonial education that assuming a western style of thought and life would save him from barbarity. He seizes the opportunity to get rid of his dark side through assimilation into European culture. Mustafa manages to become a well-known professor in a British university and authors many books on different subjects. He is intended to raise himself in the society via resorting to English culture. A Sudanese man says that "he was the spoilt child of the English and we all envied him and expected he would achieve great things" and later adds that "with a combination of admiration and spite we nicknamed him the black English man" (Salih 33). Mustafa never feels nostalgic either for his homeland or for his mother that he left alone in Sudan. He is willing to reject his cultural heritage to adopt a new lifestyle that dignifies him:

Mustafa's story juxtaposes the common assumption about travel as Mustafa's journey to England can be viewed as how routes precede roots. His journey to England is a route that leads to his unvisited roots. His departure from his hometown was emotionless and significantly detached [...]. Later, a feeling of familiarity and identification surfaces as he approaches England. (Abdul Jabbar 135)

Based on what has been embodied in his psyche during colonial education, Mustafa should reject all signs of barbarity including his native identity. Mustafa is delighted to leave his homeland because his migration to the North takes him into the heart of civilization, where he can live among the people whose culture can save him from darkness. He embraces London and resides there for thirty years. Mustafa's advancement, especially his academic achievement, makes him a well-known figure. Nevertheless, for his British masters, Mustafa is just a student of inferior race who is intended to elevate his position in the society by resorting to western civilization. Professor Maxwell Foster-Keen admires Mustafa as a successful case of a westernized African. He reminds Mustafa that resorting to the colonizers and their glorious civilizing mission has put an end to his barbarity: "After all the efforts we've made to educate you, it's as if you'd come out of the jungle for the first time" (Salih 59). Prior to his disillusionment with colonial discourse, Mustafa's behaviour resembles that of an enthusiastic follower of the colonizers. He rejects his native culture and values in order to be accepted as a member of the white society but his efforts lead to frustration when he observes the disdainful behaviour of British

people towards himself despite his achievements in the academic sphere and his enthusiasm for western culture. They treat Mustafa as either a man of the inferior race or an exotic eastern individual interesting to be dissected as described in orientalist discourse. Mustafa remains a stranger to the British society, where people find him too eastern to be one of them:

To the Sudanese, Sa'eed is a convert to Englishness since he is called the 'black Englishman', and to the British, on other hands, he is the inferior and sensual Other. Despite of all Sa'eed's academic achievements — as a 'lecturer in economics at London University at the age of twenty-four' and a brilliant author of many books and articles —he remains a product of western knowledge and patronage. (Alhawamdeh 8)

The Orientalist 'gaze' considers Mustafa as an Other. Although he excels other students and achieves academic positions, Mustafa is still a non-northern Other who does not deserve to be equal to the whites. He realizes that westernization does not necessarily dignify him. Mustafa expects his western education to elevate and raise him from 'the heart of darkness' to the white utopia, but the consequence of such a hegemony that entices him into adopting a western style of thought is a kind of identity crisis. Duality of Mustafa's character can be traced in his rooms in London and Sudan. In London he has an Oriental room, whereas his room in Sudan is filled with numerous western elements and symbols. Salhi and Netton point out that Mustafa's rooms represent his hybridity:

The deconstruction of the novel, leads us to understand that the fate of cultural hybrids is often tragic as their souls are restless, whether in their exile or in their country of origin. In London Mustapha Sa'eed created an Oriental setting to which he attracted his victims, and in Sudan he added to his Sudanese house an English drawing room. Both settings go to prove that Mustapha Sa'eed is out of place in both locations, which explains his fatal mysterious end. (Salhi and Netton 6)

Mustafa's room in Sudan contains an English fireplace, two Victorian chairs, some portraits of British women, and dozens of English books some of which authored by himself. These books are of high significance. Despite the fact that Mustafa is an Arab, there is not even a single book in Arabic language in his room. Even, the Koran, from which he is supposed to learn the ways of life based on Islamic

teachings, is in English. There are some other important books in his westernized room including Hobson's *Imperialism*, and the books authored by Mustafa Sa'eed titled *The Economics of Colonialism*, *The Rape of Africa*, and *Colonialism and Monopoly*. The very fact that all of these books are in English can be an approval of the conversion of Mustafa's established mentality. He is a Sudanese whose thought is under the control of the British colonizers. As a misplaced African who has adopted a new style of life, Mustafa resorts to the civilized whites to get him acculturated based on the British criteria. Acculturation of Mustafa during his education follows the cultural strategies of the colonizers. Mustafa lives in England for thirty years to fulfil his dreams, though the achievement of his ambition is at the cost of losing his native identity. Upon returning to Sudan following his thirty-year adventurous life in England, Mustafa writes a pamphlet concerning hybridity in Sudan. The narrator finds this pamphlet in Mustafa's room in Sudan:

Opening a notebook, I read on the first page: 'My Life Story — by Mustafa Sa'eed.' On the next page was the dedication: 'To those who see with one eye, speak with one tongue and see things as either black or white, either Eastern or Western.' (Salih 93).

Mustafa lives in a state of confusion between Africa and Europe and belongs to none of them. Nevertheless, he is finally disillusioned with the true nature of the western cultural hegemony after thirty years. Talking symbolically to the narrator about hybridity, Mustafa points to a tree and remarks that "some of the branches of this tree produce lemons, others oranges" (Salih 11). Mustafa deserves to be considered as a victim of colonialism. He has been exposed to both racism and the cultural hegemony resulting in his identity crisis. However, as an intelligent and gifted student, Mustafa is disillusioned with the colonial discourse and the real motives behind it.

The biased behaviour of British people towards Mustafa in London reinforces his deconstruction of the values he was taught during his colonial education. For the British women, Mustafa represents the stereotypical image of a primitive African; and for his professors he is a barbarous Sudanese who is supposed to escape his savagery under the auspices of the benevolent colonizers who teach him how to become a civilized man. The expansion of Mustafa's horizon of understanding leads him to examine the colonial discourse. He secures his position as an academic figure in the university and raises himself to the position of the president of The Society for the Struggle for African Freedom. *The Economics of Colonialism*, *The Rape*

of Africa, and *Colonialism and Monopoly*, all of them written by Mustafa Sa'eed represent his metamorphosis from a naive student who is like a blank page ready for the imprinting of colonial lessons to a sophisticated professor who counters and defies the western cultural hegemony. The following statements by Mustafa about the British colonizers depict his perception of the West after the so-called mental metamorphosis:

[...] the schools were started so as to teach us how to say "Yes" in their language. They imported to us the germ of the greatest European violence, as seen on the Somme and at Verdun, the like of which the world has never previously known, the germ of a deadly disease that struck them more than a thousand years ago. Yes, my dear sirs, I came as an invader into your very homes: a drop of the poison which you have injected into the veins of history. (Salih 60)

Mustafa is intended to retaliate against the colonizers who occupied his country, appropriated the lands, plundered its natural resources, reduced the natives to savage and barbarous creatures in the jungle, and eradicated the traditional values and culture as the symbols of primitivism. Apart from his academic activities, Mustafa who is a victim of colonialism is determined to victimize a selected group of British women who follow and advocate the principles of imperialism and Orientalism. He leads three women to suicide, kills another and finally completes the story by drowning himself in the Nile. He castigates the British colonizers for their imperialistic policies towards his nation and later on appears to be an intruder to those who intruded into his country. Explaining the occupation of his country by the colonizers who appropriated it, Mustafa refers to General Kitchener's condemnation of a Sudanese leader arrested by the British soldiers:

When Mahmoud Wad Ahmed was brought in shackles to Kitchener after his defeat at the Battle of Atbara, Kitchener said to him, "Why have you come to my country to lay waste and plunder?" It was the intruder who said this to the person whose land it was, and the owner of the land bowed his head and said nothing. (Salih 59-60)

The grudge that he holds against the colonizers makes him an intended avenger. Although the women whom Mustafa hunt do not have a direct role in colonization, they share the biased attitude of Orientalists about the primitivism of the East.

Mustafa hates these women and tries to colonize them as his slaves. For Mustafa, conquering the hearts of British women is the same as conquering the West. He compares one of his British mistresses to a city to be conquered and says that "the city was transformed into an extraordinary woman, with her symbols and her mysterious calls, towards whom I drove my camels till their entrails ached and I myself almost died of yearning for her" (Salih 30). Mustafa entices one woman after another, enslaves them like a colonizer and finally shatters all of them to accomplish his mission. His mistresses fall in love with him and praise him like a valuable idol, but they are actually the followers of Orientalism who regard Mustafa as an exotic eastern phenomenon to be enjoyed. Mustafa invokes in them the image of a primitive African with great sexual potency.

Mustafa's first prey in London is Ann Hammond. Ann is an enthusiastic student of Oriental language at Oxford University. For her, Mustafa symbolizes a mysterious African with extraordinary male potency. Apart from her interest for Mustafa's genitals, Ann adores Mustafa and identifies him with the exoticism of the East. Mustafa refers to Ann's ardour and asserts that "she yearned for tropical climes, cruel suns, purple horizons. In her eyes I was a symbol of all her hankerings". (Salih 20). She smells the orient in Mustafa's body and finds utter ecstasy in his arm:

She used to bury her face under my armpit and breathe me into herself as though inhaling some narcotic smoke. Her face would be puckered with pleasure. "I love your sweat," she would say as though intoning rites in a temple. "I want to have the smell of you in full — the smell of rotting leaves in the jungles of Africa, the smell of the mango and the pawpaw and tropical spices, the smell of rains in the deserts of Arabia." (Salih 87-88)

Although she calls Mustafa her master, Ann pursues the principles of Orientalism to degrade Mustafa to a barbarian. She cannot detach herself from her Orientalised thought; hence identifies Mustafa with beasts in the jungle rather than a man. Mustafa says that "in my eyes she saw the shimmer of mirages in hot deserts, that in my voice she heard the screams of ferocious beasts in the jungles" (Salih 90). Through her intimacy with Mustafa, Ann realizes her dream of experiencing the Oriental fantasy. "Mustafa exists only as a function of the needs of the colonizer in his affairs with the British women" (Tran 9). Mustafa exaggerates the eastern sceneries and entices Ann into his bedroom which he compares to a graveyard that looks on to a garden. He deceives Ann into thinking that their relationship will result in marriage. Mustafa builds up 'lie upon lie' about the sandalwood and incense,

the ivory figurines, forests of palm trees, camel caravans, fields of banana, and Persian carpets to stimulate her. However, he eventually rejects Ann and forsakes her after deflowering her. He leaves Ann desolate and depressed and begins his search for another woman. Ann must pay for her racial ideology and her advocacy of Orientalism. To quote from Mustafa:

While still in the throes of fantasy, intoxication and madness, I took her and she accepted, for what happened had already happened between us a thousand years ago. They found her dead in her flat in Hampstead, having gassed herself: they also found a note saying: “Mr Sa’eed, God damn you!” (Salih 90)

By referring to what happened between them a thousand years ago, Mustafa hints at imperialism. He punishes Ann Hammond as a member of the British society whose behavior and thoughts reflects the ideology of those who invaded the East a thousand years ago. Mustafa would not consider Ann as an enemy if she loved him for the sake of himself and did not behave him based on the principles of Orientalism. Ann’s pursuit of Orientalism leads to her destruction. Since Orientalism is at the service of imperialism and colonialism, Ann deserves to be called a victim of these orientalist discourse.

Sheila Greenwood, a waitress in a Soho restaurant in London, is another British woman who falls victim in her relationship with Mustafa Sa’eed. Though not as educated as Ann Hammond, Sheila Greenwood continues the same process and confirms the dominant dogmatic attitudes of colonizers towards the East with her prejudiced behaviour. Despite the fact that she is a simple country girl, Sheila is obsessed with the principles of colonial discourse. She loves Mustafa for the same reason that Ann Hammond did, and seeks from him a wonderful world in which she can find the symbols of eastern exoticism. She refers to the black colour of Mustafa’s skin as the marvellous colour of magic, mystery and obscenities. Mustafa promises to marry her but later refuses to fulfil his promise:

I seduced her with gifts and honeyed words, and an unfaltering way of seeing things as they really are. It was my world, so novel to her, that attracted her. The smell of burning sandalwood and incense made her dizzy; she stood for a long time laughing at her image in the mirror as she fondled the ivory necklace I had placed like a noose round her beautiful neck. She entered my bedroom a chaste virgin and when she left it she was carrying the germs of self-destruction within her. She died without a single word passing her lips — my storehouse

of hackneyed phrases is inexhaustible. (Salih 23)

Mustafa adopts different names in his affairs with these women and rejects them one by one following their defloration. He changes his status in London from a non-northern Other to a colonizer who colonizes and ravishes the British women whom he identifies with western cities to be conquered. In his 'reverse colonization' he is the master and his British mistresses are the colonized subjects. Sheila Greenwood adores him as the epitome of eastern primitivism and masculinity and calls Mustafa her master. Nonetheless, outside Mustafa's room Sheila turns to a racist again. She reminds Mustafa that despite her love for Mustafa, he is still a man of the inferior race. Sheila tells Mustafa "my mother would go mad and my father would kill me if they knew I was in love with a black man" (Salih 86). Sheila's degradation of Mustafa and his race enrages him and brings about her destruction. Mustafa treats her just in the same way that he did in the case of Ann Hammond, and eventually she commits suicide.

Mustafa's thirst for British women caused by both his sense of revenge and his unconscious desire for 'grasping white civilization and dignity' through liaison with white women directs him to other preys. He comes across Isabella Seymour, the wife of a surgeon and mother of three children. Mustafa introduces himself to Isabella as Amin Hassan. He persuades Isabella to go to his bedroom where an ominous fate awaits her. Isabella's voluptuous body delights Mustafa, but not even having a pleasurable sex with her can detach Mustafa from his retaliation against colonialism and those who advocate it. He compares himself to the Nile that is like a snake ready to kill its victims:

Mr Mustafa, the bird has fallen into the snare. The Nile, that snake god, has gained a new victim. The city has changed into a woman [...] You, my lady, may not know; but you— like Carnarvon when he entered Tutan-Khamen's tomb — have been infected with a deadly disease which has come from you know not where and which will bring about your destruction, be it sooner or later. (Salih 25)

Mustafa compares Isabella to Lord Carnarvon, an aristocrat British Egyptologist who excavated the tomb of pharaoh Tutankhamun wherein a precious treasure had been buried alongside the young pharaoh. For Mustafa, both Isabella and Lord Carnarvon are the colonizers who search unique eastern objects to possess. Isabella regards Mustafa as a phenomenal object to be dissected: "She gazed hard and long

at me as though seeing me as a symbol rather than reality” (Salih 28). Isabella neglects Mustafa’s individuality, hence her destiny coincides with the previous British women who treated Mustafa based on the teachings of Orientalism. She admires Mustafa’s Oriental characteristics and expects him to satisfy her sexual desires. Mustafa relates Isabella’s fervour where Isabella tells him “ravish me, you African demon. Burn me in the fire of your temple, you black god. Let me twist and turn in your wild and impassioned rites” (Salih 66). Later she calls Mustafa her god: “O pagan god of mine. You are my god and there is no god but you” (Salih 67). Mustafa’s knowledge of Isabella’s interests is perfect. He knows how to seduce her with fake stories about Africa that are in accordance with Isabella’s expectations:

I related to her fabricated stories about deserts of golden sands and jungles where non-existent animals called out to one another. I told her that the streets of my country teemed with elephants and lions and that during siesta time crocodiles crawled through it. Half-credulous, half-disbelieving, she listened to me, laughing and closing her eyes, her cheeks reddening [...] There came a moment when I felt I had been transformed in her eyes into a naked, primitive creature, a spear in one hand and arrows in the other, hunting elephants and lions in the jungles. (Salih 24-25)

Angry with Isabella’s degrading behaviour, Mustafa forsakes her after the fulfilment of his sexual desires and drives her to madness. He behaves Isabella as a useless object which is not needed anymore. Mustafa shatters Isabella emotionally and feels no remorse for his apathetic behaviour when the catastrophe happens. He confesses to have been an impassive individual in his life: “I was like something rounded, made of rubber: you throw it in the water and it doesn’t get wet, you throw it on the ground and it bounces back” (Salih 14). When the tension is created and they are close to the catastrophe, Isabella beseeches Mustafa to stop it but it is in vain and the outcome is frustration:

When we were at the climax of the tragedy she cried out weakly; “No. No.” This will be of no help to you now. The critical moment when it was in your power to refrain from taking the first step has been lost [...] As for now the flood of events has swept you along, as it does every person, and you are no longer capable of doing anything. Were every person to know when to refrain from taking the first step many things would have been changed. (Salih 28)

Mustafa refers to colonization when he notes that it is too late to refrain. She must accept the outcome of the disease that infected her one thousand years ago. Apart from being a British citizen, Isabella is a defender of Orientalism with her colonial frame of mind. Had her country not destroyed Sudan with "the army of occupation", and had she not considered Mustafa as a beast in the jungle, she would not have been in such a wretched condition. Isabella is the third British woman who commits suicide at the end of her relationship with Mustafa Sa'eed.

Among Mustafa's British mistresses, the most significant and interesting is Jean Morris. She is the one who accelerates Mustafa's destruction. Unlike the previous women, Jean is not interested in the eastern features that Mustafa carries with himself to London. Neither Mustafa's extraordinary male potency nor his famous Oriental room affects Jean Morris. She is a racist who attempts to destroy Mustafa's individuality, mock his Oriental characteristics and smash the valuable objects that symbolize eastern culture in Mustafa's room. Since Jean does not surrender herself to Mustafa easily, a burning desire to have her dominates Mustafa. He falls in love with Jean and pursues her for three years. He compares himself to a camel rider in search of a mirage by the name of Jean Morris: "My caravans were parched with thirst and the mirage glimmered in front of me in the desert of longing" (Salih 58).

Jean belittles Mustafa in every party and gathering but he never gives up his hope. Whenever Mustafa asks Jean to dance with him, she rejects him and emphasizes that she would not dance with him if he were the only man in the world. She responds harshly to any aggressive behaviour of Mustafa: "When I slapped her cheeks, she kicked me and bit into my arm with teeth like those of a lioness" (Salih 96). However, a kind of flexibility is later seen in Jean's treatment of Mustafa. This flexibility is not due to Love, though. She accepts to marry Mustafa in order to mentally dominate and destroy him. Jean Morris is the only British woman whom Mustafa really loves and intends to marry. She does not agree to cohabit with Mustafa despite the fact that she is a dissolute and lascivious woman: "You're a savage bull that does not weary of the chase [...] I am tired of your pursuing me and of my running before you. Marry me" (Salih 97). Mustafa is devoted to Jean and never thinks of behaving her as he did in the case of the previous women he deceived, but the relationship between the colonized and the colonizer cannot last successfully. Mustafa, who turns out to be the colonized in his contact with Jean, faces humiliation everyday and his role changes from the hunter to the prey. "She is not a prey that he has found out and circles for the kill, but she is a fellow hunter, keeping her fatal weapons aimed at him" (Stampfl 188). Jean assumes the role of a racist colonizer whose aggression and hatred disappoints Mustafa and reminds him

that he is the weaker one:

[...] in the encounter with Jean Morris, he is the one yearning for her, while she stands as the defiant despot leading the war, and symbolising the armies of the Empire, while the other women symbolised the Orientalists' attraction to the mysterious East. Jean Morris shows Mustafa the other face of London/the Empire; transforming him from the hunter to the prey and reminding him that he is the slave and she the master in the East–West encounter. (Salhi and Netton 33).

Jean Morris considers Mustafa as an 'inferior Other'. She insults him in every occasion. In one case in a pub, she shouts at him and calls him the son of a bitch and when Mustafa hits her she responds by kicking him. Jean's hostility results in continuous wars between Mustafa and her. Despite the fact that they are formally married, Mustafa and Jean have no sex with each other. Jean always postpones having sex with Mustafa in spite of his thirst. She attempts not only to enrage Mustafa but also to debase his native culture. She knows that Mustafa yearns for her to fulfil his sexual desire and possibly to complete his conquest of the West, hence proposes that she surrenders herself to Mustafa if he breaks and destroys the valuable artefacts in his room, especially the Oriental objects that represent the culture of that dark side of the world:

[...] she stripped off her clothes and stood naked before me. All the fires of hell blazed within my breast. Those fires had to be extinguished in that mountain of ice that stood in my path. As I advanced towards her, my limbs trembling, she pointed to an expensive Wedgwood vase on the mantelpiece. "Give this to me and you can have me," she said. If she had asked at that moment for my life as a price I would have paid it. I nodded my head in agreement. Taking up the vase, she smashed it on the ground and began trampling the pieces underfoot. She pointed to a rare Arabic manuscript on the table. "Give me this too," she said. My throat grew dry with a thirst that almost killed me. I must quench it with a drink of icy water. I nodded my head in agreement. Taking up the old, rare manuscript she tore it to bits, filling her mouth with pieces of paper which she chewed and spat out. It was as though she had chewed at my very liver. And yet I didn't care. (Salih 96-97)

Jean continues to destroy Mustafa's precious objects including his silken prayer-

rug which she throws on to the fireplace, but again she refuses to copulate with him. She jabs Mustafa in his genitals that represent his extraordinary sexual potency. According to Frantz Fanon, most white people consider a black man as the symbol of sexual power:

As for the Negroes, they have tremendous sexual powers. What do you expect, with all the freedom they have in their jungles! They copulate at all times and in all places. They are really genital [...] For the majority of white men the Negro represents the sexual instinct (in its raw state). The Negro is the incarnation of a genital potency beyond all moralities and prohibitions. The women among the whites, by a genuine process of induction, invariably view the Negro as the keeper of the impalpable gate that opens into the realm of orgies, of bacchanals, of delirious sexual sensations. (Fanon 121-136)

Mustafa's hallucinating sexual power is the source of sexual fulfilment for Ann Hammond, Isabella Seymour, and Sheila Greenwood. Nevertheless, Jean Morris kicks Mustafa in his genitals to imply that she does not care about his wonderful male potency, just in the same way that she is not affected by his Oriental exoticism or the fake stories about Africa that he related to the previous British women. She has sexual intercourse with many British men to enrage Mustafa and never mind his threats of killing her:

She used to like flirting with every Tom, Dick and Harry whenever we went out together [...] I knew she was being unfaithful to me. The whole house was impregnated with the smell of infidelity [...] "You're being unfaithful to me," I said to her. "Suppose I am being unfaithful to you," she said. "I swear I'll kill you," I shouted at her. "You only say that," she said with a jeering smile. "What's stopping you from killing me? What are you waiting for? Perhaps you're waiting till you find a man lying on top of me, and even then I don't think you'd do anything. You'd sit on the edge of the bed and cry." (Salih 99-100)

Jean looks down on Mustafa as an inferior primitive African who deserves humiliation. The continuation of her hostile behaviour disappoints Mustafa. He realizes that Jean is his destiny and in her lies his destruction. Mustafa and Jean come to the end of their tragic relationship when Mustafa reaches the point of no return from killing her. He remarks that he has no safe return from the stormy seas

of the North: “I was the pirate sailor and Jean Morris the shore of destruction” (Salih 98). Their relationship ends in a cold February evening when snow is spreading everywhere in the streets of the North. Mustafa comes from the warmth of the South to fight the cold and he finds the cold in that evening naked on the bed with her thighs open. Having a knife in his hand, he joins Jean in the bed. Jean claims to have been waiting for Mustafa, but in contrast to the previous women who admired Mustafa’s body and the black colour of his skin, she abhors Mustafa and his annoying glances:

My glances overwhelmed her and she turned her face from me, but the effect was apparent in the area below her waist which she shifted from right to left, raising herself slightly off the bed; then she settled down, her arms thrown out languorously, and resumed looking at me. I looked at her breast and she too looked at where my glance had fallen, as though she had been robbed of her own volition and was moving in accordance with my will. I looked at her stomach and as she followed my gaze a faint expression of pain came over her face. (Salih 100)

Jean abominates Mustafa’s glances at her naked body, because she regards him as an animal. She prefers death to interracial sex. She kisses the knife and lies on the bed. Mustafa utters his love for Jean and presses down the knife into Jean’s chest. He kills Jean and disembarks his ship in the shore of destruction. Mustafa’s assimilation into the western culture and his migration to the North led to his hybridity, the suicide of three British women who were obsessed with Orientalism, murder of Jean Morris, and finally his own suicide in Sudan. All of them are victims of colonialism. In Mustafa’s trial in a courtroom in London, Professor Maxwell Foster-Keen, Mustafa’s former teacher in the university, defends him. He remarks that a series of adventures that started one thousand years ago brought about the tragedy:

Mustafa Sa’eed, gentlemen of the jury; is a noble person whose mind was able to absorb Western civilization but it broke his heart. These girls were not killed by Mustafa Sa’eed but by the germ of a deadly disease that assailed them a thousand years ago. (Salih 21-22)

This deadly disease is related to imperialism and its consequences. All of the British women in *Season* are the advocates of colonial discourse. Mustafa justifies his punishment of these women and claims to have remained in London to take his

revenge on the supporters of imperial policies by his genitals: "I liberate Africa with my penis" (Salih 74). He considers his conquest of the British women, which is a kind of reverse colonization, as a response to the oppression and humiliation imposed on his nation by the British colonizers.

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The Dalit of all Dalits: An Insight into the Condition of Women as Portrayed in Dalit Literature

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Abstract This paper highlights the emergence of Dalit autobiographical literature as a means of voicing not only the woes and pitiable plight of the Dalit women but also highlighting various instances of Dalit women who have fought against this unjust system and attained fame and respect for themselves in particular and their society at large. Throughout the world women face the ubiquitous problem of subjugation which gets heightened in case of the subaltern women. Only the pen has the voice to bring forth a massive change in the entire structural set up. Literature is not the platform for evoking sympathy from others but it's a means by which fervor for change can develop in the minds of those who have been subjugated. It is universalising a personal pain by making it a literature of the oppressed. A reference is drawn from Baby Kamble's autobiography 'The Prisons We Broke,' to show how the Dalit women were oppressed by their own community as well.

Keywords Dalit Autobiographical Literature; Dalit women; fame; voice; universalism; 'The Prisons We Broke.'

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S. Srinivasan has aptly brought forth the aggression through the following lines of Sukanya Maruti:

“Enough of this life on earth
The blame and the humiliation.

Why does the roaring ocean not
Open its belly and swallow me?" (Srinivasan 274)

Origins and Evolution of the Caste System

The concept of caste dates back to times immemorial. The Vedas and Manusmriti highlight the importance of a society based on the segregation of people into social groups where the enjoyment of rights and liberties would be determined by dint of one's birth. This hierarchical biased system of division evolved into the Hindu caste system. According to the Vedas, a social order emerged at creation from the body of Purusha, or primitive man: Brahmins from his head; Kshatriyas from his arms; Vaisyas from his thighs; and Shudras from his feet. All members of Purusha's body represented the necessary parts of a functioning society. How the Vedic social order evolved into the more rigid Indian caste system is unclear. Some scholars believe Brahmins manipulated the Vedic texts to gain power. Others are of the opinion that around 1500 B.C., Aryan invaders institutionalized the caste system to subdue the indigenous population of India. In either instance, the notion of untouchability emerged at some point in the development of the caste system.

Those who are beneath the entire caste system — and are therefore literally 'outcaste' as well as 'untouchable' — call themselves 'Dalits'. The word "Dalit," meaning "broken" or "ground down," is used by 'outcaste' people themselves to describe at the same time their oppression, their identity and their collective power for emancipation. The use of the word 'Dalit', encouraged by great Dalit leader Dr. Ambedkar, has enabled the development of a collective identity among all the 'outcaste' people, whatever their sub-caste, ethnicity or religion. The government nevertheless use the term 'Scheduled Castes' for Dalits.

The use of the term itself is the root cause of various evils that still pervades our society. Everywhere we are talking about upliftment and shunning segregation. But the term itself is a constant reminder of the oppression that had prevailed in our society and still continues to do so. Waman Nimbalkar highlights the opinion of Baburao Bagul, an eminent Dalit writer, that,

"Dalit means one who wants to destroy the system of Varna in the society along with its complete thought base...Dalit means one who wants to restructure this world and life...Dalit means one whose hands in this age have been made intelligent and transformable and for whom all weapons and sciences have been made available." (Nimbalkar 30)

But still the issue that haunts us is whether we ourselves are indulging in this uncouth practise of discrimination by categorising them as “Dalits.” We need to seriously consider if this endeavour for emancipation will prove futile if they are not given any name?

In this paper I would like to identify the troubled position of the ones who are doubly oppressed. Their oppression is caste as well as gender based. They are the “Dalit Women.” Simone de Beauvoir has termed women as ‘The Second Sex’, highlighting their position in a patriarchal society. The term “Dalit” further adds to the already existing system of domination meted out to women at large. Dr. Babasaheb Ambedkar has also said that the Dalit women are the most Dalit of all. We have various instances of women belonging to the upper castes who suffer from extreme pain and agitation. It is rooted in the intense social crisis that economic liberalization has produced in much of the world. It also highlights the deep-seated misogyny and patriarchalism that still pervades our society. B. R. Ambedkar takes the help of *Manusmriti* to highlight the subservient position of women in the Indian society:

“The wife should even treat the husband as God though he is characterless, sensual and devoid of good qualities. . . . If the wife disobeys the husband when he is given to bad habits or becomes a drunkard or is suffering from physical ailment, then for three months she should be deprived of her valuable clothes and jewels and kept away. . . Day and night women must be kept in dependence by the males of their families . . . her father protects her in childhood, her husband protects her in youth and her sons protect her in old age; a woman is never fit for independence.” (Ambedkar 429 - 432)

The same notion is highlighted in Baby Kamble’s novel *Jinne Amuche* (Translated by Maya Pandit as ‘The Prisons We Broke’). Baby Kamble mentions that the women in her village lived in dire poverty and the only valuable possession of the women was the vermilion mark on their forehead that symbolised their married status. She observes, “We guarded our *kumkum* more than our lives at the feet of the husband — the world exists only if he does, without him the entire world was barren. The husband may have filled our lives with sorrows that last a lifetime. But the *kumkum* applied in his name was the only jewel we got in our lives” (Kamble 40).

Prof. Kancha Ilaiah, an Indian political scientist, writer and activist for Dalit

rights believes that the history of Indian literature was looked up as Hindu literary history. The Vedas, the Upanishads, the Ramayana and the Mahabharata figured as the central discursive engagement of constructing modern India by connecting to the Indian past. He elaborates Manu's views on women:

"Manu deprived women of their basic political rights even at home. Forbidden to decide anything for herself, she was to be completely deprived of her initiative...If a woman flouted this law, according to him, society should condemn her, and the sovereign should punish her." (Ilaiah 182)

Prof. Ilaiah further mentions that Vatsyayana had categorized women into two types — the ganikas and the wives. The ganikas were a source of recreation for men and the wives purpose was procreation. Politics and state affairs were far from her reach. Prof. Ilaiah states that:

"Vatsyayana reduced the position of women to mere toys in the hands of men by prescribing at length what a ganika should do to keep a customer happy. He gave a detailed list of things that a citizen should possess: the decorated rooms and equipment for feasts and festivals where the women could be used for amusement." (Ilaiah 183- 184)

Aristotle had a more conservative way of thinking when he points out that, "Women are naturally inferior to men, and that they are therefore naturally ruled by them.... Women's main function is reproduction. The man via his semen always provides the soul of the offspring, while the female via her menstrual discharge provides the matter" (Ilaiah 202).

But there was another stream with a deep past of its own which was started by Mahatma Jyotirao Phule. Dalit literature has come a long way from tentative, inchoate, half formed narratives of life's stories to modern ones and calibrated mapping of reality in contemporary India. Dalit literature emanates from different locations and languages having specific local characteristics of their own. Despite this it yet has commonalities that make for Pan- Indian solidarities possible. Dalit is not a homogenous category, it is a monolith as there are multiple possibilities of Dalit writing. By now they are sturdy and robust internal criticism, containing voices of alternative solutions to various challenges and it definitely gestures towards a universal canon of world literature of the oppressed in every corner of the world.

The condition of Dalit women is worse than the rest. Dalit women have always been public women of some sort. Privacy like dignity and education is always denied to a Dalit couple. Hope is a place where the Dalits are yet to assert their autonomy. Dalit literature brings forth this central theme of suppression. Bama explains:

“The position of women is both pitiful and humiliating, really. In the fields they have to escape from upper caste men’s molestations. At church they must lick the priest’s shoes and be his slaves while he threatens them with tales of God, Heaven, and Hell. Even when they go to their own homes, before they have had a chance to cook some kanji or lie down and rest a little, they have to submit themselves to their husbands torment.” (Bama 122)

Dalit Literature

In his autobiography, Graham Greene mentions —

“Writing is a form of therapy: sometimes I wonder how all those who do not write, compose, or paint can manage to escape the madness, the melancholia, the panic fear which is inherent in the human situation.” (Greene 9)

There has been a garble both in Indian literature and Indian English literature in the representation of Dalit women. Arjun Dangle has defined Dalit literature as “Dalit literature is not simply a literature; it is associated with a movement to bring about change. It is strongly evident that there is no established critical theory behind (Dalit writings) instead there is a new thinking and a new point of view” (viii). The Dalits are determined to narrate their agony, resistance, strengths and thoughts of liberation. The Dalit autobiographies are a part of social discourse as these narratives can be studied historically as a cultural performance, linguistically as a text, psychologically as an act of completion to include memory, self – analysis and personality construction.

Most of the upper caste male writers have a predisposition towards Dalit women. A woman’s being a woman is neglected. Her only identity is in her being a Dalit. In Dalit literature, the Dalit women remain confined and encapsulated in the roles of the mother and the victimized sexual beings. They are universally portrayed as a sacrificing mother, a supportive partner or a destitute sister. The patriarchal notions are thrust upon women, like deprivation of education and lack

of economic freedom. It compelled women to remain inside the threshold which metaphorically signifies the mental and spatial limiting of Dalit women. Marriage provides a lifetime opportunity to the Dalit men to vent out their frustration on the Dalit women through domestic violence. Dalit women are represented as the victims of the lust of the higher caste men and never as rebels to fight against the injustices perpetuated upon them. Even in the writings of Mulk Raj Anand, Premchand and so on- Dalit women are either molested or raped by the upper caste men. The practices of devdasi and jogini are seen as religiously practiced prostitution. These representations do nothing to bring out the spark that exists within the Dalit women. They do not seek sympathy. What they are looking for is dignity and equality. Thus, in these literatures, a Dalit woman is never a fighter but always a victim. Amar Nath Prasad mentions that in order to counter- struggle the misrepresentations of Dalit women in Indian English literature, the first generation of Dalit writers constructed Dalit women in Dalit literature writes:

“The female characters in Dalit Literature are dynamic and not static. Dalit writers do not look upon widows, prostitutes, depraved women, as Dalit, the exploited, with compassion alone; but they make them towards radiance. In the stories and novels of Annabhau, Shankar RaoKharat, BaburaoBagul and others, though the nature of the struggle of woman in the beginning is individual, later it becomes class conflict... As a consequence of this, Dalit female characters end the journey of deep darkness and behold dreams of sunrise... They fight for truth and for themselves. They revolt to protect their self-respect... The revolt of Dalit women is not person-centered but society-centered... That is why Dalit writers do not portray Dalit women as hollow identities, overflowing with love as embodiments of sacrifice.” (Prasad 46)

Clara Nubile quotes Gayatri Spivak’s arguments that the voice of the subalterns is not heard properly: “It is not so much that subaltern women did not speak, but rather that others did not know how to listen, how to enter into a transaction between speaker and listener. The subaltern cannot because their words cannot be properly interpreted. Hence, the silence of the female as subaltern is the result of failure of interpretation and not a failure of articulation” (Nubile 35).

Dr. C.B. Bharti claims:

“The aim of Dalit Literature is to protest against the established system which is based on injustice and to expose the evil and hypocrisy of the

higher castes. There is an urgent need to create a separate aesthetics for Dalit literature, an aesthetics based on the real experiences of life.” (Bharti 6)

Writing about the emergency of Dalit Feminist literature and its need, Challapalli Swaroopa Rani states: “It has a long time for Dalit women to overcome their oppression, as Dalits and put to creative use the gains of social and literary movements. There are of course common issues that bind Dalit men and women, like untouchability and caste oppression. But women also suffer from patriarchal oppression. These concerns are constantly foregrounded in Dalit women’s poetry in Telugu and are evident in the form, content and the emotions that they express. However, Dalit women’s poetry in Telugu still needs to develop beyond the confines of patriarchy.” (Rani 21)

Soni in B.T. Lalita Nayak’s *Gati* symbolise the pitiable plight of many embittered dalit women who are suffering sitting in the dark corner of the society, shunned by the men who fail to realise their duty as father, husband or even son. The only permanent and loyal friend that they have is ‘suffering’, which refuses to leave them. They hold the opinion that they suffer only because of their husband and in-laws. Treatment of Sohini by Pandit Kalinath in Mulk Raj Anand’s *Untouchable* exposes the ill-treatment of dalit women by high caste men. In Bama’s *Sangati*, Mariamma escapes from village chief who tries to molest her, but is eventually harassed in front of Panchayat by the chief. The stigma of untouchability will be nullified if these women decide to accept the lecherous motives of these men. The worst kind of humiliation for any woman is sexual exploitation but in case of a Dalit woman society seems to have negated this right even.

Baburao Bagul has explained how Dalit literature is not defined by anguish, waiting and sorrow alone but is a historical necessity in promoting human freedom. Sharan Kumar Limbale shows how Bama clarifies her acknowledgement of the work “*Sangati*”:

“My mind is crowded with many anecdotes: stories not only about the sorrows and tears of Dalit women, but also about lively, rebellious culture their eagerness not to let life crush or shatter them, but rather to swim vigorously against the tide....About their hard labor. I wanted to shout out these stories.” (Limbale 119)

Shantabai Dhanaji Dani’s *Ratrandin Amha* (For Us-These Nights and Days) does not only talk about the tumultuous conditions in which Shantabai had to struggle

for gaining education but also carves out the path that she travelled in order to become one of the best known women leaders of the movement. Mukta Sarvagod's *Mitleli Kavaade* (Closed Doors), Shantabai Krishnaji Kamble's *Majya Jalmachi Chittarkatha* (The Kaleidoscopic Story of My Life), Baby Kondiba Kamble's *Jinne Amuche* (Our Lives), Kumud Pawade's *Antasphot* (Thoughtful Outburst), Urmila Pawar's *Aaidan* (The Weave of My Life: A Dalit Woman's Memoirs), Janabai Kachru Girhe's *Marankala* (Deathly Pains), Vimal Dadasaheb More's *Teen Dagdachi Chul* (Hearth of Three Stones) and so on highlight opportunity for more emancipatory feminism. It helps to embolden the masses to learn from their struggle and thus gain recognition by first taking pride in oneself.

Feminist movements throughout the world catered to the general problems faced by women at large. But no special emphasis was given to Dalit women as such. Hence, it had become necessary that the Dalits speak for themselves and fight for their own rights. It has helped various Dalit women to come out of their claustrophobic existence and earn dignity for themselves. Bama says about Dalit feminism in an interview:

“All women in the world are second class citizens. For Dalit women, the problem is grave. Their Dalit identity gives them a different set of problems. They experience a total lack of social status; they are not even considered dignified human beings. My stories are based on these aspects of Dalit culture..... The hard labor they have to do all their lives. Other problems are the same for all women. The Dalits particular caste.....more agony and hard labor can be attributed to them. Dalit women have to put up with a triple oppression, based on class, caste, and gender. They die in order to live.” (Bama 116)

Dalits are not only writing about themselves but about India and Indian society and when they do so it happens in the terrain of healing as against the terrain of cure. Previously there was writing about the cure of the problems faced by the untouchables but when the Dalits started writing, it was healing. This brings forth a totally new perspective to the existing issues. Bama's writing about her personal experience and bringing it out into public knowledge is in itself a revolution and it shifts from a paradigm of cure into a paradigm of healing. Women's writing shows what the world looks like from a woman's point of view and a new set of terms, new concepts, new narratives opens up the other terrain, that is, the world as seen from the women's point of view.

Tapan Basu has explicitly mentioned Professor Gopal Guru's opinion from *"Theoretical Brahmin and Empirical Shudra"* that: "This exclusion of Dalit women from the mainstream women's movement is not such a bad thing after all: it has caused them to start building their own praxis, identity, and agency" (Basu 145).

The Dalit writers have felt that wherever we go our caste follows us, even after death it follows us. So in this society, we tend to look at the reality through the prism of high and low. When we see and segregate people by this attitude then we inflict pain on one section of society and this pain of social exclusion that is experienced leads the scars to become wounds when the mammoth task of writing the pain is undertaken. Bama feels that writing is also a form of healing. The first stage of healing is actually when we express this pain even if it is painful. Healing starts when instead of pushing the pain under the carpet, we try to find the reason why this people are pushed aside or marginalized. The second stage is while writing the author realizes that she can come out of it and become militant to oppose all the oppressors who do not recognize the Dalits as a human being. Life is a struggle but there is a difference in their pain. This pain is one of humiliation for being under the power of someone. With the realization of a protest, the author becomes a militant and the process of healing starts. This protest can be in many forms. It can be explosive and violent or it would be non-violent, a breaking of social norms and taboos, a hilarious display of native wit, rustic humour and promises when faced with tricky situations. The songs of protest are in the culture of Dalits, a life giving and affirming culture. Therefore, in spite of this segregation and pain, they still live this culture as this culture gives them life. Instead of breaking down, the Dalits break through this system.

Shantabai Dhanaji Dani in *Ratrandin Amha* (Translated by Sharmila Rege as 'For Us These Nights and Days') asks:

"Who among dalits was the most dalit? Babasaheb used to say that the dalit woman in your homes is the most dalit of all. A dalit woman's husband could impose his male ego on his wife. I am well educated but still a woman born in the mahar caste after all." (Dani 150)

This is not just a representation of a personal problem faced by one but is basically universalizing the global issue of dominance and thus highlighting the brutal atrocities as constantly prolonged by the patriarchal social structure. In this we can find parallels with Black women's writing where the pain surpasses every other emotion experienced. Jocelyn Moody in her essay 'African American Women and

The United States Slave Narratives' states:

"The slave woman's narrative functioned then, as a space to document the African American women's moral, mental, intellectual and psychological strength, their capacity to endure the horrors of slavery as well as to develop and maintain a strong and abiding sense of self-respect and self-determination." (Moody 119)

Life of the Dalit women is one of double oppression, society and family. The fault that she has committed is by dint of her birth. The biggest mistake lies in being born as a woman in a society where people rejoice at the birth of a son and the birth of a daughter is considered to be a burden and ill omen. Being born as a Dalit woman is like the final nail in the coffin. Shantabai Dhanaji Dani in *Ratrandin Amha* (Translated by Sharmila Rege as *For Us-These Nights and Days*) states the incident of her birth. Her father had expected the birth of a son, but the birth of a daughter had caused so much disappointment that all his hopes had become diminished. He kept on saying that all his hopes had become *shant* (quiet) and finally the child was named Shanta, a constant reminder of the woebegone situation that has commenced from the moment of her birth. Om Prakash Valmiki in his novel *Joothan*, talks about the oppressed life that he led as a Dalit. But the difference in the life of a Dalit man from that of a Dalit woman is clearly projected when his birth is celebrated gloriously. His father nicknames him 'Munshiji' portraying his high hopes from his son. Thus, oppression for a Dalit woman begins right from her birth and is ingrained in her own community only.

Baby Kamble's *The Prisons We Broke*

Baby Kamble's novel *Jinne Amuche* was translated as *The Prisons We Broke* by Maya Pandit in 2009 aptly sums up the life led by Dalit women when she mentions that, "We who from childhood learn to digest thorns and embers — we were the children of mother earth" (43). These thorns and embers were strewn in their paths not only by the upper caste members of the society but also by their community. Kamble's autobiography brings out the major theme of insecurity and oppression. The Dalit woman in her own family is an object of both domestic and social violence besides caste based violence. The personal and political seems to have become one in tormenting her both physically and psychologically. Thus, leading to their experience of suffering from double alienation. Her dependency on men is primarily due to the patriarchal system. She mentions their pitiable plight: "Such

was the condition of our people. We were just like animals, but without tails. We could be called human only because we had two legs instead of four. Otherwise, there was no difference between us and the animals” (49). We have seen how the Indian society tormented and tortured the people of the lower caste. In Kamble’s autobiography too we will find a vivid description of that oppression. But my focus will be primarily on the hardship and turmoil that the Dalit women had to face in their family and community. The subjugation of one Dalit by another. The use of ‘we’ and ‘prisons’ in the title shows the ubiquitous innumerable prisons that all Dalit women had to endure.

The patriarchal system has always prioritized the birth of a son over a daughter. The position of the eldest son is of utmost importance. Baby Kamble writes, “The eldest son was the pride of the house. He would be offered to the deity as vaghya or potraja. Fathers had a lion’s share in preparing their sons for this role. To offer the son as vaghya or potraja was considered a great honour and prestige for the family. The father very diligently saw to it that his son was properly trained” (Kamble 18-19).

We misapprehend a concept that power can only be commanded by the powerful individuals and institutions in our society. The thirst for power is ingrained in the psyche of every individual and the same is true in case of the Dalits as well. The oppressed class found a way of venting out their oppression by subjugating the weak and the helpless, in this regard the women of the community. The position of the young brides was the most pitiable. Not only were they subjugated by the strict patriarchal rules laid down by society but also by their mother-in-laws. A woman who could have been the defender of the young bride turns into a dictator, thus making her life worse. The author illustrates, “But we too were human beings. And we too desired to dominate, to wield power. But who would let us do that? So we made our own arrangements to find slaves — our very own daughters in- law! If nobody else then we could at least enslave them” (Kamble 87). The Dalit women experienced a bitter life of domestic violence under the dominance of their husband and in-laws.

Young girls of eight or nine or even younger were married off and subjected to the evils of patriarchy at the domestic level. Kamble describes: “This girl would embark upon a new life that was harsh and arduous. She was a young girl, a child really, still immature. Yet, the poor child had to break all ties of love and go to her in-laws’ house to lead a married life, without even knowing what a husband meant, or what it was to be given away” (Kamble 93). The division of labour within the Dalit homes was gendered in every aspect. As soon as the bride arrives at her in-

laws' home, she would be asked to make two baskets full bhakris. If the young bride would do any mistake in preparing the bhakris, everyone in the neighbourhood would be called in to see the sight, "Attyabai, come and see what is happening here. Didn't you think that I'd brought the daughter of a good woman into my house? Look at the bhakris this slut has prepared. She cannot even make a few bhakris properly. Oh, well, what can one expect of this daughter of a dunce?" (Kamble 94). If the mother-in-law is not satisfied again with her making of bhakris properly, she started abuses on her and her mother, — "what's your aai really? Tell me! Is she a good married woman at all? Or does she know only how to run after the pot-maker donkeys? Didn't she teach you anything? I pamper you... my own sasu was spitfire. A burning coal! Holding a burning coal in one's palm was easier than living with her!" (Kamble 95).

The new bride is not allowed to sleep until she completes the entire house hold duties. She could not even say that she was hungry. All she could do was simply stare at the food which would also be a cause of reprimand from her mother-in-law. Kamble states: "But the poor daughters-in-law just couldn't do anything but sit and watch hungrily without saying a single word. In case a mother-in-law noticed, she would throw a morsel to them saying, 'Eat that, you beggar! You're so shameless, you watch a kid eating...atleast let the food get down his throat properly! Otherwise it will go the wrong way and the poor kid will cough to no end. Have you no shame hussy? Can't you behave like a decent daughter-in-law?" (Kamble 29-30) Back-breaking tasks like grinding the grain would be given to her and the mother-in-law would just sit in order to find fault with her work and hurl abuses at the daughter-in-law's mother.

Women were given a sub-human status. Baby Kamble mentions, "My father had caged my mother like a maina bird while he wasted in charity the wealth that he had earned" (Kamble 5). A person in their community would gain respect only if the women in their family were forbidden to step beyond the threshold of their house. The opinion of the wife in financial matters was not considered substantial and the men did not pay any heed to it even. Baby Kamble also deals with how Dalit women are confined to live within the four walls of the house, "In those days, it was the custom to keep women at home, behind the threshold. The honour enjoyed by a family was in proportion to the restrictions imposed on the women of the house"(Kamble 5).

Life became a nightmare when the young daughter-in-law attained puberty. The mother-in-law left no stones unturned in keeping the husband and wife apart. This was done because the mother-in-law was apprehensive of the fact that her son

might get bewitched by his wife and the superior position of authority and control would pass from her hand to that of the daughter-in-law. Thus, she would again be hurled back to her subservient position. This fear in her mind led her to instigate her son and encourage domestic violence. Baby Kamble writes: "In those days, at least one woman in a hundred would have her nose chopped off. You may well ask why. It's because of the *sasu*, who would poison her son's mind. These *sasus* ruined the lives of innocent women forever...They had no food to eat, no proper clothing to cover their bodies; their hair would remain uncombed and tangled, dry from lack of oil. Women led the most miserable existence"(Kamble 98). It was a common sight to find women with broken backs and heads. Baby Kamble also was not spared from her husband's torment: "Once we went to Mumbai to attend a meeting, we travelled in a general compartment that was very crowded and some young men happened to stare at me. My husband immediately suspected me and hit me so hard that my nose started bleeding profuselyThe same evening we returned and he was so angry that he kept hitting me in the train" (Kamble 155).

Unable to bear this tormenting situation further, some brides would rebel. They would try to escape from their daily life of unending arduous tasks and relentless torture. But little did she realise that she had nowhere to go. Lack of education ensured her financial slavery. The moment she reached the paternal home, the men of the family would gather together against her and send her to her in-laws' house where her character would be publicly assassinated. The mother-in-law would incite her son to physically abuse her: "Eloped wife brings shame to family and to her husband. The bitch must have affair with someone. You should cut her nose, don't be eunuch, and be a 'man', proud to be you are son of ours. Bring dignity to your father's name"(Kamble 58). Baby Kamble mentions the plight of such women: "Once she was brought back to her in-laws, an even worse fate awaiting her. Her in-laws would take a huge square piece of wood — weighing around five kilos — to the carpenter to have stocks made for her. The carpenter would drill a hole in the wood, big enough for her foot to go through. After this, they would put an iron bar through the sides so as to make it impossible for her to pull an iron tub. She would have to drag this heavy burden each time she tried to move...She was not a human being for her in-laws, but just another piece of wood" (Kamble 98-99).

The Dalits would have to show their reverence whenever they would see any upper caste man. If any newly-wed woman would forget to offer her customary salutation to the upper caste man, he would create a furore in the entire community. The daughter-in-law and the entire community will be hurled abuses at by the upper caste man. Her error would be projected as a heinous sin. The moment the upper

caste man finishes his abuses and leaves, the in-laws' take the daughter-in-law to task. She is not only humiliated but also physically abused. These abuses are not only limited to her but her poor parents are also not left out of this, although they had nothing to do with the entire situation. Even the neighbours would actively participate in abusing her.

The women did arduous tasks from the morning till night. They would fetch water from the stream, collect firewood and pile them up, bring in grass to sell, sharpen the blade of the axe to keep it ready for the morning's task. Physical labour teemed with hunger would tire them out. But due to unavailability of food they had to go to bed in empty stomach and the same would happen while they would leave for the next day's work early morning. These women would ask for food from each other to satiate the fire in their stomach. Baby Kamble gives a detailed description of the reproductive labour of women in her community: "Mothers who give birth to those who serve mother earth, have to tie up their stomachs just after childbirth. Because in the pregnant woman's hut, there is no grain even to make a simple gruel. After the woman delivers the baby, her stomach becomes empty, and it needs to be layered with soft food. But, that is not what happens! The woman having just delivered the baby with her stomach tied tightly, asks repeatedly for food, lying on torn rags, crying in pain.... There was a popular saying among the women: 'The black cow eats thorns and shrubs.' Our women were like this cow, even in times when they ought to be indulged they would have to eat thorns and shrubs"(Kamble 6).

The surrounding of the Dalit women gave them nothing but subjugation. The *Prisons We Broke* is literally a person's own scrutinized and calculated recording of her life through thorough and methodical introspection and self-analysis.

Conclusion

Imtiaz Ahmed has brought forth one poem, where Mrs. Bansode had lodged a complaint in the People's court in search of justice, but at last she attacked the inhuman game of oppressors and hence this aptly concludes the discussion:

"This complaint of mine is against the orthodox culture which has imprisoned us in a sealed room, which has given us the charity of life completely boycotted. Where the wind treats us as strangers, where the Monsoons give us only famines where the water plays with us the most inhumane game of mirage. We are rejecting this unclean and poisonous life. And to escape from these cruel curses will you give me a bright and auspicious moon? My

countrymen, to your court I have brought a complaint. Will you give me justice?" (Ahmed 129)

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Vincent Fang's Love Lyrics: A Poetic and Nostalgic Reconfiguration of Modern Concepts about Romantic Love

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Abstract Vincent Fang's love songs are a unique literary and cultural phenomenon in the contemporary Chinese media sphere. Fang critiques the habitualization and atomization of aesthetic appreciation evoked by contemporary popular lyrics. Employing Shklovsky's theory of defamiliarization, and through an in-depth textual analysis on Fang's lyrics, this paper finds that Fang's lyrics illustrate a process of defamiliarization, which utilizes ancient imagery, unconventional poetic forms and language. These thematic and linguistic innovations in Fang's lyrics reintroduce the traditional ideals of romantic love of the ancient Chinese people. They also challenge the beliefs held by contemporary Chinese music fans about love and romance, thus increasing the aesthetic value of contemporary Chinese love songs through resurrecting the ancient love traditions.

Key words popular lyric; poetic language; defamiliarization; aesthetic perception; nostalgic reconfiguration; love concepts

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Introduction

The aesthetic concept *ostranenie* (defamiliarization) was originally coined by the Russian literary critic Viktor Shklovsky in his essay "Art as Device" in

1919. The word *ostranenie* renders in English as estrangement, alienation and defamiliarization (Stacy 3). Shklovsky's groundbreaking proclamations about defamiliarization offered a theoretical foundation for the Russian formalism school. According to Shklovsky, the theory of defamiliarization is based on the obstruction between a routine reaction and a fresh observation, and between an automated appreciation and a novel cognizance. In other words, defamiliarization is opposite to the habitualization and automatization that causes one to encounter difficulty to see things or their textures because one reacts to them mechanically; it aggregates to a drastic aberration or variance in form and language from customary covenants (Cai 332-333).

Lawrence Crawford, vividly describes the nuances of Shklovsky's ideas on defamiliarization when he writes that:

From the outset Viktor Shklovsky's formulations of his theory of defamiliarization oppose life to death, the vital to the fossilized, created fullness to eroded emptiness, a graphic image to effacement and the empty algebraic symbol, aesthetic perception to habitual recognition, the lively force and beauty of a word at its coining to worn stereotype and dead metaphor. (Crawford 209)

There is a central theme in Shklovsky's theory of defamiliarization that emphasizes poetic language and imagery and its importance in guaranteeing the perceptual aura of the referent of language, and as a method of generating the deepest potential impression (Stacy 8-9). Moreover, perception serves the centre of aesthetic practise, which can only be recognized by prompting a textual alteration: to break down the apathetic identification of automatization (Crawford 210-211).

A number of literary critics and scholars, using Shklovsky's theory of defamiliarization, have examined classical and contemporary novels and other texts. Stacy conducted an in-depth reading of Russian texts by writers such as Leo Tolstoy and Frederick Buechner, in which he highlighted the "unfamiliar" technique of art that makes forms difficult and increases the difficulty and length of perception, as the course of perception is an aesthetic end in itself and must be prolonged. Mulvey uses the term "feminist formalism" to describe the defamiliarization in feminist films, which is based on the rejection of the past and caters to satisfy the complex shifts that feminist imagery desires. The splits in the cinematic sign allow ideas to interact with fiction and thought with fantasy, thus highlighting the linkage of Shklovsky's notion of defamiliarization to sexual description or possession (Naiman 338). Similarly, Hollinger (Hollinger 203) examines the involvement of science fiction in the processes of defamiliarization and notes that SF achieves a "cognitive estrangement" through its transposition of the social/political/cultural existent.

Besides these actualizations of the defamiliarization theory, this aesthetic notion has also been adopted to scrutinize Chinese fictional and creative narratives. The canon of defamiliarization also performs well as an inspiration for Chinese avant-garde writers (Cai 334). During the 1980s, some of these writers attempted to craft fictitious nonconformity as they felt that they were being threatened by the insensible veracity of language. For example, Yu Hua's novels generated a new sense of defamiliarization in narrative language and also an unexpected symbolic language that provoked the reader's "new perceptions and baffles or curbs the reader's automatic, habitualized linguistic recognition" (Cai 337).

In a similar manner, Zhang utilizes the defamiliarization theory to observe contemporary Chinese popular music, which persistently arouses people's interest and causes them listen to songs with a highly unusual rhetoric and rhythmical sensation.¹ The defamiliarization in pop lyrics is realized through inclusive presentation of mixtures of rhetorical schemes, integration of the lyrics with classical poetry, combination of lyrics with Beijing Opera and other art forms. Consequently, the original objects of perception become wonderful, both aurally and visually and the lyrists continually strive, by any means, to alter and re-order the semantics in order to create fresh impressions, and produce an unacquainted artistic effect.

Building on these experiments with defamiliarization theory in the literary and aesthetic field, this paper sets out to examine Taiwanese writer Vincent Fang's lyric creations. I will expose his attempts and intention of defamiliarization via linguistic and syntactic modification and thematic innovation. The paper will show the cosmic synchronization in the lyrics, as they mix with the temporal and spatial phenomena that reconfigure the concepts of modern love with ancient scenes, plots and characters. I will argue that Vincent Fang's lyric narratives are full of poetic perceptions which reinterpret the connotations of modern love under the rubric of ancient imagery, emotions and aesthetics. As a result, this reconfiguration of modern romantic love through the defamiliarization of contemporary popular lyrics enhances the aesthetic value of the modern lyrics and reintroduces the old-style ideas of love to contemporary music fans.

Vincent Fang and His Defamiliarization in Popular Love Lyric Creation

As a lyricist, Vincent Fang has become a cultural phenomenon who has attracted

1. See Zhang, Chunjing. "Grotesque and Gaudy World of Music, Indispensable Narrative Pen: Study on The Narrative Strategy of Modern Chinese Pop Songs." International Academic Workshop on social Science (IAW-SC 2013), 2013.

much attention from critics and scholars, both in Mainland China and Taiwan. Fang, who was born in Taiwan in 1969, is an enthusiastic admirer of traditional Chinese culture. He is best known for writing lyrics for some of Jay Chou's most popular songs, such as "Green Flower Porcelain" and "Chrysanthemum Flower Bed." Fang also writes lyrics for other popular singers.¹ The songs that were co-produced by Vincent Fang and Jay Chou have made a significant contribution to the "Chinese style" of music.² The so-called "Chinese style" of music combines lyrics that contain the quintessential elements of traditional poetry and ancient culture such as traditional Chinese painting and calligraphy with contemporary singing techniques and music composition (sometimes with components played on traditional Chinese musical instruments). This mixture of elements generates a nostalgic sentiment that is subtle, elegant and occasionally quite melancholic.

Vincent Fang's Chinese lyrics can be categorised into two types. One type depicts the ancient and authentic culture of China as displayed in martial arts, traditional Chinese painting and calligraphy, and in tea culture. The other type focuses on the traditional Chinese attitude towards love. The love aspect of Fang's lyrics employs a variety of traditional imagery and scenes to create images that are rich in nostalgic flavour and refined taste. Common imagery in Fang's love lyrics include a small bridge, flowing water, alcohol, bronze mirror, pipa (stringed Chinese lute), moon, chrysanthemum, attic, smoke from kitchen chimneys, willow, the setting sun, sanders, hair on the temples, old road, traditional Chinese painting and calligraphy and so on. These remote and out-dated images of old China are constantly utilised by Fang in his lyrical settings to create an illusion that challenges the habitual recognition and automated appreciation typically experienced by contemporary music lovers.

Apart from the extensive inclusion of traditional elements, Vincent Fang's lyrics also introduce a unique style of poetry that resists normative semantic rules. Fang's lyrics are akin to modern poetry, however, his lyrical poetry has parallels with *ci* verse of the Song Dynasty. The origin of the Song *ci* verse stems from the popular lyrics sung by the commoners of the Song Dynasty. However, when

1 Jay Chou was born in Taiwan and is one of the most popular music composers and singers in the sinophone music world. Some of the co-produced songs of Fang and Chou are representative of Chinese style music, a genre which has become a cultural sensation in both Taiwan and Mainland China.

2 Chinese Style music has long been an established music subgenre in popular music of the Chinese language speaking world, however, it was the combination of Jay Chou's music composition and Vincent Fang's lyric writing that pushed the trend to an unprecedented peak of popularity.

scholars attempted to re-create the lyrics, they refined the wording and expressions of these popular songs and wrote the lyrics as poetry so that it could both be sung as a song and read as a poem. The subtlety and gracefulness of these lyrics encapsulates the essence of Song *ci* poetry.

Fang's unique style of poetic lyrics directly translates to "plain face verse with an end rhyme." "Plain face" suggests there are no punctuations, numbers, or foreign words or phrases in his verse, and "an end rhyme" refers to a rhyming scheme whereby only the end character of each sentence of the verse rhymes (Fang). In contrast to traditional Tang Dynasty poetry and Song Dynasty *ci* verse, Fang's contemporary style of poetry does not follow the established convention of versification in that he does not use a specific combination of rhyming schemes or meters. However, through the utilisation of traditional scenes and imagery, Fang's writing still bears the essence of ancient Chinese poetry, as his descriptions conjure up images that are delicate and cultured despite being written in vernacular Chinese.

Fang also violates the established rules of Chinese syntax and grammar to create an impressive and vivid style of description. A discernible feature is its ambiguity. It displays the vigorous dynamism and exquisiteness of words while prolonging the process of perception. For example, he would frequently use an adjective as a verb, such as in "你发如雪 凄美了别离" (Your moonlit hairs, white as snow outshine the picture of our parting in woe). The direct translation of "凄美, qimei" is poignant (an adjective), however, in the context of this poem, it bears the meaning of "to outshine" (a verb). This is only one example of how Fang challenges the regular usage of words. He is also competent at making use of synaesthesia to express feelings, such as in "垂钓你的微笑" (to angling your smile). Furthermore, Fang uses inversion to emphasise imagery or impression, such as in "如传世的青花瓷自顾自美丽 你眼带笑意" (Just like the antique and beautiful blue and white porcelain enjoying itself, your eyes are smiling). These unconventional but intriguing methods of expressive forms in Fang's lyrics produce a radical variation in usage and language that sets them apart from regular convention, and replaces stereotype and dull descriptive patterns with a semantic image which is rich and vital.

The ancient and authentic Chinese cultural imagery that is conveyed by Vincent Fang's unconventional use of language in his lyrics paints a vivid picture for the audiences. One of the most distinguishable features of traditional Chinese poetry is its assimilation of painting and poetry. The great Tang Dynasty poet Wang Wei's poems have been described by critics as there is painting in his poetry, which is meant to suggest that the poems are full of graphic description and are written

with poetic grace. Similarly, Fang's vivid use of imagery and language makes his lyrics impressive and emotionally stirring.

Vincent Fang's lyrical innovations and his penchant to violate established semantic conventions allow him to create a unique approach to writing popular love song lyrics that are widely recognised and appreciated. The following section examines the themes, plots, scenes and imagery of Fang's lyrics. His main focus is on the concepts and sentiments evoked by romantic love, such as missing, waiting, departing, and distress. I argue that Fang's reconfiguration of the ideal and ideas of modern romantic love, by his implementation of cosmic synchronization, defamiliarization and nostalgia, generates unfathomable perceptions, which enriches the aesthetic significance of the modern lyrics as it serves as an outlet to resurrect the elegant and subtle traditional concepts of romantic love.

The Poetic and Nostalgic Reconfiguration of Modern Love Concepts in Vincent Fang's Lyric Creations

“千里之外” (Thousand Miles Distant): Farewell

Farewell is one of the eternal themes in Chinese literature, both traditional and contemporary. Consequently, ancient and modern Chinese writers have frequently used farewell as a thematic topic in poems and lyrics. In ancient China, farewell is always juxtaposed with melancholy and full of subtlety, as when two friends or a couple bid farewell to each other. For example, in the Song Dynasty *ci* verse “雨霖铃” (Bells Ringing in the Rain) by Liu Yong, the verse goes,

... 执手相看泪眼 竟无语凝噎 ... 多情自古伤离别 更那堪 冷落清秋节 今宵酒醒何处 杨柳岸 晓风残月。¹

...Hand in hand, we gaze at each other's tearful eyes/And burst into sobs with words congealed on our lips./...Parting lovers would grieve as of old./How could I stand this clear autumn day so cold!/Where shall I be found at day's early break/From wine awake?/Moored by a riverbank planted with willow trees/Beneath the waning moon and in the morning breeze....

In this traditional poem by Liu Yong, the parting scene between two lovers is full of melancholy. Their mood is sombre, and while holding hands they cannot help but shed tears — they are rendered speechless. The narrative of the verse then shifts

¹ Translation of the excerpt of the poem by Xu Yuanchong, available at <http://www.en8848.com.cn/fanyi/sx/gsc/135262.html>.

to the internal feelings of the male lover as he reveals the depressing situation that he will endure after the departure of the boat and his true love. Here, autumn, a riverbank planted with willow trees, and a withering moon, are images employed to emphasize his sorrow. Autumn, willow and withering moon were typical signifiers in classical Chinese poetry to symbolize departure and regret. Thus, this poetry creates an overall scene of delicate melancholy.

However, departing from, and in contrast to the traditions of ancient China, in contemporary Chinese popular lyrics, farewell is most often demonstrated in the dramatic emotion and behavior of the lovers. An example of this may be seen in, some lyrics about farewell from Hong Kongese singer Jacky Cheung's "吻别" (Kiss Goodbye, lyric by He Qihong).

我的世界开始下雪	My world starts to snow
冷得让我无法多爱一天	Which is too cold for me to keep loving you
冷得连隐藏的遗憾都那么地明显	the coldness made the hidden regret obvious
我和你吻别在无人的街	We kiss goodbye on a street without people
让风痴笑我不能拒绝	I can not refuse the laugh of the wind
我和你吻别在狂乱的夜	We kiss goodbye at a wild night
我的心等著迎接悲伤	My heart is waiting for sadness to come ¹

These lyrics from a contemporary Sinophone music world evoke the standard humdrum response and mechanized appreciation from the audience who live in a highly modernized and fast-paced society. These types of lyrics reduce the length and strength of the process of artistic perception, and downgrade the aesthetic elegance of farewell as an eternal theme of artistic connoisseurship. In order to counter these "normal attitudes," Vincent Fang's "Qianlizhiwai" (Thousand Miles Distant), offers renewed reflection and a fresh cognizance through depicting ancient scenes and imagery of farewell which provide a nostalgic sentiment.

屋檐如悬崖 风铃如沧海 我等燕归来	Eaves high, bell rings, I await you day and night
时间被安排 演一场意外 你悄然走开	It happened that you left me quietly
故事在城外 浓雾散不开 看不清对白	Town's dimness chokes the passion in our eyes
你听不出来 风声不存在 是我在感慨	My sighs you took to be the blowing wind
梦醒来是谁在窗台把结局打开	Our fate unveiled after my dreams took flight
那薄如蝉翼的未来经不起谁来拆	I fear for the future without you to hold me tight
我送你离开千里之外你无声黑白	Farewell, my girl, though you didn't say goodbye

1 Translation of the excerpt of the lyric from Chinese to English is my own.

沉默年代或许不该太遥远的相爱	The distance between us drives eternity from sight
我送你离开天涯之外你是否还在	Farewell, my girl, will you wait for me
琴声何来生死难猜用一生去等待	Our eternal parting echoed in a distant melody ¹

In the above excerpt from “Thousand Miles Distant”, the grief and regretful mood depicted in the scene of farewell is conveyed by the ancient imagery such as old-style eaves, and a city in dense fog which blurs the sight line of the lovers. The sound of chimes and music played on ancient musical instruments overwhelms the sighing of the characters. These detailed depictions of scenes and images of ancient China block the habitual recognition of the contemporary audience and generate novel aesthetic perception. In addition, Fang employs synaesthesia to make his portrayal of the plots and scenes more vibrant and rich, such as “silent times” and “perform a scene of accident,” which replace the stereotypical formalized modern sketch.

He also uses the sound of the wind as a metaphor of sighing, and the thinness of cicada's wings is employed to denote the unforeseeable and uncertain destiny of the lovers. These type of word schemes denote the imaginative power of Fang's language and reveal the animated potency and attraction of his unique poetic lyrics. In the lyrics of the song, the male lover hints that he will wait for the girl for the rest of his life, and in this way, Fang highlights the perseverance and deeper meaning of love that was more popular among the ancient people than by contemporary Chinese who treat love relationships like fast-food and adopt a materialistic and pragmatic outlook towards it. In summary, in “Thousand Miles Distant,” Fang creates a gentle, elegant, and melancholic lover who is immersed in an old-style love story that is in obvious contrast with the viewpoints on love harbored by present-day Chinese people. In his defamiliarization of the departing act in the lyrics, Fang reinstates the time-honored love ideals of traditional China.

“发如雪” Hair White as Snow: Waiting

Waiting is another typical and enduring theme in traditional and modern Chinese literature, and was found, for example, in the boudoir-plaint poetry genre that was popular in ancient China, and which reached its peak in Tang Dynasty poetry, and also in Song Dynasty *ci* verse works, as mentioned above. In ancient China, to be waiting for their lover or husband when they were away, was common for females. The reasons for their absence were many but being absent for study, or serving the

1 English translation by anonymous author, available at http://blog.sina.com.cn/s/blog_3f2b58cb01000dcy.html.

country as government official or soldier was common. The boudoir-plaint poetry subgenre specifically focuses on delineating the longing and missing of the women for their partners.

It is interesting to note that in ancient China the majority of boudoir-plaint poetry was written by male poets. Therefore, this particular poetry subgenre not only depicts the anxious and bored women waiting, but also it expresses the male writers' longing for love and their expectations of a devoted woman with a sense of high morality. In their poems, the (always) male literati made the ideal woman a loyal person who would remain chaste while their lover or husband was away, and in this way the poetry reinforced the tradition of the steadfast waiting of the woman in ancient China. However, in "Hair White as Snow," Fang reverses the subject of waiting from woman to man, and through the male's determined and timeless waiting for the girl he loves, his infatuation and faith in his love is highlighted. Inspired by this old-style love concept embodied by waiting in traditional poetry, Fang chases ageless and faithful love in his lyric narratives, in contrast to the fickle and impatient notion of love that he sees in contemporary Chinese lovers.

纵然青史已经成灰	Should annals of history turn to dust
我爱不灭	Still my love would be burning and never rust.
繁华如三千东流水	Of thousands of waters bustling to East,
我只取一瓢爱了解	I take one scoop of love to taste,
只恋你化身的蝶	Obsessed with the butterfly/ Fluttering from your fairy life.
你发如雪	Your hair's now as white as snow.
纷飞了眼泪	Alas! My tears endlessly flow.
我等待苍老了谁	Has my lifetime wait/worn away my own youth / or furrowed your face, or both?
红尘醉微醺的岁月	In the tipsy mundane world/Days reel along.
我用无悔 刻永世爱你的碑	Nothing can erase my love word /I engrave on the stele for long.
铜镜映无邪 扎马尾 /	The bronze mirror revived your naive trail/ As you were bunching a ponytail.
你若撒野	
今生我把酒奉陪	My dear, play spoiled as you please./ I'd keep you company this life, wining at ease! ¹

Two particular lines included in the above excerpt of "Hair White as Snow," "Of thousands of waters bustling to East, I take one scoop of love to taste" (繁华如

1 English translation by anonymous author, available at <http://www.en8848.com.cn/fanyi/sx/gecihy/135428.html>.

三千东流水，我只取一瓢爱了解），best describe Fang's pursuit of the notion of an undying love. These two lines are essentially Fang's adaptation of words by Jia Baoyu, the lead male character in “红楼梦” (Dreams of the Red Chamber), written by Qing Dynasty literati Cao Xueqin. In one scene of Cao's novel, when the female lead character Lin Daiyu tests her lover Jia Baoyu's loyalty to her, Baoyu replies with, “Of thousands of waters bustling, I only take one scoop to drink” (任凭弱水三千，我只取一瓢饮)，which means you are the only for me in this multifarious world. Also, in the well-known love story between the West Han Dynasty scholar and literati Sima Xiangru and his wife Zhuo Wenjun, (who was also a talented person), when Zhuo Wenjun knew that Sima Xiangru intended to leave her for another woman, she wrote a poem “白头吟” (Till Old) to persuade her husband to change his mind. In the poem, she writes, “May a faithful man come I pray, so that until old we can stay” (愿得一心人，白头不相离). It is obvious here that Vincent Fang is fond of ideas of traditional love that were pursued by the ancient Chinese people, ideas such as constancy in love, loyalty to ones lover, and a steadfast relationship based on pure love.

In contemporary Chinese love lyrics, waiting is not typically adopted as a signifier of the infinite nature of love, of loyalty, nor of unflinching love. Instead it is more related with change and heartlessness, as exemplified in Taiwanese singer Rene Liu's song “我等你” (I will Wait for You, lyrics by Rui Ye).

我等你 半年为期	I will wait for you, and half year is the deadline
逾期就狠狠把你忘记	If you exceed the time limit, I will forget you unfeelingly
不只伤心的 还包括一切甜蜜	Not only those sad memory, but also the sweet ones
要等你 要证明自己	I will wait for you and prove myself
我可以纵容你在心底	I could indulge you in my heart
也可以当你只是路过的人而已	I also could take you as just a passerby ¹

Compared to Fang's understanding of waiting (for his/her lover), the lyrics above reveal a divergent attitude towards “waiting” within the context of love. It not only sets a time limit to the waiting, but also it takes waiting as a media to prove ones capacity of forgetting, which takes on a flavor of revenge. Thus, waiting in both the ancient and Fang's lexicon of love, refers to something eternal and loyal, however, in contemporary popular songs, it catches a taste of callousness, revenge, and amnesia. In Fang's ideals of the everlasting pursuit of love, an ideal that is identical

1 Translation of the excerpt of the lyric from Chinese to English is my own.

to the ancient ideals of love, and which overcomes the disappearance of history, he tries to revive the decreasing belief in true, timeless love.

In “Hair White as Snow,” traditional imagery and scene are ubiquitous. Take for example the butterfly lovers, imagery which is derived from an ancient legend of two lovers who become butterflies - the notion of being together after death; drinking alcohol to drown one’s sorrows; image of the pretty and lively girl reflected in the bronze mirror; and the stele engraved with words of love. Relying on the process of defamiliarization, during which the contemporary settings and imagery are replaced by old images and plots, Fang creates a primordial artistic conception that is full of vivacity, taste, and graphic images. Through cosmic synchronization in the lyric, which reconfigures the situation of modern love affection with ancient scenes, characters and notions, Fang intelligently instills the old-fashioned ideas of love into the popular lyrics, which are then consumed by contemporary music fans.

In the lyric of “Hair White as Snow,” Fang continues with his unconventional usage of semantics. For example, there are flexible and creative uses of verbs and adjectives, such as in “我等待苍老了谁” (Has my lifetime waiting worn away my own youth, or furrowed your face, or both?). “苍老,” literally means “hoary and old” (an adjective), however, in the language setting of this poem, its meaning is “to wear out” (a verb); moreover, synaesthesia and inversion also appear in the lyrics, such as, “I take one scoop of love to taste” and “纷飞了眼泪” (direct translation from Chinese to English should be “endlessly flow my tears”). These disruptions of the proven rubrics of Chinese language produce an imposing and garish panache of account, which exhibits the robust enthusiasm and daintiness of verses and encouragingly protracts the procedure of aesthetic perception.

“青花瓷” Green Flower Porcelain: Missing

Missing, is the most definitive subject of love stories, and is heavily represented in Chinese literary and artistic creations. In ancient China, literati sometimes employ symbols to convey the emotion of “missing” such as “red bean,” in the Tang Dynasty poet Wang Wei’s poem “红豆” (Red Bean).

红豆生南国，Pick you may the red beans of southland.

春来发几枝。Spring shall not see much of their growth.

愿君多采撷，Pick you may, and pick many a full hand,

此物最相思。for they are the very token of a lovers’ anguish.¹

1 English translation by Wu Xinghua, available at http://www.360doc.com/content/06/10/28/15/13441_243373.shtml.

In another Tang Dynasty poem by Cui Hu, “题都城南庄,” (Writing in the Village South of the Capital), the sadness of their separation is expressed so:

去年今日此门中，	A whole year ago to the gate I did pace
人面桃花相映红。	With blooming peaches shining upon her face
人面不知何处去，	Now the smiling face which I saw and miss has gone nowhere
桃花依旧笑春风。	The peaches are still coming into bloom in spring breeze here ¹

In this poem, the poet's yearning for the girl he met by chance in a village south of the capital is reflected in his memory of her beautiful and smiling face. The poet does not directly hint at his longing for the girl, however, his sadness of not seeing the girl again this year is vividly portrayed in the poem. Contrary to the delicate and beautiful depiction about craving in traditional poems, the contemporary representation of missing (one's lover) in popular lyrics reflects the manner and taste of the present-day Chinese, which is more drastic and direct. For example, in Hong Kong based singer Faye Wong's song “我愿意” (I Will), she sings:

思念是一种很玄的东西	Hard to describe is the missing of you,
如影随行	following like a shadow.
无声又无息出没在心底	Deep in hush it haunts my mind,
转眼吞没我在寂寞里	reducing me to a lonely fellow.
我无力抗拒特别是夜里	At night especially,
想你到无法呼吸	I resist only to miss you too much to breathe.
恨不能立即朝你狂奔去	In no time, I would die to fly to you
大声的告诉你	just to let you know:
我愿意为你 我愿意为你	I will, really will,
我愿意为你 忘记我姓名	warmly will, forget myself for you. ²

In contrast to the refined and implied way of describing the sentiment of “missing” practiced by the ancient people, contemporary Chinese are more open in voicing their feelings in order to show their emotions. This seems a more desperate and vigorous way of expression, which has lost the subtleness and lingering charm of “missing” as actually felt by lovers. Similar to drinking tea, the flavor and taste of

1 English translation by anonymous author, available at <http://bbs.tianya.cn/post-english-77831-1.shtml>.

2 Translation of the excerpt of the lyric from Chinese to English is my own.

“missing” and “love” should be savored and enjoyed slowly and patiently, allowing the complete essence and taste to be felt and appreciated by the lovers. However, to swallow the whole thing down in a gulp, in the drastic and fast-paced transmission of emotion, will, to certain degree, destroy the deeper and more nuanced feeling transmitted by images of “missing” one’s lover, as “the process of perception is an aesthetic end in itself and must be prolonged” (Stacy 12).

In Vincent Fang’s “Green Flower Porcelain,” he reaches out and grasps the exquisite and meticulous feelings between the lovers. For example, the first sentence, “Green flower appears on the ware and carving getting weak,” could be read as a metaphor of the pure, fresh, simple and elegant appearance of the girl. In another line, “sandalwood flying through the window,” the thoughts of the man who is dearly missing and waiting are symbolized, and in “peony on the porcelain” the reader is reminded of the girl’s dressing and the bud of the girl’s smile, and the half-finished drawing on the porcelain reveals the fixation of the man’s mind which is fully occupied by the yearning for the beautiful girl who seems beyond his reach. The sudden disappearance of the girl’s prettiness disturbs the tranquillity of the scene and shows the worries and disappointment of the man. In this way, the full taste of love is savoured and appreciated.

素胚勾勒出青花笔锋浓转淡	Green flower appears on the ware and carving getting weak
瓶身描绘的牡丹一如你初妆	The peony on the porcelain just like your dressing
冉冉檀香透过窗心事我了然	Sandalwood flying through the window and know what I think
宣纸上走笔至此搁一半	The drawing of the porcelain is now just half finished
釉色渲染仕女图韵味被私藏	Belle painting painted by the glaze and charm is hid
而你嫣然的一笑如含苞待放	But your smile just like the bud
你的美一缕飘散去到我 去不	Your beauty has gone to the place which I can’t touch
了的地方	
...	
天青色等烟雨而我在等你	The blue sky is waiting for the rain and I am waiting for you
月色被打捞起晕开了结局	The moonlight is netted and the sequel is unveiled
如传世的青花瓷自顾自美	Just like the antique and beautiful green flower porcelain
丽你眼带笑意	enjoying itself, your eyes are smiling ¹

By employing these images and cultural scenes in a rich traditional flavour and with aesthetic images such as the green flower porcelain, belle painting, and

1 English translation by anonymous author, available at <http://edu.qq.com/a/20090803/000070.htm>.

sandalwood, and combining them with his specific way of constructing vernacular language, Fang depicts vividly the deep emotion of “missing” in the heart of the male character. This deep feeling of “missing” is conveyed through his imagination and delusion about the girl, and by juxtaposing the image and smile of the girl with traditional Chinese painting on the porcelain, which are depicted lusciously and poignantly in his unconventional usage of syntax and grammar. For example, Fang uses inversion in lines, “Just like the antique and beautiful green flower porcelain enjoying itself, your eyes are smiling,” and he uses synaesthesia in the line, “The moonlight is netted and the sequel is unveiled.” In this way, Fang not only distances the contemporary music audience from their modern living environment by transporting them to ancient times and settings, but he also delays and prolongs their process of perception of the artistic conception created by the lyrics via sweeping modification in language form from the covenants they are accustomed to. This combined effort of defamiliarization engenders the earnest latent impression of Fang’s lyrics.

“葬花笛” Flower Burying Flute: Nostalgia

There is a unique thematic topic in traditional Chinese writing, which is to commemorate one’s dead friend or relative, in particular one’s spouse. For example, the well-known Song Dynasty poet, Su Shi’s poem “江城子” (In Memory of My Dead Wife), which is translated by Burton Watson,

十年生死两茫茫，	Ten years, dead and living dim and draw apart.
不思量，	I don’t try to remember,
自难忘。	But forgetting is hard.
千里孤坟，	Lonely grave a thousand miles off,
无处话凄凉。	Cold thoughts, where can I talk them out?
纵使相逢应不识，	Even if we met, you wouldn’t know me,
尘满面，	Dust on my face,
鬓如霜。	Hair like frost.
夜来幽梦忽还乡，	In a dream last night suddenly I was home.
小轩窗，	By the window of the little room,
正梳妆。	You were combing your hair and making up.
相顾无言，	You turned and looked, not speaking,
唯有泪千行。	Only lines of tears coursing down. ¹

1 English translation by Burton Watson, available at http://blog.sina.com.cn/s/blog_6252b0b-b0100rxg0.html.

Another poem by the famous Song Dynasty female poet Li Qingzhao, “武陵春” (Spring in Peach-Blossom Land), expresses her sadness upon losing her beloved husband, and to memorize him, she wrote:

风住尘香花已尽，	Sweet flowers fall to dust when winds abate;
天晚倦梳头。	Tired, I won't comb my hair although it's late.
物是人非事事休。	Things are the same, but he's no more and all is over.
欲语泪先流。	Before I speak, how can my tears not pour!
闻说双溪春尚好，	It's said at Twin Creek spring is not yet gone;
也拟泛轻舟。	In a light boat I long to float thereon.
只恐双溪舴艋舟，	But I'm afraid the grief-overloaden boat
载不动许多愁。	Upon twin Creek can't keep afloat. ¹

Also, in the poem “离思” (Missing Incurred by Farewell) Tang Dynasty literati Yuan Zhen wrote for his dead wife:

曾经沧海难为水，	The blue sea makes all other waters unworthy of the name,
除却巫山不是云。	After Wushan, all other clouds are mere puffballs above; ²

In all three above-mentioned poems, the writers express their deep feelings and cravings for their dead wife or husband. In Su Shi's poem, he depicts a dream he had where he and his dead wife are reunited, and both of them are overcome with emotion. This poem reveals Su Shi's immersion in the memory of his wife who had passed away more than ten years ago, and indicates that the poet has deep emotions and affections towards his wife. Similarly, in Li Qingzhao's case, after the death of her husband, she was no longer interested in paying attention to her appearance or in going out as her heart was very much burdened by the loss of him and the pleasant memories they shared with each other. The verse Yuan Zhen wrote for his wife is a metaphor which means once having seen the best, the rest is not worthwhile considering. And in his actual life, Yuan Zhen remained single for the rest of his life after the death of his wife, although he did develop a short-term relationship with a famous female poet, Xue Tao.

1 English translation by anonymous author, available at http://blog.sina.com.cn/s/blog_467c84720100gtuz.html.

2 English translation by anonymous author, available at <http://zhidao.baidu.com/question/166580097.html>.

This nostalgia towards the forever-bygone past and the dead spouse reflected in the traditional poetry and narratives is disappearing from the lyrics of contemporary popular songs, perhaps due to its sad themes and tones. However, this lingering emotion about passed-away lovers signifies an immersion and infatuation in love which is not often seen in modern love relationships. The heavy emotions of ancient people are replaced by the lightheartedness and carefree sentiments of the contemporary people. However, several of Vincent Fang's love lyrics point to a remembering of loved-ones long gone. He almost single-mindedly endeavours to revive this old style yearning towards the bygone beloved ones and the once-shared memories, thus revealing his passion for nostalgia.

For example, in "Flower Burying Flute," Fang seems to use the act of burying flowers as a metaphor to depict the feeling of a husband towards his dead wife, an act which is full of deep affection. The lyrics, "I bury the flowers, which is my oath to you, and you are my lawfully wedded wife in this life," indicates that the bygone wife is the most important woman in his life and she is everlasting and he will never forget her. Being constant in love and cherishing unchanging love is a desirable character of a man by many women, however, there are more and more contemporary men who feel easy with changing affections and do not take love relationships seriously. Therefore, the yearning for the recently passed-away wife of the ancient man is employed by Fang in his love lyrics to remind the contemporary people of a traditional way of love which focusses on constancy and eternity. This defamiliarization in theme that is realized through Fang's poetic and innovative lyrics provides a fresh observation and novel cognizance towards the habitualization and atomization of routines and beliefs about love relationship which has been mechanically practiced by contemporary Chinese people who have gradually lost their understanding of true romantic love in this fast-paced pragmatic world.

我葬花祭 如埋誓語	Burying flowers like burying my vow to you
今生你是 我結髮的妻	For this life, you are my wife-in-law,
懸崖邊的菊	chrysanthemum on the cliff edges
我葬花祭 如埋誓語	Burying flowers like burying my vow to you
一切緣起 只為愛上妳	All because I fall in love with your eternal beauty
永世的美麗	
窗外雨洗 極淺極淡的妳	Rains pouring outside and you are so innocent and pure
原來曾愛過的回憶 抹不去	And the memory of our love can never be erased ¹

1 Translation of the excerpt of the lyric from Chinese to English is my own.

Conclusion

Vincent Fang uses a process of defamiliarization by utilizing ancient imagery, unconventional semantic forms and poetic language. In doing so, he deconstructs the habitualization and atomization of aesthetic appreciation evoked by contemporary popular lyrics to its audience. Through manufacturing renewed reflection, and original cognizance through his unique poetic lyrics, Fang challenges the rigid, mechanical reactions that music fans routinely experience when listening to contemporary pop songs. Fang embeds his lyrics with vitality, graphic images and rich artistic perception which generate the deepest potential impression to the audience.

In this in-depth textual analysis of the representative works of Fang's lyric creations, and in particular the love themed pieces, this paper concludes that a defamiliarization procedure occurs during the course of cosmic synchronization. Fang successfully adjusts the temporal and spatial coordinates and describes the love scenes, plots and characters in the ancient times and settings. Consequently, these thematic and linguistic innovations in Fang's works distances and defamiliarizes the contemporary audience from their routinely acquainted life experiences and conversant language usages, and he manages to delay and prolong the process of artistic perception and aesthetic appreciation. This delay is essential to art appreciation according to Shklovsky and his similarly minded peers. In this way, Fang reintroduces the time-honored ideals of love as understood by ancient Chinese in his love song lyrics. He reconfigures the mindset of contemporary Chinese music fans about their beliefs of romantic love which enhances the aesthetic value of contemporary love themed lyrics and sublimates the old-style notions about love.

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