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Iconization of the deathly affliction in Andersen's Fairytales¹

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Abstract:

The contribution focuses on a thematological interpretation of the existentials of misery and extinction, using a corpus of selected fairy tales by Hans Christian Andersen. In explaining the specificity of Andersen's concept and presenting life's givenness (the parameters of being-in-the-world) he verifies the relevance of several existentials which were explained by Heidegger in connection with the use of factual existence (Dasein). The use of existentials as real facts in describing a textual model of the world is justified by the thematic concept as a proposition of modes of existence by Ricoeur.

Tragicality, or a tragic conclusion, is not typical for fairy tales. On the contrary, the perception of children's literature and the classic world of fairy tales is universally standardized as a pleasant oasis, overflowing with superlative idyllic and miraculous motifs, allowing the young reader to experience an imagined situations to the end from a "safe distance" (fantastic miracles of the magic universe: victorious struggle with dragons, witches, goblins, ghosts or monsters).² This enclave is as if separated in order to protect against real knowledge of life and its difficult and anxious situations, and thus from the fact of death in such a meaning-forming perspective.³ And that is what our interpretation will be about.

The focus of our research are Hans Christian Andersen's fairy tales *The Toad*, *The Daisy*, *The Little Match Girl* and *The Little Mermaid*. The tragic conclusion represents

sensitively revealed testimony of the deficiencies of human existence. Themes, motives, or mood in Andersen's works are relevant and significant (and fully valid) to the existentiality of our lively (in Doležel "actual heterocosmica") world. We mean here the relationship between the actual world and its verbally expressed, semiotic model. In other words, it is the relationship between the factual "mode of being" and its modelling ("proponing", "designing", "opening" [Ricoeur, 1997, p. 125]) in the artistic text (in: Andersen's fairy tales).

In order to authoritatively legitimize our interpretation of the deathly affliction in chosen works, we support it with the existentialist concept of death, which adequately covers our intention to reveal the connection between Andersen's fairy tale world (in the sense of the whole systematic and pragmatic chain of relationships between the textual elements, which (co)create the serious existential situation of the protagonists) and the world of life imagined in it. More specifically, we will focus on Heidegger's concept of death, which he developed in the work *Being and Time* (1927), in particular in its phenomenological-diagnostic part (sections 25-60, pp. 143-339). Obviously, we are not concerned with any over-interpretation of Heidegger's philosophical concept in Andersen's fairy tales; reference to it acts only as a means of conceptual articulation of some aspects of the semiotic model of the world, and hence of the phenomenon of death, which is present in the fairy-tale texts.

Martin Heidegger, in the aforementioned existentialist writings, deals with the specific context of human life. He reports on: how man is incorporated into the world, into a community with other beings, into a complex fabric of bonds (forming one's everyday experience of the world); how one perceives the things that surround him in their ordinary everydayness, their significance and the relationship between them; how he copes with his existential situation; how he experiences the resonance of the (lost) authentic sense of his residence in the world. This corresponds to the motives of "attunement", "anxiety", "worries", "loneliness", "self-deception", "indifference", "losses in world procurement and speech", "fear", "authenticity (wreckage) and inauthenticity", "guilt", "indefinite it is...", "being cast to death" etc. In Heidegger's hypothesis, these themes represent constitutive determinants of human dwelling in the world (Dasein)⁴. They form the existential framework of human life.

For Heidegger, death is a fact of individual everyday life. Man is plunged into his "being-in-the-world" in the world. By "plunged", Heidegger means that there is no reason for human existence in the world, it simply is. From the moment man begins to exist, he is delivered to death. The basic state of the human stay in the world is its "being cast to its end" (Heidegger, 2008, p. 281).

According to Heidegger, man initially and usually remains in a state of inauthentic being as regards death (he doesn't understand it, "unlocks" himself towards the possibility and "endures" it, which is why he runs from this possibility, hiding from it in various ways and forms of life, covers it up, or displaces it from his consciousness). Heidegger asserts that the authentic being "unlocks the ability 'to be' to the possibility of the truest stay" (see *authenticity*, Heidegger, 2008, p. 299). It is about letting man in the time horizon liberate himself from the day-to-day relationships he is in and emerge from "being-in-the-world" through self-realization (realization of self, authenticity) in accordance with constant awareness of his own finality. Let us say that it is a way of life that travels through the basic mood of anxiety⁵ and impassioned hospitality, through acceptance of death as the end of the stay in the world to "determination", with which one can grasp his existence or, in other words, "wake up" the perception of his own mortality.

The parallel between Andersen's fairy tales that feature existential themes and Heidegger's interpretation of Dasein and the overlap between their world models has nothing to do with their interaction with each other. It is "just" the ordinary courage to be authentic to perceive and present man's existence through the acceptance of death as the horizon of life.

Let us look closer at Andersen's stories, while trying to outline the incomplete typology of conception and the rendering of iconic tragedies in the fairy tales mentioned above.

Significant symptomatic factors pre-empt and condition the tragic ending of Andersen's heroes from the very beginning. It is important to mention them at least in outline.

The atmosphere of Danish fairy tales, their "setting" in the sense of the "scene" and their spatial composition represents a modest and eclectic background that shapes the external conditions/circumstances of the demanding "living situation" of the main protagonists. Their exterior span acts comfortably, as if we were looking through it into a still small, inconspicuous, almost unrealistic world. The world of the daisy and the skylark resigns itself to life in the garden; the little girl from the fairy tale *The Little Match Girl* squats in the corner between two houses; and the toad takes a path from the well to a nearby farmhouse. Let us say that it is "still-life" – unobtrusive or negligible places – a reality that presents the reader with a close look of his existentially indifferent, provincial part (from the point of view of our usual, everyday experience).⁶

This is confirmed by the traits of the characters. Aside from the attributes which are obvious during the first encounter (the small, subtle, slim, tiny, fragile appearance) their bodies are characterized by a fragile and weak constitution, further exacerbated by an outward handicap: the girl with matches is poor and dressed in rags, the daisy grows behind the fence,

outside of the flower gardens, the toad is perceived as an ugly creature, the little mermaid is afflicted by mutism, the spruce with time and decay. The existence of these characters is sub-peripheral and peripheral in a deforming environment. The world sees them as something slight, poorly visible or directly invisible. As if, in the human or animated world, they did not fully exist. Their existence remains enclosed, reclusive, or literally hidden from the world.

We can illustrate this via the character of the little girl from the story *The Little Match Girl*. Her almost imperceptible, unnoticed presence in the town a day before the New Year can be perceived in three consecutive contexts: 1) the character looked like a “poor little girl” (Hans Christian Andersen, 1998, p. 240); 2) people do not notice her, “no one had bought any [matches] from her all day long” (ibid., p. 240); 3) in the evening she finds “a corner formed by two houses, one of which projected farther out into the street than the other” (ibid. p. 240).

The unremarkable intensity of the characters’ physical presence in fairy tales causes (or partly causes) the heroes of these stories to have “little meaning” to the surrounding human world.

Their frail almost “thread-like” stature makes them vulnerable. This corresponds to the semes of adjective synonyms such as “help-less”, “in-firm”, “un-armed” by which the narrator characterizes their state and condition. They remain reliant on other “actors”, or are released to their will:

“Then two little boys came out of the garden; one of them had a large sharp knife, like that with which the girl had cut the tulips. They came straight towards the little daisy, ... ‘Pluck the flower off’ said the other boy, and the daisy trembled for fear, for to be pulled off meant death to it” (Hans Christian Andersen, 1998, p. 296).

These characters have no power and do not rule over their own existence. They do not have the ability to counteract their environment’s disfavour, or prevent the death of a close friend or the loss of their own life.

The stories are based on a real series of events that preserve real-life causality. What do we mean by this? The leitmotif of the chosen fairy tales is the problem of the “separated” individual and the relationship of the environment to his person. The heroes of these stories are literally bruised, taken out of their life environment (home): the daisy was pulled out of the ground by the boys and put into a cage for the captured skylark; the life of the spruce changes from the moment the woodcutters cut it down in the woods. Their loneliness thus causes relocation, dislocation, ejection from their original state (from “their own”). The protagonist of Andersen’s fairy tales is “plunged” into a completely different world from the one he has known before. Existentially, he finds himself full of anxiety (in the “unknown” openness of life), in a

“suffocating hostility” (“to be suffocated by hostility means to be ‘away from home’ [...] a stay is then lonely as is the ‘being in the world’ [...] ‘being in’ proceeds into an existential ‘mode’ of non-occupation” [Heidegger, 2008, p. 222 – 223; edited by M. Č.]). He loses the safety of a home, either by his own will, to experience something new, to go out to the unknown (mermaid, toad), or by the will of someone else (daisy, skylark, spruce, the little girl from the fairy tale *The Little Match Girl*). But this plunge (new life situation) is a prelude to its end. He is taken from one (natural, close) environment and “plunged” into another one (unfamiliar, foreign).⁷

This results in an unresolvable situation. It is a multiplication of sub-semes – constituents – which make the protagonist’s world alien to other participants or actors. There is an unavoidable collision between the hero and his new surroundings. For example, in the fairy tale about the spruce this discrepancy is determined by the natural condition of the character which, under the influence of the external arrangement of the story, does not cease to act, but on the contrary, irreversibly multiplies. This is confirmed by the fact that the hero enters the action as a passive “object” of external forces. The hero’s status in an unknown, unrecognized world leads him to death as a result of this discrepancy. Andersen’s character, under these conditions, cannot “settle” in the world, adapt to the environment, assimilate. He cannot “grow” into the conditions of a new life or – if in accordance with the anthropomorphic nature of Andersen’s narrative, we replace the botanical nomenclature with humanitarian vocabulary – to live in the social conditions, to “socialize” himself. The author, in an impressive plot gradation, marks the loneliness of the spruce not only among people (this composite anticlimax represents an exemplary case of the literal representation of the existential, which Heidegger “ex post” refers to as “the fall”, p. 383), but also among beings at first sight familiar (in the fairy tale personified) – mice and rats. Their coexistence has the nature of an inwardly innocuous cohabitation that runs in parallel without overlapping. We are dealing with “indifference of mutual absence” (Heidegger, 2008, p. 154). The world of stay in Andersen’s Spruce is portrayed as a “co-world” = “co-existence” with others.⁸ This cohabitation, however, is presented as the loneliness of his stay in his co-existence in the world: “Loneliness is not eliminated by the fact that, next to me, a second human specimen or even ten of them will appear. Even if more of them do, the stay remains a lonely one. (...) The co-existence appears in the mode of indifference and alienation” (ibid., p. 151, edited by M. Č.).

The solitude of the protagonist’s “life situation” is still highlighted in dead-end (edge) life positions, such as melancholy, worry, suffering, pain, loss and ultimately death.

Tragedy is both an expressive (receptive) and a composite (plot) outcome, suggesting aforementioned elements of Andersen’s fairy tales. As we know, it is an aesthetic arch-category

(concerned with concepts of beauty, comedy and nobility), the concept of which is prescribed by Aristotle in *Poetics*. We can meet with a modern-age update relevant to literary science in the studies of Boris M. Ejchenbaum. In his *Of Tragedy and Tragical*; resp. Schiller's tragedy in the light of his tragic theory, the author works with the determination of the "delight of compassion".⁹

Among other literary definitions of the tragic as an expressive category, let's recall Všetíčko's concept, according to which it is "a way of displaying a serious plot, which is marked by characters' suffering and deaths. [...] The tragic occurrence is an occurrence of real experience and, secondarily, reflectively becomes the subject of artistic expression in the widest sense of the word" (Plesník et al., 2008, p. 361); we can also remember, as a source, Miko's characteristic of the tragical expression of the expression as a contrast "with a steep disproportion between tensing and detensing, which is done by dying. A detensing experience in tragedy results from the feeling of fateful necessity" (Miko & Popovič, 1978, p. 211). Pleonastically speaking, the tragic nature of tragedy is the misdistribution of tension and its release (an unresolvable conflict that ends with the death of a character). The hero struggles with unfriendly forces, which are more powerful than him, and that is why he is defeated by them – he dies.

Andersen's fairy tales that feature existentialist themes, more precisely tragic endings, are characterized in relation to classical tragedies such as Aeschylus, Euripides or Shakespeare's drama (in which the tragic conclusion is causally conditioned by the paradigm of such motifs as subversion, treachery, desire for power, jealousy, passion, murder, suicide, vengeance, loyalty to higher ideals, excess, revolt against a social or divine rule, and subsequent punishment).

Andersen's characters are not only unburdened by any guilt, their behavior, their deeds and their existence does not allow for any guilt. However, as heroes of their stories they do not fight for any cause: their participation in the (fairy tale) world is passive, noncommittal, non-engaging and inwardly appeasing. Despite the fact that the author gifts his heroes attributes that transcend the average human dispositions or – at least – in their extra-textual reality we consider them to be quite uncommon (the little match girl remains brave until the last moment of her life; the little mermaid sacrifices her magical life for the love of a man; the daisy shares the skylark's suffering; the toad is gifted with the diamond of knowledge), it does not allow them to survive in the fairy tale world. The cause of their premature, tragic death is the heroes' inability to stand firm in the unresolvable situations which they were "plunged" into.¹⁰

As we have already said, a tragic conclusion is not symptomatic of fairy tales. On the contrary, the genre has a tendency to end the story by rewarding the hero with satisfaction, or a victory for justice, thus ending the narrative in an optimistic, positive way. If, on the other hand, Andersen opens with tragic modalities, it has the validity of an assessment of the distinction of the inner majestic sense of the subtle, peripheral, lonely and (in a communicative way) suppressed existence of the main heroes.

In contrast with the cruel concept and delivery of death as a punishment for a negative character in a folk fairytale (witch, stepmother, warlock, vodyanoy, dragon, giant, wolf, etc.) Andersen's concept and death of a hero (a positive figure) is sympathetic to the tragic fact of human suffering with which he ends the story. In a folk tale, the bad character is understandably punished for their evil deeds. We do not feel sorrow for their loss of life, but on the contrary, we perceive it as just satisfaction for the hero. The Danish author works with the theme of death in a different way. The author ends the melancholy burden of the protagonist's life, his existential torture, so that the reader does not relive it as a grueling, terrible event, but one that leaves a strong cathartic impression on him.

In Andersen's stories, the universal nature of tragedy is singularized by both the author and the reader. To grasp the importance of the Dane's mournful fairy-tale ending with an existential theme means to enter the "temple" of the world's naturalness, where the end of life marks a noble completeness of (sad) beauty.

The author portrays the phenomenon of death with social sensitivity (anticipating a child reader) in a way that accedes to natural law. He does not beautify death, but neither does he attempt to drastically overthrow the horizon of the presumed recipient with "ideologies" of pessimistic negativism or devitalizing resignation. On the contrary – Andersen brings into the model of the world, no matter how melancholy, the motif of death as one of the natural moments in the life of a human being. Let us take specific scenes from his fairy tales:

The heroine of the story *The Little Match Girl* dies at its end. This implies a whole complex of symptomatic attributes (the protagonist's shabby appearance and clothes, frosty weather into which she enters against her will and the inability to return home), as well as the fairy tale's atmosphere in the sense of life "attuning" (Heidegger, 2008, pp. 165-171) the heroine's stay in her tale's world.

Death comes in a way that we might call an agonistic visio mortale. The girl strikes the match three times. In each of the bright flames she sees something different. At first, she seems to be sitting by big hot iron tiles; then she sees a set table full of goodies, and finally she sees the illusion of a beautifully decorated Christmas tree. All these images are the embodiment of

what the little girl had never had. What she had was a beautiful, unfulfilled dream. The little girl does not know she is dying. When a star falls in the sky, she thinks:

“‘Now someone is dying,’ thought the little girl, for her old grandmother, the only person who had loved her, and who was now dead, had told her that when a star fell down a soul went up to God.” (Hans Christian Andersen, 1998, p. 241).

Thus, the author does not portray the death of a small “match seller” as dull, miserable or bleak, but as an act ablaze with the splendor of a dreamlike vision:

“The New Year’s sun rose upon a little pathetic figure. The child sat there, stiff and cold, holding the matches, of which one bundle was almost burned. ‘She wanted to warm herself,’ the people said. No one imagined what beautiful things she had seen, and how happily she had gone with her old grandmother into the bright New Year.” (Hans Christian Andersen, 1998, p. 241).

We meet with a similar ending of a life in another Andersen tale, *The Toad*. The heroine of this story is the owner of an inner treasure she carried inside her head. This jewel in the fairytale is represented by a diamond. The narrator portrays it as a spiritual pinnacle of knowledge, which is manifested by the heroine’s strong desire to rise “up”, “higher”, “further”, “beyond” this world. The little toad is gifted with the awareness of the existence of “something” that exists “above” her birthplace-well, even “above” the world outside it. Looking up – to the sun, the moon, the stars – she senses, feels the presence of another existence that entices her.

The apparent mystical correlations which can be decrypted in this fairy tale acquire a sacral significance in the next narrative flow. The toad is depicted as an exceptional, even privileged being – a “totemic animal of sacred value determination.”¹¹ Her extraordinariness (in the form of an inner “strife”) even culminates in the state of “enlightenment” at the end of the fairy tales (“Oh, how it seems to shine in my head!”). In accordance with transcultural interpretations of analogous phenomena (the philosopher’s stone, satori, realization, etc.), this state of “brightening”, “viewing”, “enlightening”, “seeing”, “gazing”, “awakening” in a fairy tale is not known to the world; it does not show itself outwardly – it remains a secret, hidden, unobserved. It even exceeds the heroine’s awareness of having it inside her. It engraves inside her, she feels it as a “light”, but does not identify with the diamond treasure. She knows it exists somewhere, that one of her kin owns it. The narrator allows the protagonist to experience this inner brightness introspectively, in the form of a deep experience, without exteriorizing this event to the outside.

It can be said that the more explicitly the fairy tale emphasizes the heroine's self-incomprehension, the more efficient the reception implications of the loneliness in which she finds herself due to her exceptionality are.

We should note that the heroine's outward profanity is still preserved: the toad remains physically a toad during the entire narration, at least nothing happens to her in the sense of the metamorphosis of ugliness into beauty. In this sense, Andersen does not disturb the external, outward, physiological, resp. physical realism – he keeps it in mind. Even the rare treasure, which the character has in the fairy tale, does not allow it to escape from the common (natural), “special” burden of being a toad. This is finally proven in the ending of the story: the toad (similar to any other creature exposed to a larger animal/predator) dies in the stork's beak.

In spite of this realistically motivated inertia, Andersen's narrative about searching for a way “up” retains its poetical and mystical dimension: in parallel, it can also be understood as a Livingstone parable about finding the “upward” path, which is the meaning of (human) existence (in a fairy tale disguised in animal form). In Andersen's writing, the “knowledge stone” motif acquires a gnostic undertone, namely, the end, the deliverance, the salvation of the human soul from the prison of the human body.¹²

“The body was dead—the Toad was killed! But the spark that had shot forth from her eyes; what became of that? The sunbeam took it up; the sunbeam carried the jewel from the head of the toad. Whither? Ask not the naturalist; rather ask the poet. He will tell it thee under the guise of a fairy tale; (...) But the jewel in the head of the toad? Seek it in the sun; see it there if you can” (Hans Christian Andersen, 1998, p. 149).

If, therefore, we were to identify the dominant ideologeme in the structure of this fairy tale, in the undervalued validity of the term, that is, not purged of political connotations, as introduced to the semiotic scene by M. M. Bakhtin, we could say that Andersen touches upon the question of the absolute culmination of existence, its transcendental “awakening”. This is done through the rendering of an inner, outwardly unmanifested grandiosity and therefore it is not palpable by the environment.

The meaning of the tragic outcome in Andersen's fairy tale is not determined by an attempt to excite the reader with the feeling of perspectiveless gloomy grimness, but, on the contrary – the author attempts to create an emotional alignment of sadness, nobility and beauty. The ending of the fairy tale despite the death of the hero (in asymptomatic receptive circumstances) creates an uplifting atmosphere and an act of cleansing (Aristotelian catharsis).

In this sense, the death of the little mermaid is perhaps rendered as the most striking one. If we perceived her demise with a pure, childlike “perspective” we would have experienced pain – only as an injustice which should not have happened to an innocently loving, defenseless and good fairy. With time – or “maturing” – in a more experientially developed and differentiated consciousness, we can make her death even more pronounced in a higher, resp. “added” meaning. The heroine’s life comes to an end, but its transcendental re-substantiation occurs, in this case, with the transformation of the fairy into an etheric inhabitant of the element of air:

“...the little mermaid, who did not feel as if she were dying. She saw the bright sun, and all around her floated hundreds of transparent beautiful beings...The little mermaid perceived that she had a body like theirs, and that she continued to rise higher and higher out of the foam...//‘...We carry the perfume of the flowers to spread health and restoration. After we have striven for three hundred years to all the good in our power, we receive an immortal soul and take part in the happiness of mankind. You, poor little mermaid, have tried with your whole heart to do as we are doing; you have suffered and endured and raised yourself to the spirit-world by your good deeds; and now, by striving for three hundred years in the same way, you may obtain an immortal soul’” (Hans Christian Andersen, 1998, pp. 50 – 51).

Andersen’s heroes die alone.¹³ There is no one with them in the last moments of their lives: the little match girl dies sitting in a corner between two houses in an empty street at night, the little mermaid ends her life on a deserted beach before dawn, the rats and mice abandon the spruce tucked away in the attic, leaving it to its sad fate. The most striking is the death of the wilted daisy, which was carelessly thrown away on a beaten path by the two indifferent boys: “They would hardly mourn her... they sure care about a field blossom!” (Gallay, 1911, p. 41).

In this aspect, the tragedy of Andersen’s model of the world is determined by the fact that – in Heidegger’s terminology – the stories of his protagonists, such as the verbal image of “a stay unlocked for happy or cruel coincidences” are “plunged” into these eventualities while retaining that “as a plunged being in the world the stay is already delivered to its death... without the support or care from others” (2008, p. 417, 289, 295).

Andersen in these stories “opens” the model of the human world in his existential positions: anxiety, melancholy, worry, suffering, pain, loss, but above all loneliness and ultimately death. Occasionally quoting, but mainly structurally building from its concise articulation, Martin Heidegger’s work *Being and Time* which has been a constant support while conceptualizing these existentials. This is true particularly for ontological validity. However, as we know, the German thinker also attributes this validity to word, speech and language. This

allows us to update his words without the danger of interference from various ontological orders, not only in relation to the last instance of Andersen's artistically stylized image of a "stay" in tales with a melancholy and tragic mood, but also in the (preliminary) explicit validity of our interpretation: "The plunging of being into its end... it is an essential possibility that every stay has to take on for itself. It isolates the stay into its own uniqueness. This isolation is one of the ways to unlock the 'here' for existence. The stay can be authentically itself only when it opens itself to the possibility" (Heidegger, 2008, pp. 288, 289, 300).

Endnotes:

¹ The study was developed within VEGA project 1/0426/17 "Iconization of suffering and its meaning in the verbal, artistic and cultural image I (intersemiotic, interdisciplinary and intercultural recognition)".

² "The story is deliberately turned upside down in fairy tales and that is exactly, in the eyes of the people, why it is graceful. [...] In literature, the unusual is shown as possible, it creates feelings of horror, enthusiasm or surprise, and we believe in these presented options. In folk prose, however, an unusualness exists where it is not possible in life. [...] Folklore rendition is not based on the display of everyday characters or ordinary acts in common situations, but conversely, it just speaks about that which it strikes us with its unusualness. From this point of view, the fairy tale cannot be compared to reality at all. According to the bearers of folklore aesthetics, it is not worth talking about the everyday, the ordinary, the things that surround humans every day" (Propp, 2008, pp. 261-262, edited by M. Č.).

³ The fairy tale optimism, that ordinary fairy-tale "happy ending," is generally considered "important for the mental development of children. Without it, the world that the children learn to understand seemed grim like the sky in the long-lasting rain." (...) It is necessary to handle the dangerous images in fairy tales by objectivized words into a secure network of certain relationships that create a defensive barrier against anxiety and fear of life" (Černoušek, 1990, p. 16 – edited by M. Č.). "The ending of a fairy tale (And then they lived happily ever after in happiness and joy) tells the child that by creating a real interpersonal relation, one escapes the separation anxiety that persists in him and which creates a framework for many fairy tales but eventually is always displaced)" (Bettelheim, 2000, pp. 14-15).

⁴ Heidegger, in terms of "stay", means the way in which a person is present in the world, as he, unlike other entities (things, objects), has the existential opportunity to question his being. This being is unlocked before him, so he can understand it. Stay, therefore, understands itself in its existence.

⁵ "Anxiety reveals being in the stay to the truest "to be", that is, it reveals the freedom for the liberty of choosing and grasping yourself. Anxiety brings a stay before his freedom to ... (propensio in ...) the authenticity of his being as a possibility, which always is. This being is also however that which imparts the stay as 'being in the world'" (Heidegger, 2008, p. 222).

⁶ For completeness's sake, we note that these space coordinates of the world go beyond the small scope in the story of the *Little Mermaid*. Its environment is magical (uncommon), royally magnificent, where the space is based on the analogous principle of duality (in contrast, the underwater world of the king opposes the surface world of the prince).

⁷ This mode of 'being in the world' reveals only a new way of being, in which a stay is still uprooted" (Heidegger, 2008, p. 203).

⁸ It is therefore "the same being", "being in the world", while "'being in' is co-existence with others, whose inner being is a co-existence" (Heidegger, 2008, p. 148).

⁹ B. M. Ejchenbaum, *Skvoz' literatury*, 1924

¹⁰ For this, see section 50 Preliminary sketch of the existential and ontological structure of death – "being cast to its end", "plunging to death" (Heidegger, 2008, pp. 286-288).

¹¹ *Tezaurus estetických výrazových kvalit*, 2008, p. 296.

¹² See: Matoušek, Jaroslav: *Gnose, čili, Tajné učení náboženské posledních století pohanských a prvních křesťanských*. Praha : Herrmann & synové, 1994 [v tiráži spr.] 1995. 295 p. Without ISBN; Pokorný, Petr: *Píseň o perle : tajné knihy starověkých gnostiků*. Praha : Vyšehrad, 1986. 298 p.

¹³ “Death ‘belongs’ to the stay not only indifferentially, but it asks for the stay in an individual sense. Death’s lack of relatedness, which understands the death in advance, isolates the stay into the uniqueness of itself. This isolation is one of the ways of “unlocking” existence” (Heidegger, 2008, pp. 299-300).

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