“Modern Fairy Tales: The New Existence of an Old Genre”

Exemplified by the Books of Alan A. Milne, Tove Jansson and Eno Raud

Dedicated to the Memory of Prof. Dr. Evgenii Neyolov, 1948-2014

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Introduction

My thesis is about the transformation of the fairy tale genre in modern children’s literature, exemplified in two books by Alan A. Milne about Winnie-the-Pooh (1926-1928), Tove Jansson’s eight books about the Moomintrolls (1945-1970) and Eno Raud’s four books about three funny creatures called “Nakstitrallid” in Estonian (1972-1982).¹

I would like to thank my supervisor, Janina Orlov, for great experience and inspiration, Annika Mårtensson Holm and Lena Kjersén Edman for fantastic support, and I’d like to dedicate my work to Evgenii Neyolov, who opened a new fairy tale dimension, that has indubitably changed my life.

In this thesis, I examine the disputable problem of defining the fairy tale genre in modern literature. In English literary criticism, the works in this genre are called “fairy tales”, “art-tales”, “literary fairy tale” and more often “fantasy”. In Scandinavian criticism, the most common terms used are “saga”, “konstsaga”, originally from the German term “Kunstmärchen”. However, these terms define different periods of the literary fairy tale development. While art-tale as well as “Kunstmärchen” are a simulation or evocation of folk tales as a critical aspect of the Enlightenment, which renders the Romantic movement in Germany, “konstsaga” embraces all the tales written by a known author². Literary fairy tale, by contrast, is first known as an artistic form of the upper classes in the 16th century, when adaptations of folk tales with printing methods and rising literacy have become popular.

In Soviet and Russian literary criticism, both literary adaptations and artistic simulations of folk tales were called “literary tale”, having the same meaning as konstsaga. The modern tales in the form of chapter books, written in the 20th century are also called “novel fairy tales” (Naksitrallid books as an example). Russian theorists note that tales do not always include the “fairy”, or magic world, but they always contain some “fantastic, fictional” inclusions and submit


to the rules of folk fairy tale poetics. Scandinavian fairy tales by Hans-Christian Andersen, Astrid Lindgren, and Tove Jansson are usually mentioned as examples.\(^3\)

I assume that drawing a diachronical perspective over the transformation of the folk fairy tale genre in the literary legacy of children’s authors would give a more complex overview on the genre development. Therefore, all the children’s fairy tales written by an author and including magic, fictional or fantastic features, will be referred to as “literary fairy tale” while comparing them with folk fairy tale as an oral anonymous genre used by folklorists.

Some literary fairy tales of the 20\(^{th}\) century are not always easy to define even as “fairy tales”, because they do not include magic, but adventures, as well as features from other genres, not connected to fairy tales. However, they are written primarily for children and contain unique literary worlds in their narrative. These worlds are inhabited by unique individualistic characters, that can only belong to the world that they come from, their natural literary habitat. I assert that poetics of folk fairy tales still plays an important role for the author while they create their literary masterpieces. For the purpose of avoiding the terminological confusion of literary traditions and meanings while referring to the genre I deal with, I will apply only one generic definition as “modern fairy tale”. I use “modern” to determine the difference between the classical, canonical fairy tale, (which are, in fact, adapted folk tales), and the new type of tales from the 20\(^{th}\) century, that I consider to be a new mode of the elder form of literary fairy tales, as poetical heritage of “Kunstmärchen”. This mode, born in a new, modern society, has a complex nature with undoubtable influence from contemporary modernist and postmodern literature as well as the individual world-view of the authors, their philosophy, and imagination, interwoven with the aesthetics of children’s literature.

The categories, that I see as genre-making, I present in **bold**. For some crucial notions, I use *italic*.

I have thus chosen only three different writers, whose works resemble three different European traditions during the last century. I base my choice on the assumption that exemplifying genre transformations with the well-known children’s books by Tove Jansson and Alan A. Milne are more visual, as these books have recognizable “iconic” plots. I have also decided to compare these books with the tetralogy by the acknowledged Estonian children’s writer Eno Raud. His works are not known in the Nordic countries, while they have enriched the reading experience of my childhood and I must admit my personal attraction to the way these stories are told.

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In this thesis, I refer to the history of the genre and storytelling tradition that have indirectly inspired all three authors in their decision to turn for fairy tale as a genre. Applying the poetical analysis, I argue that these authors contributed to the continuity of fairy tales by creating the link between folkloric heritage, novelistic literary expression and children’s imagination. This study can therefore be considered as topological, however it does not pretend to introduce the complete systematic definition of the genre as the thesis’ format does not allow such in-depth investigation. The aim of this study is to draw new perspectives to the theoretic approach towards the complex nature of the modern fairy tale genre, examining Milne’s books about Winnie-the-Pooh, Jansson’s books about the Moomintrolls, and Raud’s books about Naksitralls.

I base my poetical analysis on Mikhail Bakhtin’s theory about the role of tradition in the modern novelistic literary works as presented in his fundamental work Epic and Novel. Bakhtin emphasizes the impact of the folkloric concepts of time and space, folkloric expressions and forms of folkloric allegory. According to Bakhtin, literary tradition is artistically implied through the diversity of individual voices within narrative, presented as a concept of ‘memory of the genre’ (1941). This Bakhtinian concept is later coined in the terms of ‘intertextuality’, as introduced by Julia Kristeva and later systematized by Gérard Genette. I use Genette’s approach in defining the intertextual relationship between folkloric and novelistic structure and poetics in the genre of modern fairy tale. I refer to the modernistic method that unites all the three authors’ works, which, in my opinion, opens up new opportunities for an author to interpret the traditional fairy tale genre.

The entire work is divided into two chapters. In the ‘Archaic world stimulation in modern fairy tale’ chapter, I examine the dominating literary categories that refer to the folk fairy tale intertext: Bakhtin’s concept of ‘chronotope’ – category of time and space, system of fictional allegoric characters and category of fantastic. According to previously mentioned Russian literary scholars, these categories compile the fictional world that is not connected to reality, as we know it. These categories are crucial for folk fairy tale, and create the rules of narrative in the modern fairy tales I examine.

In the second chapter, ‘Modern fairy tales from perspective of children’s literature’, I analyze the books of Milne, Jansson and Raud in the scope of narratological and aesthetic categories of

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children’s literature. Publishers classify these books into the category for children in ages 7-12, which suits the definition of “children’s literature” by Vivi Edström. Referring to Mikhail Bakhtin’s theory of genre and different works of critical approach, I examine the children’s category from the point of ‘memory of childhood’ – a common conceptual expression that I have met in these works. In purpose of defining ‘memory of childhood’ from a literary point of view, I refer to the explanation given by Yuri Lotman and Eleasar Meletinsky. According to their semiotic approach, children’s world-view and logic in many ways resembles ‘mytho-logic’, which is historically connected with folkloric logic, presented in folk-tales. I assume that folkloric intertext is re-used and, sometimes, reconstructed by authors from the point of children’s perception. For instance, I refer to the folkloric roles as defined by Vladimir Propp, and examine the function of the grouped main heroes as ‘collective hero’ in the values of children’s literature.

The other poetical concept of folklore, ‘simplicity of complexity’, I compare with techniques of ‘naïvism’, as introduced by Boel Westin.

In the end of the second chapter, I examine the works of these three authors in the scope of content, referring to the universal values of folk-tales, such as belonging, kindness, forgiveness and one’s place in the world. In my opinion, modern children’s tales are the most convenient and appreciative genre for different authors to artistically recreate these universal values for children, interacting with international poetics of the folkloric genre.

About the books

Alan A. Milne’s books about Winnie-the-Pooh

According to Alan Alexander Milne’s autobiography, his happy childhood centered on his father – a schoolmaster, and the half-private, half-public life of their house there he could play with his two elderly brothers and other pupils. Upon graduation, he started to write, contributing essays to several magazines, and during World War I, he started composing plays. More than two dozen of them were written in London and New York. However, there is no question that Milne’s most lasting monument lies in four slim volumes of children’s literature: two books of poems and two books of the adventures of Christopher Robin’s friend Winnie-the-Pooh.

The collection of stories about Winnie-the-Pooh came out in the book with the same name -

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Winnie-the-Pooh (1926), which was followed by The House at Pooh Corner (1928). The book was defined as “fairy tale”, as “fantasy”, and “literary fairy tale”.\(^\text{13}\) All of these three genre definitions can be more or less applied to the story about the “Silly Old Bear”, but none of them can carry out the whole poetical system of the story. For instance, Peter Hunt writes that this world looks like a “‘slice of Sussex', and is not the real Five-hundred Acre Wood, but the Hundred Aker Wood, which is a very different thing”\(^\text{14}\). It is hard for this critic to define the world in the usual terms of the fantasy world, as it is “far from sword and sorcery worlds, like in 'the grand heroic narratives'”\(^\text{15}\). This can not be considered as a pure fantasy book, but the construction of the world can truly be described as a fictional alternative world.

The relative insufficiency of critical approach of Milne’s books regarding the use of tradition and genre structure makes the typological research more complicated and offers the challenge of applying different approaches.

**Tove Jansson’s books about the Moomins**

Tove Jansson was a Swedish-speaking Finnish novelist, illustrator and painter. She was raised in an artistic surrounding: her father Viktor Jansson was a sculptor and her mother Signe Hammarsten-Jansson was a graphic designer and illustrator. Jansson wrote and illustrated her first Moomin book, *Småtrollen och den stora översvämningen* in 1945 (*The Moomins and the Great Flood 2005*), during World War II. Writing something naïve and innocent was her way to escape from depression. While the first book was hardly noticed by the public, the next Moomin books, *Kometjakten* 1946 (*Comet in Moominland* 1968), and *Trollkarlens hatt* (1948; *Finn Family Moomintroll* 1950), were both a success. Jansson came out with six more Moomin books, a few picture books and comic strips. Now, she is one of the most translated Finnish authors of all time; her works can be read in over 90 languages.

In my thesis, I appeal to all seven novels about the Moomin family. I decided to choose all these books, as I consider them representative of different types of fairy tale poetics: from the clear imitation of fairy tale storytelling in *The Moomins and the Great Flood* to psychologization and modernization of fairy tales in the later novels. I am aware of reworked editions of, for example, *Kometjakten* (1946) with the name *Kometen kommer* (1968) or *Muminpappans bravader, skrivna av honom själv* (1950; *The Exploits of Moominpappa 1969*) - *Muminpappas memoarer* (1968; *Moominpappa’s Memoirs 1994*). For my analysis, I prefer the first official


\(^{14}\) Ibid.

\(^{15}\) Ibid.
English translation into consideration, which usually uses the first unedited version of the books as a source. For Boel Westin, a Swedish researcher that is personally close to Tove Jansson, the first books were even more “charming in their clumsiness and naïve spontaneity.”\(^{16}\) However, I do not emphasize the slight difference in content between these editions, since this is not the matter of my topological research. I also exclude picture books.

I have found a good amount of research dedicated to Jansson’s works, especially in Swedish and Finnish resources and in periodical press dedicated to literary criticism.\(^{17}\) In the earliest critical works about *Finn Family Moomintroll*, the genre is characterized as “allegories with inclusion of literary parody and fantastic adventures”.\(^{18}\) “Fantastic story” is another name, given by Glyn W. Jones,\(^{19}\) a British expert in Scandinavian studies, and Swedish researcher in children’s literature Göte Klingberg\(^{20}\).

Boel Westin gave a more precise definition later in her extensive research *Familjen i Dalen* (1988), where she offers an extended analysis of the books about the Moomins from the genre perspective. She describes the books as “the stories that can be read as a fantastic reflection of our own world and the traits of the characters as the universal traits of people in a specific culture”.\(^{21}\) According to the narrative structure of the books, she relates them to other literary genres and concludes, that Tove Jansson adapted different forms - fairy tale, fantastic adventure, parody to the memoirs genre (*The Exploits of Moominpappa*, 1952) and an experiment with Shakespeare’s type of narrative with its scene dialogues (*Moominsummer Madness*, 1955). As Westin further mentions, Jansson’s so-called “ordinary prose”, or stories and novels for the adults, are only an instrument for constructing the poetics of the Moomin world, which she uses as “camouflage” for her innermost ideas. These ideas are in most honest way presented in Westin’s thorough biographical research *Tove Jansson: Ord, bild, liv* (Stockholm 2007)\(^{22}\).

Therefore, I adhere to the idea that authors are free to build up their own individual textual levels and enter into the dialogical relationships with the initial genre.\(^{23}\) I will have this perspective in mind while analyzing fairy tale poetics.

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\(^{16}\) Westin, op.cit., trans. S.Y., p. 3,

\(^{17}\) The first fundamental research on Tove Jansson’s works is considered to be Sonja Hagemann’s *Mummitrollboken. En litterær karakteristikk* (1967), there she points out the influence of World War II as a theme of the fear of the coming storm and catastrophe. Referenced in: Agnete Rehal-Johansson, *Den lömska barnboksförfattaren: Tove Jansson och muminverkets metamorfer* (Stockholm 2006), p. 16.

\(^{18}\) Ibid., p. 18.


\(^{23}\) Ibid, pp. 97-105.
Eno Raud’s books about The Naksitralls


Eno Raud (1928-1996) is one of the most important writers for children in the 20th-century in Estonia, his books have been translated into more than 30 languages. He has written more than 50 books, which attract by their individual delicate interpretation of children’s tone, colourful imagination and warmth. The tetralogy about Muff, Half-shoe Mossbeard has been entered in the honourable list of H.C. Andersen in 1974 and also received several state and international prizes. The works are still being republished in new editions.

Andres Jaakso calls the 1970’s and the 1980’s as the best years for illustrators of children’s books, and states that the number of children’s writers has significantly decreased in the 90’s.24 The original illustrations by Edgar Valter were republished and are known to many readers. Director Avo Paistik and Tallinnfilm production centre revived them in three animations under the same name that came out in 1984, 1987 and 1990 respectively.25

Since I am not proficient in Estonian, I rely on the Russian translation, made by Leo Vaino in the 1970’s. This translation was recommended by the Ministry of Education of the USSR for reading in primary schools.26 According to Vaino, Raud approved the Russian translation himself.

There was a strongly upheld tradition of translations both in adult and children’s literature long before 20th century. Pushkin’s poems *The Tale of the Dead Princess and the Seven Knights* (Skazka o myortvoy tsarevne i o semi bogatyryakh 1834) and *The Tale of the Fisherman and the Little Fish* (Skazka o rybake i rybke 1835) that have definitely been inspired by the brothers Grimm27, are considered to be a piece of Russian Golden poetry. Children who read the texts in Russian had the access to the many pieces of international children’s literature, including Estonian. It is well known that Estonian literature could reach its international readers more easily through Russian translations during the Soviet period.

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25 One of the films is available online: Mufta, Polbotinka i Mokhovoy Boroda, 1984, [online video], by Tallinnfilm, 11 February 2014, https://www.youtube.com/watch?v=vMzjsRqQVj0, accessed 1 April 2016.
The four-part fairy tale *Three Jolly Fellows* is about the adventures of three small dwarf-looking men: the imperturbable and close-to-nature Mossbeard, the excitable city dweller Halfshoe and the sensitive poet Muff. I prefer to call the books in Estonian, as *Naksitrallid* tetralogy (or suite), the four novels may be read as a whole or separately.

*A short retelling of the stories will be attached in the enclosure.*

The idea of the books is based on ecological and environmental problems, which have become up-to-date in the 1970’s. The plot is woven around the imbalance between nature and people’s demands. The importance of living in harmony with nature is presented with humour and childish ingenuity in a form of a wonderful collaboration between three tiny creatures and Nature itself. The name of the creatures is “naksitrallid” in Estonian, which is translated as “накситралли” in the Russian translation. Despite the fact, that in the only English translation, the word “fellows” is used, in my paper, I will use the similar word to the original and Russian translation - “the Naksitralls”.

Nature plays a role as an impersonal “helper” in these books, who acts through behaviour of friendly animals, effectiveness of medical herbs and coincidences of natural laws. If Natural phenomena are interpreted in the “open hearted” way, the Naksitralls get the clues that solve their problems. The naïve purity and childish creativity helps the Naksitralls understand the surrounding environment and act in concordance with Nature. Raud endows his characters with a sense of freedom, individuality and wise responsibility. The sense of humour and adventurous storytelling entertain young readers, and it is easy for them to associate with the creatures that live in the same world as we do.

There is almost no study about *Naksitrallid* available in English, Russian, Finnish or Swedish, probably because of an absence of translations into Nordic languages, although these books were translated into 18 languages. Evi Mannermaa’s translations into English are difficult to access since they were published in small amount in Soviet Estonia 1982-1985 and have never been republished since then. Soviet Estonian literature is easy to compare with Russian literary tradition because of the Russian cultural domination in Estonian schools during the Soviet period. However, this book did not have any famous analogues in Russian children’s literature during the time it was published. The formal indicators of the narrative illustrate the contemporary children’s urban fiction with fantastic protagonists and almost wonderful ways out of difficult situations.

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29 Only one book was translated into Norwegian by Fredrik Kristensen in 1980, with the name *Tre muntre karer.*
The new tradition of storytelling in the end of the 19th - beginning of the 20th century

"Meanings are not kept but they grow in the memory of culture."

Yuri Lotman, Russian semiotician. 30

The way of telling stories to children has inspired authors to create stories in the style that can be traced back to times of national storytelling. In the beginning of 19th century, Romanticism used folklore to form a special symbolism, interpreting it as poetization of human feelings and seeing folkloric adventures as the suffering of one’s soul. 31 The interest to the folk tradition, non-realistic fantastic worlds and idealization of childish innocence showed up during this epoch as rejection of the previous, rational-age view of the world. The conscious authorship becomes apparent in the comments of the storyteller, who expresses his/her relation to the story flow.

One of the essential features that differs literary fairy tale from folk tales is the authors’ historical growth of self-recognition of their role as narrators and free creators of fictional fairy tale (as in other literary genres). Folkloric narrations that were used by authors could be folk fairy tales or animal tales. The nameless folkloric story of collective creation has become an “author’s story”, with an individual, unique world. Folk fairy tales were told orally and represented an artistic performance and interpretation of the storyteller. 32 Some folkloric plots in literary fairy tales do not undergo any changes, they preserve the symbolic meaning and the structure borrowed from folklore, while the plot itself is extended and supplemented according to the author’s literary purpose. Somehow, the authors continue the creative tradition of a storyteller by crystallizing their tale in a literary form. To avoid confusion, I’d call the entire author’s tales as ‘literary fairy tales’.

The brothers Grimm and poets of Heidelberg have influenced German Romantic storytelling. They saw folklore as an unconscious and impersonal reflection of the “national soul”. E.T.A. Hoffmann went even further in his “Kunstmärchen”, blurring the dividing line between myth, tale, and history. The crucial novelty of Hoffmann’s literary talent is that he takes a child’s world seriously, and develops a new type of literary poetics to a strange and uncanny realm, in interaction with the unknown dimension of a child’s imagination. One of Hoffmann’s progressive visions is that the ideal childhood is not bound to the biologically determined stage of life or some imaginable divine state, inaccessible for any adult, but can be preserved as an infinite possibility of the mind. Hoffmann’s fairy tale have been translated into almost all European languages and

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have influenced the development of Romantic children’s literature in England, France, Sweden and Russia for a long time. Hans Christian Andersen, and his follower, Zacharias Topelius, referred above all to Hoffman’s image of childhood and fairy tale poetics in their early tales. Also, during this period, Romantic interest to folklore and mythology has evolved into a philosophical basis for the mythological school and methods that may reveal the legacy of folkloric succession and influence.

Scandinavian folklore traditions are one of the most prominent in European literary history. Danish Hans Christian Andersen and then Finno-Swedish Zacharias Topelius may be considered as the progressive writers of the new type of literary fairy tale with authentic plots, philosophical depth and a poetical reflection of every-day life, where local lifestyle and folkloric motifs are artistically interwoven.

However, fairy tales by Scandinavian and Finnish authors do not obligatorily include magical and marvellous wonders. For instance, in H.C. Andersen’s tales, the wonder comes from the poetic description of the tragic and the comic of every-day life. Of course, one should pay attention to the magical metamorphoses in Den lille havfrue (1837; The Little Mermaid 1872), Tommelise (1935; Thumbelina 1846) and De Wilde svaner (1838; The Wild Swans 1949), but the “fantastic” has lost its entertaining purpose. The artistic genius of Andersen recast the universal meaning of folk fairy tales projected into simple actions, and creates parable-like poetic tales that allegorically convey a deep philosophical message into every-day things. The colourful examples are Springfyrene (1845; Leaping Match 1913), Prindsessen på Ærten (1835; The Princess and the Pea 1846), and Kejserens nye klæder (1837; The Emperor’s New Suit 1868).

Andersen’s and Topelius’ fairy tales convince us of the impossibility of drawing a border between the high artistic adaptation and the individual authorship. At the end of the 19th century to the beginning of the 20th century a tradition of literary fairy tale has also been formed in Great Britain. Nina Demurova, a specialist in the history of British literature, notes that the distinctive features of British prose, such as irony and humour close to absurd, were significant for British authors of this period. As clear examples of artistically used irony she names the other-mid Victorian children’s books: John Ruskin’s King of Golden River (1841), Thackeray’s The Rose and the Ring (1855) and Charles Dickens’ The Magic Fish-Bone (1868). Demiurova also mentions that the fact that those stories were intended for “a restricted private audience”, which leads to a characteristic turnabouts in the fictional plot. British authors rethought the characteristic plots and themes of folklore, stepping far aside from the restricted structure of folk fairy tale, keeping only
certain motifs and features.\textsuperscript{33}

For later Neo-Romanticists, these manners anticipated the new genre discoveries in many respects. One of the most famous appearances is \textit{Alice in Wonderland} (1865) by Lewis Carroll (Charles Lutwidge Dodgson). This tale was composed for two little sisters and includes the narrative traits of oral improvisation or not thought-out composition with a narrative built on intonation instead of accurately chosen word. Many critics consider \textit{Alice in Wonderland} as a major influence on the literary fairy tale genre up to present. Zipes remarks that Carroll’s writing was on a “quest for a new fairy tale form” as he “conceived a fantastic plot with no ostensible moral purpose”.\textsuperscript{34} This tale included a considerable notion of nonsense and philosophic observations evidently not meant for children, which evoked not only literary but also interdisciplinary reactions in the 20\textsuperscript{th} century. The fact that Jansson illustrated \textit{Alice in Wonderland} in 1966 is not of small importance, as is also remarked by researchers.\textsuperscript{35} For instance, Orlov and Nikolajeva note the clear tendency toward the absurd in Finnish-Swedish literature, both in the creation of literary space and the use of language.\textsuperscript{36} As opposed to Carroll’s, Alan A. Milne’s books about Winnie-the-Pooh have for a long time been concerned as a simple fiction about a “Silly Old Bear”, merely little episodes that were supposed to engage the attention of children. However, later Milne’s literary talent has been highly recognised.

Robert Hemmings, in his analysis of Milne’s books, tells about the tradition of nostalgic theme of “the Golden Age” in British literature of the mid-19\textsuperscript{th} – first decade of the 20\textsuperscript{th} century. This theme was rich in retrospective longing for a past not as it was, but as it might only have been. Hemmings refers to the yearning for home, which is “figured as a particular, idealized sense of childhood, as unconcerned with factual accuracy as Graham Robertson’s illustration depicting children in the Garden of Eden.”\textsuperscript{37} The naïve perspective of the Moomins books also reminds of Winnie-the-Pooh’s philosophy - the intention to create a happy paradise-like worlds revealing the mythical character and desire to delineate the boundaries and to create “a room of its own”.\textsuperscript{38}

The new intricate ways of telling stories have affected the development of the genres with

\textsuperscript{34} Ref. in Cristopher Hollingsworth (ed.), \textit{Alice Beyond Wonderland: Essays for the Twenty-First Century} (Iowa city, 2009), p. 178.
\textsuperscript{35} Ref. in Westin, op. cit. p. 181.
\textsuperscript{38} Ibid., p. 81.
different types of storytelling in modern literature. The more the authors adapt the new plots to a modern reader’s perception and attention, the more diversified the story-telling techniques become. Raud’s novels are written in the form of adventure books, whereas Jansson experiments with different forms, such as traditional-like fairy tale, adventure books and complicated existential novels. Milne’s books include sketches about every-day life, fables-like short stories. While the classical fable does not necessarily have a happy-ending, but an obligatory moralistic ending, Milne chose to turn this genre into little sketch-like stories, with form, that has much in common with Zen and Tao stories. Milne’s stories do not preach moralistic lectures but carry a slight philosophical message in depth of the key situations.

All of these fairy tales have eclectic confluence with the world of ethical ambiguity in other genre forms such as parable, adventure novel and memoir. However, the multiplicity of narrative forms diversifies the genre, and do not affect the poetics and the artistic arrangement or layout of the content. According to Vivi Edström, even in the bigger formations that we called genres, there are different story-telling forms that make the book more complicated and sophisticated, but this does not influence the poetics and the artistic structure. I see the parallels of this thought with Vladimir Propp’s classic system of folktale genres as they are presented in his fundamental work *Morphology of the Folktale* (1928). This formalistic system can also be applied on a variety of fairy tale forms in Romanticism (Pushkin’s fairy tale poems, fairy tales as theatre pieces) and forms of modernism (detectives-fairy tales, fantasy-tales, adventures, novels, and so on). The poetical elements of folk fairy tales lie as a basis for the genre specifics and they become intertwined with the mastery of the authorship as we turn to the narrative discourse.

According to Propp and other folklorists, folk fairy tale has a context that “manifest themselves in numerous variants” as opposite to the literary tale, which is usually known for the original redaction it is published in. However, modern fairy tales may be included in a book of collected stories, series and cycles that are grouped around common figures and a common artistic idea, which may have sequels, too. Through the associative-symbolic or formal connections between the protagonists, there is a possibility to create the “after” stories as a new story, with the same protagonists and the world that was constructed in the first book. The second book about

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39 Fairy tales seems to be a considerably looser term as presented by Knoepflmacher, who admits that the emulations of fairy tales made by Victorian authors substantially differ and accommodate disparate modes, such as “dream-visions”, burlesques, verse parodies, narrative poems and even adult fantasies. Alice stories, that “Carroll expressly did not want to be read as ventures to the fairylands” (curs.by K.U.C.). See: Ulrich C. Knoepflmacher, *Ventures Into Childland: Victorians, Fairy Tales, and Femininity* (Chicago 1998), p. 24.

40 Edström, op. cit., p. 7.

41 Vladimir Propp, *Theory and History of Folklore*, p. 182.

Winnie-the-Pooh, as well as the Moomin books, one may call a new variation of an old, eventually the first story, which gets new line, circumstances and more complicated narrative.

The historical and social processes of the late 19th century have also largely determined the structure of novel and thus literary tales. A new wave of fairy tale evolution comes to an age, when peculiar dramatic worlds of George McDonald, James Barrie and L. Frank Baum deliberately tease away the distinctions between adulthood and childhood, exploring the artistic possibilities of a fairy tale. The logic of these authors resembled the concepts of visionary art and active imagination, in parallel developed by Freud and Jung. The narrative technique of these authors was “situating the main action in the interior dimension of human experience,” which mostly finds the expression in inner monologue, individual development through looking to the unconscious.

Desire to overcome the limits imposed by realism has had its result in the 20th century - a clean break with the traditional novel. The authors express their predilection for the underlying psychology of the characters, which are more or less free from the contingencies of social life. Authors interpret the universal symbols and world settings of fairy tales from the perspective of their own experience, becoming a co-author with the folk, the people, hence, the “folk origins” of Moomintrolls, Winnie-the-Pooh are justified. With a skillful translation as basis, these books have already gained different national spirits and some countries treat these books as own national literature. For example, in the Soviet Union, the famous translation of Boris Zakhoder is also considered an international interpretation of Winnie-the-Pooh for the Russian-speaking world, because they were not tied to the cultural context of a certain country. One of the achievements was that Zakhoder transformed Milne’s humour into the one that did not exist in the original, bringing out new aspects of Milne’s characters’ personalities that made the whole USSR adore “Винни” - the Russian variant of Winnie. In 1985 alone, Vinni-Pukh i vse-vse-vse published in over 3.5 million copies by “Pravda” publishing. Same success was with Lilianna Lungina’s translations of Pippi Långstrump and Karlsson på taket by Astrid Lindgren published in the 1970’s and followed by an animation, which has later become classical for the whole post-Soviet area. According to the translator, Lindgren herself admitted that because of these translations, her books has become more popular in Soviet countries than in any other country.

Soviet publishers named the genre that books about Winnie-The-Pooh and Naksitrollid were written in as “povest-skazka”, or “skazochnaya povest”. The term has no English equivalent in translation and is an approximate substitute for “literary fairy tale”, coming up to common use in

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43 Meletinsky, op. cit., p. 276.
Soviet literature in the 1950’s and underlines the novelistic nature of the fairy tale created by an author’s artistic imagination. The “novel” can be of different volume and the degree of fantastic inclusions might also vary.

Raud creates a combination of both children’s perception and an accomplished world setting without putting their reader into an “alternative magical world”. On the one hand, the protagonists are unusual beings, placed in the ordinary world; on the other hand, the narrative structure of time and space has a folk fairy tale function. The higher level of psychologization becomes more obvious in the narrative of modern fairy tale of the second half of the 20th century, where the stereotypical folklore images have developed into more humane and complicated ideas. The narrative play with fairy tale clichés was often accentuated in author’s fairy tales, e.g. brothers Strugatsky’s *Ponedelnik nachinaetsa v subbotu*, (The Monday begins on Saturday) (1964), Alexandr Volkov’s version of *Wizard of the Oz – Volshebnik Izumrudnogo Goroda* (The Wizard of the Emerald City), and following books *The Seven Underground Kings* (1964), *The Fiery God of Marrans* (1968), *The Yellow Fog* (1970) – to name a few.

**The intertextual perspective in “memory of a genre”**

According to the history of the genre, briefly summed up in the previous chapter, folk fairy tales with all the strict narrative rules, have been objects of aesthetic imitation of the authors as long ago as in Ancient Greek literature. Many authors disrupted the fixed structure of folkloric structural-semantic elements by creating a new individual story, while, at the same time, using traditional form in poetical means.

Modernist and postmodern literature has “merged” in the multidimensional paradigm of different intertextual aspects. The folkloric intertext can be revealed only with the complex poetical approach, because “renewal” of the genre was mainly caused by the changed worldview of an author and has resulted not only into expansion of narrative strategies but also into the renewal of content.

In the beginning of the 19th century, Russian poet and composer of poetic fairy tales Alexander Pushkin had seen in fairy tales “the synthesis of all the folkloric elements”. Later on, mythologists have exerted that “classical fairy tales” evolve from primitive narratives. These are undifferentiated germs of fairy and animal tales, as well as myth elements. Russian scholar Eleazar Meletinsky sees mythological origin of fairy tale as a part of historic development of the

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novel, with chivalric romance as example.\textsuperscript{46}

Russian scholar Mikhail Bakhtin believed, that every work should not be correlated to a certain genre, but considered as “a struggle between genres, the establishment and growth of the skeleton of a generic skeleton of literature.”\textsuperscript{47} Bakhtin discerns ‘little (local) time’ (the past, the present and the future) and the ‘great (global) time’ – endless incomplete dialogue, where no meaning disappears. “At any moment of the development of the dialogue there are immense boundless masses of forgotten contextual meanings, but at certain moments of the dialogue’s subsequent development along the way they are recalled and invigorated in renewed form (in a new context).”\textsuperscript{48} Bakhtin’s notion of dialogic nature of literature is basis for his theory of novel, which is also applicable to the novelistic fairy tales written by authors. So, the older genres, such as folk fairy tale, can echo in the new ones through dissolution in later epochs by using the older categories and elements (a world-view, a certain image, motif, etc.) that serve as bearers of the ‘memory of a genre’.\textsuperscript{49}

Contemporary Russian folklorists apply the conception of ‘the great time’ primarily to the incomplete dialogue between folklore and literature, when ‘memory’ becomes an active element that reinforces the semantic meaning in such genres as modern fairy tale. The authors use ‘memory of the genre’ consciously or unconsciously while trying to recreate a fairy tale as they see it.\textsuperscript{50} However, I would like to let the psychoanalytic and biographical literary critics extract the motifs and intentions.

Referring to literary terms, the concept of ‘memory’ is better to be introduced in terms of intertextuality. Russian folklorist Evgenii Neyolov applied an intertextual interpretation of Bakhtin’s theory to modern fairy tale texts and the previous modes of this genre: while folklore reflects the “state of the world”, literature conveys its “inconstancy” in the endless dialogue on all the stages of literary history. All together, they create the intertextual semantic perspective, which recedes not only into the ‘great time’, but even further, to the ‘eternal time’, connecting it with folkloric temporal eternity. Various archaic meanings fluctuate in the dialogue of oral and written artistic systems and generate folkloric intertext.\textsuperscript{51} These meanings are transformed into secondary, novelistic genres, products of “circumstances of non-cultural communication, more complex and

\textsuperscript{46} Meletinsky, op. cit., p. 241ff.
\textsuperscript{48} Michail Bachtin, Estetika slovesnogo tvorchestva (Moscow 1979), p. 373; see also: Mikhail Bakhtin, Speech Genres and Other Late Essays (Austin 1986), trans. Vern W. McGee, p. 170.
\textsuperscript{49} Michail Bachtin, Problemy poezitki Dostoevskogo (Moscow 1963), p. 163.
\textsuperscript{51} Here, Neyolov refers to Vladimir Propp’s assumption that fairy tale has always reflected “reality”, in Neyolov, op. cit., trans. S.Y., p. 7f.
relatively more evolved, mostly written: artistic, scientific, socio-political”.

The exploration of intertextuality is applied in different literary Russian approaches and is mostly based on the theories by Gérard Genette and Julia Kristeva. In Genettes’s terms, the basic relation between modern literary fairy tale and folk fairy tale as between a late-coming text and its pre-text would be “hypertextuality”. Modern literary fairy tales are often written in form of stylized folk fairy tale, as Jansson’s Den stora översvämningen (The Moomins and the Great Flood) (1945), which adapts and parody fairy tale structure.

Hypertextuality thus covers the formal elements that form “the style” of fairy tale. The style forms an allusion to folk fairy tale through different poetical techniques, such as intonation, stylistic clichés, lexical units and other “splinters” of folkloric poetics. The recurring framework of storyteller may also be interpreted as hypertextual element. The story about Winnie-the-Pooh begins when Christopher Robin asks his father “What about a story?”

Even if these storytelling elements are secondary, they can help to create wholeness in the composition and emphasize the link with traditional storytelling. In Jansson’s Moomin-suite, Den stora översvämningen has only some single deviations from traditional fairy tale structure, while the stories that Jansson wrote in the late 1970’s represent radically transformed folkloric structure into a psychological story, with only few preserved elements of the “fairy taleness”. However, it is easier to follow the structural development of the genre within the works of one particular author.

As German folklorist Marie-Louise von Franz notes, people do not retell fairy tales orally in the 20th century as they used to do centuries before, however authors re-create the oral manner in literary works while using inclusions, introductions and epilogues, comments, digressions, personal addressing to readers. Milne’s, Jansson’s and Raud’s books are a pleasure to be read aloud. The realistic details in these stories are often interwoven with comic “skaz”, a term introduced by Eichenbaum. For instance, Milne uses articulation, exclamations and descriptive words while addressing to the reader. His individual manner of a first-person narrative often imitates a child’s story with all the clumsy reflexes and expressive “mistakes” of speech and verbal reaction to the events and situations.

The reader is not present in the text, but is implicated in the imagination of the storyteller, and the way things are told in these stories are not less important than what these things are all about. In Winnie-the-Pooh, there is a distinct play with nonsense meaning of different words that leads to

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52 Mikhail Bakhtin, *Estetika slovesnogo tvorchestva*, p. 281.
absurd situations, and that should be understood by the implied reader. Milne used a manner that Barbara Wall called a “19th-century narrative manner”. Milne finds a special delight in exploding the idiomatic language of adults, so opaque to children, by supplying very literal translations that answer a child’s desire for pictorial representation. An example: ‘the bear went to the forest, met the bees while the pig was running under the tree with the umbrella’. Sounds absurd, but it gets its meaning in the author’s manner of telling this story. In Jansson’s books, the voice of a storyteller provides a feeling of intimacy for a reader, and even if it is about adventures and danger, the little reader still feels safe:

And so Moomintroll was helplessly thrown out into a strange and dangerous world and dropped up to his ears in the first snowdrift of his experience. It felt unpleasantly prickly to his velvet skin, but at the same time his nose caught a new smell. It was a more serious smell than any he had met before, and slightly frightening. But it made him wide awake and greatly interested.

Sometimes the heroes speak loud the ideas that sound very inspiring for succeeding in real life:

“She can’t get angry,” Little My said. “That’s what’s wrong with her. Listen, you,” My continued, and went close to Ninni with a menacing look. “You’ll never have a face of your own until you’ve learned to fight. Believe me.”

These techniques, as well as a creative use of lively comparisons, involve the reader in Jansson’s play with the imaginary reality and create illusion as if this was for real. Modern literary fairy tale is very free to choose the content and form, but there are some stable ”rules of the game” with their roots in folklore, some distinctive generic marks, without which fairy tale is not a fairy tale. This is probably the most important part of intertextual analysis of modern fairy tale, and the most disputable one. The task to define the dominating typological features of such an eclectic genre as modern fairy tale appears to be very challenging. The generic distinctions that are dominating in modern fairy tale can be presented by another Genette’s term of “architextuality”. This term implies the relationship between a text and its nominal genre, a tacit, perhaps even unconscious gesture to demarcate the genre.

Which are these indicators that keep a genre recognisable? Here is where I’d like to draw parallel to Vladimir Propp, Bakhtin’s predecessor and inspirer, and his statement about unity of form and content. Content also includes the ‘intellectual and emotional world’, inseparable from

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the formal indicators. This constitutive category embraces the elements of mythological semantics of folk fairy tale that are renewed and transferred into the new world-view of modern fairy tale. Neyolov\textsuperscript{60} and Lipovetsky\textsuperscript{61} define generic dominants, referring to this approach. Following these scholars, I will call the dominating poetical means, that are important for the genre of modern fairy tale as “dominants”.

I do not intend to justify and thoroughly define each and one of the dominants, but I would like to present them united in a work. I admit that single dominating aspects taken separately into consideration are insufficient to describe the whole genre of fairy tale; an attempt of extracting any level without reference to the others, the wholeness of fairy tale breaks up. Moreover, I assume that not all of the dominating aspects have to be analysed in every case, because they are usually not as well structured as in folklore. Still, through general poetical analysis, these aspects give greater sense of unity among the poetical components. As Propp once wrote, “a difference in poetical devices is not of merely formal significance; it reflects a difference in the relation to reality”\textsuperscript{62}.

In my thesis, based on Bakhtin’s ‘memory of the genre’, I will combine both Propp’s formalistic approach to the characters, Bakhtin’s novelistic theory on transformation of folkloric time and space as well as other poetical dominants, and apply them on Milne’s books about Winnie-the-Pooh, Jansson’s books about the Moomintrolls, Raud’s books about Naksitralls.

Lipovetsky, who applied Bakhtin’s concept on the modern literary fairy tales, demonstrates architextual relation to folk fairy tale through universal and integral ‘archaic world-simulation’ (архаическое миромоделирование)\textsuperscript{63}. I present the dominants in a combination, which builds that type of archaic literary world in these modern books. I refer to the mythologic approach of Meletinsky and convert this reality into terms of ‘mythocreation’. Furthermore, I demonstrate how this literary world and its heroes poetically transform when compared with similar dominants of folk fairy tale. I use these aspects in chapter one, where I convey literary relation to reality in the modern fairy tale genre.

Archaic worldview and mythocreation are also connecting links between fairy tale worlds and children’s perception. I follow literary transformation of the archaic view behind the dominants of a children’s book. This integral approach to fairy tale as a genre of children’s literature is presented in chapter two.

\textsuperscript{60} Neyolov, op. cit.
\textsuperscript{61} Mark Lipovetsky, \textit{Poetika literaturnoi skazki} (Sverdlovsk 1992), p. 80.
\textsuperscript{62} Propp, \textit{Theory and History of Folklore}, p. 49.
\textsuperscript{63} Lipovetsky, op. cit., trans. S.Y. p. 29.
Chapter One: “Archaic World-Simulation in Modern Fairy Tale”,

will include the following aspects:

1.1 **chronotope** (lat. “time-space”): in Bakhtin’s terms it specifies particular arrangements of time and space, that are artistically expressed in literature, “fused into a carefully thought-out, concrete whole”;

1.2 **mythocreation and play** through map and the superconductivity

1.3 **fantastic category** in modern fairy tales, realism of fantastic;

1.4 **characters**:
   a) main heroes and helpers;
   b) psychologization of nature in modern fairy tale.

Chapter One: Archaic World-Simulation in Modern Fairy Tale

*Tales, you know, are quickly spun,*

*Deeds are sooner said than done*

Alexander Pushkin, The Little Humpbacked Horse

1.1 *Folkloric chronotope in modern fairy tales*

For Bakhtin, chronotope “defines genre and generic distinctions, for in literature the primary category in the chronotope is time.” Bakhtin presents the inversion of time, typical of mythological and artistic modes of thought in different eras, as concept of ‘**folkloric chronotope**’. This concept implies folkloric time, one of relicts of desacralized myth and is also mythological in its eternity of the timeless realm, beyond human influence.

Bakhtin believes that folkloric chronotope has undergone a transformation towards more sophisticated and differentiated in novelistic genres in Antique literature, and in literary fairy tales include the new types of chronotopes such as ‘idyllic’ and ‘adventure of every-day life’. These chronotopes are presented by Robert Hemming who argues that nostalgia in *Winnie-the-Pooh* is both idealizing and revelatory of the underlying tensions in the dynamic between childhood and adulthood that prompts the idealizing impulse in the first place. The idyllic character of Moominvalley has also been described by Swedish researchers.

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64 Michail Bachtin, ‘Forms of Time and of the Chronotope in the Novel’, *The Dialogic Imagination…*, p. 84f.
66 Robert Hemnings, op. cit., p. 76.
In Bakhtin’s terms, the Moomin books may also be considered as adventures, such as *Naksitrallid*, based on the adventure chronotope of every-day life. The successful completion of the quest (returning lost things to their owners, finding a comet) affirms that the moral propriety of the universe is re-established. I consider both idyllic and adventurous chronotopes as rather secondary, because they represent the author’s way of creating narrative upon the poetical unity of fairy tale.

Folkloric chronotope does not know the past in its ordinary ‘historical’ meaning. “Just as there is only empirical space, there is only empirical time measured not by dates, days, or years but by the personages’ actions.”68 Hours are dragged out, days are compressed into moments, “a tale is soon told, but a deed is not soon done”. Time has a special flexible continuity in folk fairy tales, it passes very “quickly”. Folkloric future is perceived as “the end of the days”, or everything that exists and is not used so often. That time of temporality is called “cyclic” or “eternal time”, which works as framework for actuality of fairy tales in all ages.

Modern fairy tales inherit this type of temporality, and even if a protagonist belongs to the modern time, many authors use a portal to transport the hero into the “cyclic time”. Nevertheless, depending on the author’s idea, a portal is not necessary. The fairy tales I deal with have no portals. In books about Winnie-the-Pooh and books about the Moomintrolls, we do not know what year the story takes place, nor what date it is. Narrator’s “tale” appears in the beginning of the first chapter with the standard introductory formula: “one day, a long time ago now, about last Friday…” It can be surely correlated to the folk tale formula “Once upon a time, far far away…”

In the Moomin books, the story starts: “one morning, - it was the morning that Moomintroll’s father finished building a bridge over the river“; “once, when Moomintroll was quite small”, “early one cold and windy evening”69.

In Moominvalley, autumn comes because of the spring that should come after, and the meaning of autumn is mentioned in many books. Moominpappa starts to care about calendar only when the family have moved to an island in *Moominpappa at Sea*. He explains his concern with importance of knowledge whether it is Sunday of Wednesday. Little My sees the nonsense of this and demonstrates this by her mimical expressions, clearly meaning “I’ve never heard anything so

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stupid in all my life”.

Time in Moominvalley is important only if it is time to eat, or to sleep, or to play.

Folkloric heroes do not get bored, their sicknesses are gone quickly, they do not get older because the real time has no power, so as in modern fairy tales. Children’s literature, too, is independent from the concrete “here and now”. For instance, time continuum resembles the ritual continuum in Winnie-the-Pooh’s world, as in folklore. The clock in his house always shows five to eleven, when Pooh liked “a little something” to eat. However, weekdays are, on the contrary, often mentioned in the story. Especially Thursday has a tinge of positive relation. Pooh and Piglet go to Eeyore to wish a Very happy Thursday, “Same to you and twice on Thursdays,” wishes Eeyore. Piglet had nothing to do until Friday, and the storyteller refers: “Once upon a time, a very long time ago now, about last Friday” happened a story with bees. So there are Tuesday, Wednesday, Thursday, Friday and Saturday. The sacral Sunday is missing as well as Monday. The long times of waiting usually take weeks:

But his arms were so stiff from holding on to the string of the balloon all that time that they stayed up straight in the air for more than a week, and whenever a fly came and settled on his nose he had to blow it off.

Poetic relation to the future also deserves special consideration. For Jansson’s, Milne’s and Raud’s characters, future is as in folklore – ephemeral and not concrete. However, future is perceived rather as a form of procrastination - when they put off something till “to-morrow”, then it mostly means, “never”. “How would it be if we went home now and practiced your song, and then sang it to Eeyore to-morrow--or--or the next day, when we happen to see him?” – Piglet.

Fillyjonk promises to wash the dishes the next day in Moominvalley in November and Tooticki tells Moomintroll that sun will come back tomorrow in Moominland Midwinter, when, in fact, it will be not the Summer Sun that Moomintroll is waiting for.

The intrinsic distortion of temporal perspectives and lack of space direction in folklore leads to the sense of the bigger world, peculiar to dreams. The “ideal dream” of some world, where everything is possible, where wonders are part of every-day life, animals are talking and growing up is not needed. In the books about Winnie-the-Pooh, the Forest has often an implicit appearance of some unknown place where heroes often make a slip of the tongue with all these “perhapses”, “I-think-but-I’m-not-sures” and “you-never-can-tells”. From the very beginning Pooh, “sometimes feels that there really is another way, and then he feels that perhaps there isn’t.”

71 Milne, Winnie-the-Pooh, p. 4.
72 Ibid, p. 20.
73 Milne, The House at Pooh Corner, p. 5.
himself lacks certainty: “we did know once but we have forgotten”, drawing fuzzy dividing lines between what is real and what is unreal, assuming that the story might have happened and might have not. The second book about Pooh clearly gives us the idea of a story that gets its start in a dream.

In early books of Jansson, a reader can meet an ant-lion, crocodiles and Tulippa – a girl from a tulip who lights up the path – as well as the silk-monkey and other exotic creatures and attributes (Comet in Moominland and The Moomins and The Great Flood). Exoticisms in these books awake the charm of an unfamiliar, unreal world. In order to endow any ideal with authenticity, the reader needs to conceive that this world had once existed in its “natural state” in some Golden Age, or perhaps still exists in the present but somewhere at the other end of the world, “east of the sun and west of the moon”. Whichever literary world it is and even if it makes an illusion of a real milieu, it will always present something unusual for the contemporary reader. We may suggest that the forest of Hundred Aker Wood exists, but we know that it is not the place for talking animals in reality.

When the eternal folkloric time starts to move, and the characters start to grow up, the illusion of “the island of childhood”, Immortal Idyllic Land, starts to disappear. Time becomes more historical, linear, and for example, Christopher Robin starts to grow up and is ought to leave the Forest forever in the end of the second Pooh book. Growing up, “adultness”, is connected with time perception - “serious” protagonists are often those who know the value of time: professor from Comet in Moominvalley knows what date it is, exactly to the second, when the comet comes. Owl in Pooh books knows how to spell Tuesday and tells Pooh that he comes late.

Transformation of cyclic time into progression of linear time in the latter Moomin books concerns the whole world of Moominvalley. At the same time, Moomintroll gets a bit older and the reality around him becomes clearer, and he becomes more aware on the aesthetic beauty of the world around. In Moominpappa at Sea, when the family escapes from its traditional secure place in Moominvalley in November, it is seen only in a glimpse at the end. The image of the absent Moomin family that would probably return home, is more likely a visualisation of them taking the last view of their land before leaving it definitively behind. This episode has got this interpretation by several critics, and has been called awakening from enchantment in the ‘Immortal Idyllic Land’ or the childhood paradise, while the reader returns to the reality. This novel has also become the last Moomin book in the suite, and Jansson has wholly devoted herself to writing adult fiction after this publication. In fact, this poetic turn to say farewell to the heroes without eliminating

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74 Bakhtin, ‘Forms of Time and of the Chronotope in the Novel’, The Dialogic Imagination..., p. 147.
them and destroying the happy-ending appears to be a very harmonic decision for a fairy tale. Children do not have to see their favourite heroes getting older, - otherwise it will be another “family” - and they do not have to abandon a hope that the Moomin family will still continue their endless adventure, somewhere, in a child’s endless fantasy.

The same is with the spatial appearance in the Moomin books. Tove Holländer, who made a research on Jansson’s illustrations75, notes that nature is developing from exoticisms in the earlier books to to Nordic realism in Moominpappa at Sea and Moominvalley in November. This may also be interpreted by psychologization of nature in the Moomin books, as observed by Westin, which is in line with the historical transformation of the genre.76

The etiologic perspective (causal, originating, Gr. ἀρτία, “cause”) is stressed by the “golden childhood” of the heroes also in Naksitrallid. Muff’s big family in muffs is remembered on carefully gathered photos, Mossbeard tells he has already been born with the beard and got cloudberries in his beard because of bathing in childhood. Half-shoe remembers his childhood when he and his friends have accidentally appeared by the ruins of an old castle during their long adventure-road to the sea. However, all the details alludes to the Naksitralls’ forest descent and the fact, that they are grown-ups, even if no age is mentioned. “And stones and stumps didn’t seem to be as big as they were in the distant years of childhood.”77 However, this doesn’t make time in Naksitrallid more historical, as time doesn’t play any distinctive role in the narrative. Childhood is distant, future is unclean, the only important goal is getting to the Sea.

1.2 Mythological thinking, mythocreation, and play

Some scholars have seen myths as the main form of culture and interpreted different artistic forms through the mythical perspective. Carl Jung’s ideas about collective unconscious, universal archetypes and their mythological parallels have a great impact on literary studies about fairy tales.

Eleasar Meletinsky studied mythological roots of literary artistry and explains that the fairy tale genre can historically and logically be traced back to the ‘folkloric chronotope’ - time and space configuration - which emerges from the more archaic ‘mythological chronotope’. Meletinsky states that myth formed a concept of the cosmic universe for the primitive people and

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75 Tove Holländer, op.cit. p. 29.
76 While working on her research, Boel Westin had opportunity to use letters, diaries, manuscripts and other private documentary of Tove Jansson, see Suvi Ahola, ’25 vuotta Tove Janssonin tähden’ Helsingin Sanomat, 8 May, 2007.
77 Orig.: “Между прочим, это было не так просто, ведь и он подрос, правда не слишком. А камни или, к примеру, пни уже не казались Полботинку такими огромными, как в далекие детские годы” in Raud, op. cit., trans. S.Y., p. 77.
reinforced the syncretism unity between unconscious poetic creation and primitive religion. He analyses history and poetics of fantastic genres and focuses on mythification in the 20th-century literature. According to Meletinsky, some modern authors re-create the universal phenomenon of the poetical world-simulation, using the ahistorical ‘mytho-logic’ type of thinking. For Marie-Louise von Franz, student of Carl Jung, archaic mythological worldview in many aspects resembles children’s myth-logic, even despite the fact that the process of logical mechanisms of children is qualitatively different from archaic societies.

Semiotic studies also refer to this notion: Yuri Lotman writes, that mythological mind is etiologic, meaning that it tries to explain why the real things occur, or reasons why the environmental things act (“how did that happen?”, “how is it made?”, “why?”), so as describing the milieu means to tell its origin. The things exist in the present as they were once explained, and are the subject of non-verifiable beliefs. Children possess this kind of thinking while demonstrating the relation with inanimate objects in the same way, as to the animated world of people. If a door slams on them, children strike it back to punish it because they believe that the door behaves deliberately. For this reason, a fairy tale, where animals can talk, is a delightful story that can always capture children’s attention and entertain them.

In modern literature, we can observe the deliberate resurrection of mythological thinking, especially in the fantasy genre. Even if fantasy derives from fairy tale, chronotope is more “historical”. The fantasy world is supposed to be “realistic” on its own, more trustworthy and convincing, so that a reader would get a “suspension of disbelief”. Authors of fantasy books create different types of historical perception, with intertextual allusions to medieval civilizations. As a result, these worlds have their own strict rules and detailed description of decorations, intrinsic hierarchy, historical development and life-style. The “fantastic” assumption comes with the characters, often based on legends about “chosen” heroes who possess special or magic power, as well as fairy tale images from folkloric proto-texts.

In children’s books, there is no need for detailed allusions and adult historicism. Children do not need trustworthiness, as they do not know life enough to claim the assurance and details in children’s books are presented symbolically. Children usually get bored by lot of details that need explanation, complicated vocabulary and as following, bigger volume of the book. They would

78 Meletinsky, op. cit., p.162.
80 Von Franz, op. cit., pp. 2-22.
81 Lotman, op. cit., p. 67.
rather use imagination, than memory. No demands are made on the listener in fairy tales, the story should be first of all entertaining, which is the dominating trait of children’s literature.\(^8\) 

In the beginning of the 20\(^{th}\) century, authoritative English psychologist Sully wrote in *Studies of childhood* (1887) that all children tend to creating amazing worlds with their imagination.\(^8\) In literature, mytho-logic connects a basic “playing in the fantasy land” with the charming world of children’s imagination. For children’s “mythocreation”, it is important that the world has its own name (e.g. Moominvalley, The Hundred Acre Wood - S.Y). This process becomes an integral part of ‘children’s sub-culture’, which the writers recreate in their fairy tale worlds.\(^8\)

In children’s process of “mythocreation”, inanimate objects become animated and living beings become supernatural. This forms children’s “demonology”\(^8\), and becomes an inherent part of children’s literature aimed to stimulate imagination. The Moomins and the Naksitralls are a good example.

Janina Orlov explores the biographic roots of inspiration that Tove Jansson got from her own childhood, for instance, in the book *Moominland Midwinter*, where we can see the unifying the traditional meaning of winter from Nordic mythology as time for sleep and death. According to Orlov, Jansson got inspiration on characters from “mythology”, created by her uncle, who used to tell her about ‘moomintrolls’ living behind the stove and who can “blow in your neck.”\(^8\)

Another type of poetical “mythocreation” is present in Milne’s books about Winnie-the-Pooh, where toy-like characters create new situations by using their imagination (“what if Rabbit would be Pooh and Pooh would be Rabbit?”). The indirect world-creation happens often unconsciously, when somebody hears something wrong and realises in a humorous way how wrong the whole situation is. Based on illogical statements, allogisms, and misunderstandings, these situations

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\(^8\) Ibid., p. 13; Bruno Bettelheim followed Vygotsky in his statement that child’s thinking is animistic up to 12 years old. In: Bettelheim, op.cit., p. 46.


\(^8\) “низкая демонология” - the lowest mythology, trans. S.Y., by definition if Sophia Loiter, op.cit., p. 39.

coherently fit into the narrative, like the story with the Backson or with the Heffalump. When Winnie-the-Pooh hears the story about the Heffalump from Christopher Robin, both Pooh and Piglet feel the possible presence of this “monster”:

“I saw one once,” said Piglet. “At least, I think I did,” he said. “Only perhaps it wasn’t.”
“So did I,” said Pooh, wondering what a Heffalump was like.89

Milne artistically uses allogisms to represent a child’s thought, not being spoilt from the logical “intellect” and tend more towards abstract metaphorical thinking, developing marvellous images from a simple nonsense.

“... the last and smallest friend-and-relation was so upset to find that the whole Expotition was saying "Hush!" to him, that he buried himself head downwards in a crack in the ground, and stayed there for two days until the danger was over, and then went home in a great hurry, and lived quietly with his Aunt ever-afterwards”.90

The readers also construct their own alternative world literally from “nothing”, still knowing that it is not true, but wanting to believe in it, “just for fun”. Pooh’s favourite saying sounds like a proverb from classic fairy tales: “You never can tell...” This statement of uncertainty forms unambiguous nature of the surrounding reality and thus something extraordinary in the ordinary world. However, as soon as a real fact or observation is introduced, the uncertain system collapses, and the mythic Woozles vanish.

“Demonology” can create comic situations with the help of this imaginary memory (ital. S.Y.)

The books about Winnie-the-Pooh are gaudy with all these endless conversations about the non-existent and distant relatives, usually about uncles and granddads. There are so many of Friends-and-Relations, that they become an indefinite amount and it is hard to tell for sure whether they really exist. No one asks them to come, they just do. However, their willing to exist is undeniable: all Rabbit’s friends-and-relations used to come in a long line or spread themselves about on the grass, and waited hopefully in case anybody spoke to them, or dropped anything, or asked them the time.91

The other way of using mythocreation is giving own names to things. Authors give names for something unknown and abstract like new phenomena that are taken for granted by all the characters. The usage of names is an interesting matter of research from the perspective of mythological thinking. For instance, in a thorough investigation of Pooh books, Yvonne Bertills mentions that all the passages about “living under the name...” have almost mythical character.92

Piglet’s grandfather – “Trespassers Will”, is an extremely illuminating example of the awareness

89 Milne, The House at Pooh Corner, p. 71f.
90 Milne, Winnie-the-Pooh, p. 119.
91 Ibid., p. 153.
of the general assumptions of personal names. Yvonne Bertills notices, “as Christopher Robin mistakenly exclaims that he has two names, he also suggests the possibility of Piglet’s grandfather having two names “Trespassers after an uncle and William after Trespassers”, which plays around with the general concept of naming persons after other persons. By namegiving and creating history around that, Milne forms etiological relations in Pooh’s mytho-logic world, that look also quite natural for a children’s book. Some things also get their own names in Milne’s, Jansson’s and Raud’s books. These things must have special, symbolic function, not obligatory magic, as the Queen’s Ruby in Finn Family Moomintroll.

In the original Moomin novels in Swedish, there is no consistency in how the names are used. Some creatures’ names are written with lower-case letters in Swedish original, as klippdassarna “the Niblings” and hatifnattarna “The Hattifatteners”, and often build up generic groups. Names of the Moomin family members are also written with lower-case letter, which makes it closer to some kind of “family-tribe”. In Naksitrallid, main heroes may belong to some “naksitrally”-tribe as they also have distinctive traits in their appearance. Missing capitalization in names may also produce comic effect of comparing them with toys:

“I’ve been finding things in the Forest, said Tigger importantly. I’ve found a pooh and a piglet and an eeyore, but I can’t find any breakfast.”

The small non-significant creatures are also a part of this fairy world, and having their own names is obligatory for existence. In Pooh books, for example, these are Henry Rush, Smallest-of-all (S. of A.), Early and Late. In Naksitrallid, the animals do not have their own names, only when they become a human’s or Naksitrall’s friend (the cat Albert, and the dog Cellar and the viper called Matilda).

A mythological necessity of giving a name to everything (and understanding how it works) corresponds with a child’s cognitional development and educational line of modern fairy tales. As Selma Lagerlöf and Elsa Beskow were known for their interesting and detailed depictions of nature, finding proper names for the medicinal herb is an essential issue in Naksitrallid:

“You shouldn’t look for caraway in the damp places, - he taught. Caraway likes the dry underbrush or roadside. And if we come out to the brook, you should keep your eyes open whether there is Menyanthes or garden heliotrope.”

Herbs may be treated probably as “modern magic” - people get used to the promoted artificial medicine and herbs, as alternative medicine, can be seen a subject of suspicion.

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93 Ibid., p. 79.
94 Milne, The House at Pooh Corner, p. 190.
It is generally acknowledged that children are in need of play. Bettleheim, referring to Jung, notes that play for a child means finding a secure place in the world. For many writers, imaginary world becomes a poetical projection of that kind of play, where the goal understanding the vicissitudes of human nature, particularly from an emotional point of view. Writers organize the existence of society in their fairy tale worlds and the rules so that readers could follow. If children follow the rules of imaginary worlds with inner confidence, they achieve meaningful and rewarding relations with the real world around them, too.\(^\text{96}\)

The map is an indispensable attribute of the play in the enchanted land and it has become common to fantasy genre. The map creates its own mythological balance between geographic conceptions and streamlining of the active movements of the characters. E.H. Shepard, the first most recognisable illustrator of all the Pooh books, also placed the Map of the Hundred Acre Wood. It is in the beginning of the first book, and readers may spot a most of the places, mentioned in the Pooh books, e.g.: the larger Forest, centred around Owl’s house, Pooh Bear’s House, Kanga’s House, The Sandy Pit Where Roo Plays, Owl’s House, Eeyore’s Gloomy Place, A Nice Place for Picnics, The Bee Tree, The way to the North Pole, An area with Big Stones and Rocks, An area for Rabbit’s Friends-and-Relations, Where the Woozle Wasn’t, A Floody Place.\(^\text{97}\)

Moominvalley also has its own geographical space that is fastened in the maps, drawn by Jansson herself. On the maps of Finn Family Moomintroll and in Moominvalley in November one may see the Moominvalley itself, in the Moominsummer Madness – the bay of Granviken. The original maps illustrate Moomin’s settlement among the typical south-western Finnish skerries of the Gulf of Finland. Between the sea and Moominvalley, there are a range of Lonely Mountains with caves, a sandy beach, and high hills to the east. There is a river, which encircles Moominvalley, and across the river there is a bridge built by Moominpappa. The bridge and the river have a special meaning for Moomintroll, and beloved friends of the Moomin family - Snufkin, and Too-ticky - who often sit on the bridge observing nature. It is like Thoughtful Spot in Milne’s Forest, a common meeting place for Winnie-the-Pooh and Piglet. This place is even poetically described by Pooh himself:

This warm and sunny Spot
Belongs to Pooh.
And here he wonders what
He’s going to do.
Oh, bother, I forgot -
It’s Piglet’s too.\(^\text{98}\)

\(^{96}\) Bettleheim, op. cit., p. 11.
\(^{97}\) Ref. to the map in the book, as well as numerous references in the text to the characters going “into” or “out of” the Hundred Acre Wood as they go between Owl’s house and other Forest locations.
\(^{98}\) Milne, The House at the Pooh Corner, p. 125.
The other analogue is the Poohsticks Bridge that became a funny place for games.

The Naksitralls do not have their own world, as they share it with ordinary people, and probably this is why places they visit often have no particular name. The similarity with our world would have been more obvious, if the author used the real local names, and thus, the fictionality would have been disturbed. The refusal of localization is a refusal of the unusual beings’ legislation, making it impossible to deny that there are some certain co-ordinates. However, the places that play some role in the narrative are named, such as “Freedom Avenue”. The Naksitralls’ world is very like any Estonian country place or a small town (there are no metropolis in Estonia). At the same time, previously mentioned “suspension of disbelief” can undoubtedly be applied by the fictional fact that the Naksitralls may often be met by the ice-cream stand.

The “land”, where a child creates his/her own fairy tale (creates-plays it) and establishes own world order, a child is given deliberate freedom of choice and possibility to change the course of things. That is why the most interesting worlds are the ones implying the inner freedom. In this world, characters can try new roles, that are possible in this world. When Winnie-the-Pooh plays with bees, he tries to identify himself with a cloud. When the Moomins play theatre, they start to believe that they live in a theatre. In Moominvalley, “one gets so tired of everlastingly sitting in the same place”, according to Moominmamma. And even if Hemulen says: “We’ve been everywhere already. There isn’t anywhere new”, Moominpappa always has ideas: “But there must be, and if there isn’t, then we’ll make somewhere”.\(^{99}\) And Moominpappa plays his role as memoirs- and a play writer, a seaman, a lighthouse-keeper, for Moominpappa, Moomintroll invents an adventure. Little Sniff plays the trial and all the heroes play in the dream-land according to the maps, drawn by the author herself. All this reminds us of a child who wants to try different roles in the play of an adult.

The aspiration for the release of imagination in modern fairy tales in many ways corresponds to the folkloric regularity, defined by Likhachov as the minimum resistance from the material environment, or ‘the superconductivity’\(^{100}\). Neither space nor distance hinder the action or the course of events in folk fairy tale. Distances and space can only bring in the larger dimension and underline the message of the fairy tale. Space can appreciate the significance of actions made in the tale. Everything in fairy tale happens easily and at once, because the space is closely connected


to the actions, not separated from developments of the fairy tale. Still, the dynamic ability leads to the marginal broadening of its artistic space.\textsuperscript{101}

This folkloric regularity is almost fully inherited in Hundred Acre Wood, Moominvalley and the world of the Nakstrall, where the characters move freely in space and time, as in folkloric intertext. In Jansson’s books, Moomintroll and his friends go to the Observatory, which is situated long away in the mountains, without any special preparations. They meet Hobgoblin, who lives on the other planet several hundreds of years away. The magical transportation of Hobgoblin on the back of the black panther is faster than a light beam and still does not need any physical explanation or device (as in science fiction). The magic spells he uses are just an instrument, an artistic technique of making the things happen fast. Magic is entertainment, as it is in circus (Hobgoblin even looks as if he is from a circus with his hat). Hobgoblin seems to be a guest in the Moomin’s world, as he belongs to the another, to the Moon.

The Nakstrall travel around without caring about petrol or any technical support for their car. Only once they meet the policeman, when they travelled to the city occupied by cats. The Policeman looks like a hindrance to the travellers, but he is informing how serious the occupation is, not for the regular traffic controller for drivers.

According to Likhachov, the absence of environmental resistance leads to the non-obligatory character of external motivations, and this poetical phenomenon is inherent in all types of folklore. It forms a special artistic logic is with an absence of cause-and-effect way of thinking. Everything happens according to the main idea of fairy tale – accomplishing the path, and the folkloric ‘absence of choice’\textsuperscript{102} is implied in the essence of the fairy tale worlds without moral or psychological dilemmas.

The psychological absence of individual “I” or personal realisation is also a relic of archaic collective thought and anonymity of storytelling, which transforms into a ‘problem of free will’ as soon as fairy tale become a literary, individual work. However, heroes of modern fairy tales usually follow some quest or task (going to the sea for the Nakstrall). This is when all the peripetia has mostly implicit meanings. In the second Nakstrall book, the heroes’ path splits, and they are given two alternatives: to go to the common forest, where Mossbeard feels himself at home, or to explore the ruins of an old castle, which may be an interesting historical monument, according to Muff. If it was one way, then it would be “two times easier”, but still, the problem of choice is not quite urgent - the fairy tale makes a choice for them.

As in fairy tales, the Nakstrall’s intentions to get to the sea do not meet resistance from the

\textsuperscript{101} Ibid., trans. S.Y.
\textsuperscript{102} Orig.: ”отсутствие выбора”, trans. S.Y., in Neyolov, op. cit., p. 55.
environment, they come up against other intentions, and thus, can not be foreseen. The enemy-like rats have appeared in Naksitrallid as a result on a reckless decision to lure all the cats from the town, but it was not expected. The negative perception of rats based on their large amount, which is almost one thousand, they look big, aggressive and smart in the Naksitralls eyes. Mossbeard calls them “the evil intellect” (trans. S.Y.), and their arrival creates disbalance in nature. Intuition plays a role of this ‘absence of choice’ in the narrative, when Mossbeard finds a viper and intuitively shelters it. The viper is going to help the friends in the next episode to escape from a rat. In the end, they appear to come to the place, where they find something they lost. As in folklore, whatever way the heroes choose, they inevitably come to the place where their task should be accomplished. Even if Muff says, “you never know where the wood roads lead you”103 (trans. S.Y.), the Naksitralls choose their path intuitively.

In modern fairy tales, ‘absence of choice’ is comparable to the lack of freedom in choosing a last, spiritual level of personal development. When a character has gained faith, he or she follows the chosen path, guided by spiritual/moral system of values, then the problem of choice ceases to be a problem of vital importance. The vital path, meaning of existence and some kind of vital truth have already been chosen. This quest-like narrative is easy to follow, and is similar to Astrid Lindgren’s Mio min Mio (1954; Engl. Mio, My Son 1956), when Bo has not chosen his path to the land far, far away, but the path has chosen him. Another example - J. R. R. Tolkien’s Lord of Rings, where Frodo did not choose his path, “the ring chose him”. The mission must be done, and Frodo has the characteristics appropriate for the task, even if he seemed inappropriate from the beginning. If Frodo had a choice, the book would not be written. This poetical move is very typical for the fantasy and fairy tale genres.

1.3. Fantastic category in modern fairy tales

“When I examine myself and my methods of thought, I come to the conclusion that the gift of fantasy has meant more to me than any talent for abstract, positive thinking.”

Albert Einstein

Folkloric fantastic, as an artistic method integrated into fairy tale discourse, reconstitutes the reality into fantastic, “fairy tale” reality and integrates into poetics of the genre. “Fantastic” as literary term was originated in the structuralism theory of Tzvetan Todorov. According to this theory, fantastic is a hesitation about the reality, it’s ambiguity as inexplicable supernaturalism. The fantastic is always a break in the acknowledged order of every-day life.104

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Having this approach in mind, we may approach the fantastic genres with the same principles and aesthetic regulations as poetical nature of category of “fantastic”. As example, Russian scholar Konstantin Frumkin analyzes different critical theories and areas of “fantastic” in history of world literature: the folkloric fantastic, Romanticism fantastic, magic realism and category of fantastic in contemporary fantasy. Neyolov, citing this analysis of Frumkin, notes that individual authors have used folkloric fantastic in novelistic genres, and when “the fantastic” dominated in some particular genres, it has become a genre-making category in genres as “science fiction, fantasy and modern fairy tale”. The problem with systematic definitions of these genres lies in the fact that they are cross-influencing. Here, I would like to pay acknowledgment to Russia\n
The essence and nature of magic in modern fairy tales is often intertextually connected with the spatial construction in folk fairy tales, the presence of two worlds. Vladimir Propp writes about a crucial balance in folk fairy tales exists in the form of opposition between “svoj i čužoj”, - “one’s own and alien” - the hero’s ”own world”. Alien worlds are vaguely described as the foreign countries to which adventures lead the hero. Propp means that this opposition has historical connection with ideas about afterlife and is most commonly represented in the opposition of “the world of living people of flesh and blood” or the foreign and dangerous magic forest with deadless/death- bearing creatures (in Scandinavian and European folklore - evil dwarves, fairies, mermaids, elves and so on). As German folklorist Max Lüthi notes that the numinous distorts reality and creates wonder, in other words, the fantastic is just something that does not exist and can never happen in the world, as we know it.

These intertextual allusions to folklore may be found in Jansson’s books, where the concept of two worlds may lie behind the realistic explanation of the “unnatural” incidents or characters in the Moomin world. The magic comes from other planets with the sorcerer (or Hobgoblin, in English translations by T. Warburton), or from the sea with tree maiden or with fantastic winter. Winter, for instance, is initially connected to something unknown, unpredictable. Swedish scholar

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105 Konstantin Frumkin, Filosofiya i psikhologiya fantastiki (Moscow 2004), p.4.
106 Neyolov, op. cit., p. 17ff.
107 Propp, Istoricheskie koroti volshebnoj skazki, p. 462.
108 Orig.: „The numinous, the supernatural – these are the preferred subjects of legends, and these features are associated with great men and women as well, for according to legend, the special abilities of a great human being are often due to a pact with the devil or with another creature of the otherworld.“ In: Max Lüthi. The European Folktale: Form and Nature (Bloomington 1982), trans. John D. Niles, p. 6.
Janina Orlov follows the folkloric idea about the two worlds, like when the Lady of the Cold in *Moomin Midwinter*, is interpreted as a powerful mythological symbol, a metaphor for the Deadly winter\(^{109}\). The Hattifatteners may also be these strange “alien” creatures, no one can communicate with them, but no one tends to be surprised by their unrealistic electric and telepathic nature either. The Groke is another symbol of the other world, she does not talk, laugh, freezes everything to death and represents an unknown danger for the happy, living Moominvalley.

"The Groke had been sitting for so long on the same spot that the ground had frozen beneath her. When she stood up and shuffled a little nearer the light, the grass crackled like splintering glass. A whisper of fright rustled through the leaves, and a few curled up and fell".\(^{110}\)

New psychological implementation of an “alien world” is traced in Jansson’s later books, where the adventure to the unknown destination is presented as a symbol for escapism. In *Moominpappa at Sea*, Moominpappa has dragged the Moomin family to an island in a doomed attempt to find more adventures. Moominnmamma is missing her home, so she draws a mural painting of her beautiful garden and magically fades into it, becoming a part of her own work of art. Needless to say, Romantic notion of the artistic alienation from society is often expressed through representation of the fantastic.

Stanislav Lem once noticed that in folkloric tales, all the wishes of the “good heroes” come true after all, and besides some little “local” wonders in the form of fantastic creatures and magic, folk fairy tales work according to one common, non-local wonder - “supernatural harmony of fulfilment of any wishes.”\(^{111}\) So, from the poetical point of view, the absoluteness of fulfilment of the wishes makes no logical sense or explanation of substantiation of magic, and that is why magic usually lacks any mechanism in folk fairy tales. According to Bakhtin, the fantastic in folklore is “\textit{realistic fantastic}” – it works with the ordinary expanses of time and space and relies on the real-life possibilities of human development.\(^{112}\)

The category of fantastic plays an important role in poetics of modern fairy tale in the sense that Milne’s, Jansson’s and Raud’s worlds appear to be relatively closer to the folkloric way of fantastic, rather than to the contemporary “fantasy” worlds - a projection of aesthetically marked worlds, where “fantastic is a norm”. In modern fairy tales, so as in folklore, it is not common to create “a world”, as it is for fantasy. For instance, the Moomin world is a very loose unstable

\(^{109}\) Orlov, ‘Creating the Eternal Farewell’, pp. 75-76.


\(^{112}\) Bakhtin, ‘Forms of Time and of the Chronotope in the Novel’, *The Dialogic Imagination…*, p. 150f.
concept and may have different meanings in different relations. In books about the Moomins, it is easy to notice that some places are situated behind Moominvalley, while any “Moomin world” is not mentioned. The Moomin world is presented in different Jansson’s works merely as a unifying concept for different genres – illustrated stories, and picture books, comic book, plays and songs.

The resembling implementation of realistic fantastic is common for Pooh books and Naksitrallid. The dynamics in those stories evolves very easily, the situations occur often easily, without any magical explanation. Following Frumkin, I understand “magic” as some kind of special technology that is related to manipulating some mysterious powers and energies. Fairy tales should have a clear plot where events happen immediately, and magic often occurs as a helping link between them. According to Westin, the concept of magic gets a new meaning for poetics of Jansson’s fairy tales as an element of dynamic suddenness and surprise in to the regular life of the family. Occasionally hidden Tree maiden and Hobgoblin’s hat do not belong to the Moomin world, but these findings make the heroes reconsider their relations to each other and also bring the story through some micro catharsis to psychological revelations. Magic acts like a healing power.

According to Likhachev, the frequent occurrence of magic in folk fairy tales has a realistic, “materialistic” explanation. All the transformations and heroic deeds, incredibly fast transportations to long distances and other regular overcoming of natural laws in fairy tales are nothing other but a miracle, and require explanation from a listener. This explanation was given by secondary means, “technical equipment and requisites” (“техническое вооружение”), as Likhachev calls them, meaning magical objects, helpers, donors, sorcery, magical nature of trees and stones and so on. In other words, all the poetical instruments that explain the obscure or incomprehensible events in fairy tales.

In modern fairy tales, wonders are ordinary and rationalized, happen all of a sudden and have the same function as in folklore – they help the heroes to complete their mission. In the second book, the Naksitralls are surrounded by thousands of rats while sitting on a tree, Mossbeard finds a sweet in his pocket, and it somehow helps all of the little fellows to survive until the rats are gone the next day. Half-shoe finds a wonderful catapult, that was forgotten in the magpie’s nest since his own childhood, and that helped all the three Naksitralls to escape from rats. Someone would

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113 Westin op. cit., p.97ff.
115 Westin, op. cit. p. 163ff.
116 Lichačev, op. cit., p. 388.
call it luck, but in fairy tales there is no such thing as luck, because luck is unforeseen. In the narratives, protagonists are dealing with realistic magic, a magic of “coincidences”. Explanations do not diminish the meaning of such a wonder, as the miracle is now a choice of an appropriate temporal and spatial reference point of the world. This may be even the only possible magic, as it happens only with the heroes with good intentions. The real obstacles for heroes to overcome are the intentions of other people that ruin the balance in nature and cause trouble. These “obstacles” lead to the fact that three fellows cannot reach their final place – the sea. So, using realistic magic – quick wit, courage and good will, the Naksitralls demonstrate miracles. After salvation from the rats, the city’s normal every-day life was restored in just one night, as magic was involved. Children started going to school, no one was hiding in the metal buckets and all the shops were opened as nothing happened.

In Milne’s books about Winnie-the-Pooh, there is no room for magic either, and wonders are often presented realistically, in the form of fortune or lucky coincidences, as in the chapter about Eeyore’s tail. The meaning of friendship is important for all the three authors, and is a primary example of a “good will”. Instead of hiding away, the dangerous viper stays with Mossbeard, as the real viper would do. It feels his “golden heart”, and Mossbeard acts like a snake whisperer when he talks kindly to the snake. In fairy tales, friendship often substitutes miracles - friends appear to be near when you need them most. Needless to say, that almost all the folk fairy tales have some superior purpose (“a hint”) behind the wish to tell a tale. As Bakhtin noticed, folkloric fantastic is the one that relies on real-life possibilities of human development, forcing their way to full realization. Modern fairy tales inherit this purpose and present very good examples of friendship, quick wit, courage, compassion and generosity helping the Moomins, the Naksitralls and many other famous heroes to overcome the obstacles and become more humane.

1.4 Characters

Folkloric tradition can be easily traced in semantical origin of the Moomins and the Naksitralls. Troll is a supernatural creature with a tail in Germanic-Scandinavian folklore that lives in the forest or underground and appears both as a giant and a dwarf. They can look like people and be very beautiful or hideous. The only thing that differs them from people is a tail that could stick out. In Romantic fairy tales and Kunstmärchen, trolls act as stupid and evil characters, kidnapping and greedy for treasures. In Selma Lagerlöf’s fairy tale novel Trolls and People (1915), the trolls appear to be the personified evil in people’s minds, giving the stereotypic

folkloric image a new, individual and psychologized perception.

National touch on the characters enriches their literary image and carries out unique poetic function. It is hard to find these type of characters in national literature with different traditions. According to Janina Orlov, the prevailing themes in Jansson’s Moomin books are tolerance and acceptance of people’s diversity. Orlov sees this as a national peculiarity of Finno-Swedish minority society.¹¹⁹

This can also be said about Raud’s tales. Raud was also close to the Finno-Ugric folkloric tradition: he adapted the national epos Kalevipoeg for children in 1970. But his little creatures the Naksitralls are indeed unique protagonists. They do look like little people from folklore and are sometimes taken by people as toys by mistake: “My goodness, you can even talk!”¹²⁰ Illustrator Valter described them as little trolls, or even dwarfs - the old little men with a childish look and two of them have no beard. Mossbeard is, for instance, such a creature that is something in between Slavic folkloric hero “brownie” (“domovoj”) and Estonian forest spirit “Metsaisa”. He has “a beard of a soft moss in which one can find last year’s, but still nice foxberries”.¹²¹ The Naksitralls are however very modern characters, truly adapted to the modern society - they drive cars, send letters, live in hotels and use phones. Other signs of a modern, human type of a character are the Naksitralls’ philosophical attitude to life, melancholy, pride and self-fulfillment.

a) Folkloric helpers and modern advisors

According to Propp’s Morphology of Fairy Tale,¹²² a folkloric helper meets the main hero on his/her way of completing a task and tests the correctness of that hero; checks if he/she is polite, kind, smart and is eligible to follow the chosen path. The helper has always a good will towards the main hero and its appearance in the narrative is important for the realisation of the main hero’s role. In folkloric tale, the hero sometimes doesn’t even do anything, the helper does it for him/her. Folkloric helper is mostly presented as a fantastic creature, which feels gratefulness (talking animals, birds or even objects, if they act as living things, etc.).

In modern fairy tale, the function gets character - logical explanation and psychological premise. Raud’s poetical solution was assigning this “helper’s” function to a dog. Being faithful and trusting others is not always a human trait, but is certainly the domain of dogs. The dog joined

¹¹⁹ Orlov, Nikolajeva, ‘A Room of One’s Own…’, pp. 75ff.
¹²⁰ Orig.: ”Боженьки, да ты еще умеешь говорить!“ trans. S.Y. in Raud, op. cit., p. 84.
¹²¹ Orig.: ”борода из мягкого мха, в которой росли хоть и прошлогодние, но все равно прекрасные ягоды брусники”, trans. S.Y. in Raud, op. cit., p. 7.
Muff herself, following the Naksitralls, when they were looking for Mossbeard. Muff directly named the dog “Collar”, as a sign of ownership and kindred. Collar appears in the moment she was needed most – when Mossbeard was kidnapped. Collar appeared to be sweet, playful, joyful and light being, with caring non-judgemental nature. The dog’s behaviour in friendship relations is close to human, with the difference that the dog does not talk. When Muff is upset, then Collar picks up these vibrations, too. Collar is totally loyal to her new master and is faithful his friends. The dog sometimes acts as foreteller with better intuition of time than the Naksitralls’ and feels when troubles are to come. Collar plays linking role the Naksitralls’ adventures, she sets balance between the friends and fosters them. The dog brings entity in their company and helps to find the kidnapped Mossbear.

Another type of helper is not necessarily an animal with positive associations. The injured viper was found by Mossbeard, who took good care of it. This arouses indignation and hatred from the very beginning. Half-shoe stops talking to Mossbeard, because he “cherished a snake in his bosom”. However, Raud treats all his heroes with equal understanding and warmth, especially those who belong to nature, making viper a helper in the very moment of need. She (viper is feminine in Russian translation) scares away the crows who are about to peck out Half-shoe’s eyes, and goes back to nature after accomplishing her task.

Jansson’s first book about the Moomins follows a folkloric-like structure more obviously, they meet helpers on their way. In the magical world of Moomintrolls and the Great Flood, the blue-haired girl Tulippa helps Moominpappa by scaring a serpent away and the red-haired boy helps Moominmamma and her son to find their father. These heroes do not possess any specific character - they are secondary in the Moomin world. In the end of this story, Tulippa stays with the red-haired boy in the lighthouse, the Moomin world becomes free from the traditional fairy tale protagonists and Moominvalley starts to unfold. The traditional function of the helper is transferred to the family itself, with Moominmamma as a centre. She always carries her bag where she has all essential things whenever they are needed and she always finds some humane solution for any troubles.

The books about Winnie-the-Pooh do not include a quest, and there is not much demand of helper. Christopher Robin’s role can be defined as “advisor”, who often helps Winnie-the-Pooh and others to solve their problems from the “smarter”, and yet, a childish point of view. Christopher Robin is not a helper, his role is rather as a “king”, the one who knows ”what is right”. In this way, functions between him and others are reflecting the position of a child and his toys.
b) Psychologization of nature in modern fairy tales

Analysing folklore, Bakhtin mentions that nature was a part of folkloric time, and “all objects – the sun, the stars, the earth, the sea and so forth – are present to a man not as objects of individual perception (“poetic perception”), but exclusively as symbols of the collective process of labour and the battle against the nature”.\(^{123}\) Then nature became, by and large, a “setting for action”, fragmented into metaphors and comparisons serving to sublimate individual affairs and adventures not connected in any intrinsic way with nature itself. In Romanticism, nature in fairy tale gets its symbolic meaning again, and often represents a magic force in the narrative. Applying this folkloric perception to modern children’s fairy tales, one may easily notice that modernistic psychologization of objects often correlates to animalization, common to folklore. For example, in the books about Winnie-the-Pooh, nature itself is living its own life:

“Little soft clouds played happily in a blue sky, skipping from time to time in front of the sun as if they had come to put it out, and then sliding away suddenly so that the next might have his turn.”\(^{124}\)

In folklore and in modern fairy tales, creatures of nature are often presented as living creatures. In Naksitrallid, animals and birds are usually not speaking with humanlike protagonists, but have their own language: “magpie didn’t become more polite, it chattered and brawled when her nest appeared to be busy”.\(^{125}\) In other chapters, the elephant is “helpful” and wolves “have the right to be angry”. The Naksitralls, too, understand the animals more than the other adults in the stories and can interpret animal’s language.

All the three authors treat their characters as inalienable part of nature and the world they live in. Nature in the Moomin books is full of catastrophes, forcing the Moomin family to escape from floods, a comet and winter. However, the Moomin family does not feel that the world is cruel, they adjust themselves to the changes, because it is still their home. This can also be said about all the animal-like creatures such as the Hattifatteners, Dweller Under the Sink, the Serpent, the absent-minded Squirrel and many more, even the smallest ones, who “are shy and a little rum”, like invisible shrews that “nobody believes in”. Everybody possesses free will, and nobody even thinks about resisting the natural course of events, as everybody inherently feels that they are a part of the world’s harmony. Mossbeard in Naksitrallid as well as Too-Ticky in the Moomin books know that the future cannot be foretold, but they believe that nature will put everything back the way it ought to be and use nature’s gifts. An unstable, active world, where “everything

\(^{123}\) Bakhtin, Speech Genres and Other Late Essays, p. 217.

\(^{124}\) Milne, Winnie-the-Pooh, p. 47.

flows” as a norm is approved in a song of the winter-time philosopher Too-Ticky, there

"I’m thinking about the aurora Borealis. You can’t tell if it really does exist or if it just looks like existing. All things are so very uncertain, and that’s exactly what makes me feel reassured.”

“Everything flows, everything changes, says Mossbeard. — This is the nature of life. Even the stars on the sky are not eternal.” This kind of indefiniteness does not scare, but provokes a creative relationship to reality; absurd and naïve portrayal of heroes and situations does not tear the world apart, but creates the welcoming chaos.

Nature in Jansson’s books reflects the multidimensionality of the chronotope, and still feels like it lives its own life. Depiction of the mystical winter in Moominland Midwinter is full of shadows, and strange movements, that are seen with the eyes of Moomintroll, who has never seen his house and nature around during winter: for instance, the mirror looks like it has two angry hands and the chair looks bigger with the shadows around. The play between light and dark gets a new meaning when Moomintroll gets aquanted with the shortened days and longer winter nights. The role of the nature in this book – is a portal into the new, winter world.

In the latter Moomin books, nature’s role becomes even more dominating and reflects protagonists’ anxiety in even more symbolic, modernistic way. For instance, in Moominpappa at Sea, “the asters leant over as far as they could to get out of her [the Groke’s] way” or trees were moving decidedly closer to the lighthouse. Trees, ground and sea behave even more as humanlike than some creatures of Moominvalley. Jansson’s description of natural reaction is indeed allegorical, and gives the reader an impression of magical realism rather than allegory of a children’s fairy tale.

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Chapter Two: modern fairy tales from the perspective of children’s literature

Dealing with children’s literature involves describing children’s literature in terms of intended audience. Apparently, writers are sharing their stories with children through their own philosophical comprehension and world-view. Authors create an implied reader, meant for ambivalent reading audiences.\(^{129}\) Awareness about this adult-child dichotomy is essential in terms of analysis of the narrative.\(^{130}\) Milne’s, Jansson’s and Raud’s novels are a good example; the first four books of the Moomin suite are often referred to as more directed towards children, whereas the latter books are more sophisticated and multidimensional in character.\(^{131}\) In terms of semiotics, it is important for authors to transform their own natural language into the language of art and yet preserve the world-view.\(^{132}\) In fact, Jansson and Milne are both well-known for the philosophic meaning in their children’s books, which is understandable both for children and adults.

If compared to didacticism of the typical European children’s books of the end of the 18\(^{th}\) century, which were mainly influenced by Rousseau’s ideas about education (for example, Thomas Day, Maria Edgeworth), modern children’s books represent childhood in its non-sentimental, non-didactical, non-adult-centred values. The ”good heroes” are not trying to struggle with evil, “unmoral” villains, but they acknowledge and respect the feelings of people around, transforming them into healthy and productive attitudes and actions. The higher is the talent of a children’s writer, the better his/her books can constructively help readers to project this in their own lives.

Some literary theorists have noticed that double system of addressees should be considered in interaction modern children’s literature.\(^{133}\) Kolesova presumes that if authors do not explore this ”double world-view” then they are tended to simulate it, for example, linguistically, by the means of ”importunate didacticism and baby-talk”.\(^{134}\) Kolesova argues, that a child discovers this world livelier in the moment of reading if the adult ideas are not shaped in some banal expressions. It is hard to deceive children, deliberately giving them incorrect illogic information.

\(^{130}\) Wall, op. cit. p. 3ff.
\(^{131}\) Westin, op. cit., p. 4.
\(^{133}\) Edström, op. cit., p. 18ff;
\(^{134}\) Orig.: «не случайно такое важное значение придают исследователи «памяти детства» как категории художественного творчества, позволяющей приблизиться к постижению творческого метода писателя. Там, где отсутствует двуединое видение мира, происходит его имитация, равно как и имитация языка, «появляется назойливое морализаторство и сюсюканье», trans. S.Y. in Kolesova, op. cit. p. 11.
In practice, authors succeed in addressing in a confident way, as Jansson does in the story about the Absent-minded squirrel, which died of the cold.\textsuperscript{135} A child recognizes him/herself in Moomintroll who cannot accept the little squirrel’s death. Too-ticky, plays an adult role in this situation, explains squirrel’s death as something more positive, by comparing this with a a tree that will grow up for more squirrels to jump on. She presents death as another state of existence, where “it’s very hard to tell if people take any pleasure in their tails when they’re dead.”\textsuperscript{136} Still, even if the squirrel is “silly and absent-minded”, this guilt is not commensurable with the punishment. Actually, the squirrel should not die. Jansson made up a trick for sympathetic readers and asks them to jump to the end of the book, where an absent-minded squirrel shows up again as the spring comes. The new squirrel that comes out in spring is also absent-minded and does not remember anything, and similarity with the first squirrel compels readers to think positively, to believe.

Authors engage “double-voiced discourse” by using author’s comments and with this they “lead” the reader through the novel. Authors use compelling language to serve their own intentions and unwittingly evoke intertextual connections with poetically rhetorical figures typical for folk fairy tales in the special storytelling manner. Based on the approach by Russian theorists Kolesova and Loiter, I would like to present the dominating poetical techniques, typical to children’s literature, and which I find sufficient for the books I examine. From the intertextual perspective, these techniques have logic links to folkloric poetics in terms of choosing the content. Regarding modern children’s literature, I united these poetical techniques in a term “memory of childhood”.

**Chapter Two:** “Modern Fairy Tales from the Perspective of Children’s Literature”, will include the following aspects:

2.1 Memory of childhood: According to biographical data, all three authors are known to be inspired by memories from childhood while writing, and such aspects as naïvism and humour help them to hide the complicated “adult” ideas within “children’s” content. These features can be analyzed through intertextual link to such poetical features of folk fairy tales as folkloric simplicity of complexity, ritual laughter, and cumulative effect, presented by Vladimir Propp.

In perspective of formal narrative, Milne’s, Jansson’s and Raud’s books are presenting the third-person view. However, the narrative analysis of the implied authors’ voice is beyond my scope of

\textsuperscript{135} Jansson, *Moominland Midwinter*, p. 43.

\textsuperscript{136} Orig.: “Man vet ju inte om folk har nån glädje av sin svans när de är döda.”, in Jansson, *Trollvinter*, p. 42, cit. as Jansson, *Moominland Midwinter*, p. 44.
research. I occasionally refer to implied reader when I mean children’s addressee as genre-making category in modern fairy tales.

2.2 Allegory in characters: the link between folk fairy tale and modern characters is presented in allegory of littleness and “kindred” that unites the main protagonists. I emphasize the role of the intertextual link between folkloric collective protagonist and children’s world-view as a big family.

2.3 Allegory in the “adult addressee”. Modern personification of struggle between the good and evil. In the last paragraph, I investigate the allegoric meaning of the “evil” as “adult” meaning of the tales. According to Vladimir Propp, the structure of many folk fairy tales lies in a struggle between “good” and “evil”. The typical folkloric hero is a seeker, who leaves his/her home for a quest. In the books that are subject of my thesis, the structure is very similar, however, the meaning of “evil” and “good” is transformed by authors and is often hidden in different addressee levels. The evil in modern novel is personified and more complicated. From the intertextual perspective, modern authors are using children’s fairy tales as a means for exploring the problem that is relevant to them, and thus create continuity of the fairy tale text in a new artistic space.

2.1. Memory of childhood and the world in modern fairy tales

Once Tove Jansson said about herself: "I make no conscious effort to educate. I do not try to put over any particular view, least of all any philosophy. I try to describe what fascinates and frightens me, what I see and remember (ital. S.Y.)"137 Remembering helps to reconstruct individual perception of childhood for Tove Jansson, as well as for many other children’s authors. Russian writer Tamara Gabbeh believes that being a children’s writer is "to keep one’s childhood in memory throughout life."138 Russian scholars, for instance, Sofia Loiter, develop the idea of memory of childhood as a category of poetics” that specifies children’s literature139.

The background for the Moomin world is believed to be present in the memories of Jansson’s own childhood.140 Creativity was her natural milieu: a little bit negligent but still, good-willing, joyful, hospitable, mother and father, were often busy with their works of art. The background nature represents the beauty and arduousness of the Finnish landscape, inspired by the islands of the Gulf of Finland. Tove Jansson as a child spent her summer there with her family and later, she

139 Ibid.
140 Westin, op. cit., p. 103ff.
used to live on the tiny island of Klovharun by seaside as an adult. Skerries and fjords, a sea that always changes its colour, the high sky with its sunrises and sundowns, the magic world – all this can be found in her books about the Moomins.

Moominvalley obeys ethics and aesthetics of the Finnish society – mentality, marine culture and terminology. The Moomins live in a usual house with a usual mode of life. Moominpappa appears to be a very skilful man, who built the house and the bridge over the river. Still, Moominvalley is the land of unknown creators. No one knows who has built all these lighthouses and boats, where does the modern technology such as radio and newspaper (telegrambladet) come from and where did Snufkin get his “Harmonica” or Moomintroll his ‘instrument-for-taking-the-stones-out-of-a horse’s-hoof’.

The background of Naksitrallid is a setting of an unknown city, which could be any city in the real world. However, those who have been to Estonia can easily recognize the cosy streets of Tallinn or Tartu and natural beauty of Estonian countryside through descriptions and pictures by Edgar Valter. Helpful doctors, kindness of milkmaids or the ”adult” conversations of the aunties, all this has undoubtedly been recovered from Raud’s own memory.

Alison Lurie describes the world of Pooh as a world that represents the memories of Alan A. Milne’s own family, a very old-fashioned, limited society, without economic competition or professional ambition. For the enchanted setting of his books, Milne chose a very familiar natural forest that resembles Sussex farmhouse near an area where he had lived himself during a particularly happy period of his childhood. “Although the characters in the Pooh books may have been drawn from Milne’s own childhood, or his son’s, they are also brilliant portraits of figures that might appear in any childhood. “Who has not had a cheerfully reckless friend like Tigger, or a wryly gloomy one like Eeyore?... Even more to the point, what child—or adult —has not had days when he felt like Tigger or like Eeyore, or like Pooh himself?”

Winnie’s world is a perfectly safe world without modern technology like planes or phones and without war-like serious violence. The principal occupations of the inhabitants are eating, exploration, visiting each other, and sports. The greatest excitement centres around the capture of strange animals or rescuing friends; the danger comes always from natural causes - accidents, floods, storms, apart from occasional bad weather. Aggression is limited to the mildest form of practical joke, and even that generally backfires.

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142 Hemmings, op. cit., p. 201.
143 Cit as Tremper, op. cit., p. 33f.
a) Folkloric simplicity of complexity and naïvism in modern fairy tales

‘Memory of childhood’ is not only based on the memories of an author; fairy tales would otherwise look like biographical stories. The artistic talent of an author is to get a child to understand the complexity of the world in a simple and natural truth, universal values of friendship, compassion, responsibility, creativity and fantasy. What is the best way to explain all this without boring didacticism of an adult writer? The psychologists are united in the idea, that the most successful way of reaching children’s hearts is to understand the child’s inner world as “universum unicum”: with own needs, clear and stable lucidity, refreshing perceptions and inseparability of two different realities, the world as a child sees and imagines it. Writers consciously or subconsciously find the short cut to abstract matters through humour and a naïve view. This poetical tool does not mean infantilism, as it does not help children in gaining maturity and emotional intelligence, but represents a clean world-view of Andersen’s innocent child from The Emperor’s New Clothes. This child is too young to understand the desire of keeping up the pretence and cries out that the Emperor has nothing on at all.

Folk fairy tale is famous for its simplicity, a necessary feature of the oral genre. Fairy tale is known as an entertaining artistic source for centuries-old wisdom and popular philosophy. It has been carefully passed on from one generation to another in symbolic forms framed in simple motifs, for instance “cumulative” and “chain-tales”. Folklorist Neyolov refers to the Slavic tale Turnip that tells about an old man who could not pull up the plant, which has grown too big. He asks his wife for help, and they together still cannot pull it up; then he asks their granddaughter, then a dog Zhuchka, then a cat. Only when a cat brought in a little mouse, this giant turnip could be pulled out. This seems to be a ordinary tale for 3-4 years old children about friendship and collectivism. According to Neyolov, this tale introduces the archaic model of dialectics about quantitative change leading to qualitative change and presents it in a very simple way. The folkloric “complexity of simplicity” and “simplicity of complexity” is fully applicable to modern fairy tales too, taking naïvism and allegory into consideration.

The simplicity of the text is often presented in the “naïvistic element”, which is understandable for children, carries complex information behind and is not to be confused with “naïvety” or “primitivism”. Naïvism in Jansson’s books was introduced by Westin as a poetical

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144 Orig.: “двух разнородных действительностей - мира наблюдений и мира воображения”, trans. S.Y. in Jan Piaget, Rech i myshlenie rebenka (Leningrad 1932), trans. from French not defined, p. 120.
146 See Westin, op. cit., pp. 103-108; Janina Orlov, ‘Den muminfierade texten: frågan om barnlitteratur, i synnerhet
form of perception which helps children to understand unknown realities literally, without usually obvious to experienced adults hidden meanings. The naïve attitude opens a new fresh perspective towards old familiar phenomena, creates a playful reality and an absurd and head-over-feet world.

This element is implemented in the childish world-view and is very prominent for all three writers. Naïvism builds up the basis for a sophisticated allegory in Milne’s, Raud’s and most of all, Jansson’s books and the “utter” infantile appearance of ideas that often have ontological meaning, not meant for children; for instance, in the story ‘The Fir Tree’ in Tales from Moominvalley, naïvism becomes a satiric instrument. Christmas celebration is presented from the eyes of the Moomins, who have never heard of it before, as they always sleep during winter. Seeing neighbours very stressed, they think that Christmans represents an awful creature, which everybody should please because of fear. As polite creatures, the Moomins try to copy this tradition in their own way. Through their naïve interpretation, Christmas becomes “their” peaceful celebration of light in the dark winter period, that is not fit in the frames of the conventional one. The Moomins also share it with somebody who does not have this possibility to celebrate. The Moomins invite little woodies, so that they could have Christmas of their own, and go themselves back to winter sleep. Here “the naïve interpretation starts with limitations, but also from this limitation, it broadens the conventional reality, uncovers it and questions it”.147

Naïvism makes adult meaning more “transparent”, scrapes off the adult problems from complicated seriousness, heaviness and overestimation and makes it easier to accept abstract concepts. For instance, naïvistic view is used as poetic observation of cosmos by Snufkin in Comet in Moominland:

“Stars! He exclaimed… Stars are my favourite things. I always lie and look at them before I go to sleep and wonder who is on them and how one could get there. The sky looks so friendly with all those little eyes twinkling in it.”148

Naïvism can also be a way to explain complicated philosophic attitude to ownership: Snufkin emphasizes that he carries the things he likes in his head, as it gives him freedom from suitcases.149 This is similar to Mossbeard’s philosophy in Naksitrollid, who aquires from nature all the things he needs.

In Jansson’s books, Moominmamma and Moominpappa are sometimes depicted as more naïve than their children, but it is not because of a child-centred world, but because it is their (it. finlandssvensk’, in Roger Hogström (ed.), Studier i finlandssvensk 1900-talslitteratur (Helsinki 1996), pp. 83-85.  
149 Ibid., p. 63.
interpretation of the fairy tale reality. When Moominpappa breaks an old and valuable vase, Moominmamma does not care, “it’s really a good thing it’s broken-it was so ugly.”

Moominmamma’s indifference in this case should be understood as fundamental wisdom and optimism, and above of all, love. “Men are most handsome when they’re healthy,’ said Moominmamma warmly.” What she cares most is well-being of her family, she easily leaves house, when family is in danger.

In the Naksitrallid books, adult problems are solved with childish purity and clarity. Who, if not the mouse, could release a city from a preponderance of cats? The wish to help and great resource has not prevented Half-shoe from using his one and only mouse-toy as a “bait”.

In the Winnie-the-Pooh books, naïvism also explores different types of wisdom by using creative irony and nonsense. It provokes new meanings and associations, like an artist who constructs new combinations of something that seemed to be non-combinable. Paul Wake notices that the stories are often as much about things not (it. P.W.) happening as they are about things happening as is seen in Pooh Builds a House, where Pooh, on knocking at Piglet’s door and finding him out, “waited for Piglet not to answer” (it. P.W.). In every case, the one who employs a word must suppose that he or she knows what sense is, the opposite of which may be called nonsense. This technique frequently plays with the words and their meanings, with not enjoyable feeling of irritation, takes out misunderstandings and makes the reader, not the protagonists, to laugh at fear, ignorance, rush and melancholic indifference. An empty spot turns to a perfect present, the misunderstanding of the word “Expotition” turns into quite a new adventure and way of exploring the familiar world in a new way.

One of the naïve features of folk fairy tales is the ‘cumulative effect’ or the excess of something. In folklore, counting is as arbitrary as space and time, often the numbers gain “magic power” – the number of three, seven, twelve. The folkloric counting was rather symbolic, a hero could defeat an army with help of a magic sword or by power of a good hero. Historically, counting was connected to the archaic numeral systems, when counting comes to “1-2-3” and then it is “myriad”. Modern fairy tales use this feature, and the fact that nothing is counted exactly. This can be seen as belonging to a child’s naïve perception, and which becomes a working passage from folklore to children’s view.

It is common that the protagonists from the Winnie-the-Pooh books want to count everything

and at the same time, they think that there is too much of anything in the world. It brings an illusion of reality and is very peculiar to a child, who has just become an owner of something valuable. It is very special in the world where something just never ends, there is no need for water or food or electricity, some things are just endless – such as diesel in the car and moss from Mossbeard’s beard that he uses for his vivifying decoction.

Pooh was sitting in his house one day, counting his pots of honey, when there came a knock on the door. “Fourteen,” said Pooh. “Come in. Fourteen. Or was it fifteen? Bother. That’s muddled me.”

“Hallo, Pooh,” said Rabbit.

“Hallo, Rabbit. Fourteen, wasn’t it?”

“What was?”

“My pots of honey what I was counting.”

“No,” said Rabbit. “Does it matter?”

“I just like to know,” said Pooh humbly, “So as I can say to myself: ‘I've got fourteen pots of honey left.’ Or fifteen, as the case may be. It’s sort of comforting.”

In the Moomin books, counted superfluity is presented by the Hattifatteners. “They are myriad. Hundred”, says Sniff. The Naksitralls also like to count, for instance they have counted thoroughly all the goods they found in the magpie’s nest, which was a lot for the little protagonists. They also decided to count all the cats that invaded the city (totally 2000 cats).

b) Modern humor and folkloric laughter

Alan A. Milne’s sense of humour deserves a particular literary analysis. Humour is a basis for Winnie-the-Pooh’s world: madness and absurdity contribute to a positive creative force that exploits the borders of imaginary possibilities, as Janina Orlov marks. This is the way “an error” comes, breaks the ordinary reality, and makes the alternative world possible; “a humorous protest against the rules of the adult world.”

Russian scholar Dmitry Likhachov wrote about the power of laughter in archaic Russian literature in his research Laughing World of Ancient Rus. A ridiculed person in folklore, a man of motley, looks and acts cleverer than the others. Laughing, we break the system of conventions and criticize the social injustice; this protagonist does not directly demonstrate his/her “good” or “evil” sides to a reader, he/she acts an entertainer. Fools are funny, have clear minds and open hearts and thus evoke sympathy. In folk fairy tales, the good hero him/herself is often depicted as a naïve fool and at the same time, possessing moral virtues of more importance than shallow intellect. When the hero is a “fool” (compare with an impression about a “silly bear with no brain”) can also mean that this protagonist (and consequently the narrative) is not bound by the

153 Milne, The House at Pooh Corner, p. 35f.
readers’ norms of conduct and behaviour. This type of protagonist is often depicted in modern fairy tales as well.

“Pooh Bear of Little Brain”, “Silly Old Pooh”, as most of the characters call him, gets into troubles through naïvity and stupidity but at the same time, he is a genius and inventor, a poet and philosopher.

Artistry and poetry are fruitful themes in children’s literature and authors use them to stimulate children’s endless imaginary possibilities in a creative and playful way. Children’s poetry and folkloric nursery rhymes have much in common and deserve a separate intertextual analysis. Both nursery rhymes and children’s poetry included in modern fairy tales combine techniques of rhythm, rhyme and melody and are meant to be read aloud. In Milne’s, Jansson’s and Raud’s books, characters easily express feelings in little songs or verses. These rhymes have narrative and interactive role, the reader learns more about Pooh’s inner thoughts and gets involved in the playful way of composing the rhymes: “tra-la-la, tra-la-la, tra-la-la, tra-la-la, rum-tum-tiddle-um-tum…” Winnie-the-Pooh, for whom it is rather complicated to explain feelings in a logical way, composing different “hums” is important. Every rhyme seems illogical, but if taken out from narrative, poetic charm of the main hero seems lost. These “hums” have made Winnie-the-Pooh to the most well-known nonsense poets in children’s literature.

Milne’s rhymes are given a new life when translated into other languages, as, for instance, by a famous Russian children’s writer and poet, Boris Zakhoder. The humorous and original lexical transformations of Winnie-the-Pooh’s “huffing and puffing songs” have turned Milne’s book into a national pearl of Russian children’s literature and children’s humorous poetry.

Jansson’s characters also like poetry, they even combine it with imaginary music and call it “songs”. Moomintroll’s and Too-Ticky’s emotional songs about relations to winter in Moominland remind one of Zacharias Topelius’ poetic descriptions of nature in his fairy tales and Snufkin’s artistic nature reminds of poets and musicians from Romanticism. In Jansson’s books, poetry and music creatively change reality: for instance, Snufkin’s song writing skills made spring come.

Raud’s naksitrall Muff is also a poet, who also feels more comfortable to express his feelings in little absurd verses. Like a real poet, he gets inspired very spontaneously, even in front of mortal danger, like in the episode when the wolves are about to eat him up.156

In order of changing reality, Jansson uses not only poetry, but art as well: in Moominpappa at

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156 Ibid., p. 258f.
Sea, Moominmamma’s escapes loneliness disappearing in the garden she painted.

The Naksitralls also respect art: they pay attention to the painting in the hotel (a famous Soviet piece of art) - three little bears that try to climb on a tree and comment on it. All these allusions to real artistic expression make the characters even livelier and create an interactive connection with an educated reader.

Humour is very important in children’s literature, its meaning has gained new value when children’s characters with their worldview become the centre of the modern fairy tale world. Children do not know yet about the real dangers of life, but they know that they need to learn this by play and action. Thus, the main enemy in the modern fairy tale world is not fear, but boredom and melancholy (ital. S.Y.). In Moominland, the Groke represents death and is capable of freezing everything around, but she is not regarded as dangerous. She is always alone and reserved, and is a good example of someone, whom a reader would not like to be. Her character develops from one of Jansson’s books to another, and in Moominpappa at Sea from a “mystery” she turns out to be a melancholic outsider that reaches out for the light evoking sympathetic feelings.

Winnie-the-Pooh hates to be bored: every new chapter is like a new game that Winnie thinks of; he goes around the forest and is very interested in what everybody is doing, and if they could do something together. In the Moomin books, they meet new friends in every adventure and then bring them home. Some creatures, like Snufkin, come themselves and join their adventures. However, when everything around seems to be explored, Moominpappa becomes depressed.

However, the new way of presenting evil in modern fairy tales, through melancholy and boredom, is not a newly developed motif in fairy tales. Unsmiling princesses, who cannot laugh, is a common fairy tale motif of various uses. One of them is a folk fairy tale about Nesmejana – The Princess Who Would Not Laugh - an object of Vladimir Propp’s research on the role of ritual laughter in folk tales. Propp concludes that laughter is something “irrational” that emerges as a magic and vital power. In folk fairy tales, laughter is possible when the ridiculed shortcomings are not fatal vices and do not disgust.

Most of Milne’s, Raud’s and Jansson’s fairy tale characters are funny, the laughter they cause is a happy laughter of a child who sympathizes with them. Those, who can not laugh, like the Groke, the Muskrat, Hemulens, are the creatures that cause compassion. The most explicit form of laughter-motif can be found in Jansson’s story ‘The invisible child’ in Tales from Moominvalley.

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157 Here, the translation minimally differs from the original “och på varje resa hade de hittat nya vänner och tagit dem med sig hem till Mumindalen”, Jansson, Trollkarlens hatt, p.6, cit. as Jansson, Finn Family Moomintroll, p. 12.
158 Vladimir Propp, Problemi komizma i smekha. Ritualnii smekh v folklore (Moscow 1999), pp. 220-255.
Ninni turned invisible by being frightened too much by her former caretaker, who also did not like her. This caretaker gave Ninny to Too-ticky, who then brought her to Moominmamma. Wise Moominmamma understands that Ninny needs her granny’s “Infallible Household Remedies” and lots of love. Ninny is very shy at first and does not know how to play games or have fun. Little by little she opens up and gets visible, but still something is missing. Moominpappa plans on sneaking up and scaring Moominmamma, but Ninny rushes up behind and shoves Moominpappa into the sea, and this is when she becomes completely visible.

2.2 Allegory in characters

"Tale of sense, if not of truth!
Food for thought to honest youth.”
Alexander Pushkin, The Tale of the Golden Cockerel

Allegory is the oldest poetic tool to transmit eternal values through symbolical struggle. In Slavic fairy tales, the message was often coded into a typical ending formula. Russian poet Alexander Pushkin has captured it in his *Tale of the Golden Cockerel*, a poetic adaptation of an old Arabic fairy tale, and this phrase has become a classic formula, used in Soviet and post-Soviet literary pedagogics.

Often, the literary characters are endowed with such characteristic features that are peculiar to the authors themselves, or have real-life prototypes among friends and family. They are individualized and personified and have a tendency to personal development. However, they are universal, so that every child could recognize him/herself or the person next door in the characters. There has been a delicate distinction between allegories and moralizing throughout literary history; sometimes moral and allegory were equal as in folk tales about animals. However, neither Alan A. Milne nor Raud or Tove Jansson dictate any norms by evaluating behaviour of their characters, they only outline the attitude. Common for all three authors is that they declare individual freedom and respect to the people around as most important personal values. These attitudes create visibility of the moralistic valuation of the main characters’ behaviour, which is often reflected through the author’s comments, irony and humour.

Interesting enough, that the main values of freedom and respect that are personified in the Moomin family, have a lot in common with Raud’s books. However, I would like to exclude the

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161 Bettelheim teaches that traditional fairy tales are metaphorical/allegorical guides for the psyche. Fairy tales allow the child to make his/her own decisions within the framework of healthy (and buoyant) narrative structure. The child becomes a proactive reader who can assimilate the healthy aspects of the narrative while styling those lessons to his/her own idiosyncratic understandings, see Bettelheim, op. cit.

The new, modern character of the fairy tales is most explicitly expressed in the symbolic elaboration of characters’s nature. Authors usually do not pay attention to the psychological explanation of different reactions and avoid excessive information. Instead of that, authors prefer own interpretation of the actions, or lead directly to a consequence. In these cases, children may try completing the missing picture by own experiences or, more obviously, imagining themselves in this situation, which stimulates their psychological fantasy and compassion. For instance, when Half-shoe in Naksitrallid expresses his fear by stopping his toes from moving.

Often, the stereotype is represented in a contrast, in opposition, which causes the comic effect (fat-thin, clever-idiot), so common in folk tales. Many traits are even exaggerated. One may fairly object that many of those folk tales were not intended to children, however, the traits that all the three authors choose to personify are all common to children; a little bit egoistic and greedy for sweets as Winnie-the-Pooh and Half-shoe, with tendency for showing a little bit off, as Moomintroll, and yet very curious and eager for adventures. All these traits are also endearing and harmless.

Folkloric narratives that are closest to the characters from Raud’s, Jansson’s and Milne’s books are allegoric folk tales about animals. According to Propp, this type of tales have represent people in the guise of animals, while animals are no more than conditional bearers of the action, even if they may act according to their nature. This gives the tales a quality of realism and persuasiveness. These tales were early adapted in nursery literature, and children get into the habit to define animals as they are depicted in folktales. However, in folklore, animal tales were not didactical, but essentially fantastic\(^{162}\).

Modern authors use similar allegoric depiction of children’s closest “animalistic” friends - toys. This allegory is quite popular in history of children’s literature; authors not only animate toys but also objects, used by children. For instance, Alice in Wonderland, Carroll anthropomorphizes cards and chess games, familiar to educated audience. Winnie-the-Pooh has become a classic example on tales about “animalistic” creatures. Allegory in these characters has, for instance, been

analyzed by Alison Lurie and her follower, Ellen Tremper, and the characters have been given colourful descriptive definitions. Rabbit is sensible and bossy with his masterplans and concern for the duties of others. Cheerfully reckless Tigger is greed, and little Piglet is timid to cowardice. Milne’s allusions to emblem poetry and religious literature are depicted in brilliance of Eeyore’s devastatingly sarcastic and deadpan wit: “Clever!” said Eeyore scornfully…”Education!” said Eeyore bitterly…”What is Learning?... A thing Rabbit knows!” (ital. Milne).

These characters with all their naïve shortcomings may have been drawn from Milne’s own or his son’s childhood. They are also brilliant portrayals of figures that might, in fact, appear in any childhood. That is why some critics also associate Milne’s heroes with stereotypic temperaments, or “medieval theory of humours”: sanguine (cheerful - Kanga, Roo, Tigger, Rabbit, and Christopher Robin), phlegmatic (sluggish of temperament - Pooh, Owl), and melancholic (sullen Eeyore).

Orlov notes that little creatures, who populate Moominvalley (whompers, woodies, fillyonks, toffles, miffles), actually comment the family’s living style through their acting and their reflections. The relationships between characters are like little sketches about different situations in our life and heroes behaviour looks like caricatures of people that Jansson use to meet in her life. For instance, Snufkin personifies protest against reality regulated by laws.

In the latter Moomin books, these correlations gain new, extensive ontological meaning, where multiplicity of the characters reflects the multiplicity of their worldviews. Moominpappa at Sea and Moominvalley in November are examples of poetical differentiation of the fairy tale genre, when complicated allegories demand “adult” reflection and interpretation. In Moominpappa at Sea, every character has their own world-view and system of values, which causes inner conflicts when they try to sort them out on their own. The Moomin family members go through existential crisis, loneliness, obsessions, and growing up in order to finding out their real identities. Therefore, the fairy tale dichotomy of “good vs. evil” is dramatized and psychologized.

The power of allegorical portrayal of the Moomin family in Moominvalley in November makes the whole last book in the Moomin cycle one big allegory, “metanovel”. The novel takes place in Moominvalley while the family is travelling. Friends of the Moomin family live in

163 Alison Lurie, op. cit., pp. 11-17.  
165 Milne, The House at Pooh Corner, p. 87.  
168 Agneta Rehal-Johansson, op. cit., p. 38.
their house, awaiting their return. The Moomin family is only seen in a glimpse in the last episode either returning home or, as Westin writes, more likely taking the last view of their paradise before leaving it definitely behind. Westin sees this episode as a symbol for broken connection between the author and the reader while the dream of a happy Moominvalley only belongs to little motherless Toft, the the last one to wait for the family’s possible return. Other characters, who were waiting for the Moomin family, have found their balanced identity and leave in different directions.

In Naksitrallid, too, nature is an allegoric protagonist that takes an active part in the adventures. “Mother Nature” is always the source of the force of justice and balance, helps her children, little Naksitralls, to fulfil their quest. When a protagonist loses unity with nature and disrupts the fragile balance, nature turns to be a scary force of destruction. Therefore, this allegory of natural powers also becomes a means for modern fairy tale to express the problematics of an ecological theme.

In modern fairy tales, allegories become a vital source for children’s fantasy and children are expected to “think the rest by themselves” and thereby grasp author’s ideas with stronger awareness. At the same time, allegories convey extended adult meaning. In modern fairy tale, the protagonists often represent some stereotypic character, but in much more complicated way than folk fairy tales.

a) Littleness and kindred

Samuil Marshak, a famous Soviet Russian children’s writer, translator and poet, once said that, “fairy tales have a wonderful possibility to combine big things with very little, overcoming insuperable obstacles”. The most common narrative tradition of expressing “the child’s view” in children’s literature lies in the “size” concept, by using hyperboles and litotes (or Gr. “meiosis” - a figure of speech whereby something is made to seem smaller or less important than it actually is). “Littleness” and “childishness” of the main characters have been explored over different literary epochs, with the most common example - Gulliver’s Travels (1726). Nowadays, the children’s addressee has become primary in modern fairy tale’s axiology and consequently, more expressed and rectilinear. Psychologically, axiologically and metaphorically “littleness” recognizes children’s view and environment; “littleness” has become a functional expression of a children’s addressee in, for example, specific symbolism with childish utterance.

Once the author has chosen a protagonist and the dominant feature of the protagonist’s representation, the author is already bound by the inner logics of what he/she has chosen. Moomintroll is a child and inherits child-like behaviour: he pretends to be sick to get some more warmth from his mother or is inconsistent in infantile way, first calling girls silly and then resquing the Snork Maiden from the arms of poisonous bush Angostura\textsuperscript{170}. Moomintroll also tend to over reacting in expressing his attitudes.

In the books about Winnie-the-Pooh, “littleness” also plays an important role in the narrative, for instance, Piglet was a little creature, who lived in “a very grand house”. However, the Forest is too isolated and it is not possible to compare “littleness” with adults or any people. Christopher Robin is the only human in the Forest, but he is a child himself, as small as his “friends”. In Moominvalley, to be little is comparable with being secure. Little My sings the song “all small beasts should have bows in their tails” when she recognises the familiar melody played by Snufkin in unknown surroundings.\textsuperscript{171} This reminds of the Moominhouse, there all the small creatures can find their place to be.

Among all these toy-characters seen from a child’s viewpoint, Winnie-the-Pooh’s character has the virtues and faults common to all children, according to Alison Lurie. He acts by a child’s logic, which is rather abstract and chaotic, and which lies somewhere in between of “the best intentions” and a naïve children’s ego. According to Barbara Wall, direct addressing of the author is heading itself in the confiding colloquial tone, the word arrangement and the vocabulary. The vocabulary and syntax are suitable for children, are simple and focused on action. Although the colloquial tone does not introduce any clear kind of didactics and is in congruous dialogue with the little bear’s way of thinking.\textsuperscript{172}

Kate McLoughlin defines Jansson’s Moomintrolls as small, white, hippo-like creatures, forest dwellings and rather handy with boats.\textsuperscript{173} Every type of a hero is best represented in relations and interactions with other identities, other characters. As example is the Trial Scene from “The Magician’s hat”. All the characters act as in theatre, and each of them have own role: the well-read Muscrat is too pessimistic, the Snork Maiden is too light-minded and too concentrated in her look, and little Sniff is very greedy, although he does not see any difference between goldmines and cork jacket. Moominpappa has a hat, which represents that he is a little bit taller and more significant for the family. His tail is also an important part of identity as well, ”bless my tail!”; he

\textsuperscript{170} Jansson, \textit{Comet in Moominland}, p. 103.
\textsuperscript{171} “Alla små djur slår rosette på sin svans”, Jansson, \textit{Farlig midsommar}, p.73, cit. as. \textit{Moominsummer Madness}, p.
\textsuperscript{172} Wall, op. cit., p. 145.
\textsuperscript{173} Kate McLoughlin, Malin Lidström (eds.), \textit{Tove Jansson Rediscovered}, op. cit., p. 1.
swears. There is always a solution to any problem in the world in Moominmamma’s handbag and every creature in Moominvalley may go to her arms when they feel sad or lonely.

In Naksitrallid, the characters are also presented symbolically, but with another semantics. Their names, Muff, Half-shoe and Mossbeard (Est. Muhvi, Kingpoole ja Sammalhabeme), are similar to the hypocoristic names, which children usually give to their toys. They look like little people, but with an unusual appearance, that colourfully represents their identities: a little bit absurd, but an original image, that is easy to imagine. Half-shoe moves his toes, when he gets scared he stops moving them. Muff scratches and trifles with his muff, mixes with words and talks absurd, nonsense things, when he is anxious; his Muff is also a part of his identity and identifies his all family, shown on a photo. Mossbeard is very respectful for the laws of nature, which is reflected in his actions; for instance, he waits for the permission for collecting the berries in his own moss beard and sleeps only outside, even if it is a doghouse.

The Naksitralls, probably, do not look like children, and do “adult” things, such as driving a car, their emotions follow children’s logic, are intelligible and naïve. They have the similar unwillingness to drink a medicine, shyness and a love of candies. When Nakstiralls fight, they start wondering how they could even become friends from the very beginning, blaming it all on their affection for ice-cream: “We have been eating plenty of ice-cream and then were ready to throw ourselves to anybody’s neck”. 174

The world from the point of the Naksitralls’ view is bigger than it ought to be, as their size “fits into a can”, but big enough to be treated as little people, or, rather, as children. Referring to examples characters in Swedish classic literary fairy tale by Elsa Beskov’s Children of the Forest (1910), previously mentioned Gulliver’s Travels (1726), or little Hobbits in Tolkien’s books, “littleness” opens new perspective in fictional world-creation. Small characters see the world in the other dimension, adventures dangerous than if it would happen to an adult, and this is applicable to the modern fairy tales by Raud, Jansson and Milne. The Naksitralls meet 2000 rats, who seem to be double as big and very terrific. Pompous doorkeeper looks like a great guard, while he is just a fourteen years old guy. The Naksitralls solve their problems with little things, like appeasing one’s hunger with a sweet or using a mouse-toy as a “bait” for hundreds of angry cats. In other words, “littleness” has become a narrative tool that changes fictional reality into “fantastic surrealism”.

Their specialness, “naksitralliness”, makes them closer to the other, “special” people. When the World’s Biggest Man came to the city for a visit, he appeared to be very popular. This affected

174 Orig.: ”мы наелись сладкого мороженого и готовы были броситься на шею кому угодно”, trans. S.Y. in Raud, op. cit., p. 81.
the Naksitralls in a positive way, because the World’s Biggest Man’s popularity eclipsed Naksitrall’s fame that they unwillingly gained saving the city from cats. This made these little, modest people quite happy. Both the World’s Biggest Man and the Naksitralls, city’s saviours, were staying at the best rooms in the hotel, met each other and have become friends, united by the unwilling fame. Naksitralls were the only ones that the World’s Biggest Man could talk to, their mutual unlikeness lead to mutual sympathy, and experience of the importunate fame. Because Naksitralls are “little people”, the fame is also presented as an exorbitant burden. Modern pop-culture is also reflected in the book: Naksitralls-like toys were produced almost the next day after Naksitralls had become famous. Ironically, this episode looks like a prediction of the “Moomin Boom” - multibillion success of the Moomins in the 1990’s.

In the Naksitrallid books, people always create some absurd situations around Naksitralls, when Naksitralls are not treated as real people because of their “littleness” and “naskitrall-ness”. The fact that people started to mix up the real Naksitralls with toys because of their “littleness” is also crucial in the narrative. This situation got an absurd continuation when a woman kidnapped Mossbeard just because he was so special, and treated him like a pet. She kept him on a short leash, thinking that naksitralls are of a “rare breed”. In other chapter, Muff has become a new “Mawgli”, a child who has been brought up in a forest. Raud explores fear of being trodden or treated as a toy, so that children can learn compassion and be more observant of the environment. Caring for the little living creatures, animals, also becomes more visual and understandable. The way animals react to Naksitrall’s kindness, demonstrates the author’s point of view that animals are living creatures, too. These episodes also demonstrate to children, that even if somebody does not look like the others, one should not be treated in an inhumane way.

b) The collective protagonists and folkloric world as a big family

An interesting feature of Milne’s, Jansson’s and Raud’s books as well as many other modern children’s novels, is the fact that the heroes are often presented as grouped heroes, or a ‘collective hero’. This aspect is very important for folk fairy tales, and has found its realisation in modern fairy tales, too.

According to Meletinsky, a family setting or communal harmony is a basis of the system of characters in fairy tales.\textsuperscript{175} The Russian theorists see this as an inevitable part of historical development of society. According to Bakhtin, “even time was measured by events of collective life”.\textsuperscript{176} Propp means that a folkloric hero personifies its tribe and hero’s character is not marked

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\textsuperscript{175} Ref. in Jack Zipes, \textit{Fairy tale as Myth and Myth as Fairy tale} (Lexington 1994), p. 11.

\textsuperscript{176} Bakhtin, ‘Forms of Time and of the Chronotope in the Novel’, \textit{The Dialogic Imagination…}, p. 206.
by individualistic traits.\textsuperscript{177} Importance of special traditions and rituals, connected to the laws of folkloric collective have got further development in literature as immanent sensation of stability for “the world with all its possible dangers and difficulties”\textsuperscript{178}. Introducing a ‘collective hero’ in modern fairy tales for children, this concept gains a new semantic meaning of a child’s primary attitude to the family. Most of the well-known modern literary fairy tales have axiologically oriented type of reality, or reality, where values are regulated and measured by norms of an individual, personalized character of fairy tale. This character gets into magic realms and through his/her experience forms the ‘Personalized Universe’ with the world-view of an ‘Individual’. If there is fewer or more characters who act in this world and obey the authorial rules, it is still more the poetical aspect of the ‘collective hero’ that may be applied. In children’s perspective, the most applicable motif is ‘collective as a family’. It gets the most comprehensive realization in Tove Jansson’s Moomin family, with an undoubted centre - Moominmamma. She is the first and the last hope, always knows the way for solving all the problems in the most universal way. “If only we can get home to Moominmamma before the comet comes nothing can happen. She will know what to do”, says Moomintroll.\textsuperscript{179}

Some heroes in the Moomin books act alone, as funny little “foreigners” Thingumy and Bob who appear in \textit{Finn Family Moomintroll}. They talk some incomprehensible language, wander around the world, finding things. They come to Moominvalley clutching a strange large suitcase, but its content is yet unknown for the reader. However, as soon as they arrive at the Moominhouse, they are invited into the family as their own, despite their strangeness and hostility. Their ability to find everything everywhere becomes useful for the family, and everybody starts to understand their language, first of all Moominmamma. No wonder, that she understands them, she is the one who always knows when children are hungry or tired, and when they want to have fun.

It appears to be the King’s Ruby in the suitcase, which Thingumy and Bob stole from the Groke. The Hobgoblin has been searching for his stone in hundreds of years, but Thingumy and Bob do not want to give it to him, because it was “fairly changed to the hat from the Groke” (The magic hat, which actually also belongs to Hobgoblin). Hobgoblin proposed instead to fulfil everybody’s wishes and then Thingumy and Bob themselves wished that Hobgoblin would duplicate the ruby, so that he also gets one. It is a very interesting action from their part, because these two characters were initially presented as very individualistic. Being accepted in to the Moomin family as they are, this little couple becomes more open and careful.

\textsuperscript{177} Propp, \textit{Istoričeskie korny volšebnoj skazki}, pp. 203-252.
\textsuperscript{178} Neyolov, op. cit. p. 67.
Everybody who happened to be in the Moominhouse becomes the member of a big, “extended” family, a “relative”. Their wishes get fulfilled and their problems get solved. Even the gloomy Muskrat from *Finn Family Moomintroll*, who believed that everything is pointless and disappointing, got his own place in the house, his book “The Uselessness of Everything” transforms into “On the Usefulness of Everything”. In the last book, *Moominvalley in November*, those who appeared to live in the Moominhouse, solved their most complicated problems of own identity, by reconsidering their roles towards the Moomin family. The family, even not presented in this book, has become a universal meta-concept of a collective soul, a dream of spiritual truth for a child and adult, a hope for those who have lost themselves and are in need of unconditional comfort and love. The collective, the family, that is presented in Jansson’s books, is, perhaps, very natural intertextual link between the folkloric collective and family-like unity in children’s books. Family is a primary source of safety and recognition, somewhere there he/she will always be forgiven and accepted, in spite of the appearance or the bad things that a child has done. The happy ending is established only when the family is together again. For Jansson, the Moomin family is “a dream of a happy, harmonious family, that a lot of children lack, especially the children of World War II”.

Jansson manifests the new type of family harmony, that is based on freedom and respect for each other more than just out of habit. Everybody trusts each other, and finds strength in this unity. All these three books in this thesis use a collective hero instead of an individual one.

In folklore, collectivity is presented not only as a traditional family, but also as “friendship”, or even, on “kindred” – as per the concept, introduced by Nikolaj Fyodorov in *Filosofia obshego dela* (‘The philosophy of common business’, trans. S.Y.).

It means, that some common feature unites related heroes, namely, the Naksitralls – “naksiness”, the Moomins – “moominess”, Winnie-the-Pooh – “toy-ness”. All of them are zoomorphic and act as a collective with different “traits” of any participant. The world itself is often viewed from the sight of those heroes, and works in accordance with their logic.

The Naksitralls, the three small dwarfish men (the story-teller emphasizes that they are dwarves and not gnomes!) look like fantastic creatures, but act as ordinary people and have different psychologically developed characters. They act in a triadic entity as in folklore (“forming a group of three”), which is inter-related by visible trait of “naksitralliness” and there one Naksitrall can be associated with another. Their special, “naksi” nature has even been given to

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181 Cit. as: Evgenii Neyolov, ‘Naturfilosofia russkoi volshebnoi skazki i filosofia obshego dela N.E.Fedorova’, *Naturfilosofia russkoy volshebnoy skazki*, p. 72.
Collar - the dog whom Muff has adopted: the dog of unknown breed has got a new definition - “naksiterrier”.

In the Pooh books, there are no ordinary family relationships either (except for Kanga and Roo) but we still can accept it as a big family-like commune with no strangers, where everybody can pay each other a visit whenever they want. Alison Lurie mentions an interesting observation, that Rabbit, the officious organizer and Owl, the solemn pedant, the characters most like caricatures of Milne’s own parents. The poetical unity of this book is regulated by these family-like relationships and is not broken when the new members arrive (such as Tigger).

The very important feature of the Naksitralls’ world, Winnie-the-Pooh’s Forest and Moominvalley is that the main characters usually express their feelings and thoughts with respect, without disgrace and humiliation. In Naksitrallid, when somebody tells the bitter opinion without examining the situation, this character brings negative development in the course of events, hurts friends and leads the whole team into trouble. Mistrust also leads to trouble, as when Half-shoe thinks that Mossbeard “cherished a snake in his bosom“ and goes away looking for the dream-sea alone and had to face death. When the friends go apart after a fight - they are brought together through forgiveness, which strengthens and hardens their friendship and mutual understanding. If the friends act together, not because of a “a collective necessity”, but of good will and positive attitude, the path will always bring them to the right direction. However, these challenges of being without friends are also needed: as the Moomin family members look for their own identities in the latter books, the Naksitralls gain a deeper understanding about themselves as personalities, when they go apart and get together again. This understanding makes them more complete and happy.

2.3 Allegory and the “adult” meaning

The talent of a modern children’s writer lies in the ability to clash between children’s and adults’ dichotomy in order to communicate to the implied audience. Most famous children’s writers such as Hoffmann and Andersen recreate actual problems of their time - social, political, psychological - and then hide them within the “adult” level of the narrative, within meanings not meant for children. Fairy tale becomes a “camouflage” for writer’s ideas and philosophy, multidimensionality of the message becomes proportional to artistic individuality.

In the 20th-century modernist literature, authors become interested in utopian motifs in the junction of epochs and serious changes in society, such as during post-war time. Escapism and alternative worlds also become actual, intertextually connecting fairy tale poetics of “the fairy world” to the new artistic chronotope. According to Peter Hunt, Milne along with J. R. R. Tolkien
created escapist worlds with nostalgic motifs of England of the beginning of the 19th century, fostered by the fear of the First World War.\textsuperscript{182} Jansson’s Paradise-like Moomin world has an obvious “adult” interpretation as a symbol for escape from war-time reality of Winter-War and World War II, as described by Westin\textsuperscript{183} as well as from catastrophic dissociation of family in the shadow of atom bombing after Hiroshima in 1945 (Comet in Moominland).

The danger of ecological disaster is a leading motif in the Naksitrallid tetralogy. In the 1970’s, questions on ecology have become indubitably inspiring. Raud demonstrated an open and critical attitude to the problem by exposing this problem in a children’s book in form of environmentally responsible behaviour. The Naksitralls are very sensitive, aware, attentive to details and treat nature as their home. With help of his characters, the author seems to appeal to his readers with an idea: “look around the world, it is fascinating, and it needs your help to remain so”. However, the depicted fictional cataclysms do not belong to a certain time or epoch. They are presented allegorically, as an embodiment of the “eternal prototypes” of the darkness and light, balance and chaos, something, yet unknown for children, and still, preparing them.

Modernistic art and literature normally revolved around the idea of individualism, mistrust of institutions (government, religion), and the disbelief of any absolute truths. Modern literature is known for hiding these aspects between the lines of children’s narrative. Milne’s books about Winnie-the-Pooh were written in the flowering years of American and British modernism literature among the literary context of James Joyce’s Ulysses (1922), Thomas Mann’s The Magic Mountain (1924), Marcel Proust’s In Search of the Lost Time (1913-27), and many others. Milne might not have read those works, but, nevertheless, new modernistic philosophical and aesthetical ideas were becoming actual, and they could influence the poetical system of the book as well as its philosophical implication.

To my mind, Milne’s book is not about how “to escape from the world”, but rather how to adjust the attitude towards it. At first glance, Milne appears to be writing about his son, Christopher Robin and about his son’s toys. However, the allegoric characters of the Pooh books conceal the symbolic, even philosophic meaning and vital truths, found in children’s play - about not being in a hurry (“rivers know this: there is no hurry”), about not thinking about future too much, about “a little Thought for Others” and others. According to the Pooh philosophy, winners do not need to be the smartest, the quickest, the most engaging or constantly coming up with new ideas. Sometimes winners are the ones who happened to go well together with their surroundings. This creative way of thinking may be applicable in any, even “scary” situation and helps to ease

\textsuperscript{182} Hunt, op.cit., p. 19.
\textsuperscript{183} Westin, Familjen i dalen, pp. 98-100.
the tension caused by exaggerated, “adult” complexity.

The philosophical reworks by American writers Benjamin Hoff and Williams184 indicate this ambiguous content and multidimensional structure of the Milne’s Pooh books. Benjamin Hoff is convinced that Milne had created a brilliant allegorical tale steeped in the Eastern philosophical tradition. The author uses the allegorical power of Winnie-the-Pooh characters explaining the basic principles of Taoism, where Pooh is a centre of philosophic observation. Poetic technique of allegory has often been used by ancient Vedic wise men to help a human mind, which is stuck in the lower states of material consciousness (gunas), so it would better grasp the sublime truth. The bear, who used to think Grand Thoughts to himself about Nothing, (compare to Nirvana in Buddhism) is full of aphorisms and wise observations. For instance: “no matter how he may seem to others, especially to those fooled by appearances, Pooh, the Uncarved Block, is able to accomplish what he does because he is simpleminded. As any old Taoist walking out of the woods, can tell you - simpleminded does not necessarily mean stupid…When you discard arrogance, complexity, and a few other things that get in the way, sooner or later you will discover that simple childlike and mysterious secret known to those of the Uncarved Block…”185 Hoff’s remake of Milne’s story to Tao the Pooh looks like as a natural proceeding and has become a popular book for psychological training.

According to Jansson herself, the children’s book author is “infantile and apparently innocent, trying to hide his/her innermost motives”.186 The author “makes use of the children” by inlaying the narrative with some hidden jokes, allusions, intrusions, asides, parody on the adult world and adult fears made with the wink of an eye. Of course, children just do not have that experience to perceive it all. But when they do, the book opens a new dimension. Jansson’s escapist motifs in Moominpappa and the Sea become quite obvious when Moominpappa runs from the routine to an unknown island taking his family along, and when Moominmamma hides herself in her own garden, after she could not adapt herself to the new place. The motif of personal incompleteness, when the characters discover the threat in themselves, as well as changing dimensionality of the Moomin books, create existential crisis, gradually turning Moominland into Paradise Lost.187

He (Moominpappa - S.Y.) had no idea what to do with himself, because it seemed everything there was

184 Benjamin Hoff, The Tao of Pooh (New York, 1982); Benjamin Hoff, The Te of Piglet (New York, 1993); J.T.Williams, Pooh and Philosophers: In Which It Is Shown That All of Western Philosophy Is Merely a Preamble to Winnie-The-Pooh (New York 1996).
185 Hoff, The Tao of Pooh, pp. 12, 20.
187 Ibid.
to be done had already been done or was being done by somebody else.\textsuperscript{188}

The “adult” level here is realised in form of poetic discrepancy between the unusual warmth, harmony, unconditional love in the Moomin world and the inexplicable feeling of depression, darkness, pending danger and fear, waiting for something to happen, and feeling that the world does not stand still. The other, light side comes with the true undisguised harmony, which becomes brighter and more stable after the darkness, after escapism. Running from oneself is not a solution, but a way to re-evaluate the harmony. Jansson’s books are above all, books for children, because “only bad people fare badly.”\textsuperscript{189}

The fear of being alone with oneself comes to light in \textit{Moominland Midwinter}, when Moomintroll becomes afraid of ”not being like adults”. Westin sees that Moomintroll has become more adult in \textit{Moominpappa at Sea}.\textsuperscript{190} and could even dance with the Groke, not being afraid of her anymore, as in earlier books. The adult dimension becomes more obviously presented in \textit{Moominvalley in November} in the form of the search for one’s own identity, which is more typical for children when they grow up. The elder a child becomes, the more often he or she asks the question “who am I in this world”. Children, who read these books, should themselves go through this development, or at least intuitively grasp it, then the “adult” meaning would become “children’s” and the duality dissolves.

In modern literary critics, searching for “adult meaning” has lead to radical discussions about the themes that were not meant for children’s literature at all. For instance, critics find quite a number of psychoanalytical, erotic, feministic and biographical issues in Jansson’s books, which may also be true in their own, “adult” way.

\footnotesize
\textsuperscript{188} Orig.: “Han visste inte var han skulle göra av sig, för allt som fanns att göra var redan gjort eller också var det nån annan som höll på med det.”, Jansson, \textit{Pappan och havet}, p. 7, cit. as Jansson, \textit{Moominpappa at Sea}, p. 3.
\textsuperscript{190} Orig.: ”Det (att mumintrollet gestaltas som barn i \textit{Kometen kommer}– senare version av \textit{Kometjakten} – S.Y.) ger logisk bakgrund till hans utveckling och begynnande självständighet”, trans. S.Y. in Westin, \textit{Familjen i dalen}, p. 3.
Conclusion

In this thesis, I examined the disputable problem of defining the fairy tale genre in modern literature from poetical perspective. By analyzing two books of Alan A. Milne about Winnie-the-Pooh (1926-1928), Tove Jansson’s books about the Moomintrolls (1946-1970) and Eno Raud’s four books about three funny creatures called Nakstitrallid in Estonian (1972-1982), I came to the conclusion that poetics of folklore fairy tale still exists in these books through the intertextual dialogue.

Studying a literary genre requires awareness about its traditional background and development in literary history: it is important to understand whether the genre has got its final “classic form” and is not used in its traditional means anymore, or if this genre has found its continuity and assimilates itself with a new time and a new reader. Fairy tale is a complicated genre that historically derives from folklore with its collective conscience of society. With use of Bakhtin’s terminology and theoretical approach to the folkloric intertext, I defined the following dominating folkloric genre categories, actual in the books I examine: Bakhtin’s chronotope, that specifies particular arrangements of time and space, artistically expressed in literature; mythological thinking and mythocreation that are incarnated by playing with the map and the superconductivity of fictional time and space; fantastic category, mostly presented by fantastic creatures and occasional magic, has realistic realization, as it is in folklore; formal and narrative presentation of some folkloric functions in characters (like helpers and personification of nature) get new axiological and semantic interpretation. As a whole, these categories help to re-create the archaic world-view. I come to the point that all of them can be considered as “genre-making” and crucial in the construction of the dialogue between the archaic folkloric genre and the new, novelistic genre. Modernism as literary method re-evaluates folkloric aspects such as non-linear time, the blurred boarders between individual and cosmos, material and spirit, text and reality.

Further, I analysed the folkloric intertext in the scope of children’s literature, which I see as the most vital and natural continuation of fairy tale poetics. Authors’ artistically create dialogue between folkloric ‘mytho-logic’ and children’s logic through folkloric intertexts and memory of their own childhood. Jansson, Milne and Raud use the “memory of the genre”, combined with the “memory of childhood”, while coming to a new round in literary history. Authors’ modernistic interpretations of fairy tale poetics build up a new world that shines at its best when seen through the lens of children’s eye. The folkloric laughter intertextually reproduced by naïvism of the Moomins, the Naksitralls, and Winnie-the-Pooh’s friends, while folkloric collective
hero is presented by universal harmony of a happy family. Happy-endings were inevitable in folk fairy tales many ages ago, and they are aesthetically justified by children’s addressee in modern fairy tales, too. The way authors create their characters is important from the point of narrative, as Bakhtin says, “the hero creates the world”, and so the child-like protagonists create a very special literary world with larger fictional possibilities. Allegory, so important in folklore, has become a dynamic artistic technique that hides the “adult” meaning behind the aesthetics of a children’s book. Regarding ambivalence of addressing in modern fairy tales, the main category, children’s addressee, should prevail, so that modern fairy tales would be accepted and understood by children, and so that they would carry out the main task – to entertain and teach life. Folk fairy tales have been known to convey this meaning with help of its poetics since the beginning of literature, and that is probably why this genre is considered to be the oldest genre of children’s literature.

All these intertextual levels are not to be examined separately from the whole living organism of the fairy tale genre. All the genre dominants presented in this thesis have unique literary realisation, depending on the author’s ideas. The ideas are not separable from the concrete artistic structure they are formed in, whether it is a novel, poetry, or fairy tale. In modern literary fairy tales, writers recreate actual problems of their time, social, political, psychological, and hide in the shadow of double addressee, the “adult” meaning, not meant for children. Modern fairy tales have become “camouflage” for authors’ philosophy, and multidimensionality of the message becomes proportional to artistic individuality. All the three authors – Alan A. Milne, Tove Jansson and Enno Raud do not give concrete advice how the reader should understand these ideas, but demonstrate how their world helps, if a character is open to it and feels its harmony. The way how authors solve all these poetical tasks, has led to the world’s popularity of the Moomintrolls, the Naksitralls, and Winnie-the-Pooh, making them classics of children’s literature.

I think, the fairy tale genre will survive through time and live happily ever after, because poetics of this genre is as universal and dynamic as life itself. As a motif that travels from one folk to another, always adapting itself to a new place and time, fairy tales will always differ as much as the authors who write them. Every new artistically unique fairy tale world resembles the new stage of the genre development. The more innovative is the story, the more sophisticated can be its poetics. It is as diverse as authors’ imagination, and imagination knows no rules. That is why modern fairy tale is so hard to define: a complex genre, with intertextual memory of a myth, it embraces author’s spirit and contemporaneity.

Enclosure: The summary of Eno Raud’s four books about the Naksitralls.

The subject of the first two volumes deals with a chain of events caused by violating the laws of nature. An old woman’s inexplicable love to cats has lured many hungry cats to the city, with the result being not able to provide milk to the citizens. When The Naksitralls help the city to get rid of cats, rats invade the city instead and take control over inhabitants’ lives. The cats are stuck in an island, where all the birds are eaten up and as a result, the bugs start destructing the forest with their overwhelmness. Only through great trouble and danger, they manage to bring the cats back to the city and return balance to the environment. When the cats have escaped from a city, Albert, the house cat, has followed them. The Naksitralls should now help to take him out. However, all should be on the right place, and Albert itself goes to the hands of three friends. Everything the heroes do, they do it on time.

The topic of the third volume is a discussion about human dignity and the consequences of glory. A cultivated lady wants to make Mossbeard a house pet. The dangers of nature are described in the fourth book, there Muff unwillingly becomes a toy for small wolves, the great friendship is reconsidered and the Naksitralls finally reach their dream, the sea vacation.

The Naksitralls are born to be toys – little and unusual dwarfish people. However, it is not meant to be “toys” in somebody else’s hands, but nature plays with heroes, forcing them to adventures, that often lead to situation comedy. Further, being are a part of nature themselves, they intuitively guess how it works, even if these rules are not written. In the fourth book, there is an episode where little Muff is kidnapped by a wolf and brought into the wolf’s family. First, Muff thought that they were going to eat him, and afterwards he understood that the wolves mistaken him for a little forest creature (which he actually was) that perfectly suits for the little wolf cubs for playing. Muff thought that the one who kennels with wolves must howl. When Muff started to howl, he was found. This scene is very like the comedy of situations, in which Muff thinks that a dog has taken him away, and then, naturalists fortuitously mistake Muff’s identity. The consequences of the mistaken identity arouses, when naturalists find him, they think that he is something like Mowgli, who was raised by a wolf family. Muff understood that he was taken by a wolf only when naturalists said about that, but they did not even try to listen to Muff, because they were assured that Mowgly does not speak and all Muff’s appeal for help they took as the mumbling of a wolf’s son. The humour of this situation has almost a satiric meaning, when naturalists, “the friends of nature” do not even know the laws of nature themselves, and only see what they want to see. This is an allusion to the dilettantish way of dealing with nature in which the knowledge has nothing to do with the matter.
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