

Leeds Studies in English

Article:

Christine E. Fell, 'Symbolic and Satiric Aspects of Hans Andersen's Fairy Tales', *Leeds Studies in English*, n.s. 1 (1967), 83-91

Permanent URL:

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Leeds Studies in English
School of English
University of Leeds
<http://www.leeds.ac.uk/lse>

SYMBOLIC AND SATIRIC ASPECTS OF HANS ANDERSEN'S FAIRY-TALES

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Among those fairy-tales of Hans Andersen that are usually translated into English,¹ the delicate and serious ones have their place, and those of the satiric ones where the fun seems good-humoured and playful are also popular. Less frequently found are translations of, for example, *The Shadow*, or *She was Good for Nothing*, where "fairy-tale" has become an even less relevant term than usual, and the darkness of Andersen's statement is alleviated by humour, not by playfulness. This is quite simply because Andersen is still regarded here mainly as a writer for children, and the choice of tales to be translated is usually dictated by this assumption. It is natural that Danish readers, quicker to discover the qualities of Andersen, should have given to his work the full scholarship and close appreciation that it demands. Here, since he is largely unread except by children and teachers, it seems worth while to re-examine some of the qualities which make Andersen not only a writer for children, but a mature and sophisticated artist, whose responses to life were complex rather than childlike, and whose awareness found expression in controlled and subtle prose.²

It is beyond the scope of this article to look closely at Andersen's style, perhaps beyond the scope of a non-Danish reader to be fully aware of all the nuances, and Andersen's mastery of his language will concern me only incidentally. What I should like to do, using a small selection of the tales, is to attempt an understanding of their structure, to find out some of the values presented within that structure, and to discover in what ways, symbolic and satiric, Andersen conveys these values.

In the two stories *The Little Mermaid* and *The Snow Queen* one of the qualities which stands out is the emphasis on absolutes. The setting Andersen has chosen has the characteristic of myth and folk-tale that the opposing forces of good and evil are presented in the clearest possible terms, and there is as little doubt about their identification as there is about their existence. The child Gerda and the little mermaid could not have chosen wrong accidentally. Moral choice does not mean for these two the slow discovery of relevant values, as it does for the boy in *She was Good for Nothing* or, more light-heartedly, for the goblin in *The Goblin at the Provision Dealer's*. Rather, Andersen makes the choice a harsh test of the courage to give and to love. And the initial choice has to be re-affirmed continually in the knowledge of increasing pain and diminishing hope. But there is no questioning the rightness of the choice made, since the conflict of good and evil is expressed in such unequivocal terms as life and sterility.

The good and evil antithesis in *The Snow Queen* is seen through two major symbols of life and death, the rose and the snow-flake, and these two symbols are presented almost entirely in terms of colour.

Red, especially rose-red, for Andersen frequently symbolizes love, and he exploits the tension between the loveliness of the colour in the rose and the pain of it as the colour of blood, the blood of sacrifice being the supreme test of love. In *The Snow Queen* there is a sustained contrast between white, the cold sterile colour of the Queen, and the rich living beauty of the rose, associated all the way through the story with the child Gerda, that is with love and innocence. The evil which the Snow Queen represents is that of spiritual death, and against this the rose, the symbol of life, is further associated with Christ. The verse of a hymn,

In the valley grew roses wild,

And there we spoke with the Holy Child³

is quoted at major points throughout, and the contrast deliberately touches off all the overtones of snow/winter/death and of spring/Easter/Resurrection.

At first the children Kay and Gerda play together in harmony, but this is shattered when splinters from the devil's mirror pierce Kay's eye and heart, distorting the way he sees things and numbing his emotions. He chooses now the frozen, insensate world of the Snow Queen, rejects as imperfect and corrupt the living beauty of the rose, and sets in its place the snowflake as an example of perfect design:

"Do you see how beautiful they are!" said Kay. "They're much more interesting than real flowers! And there isn't a single blemish on them: they're quite perfect — or they would be if they didn't melt!"⁴

When Kay is finally rescued from the power of the Snow Queen there is renewed emphasis on the world of ice he is leaving, and the world of the rose to which he is brought back:

The roses in the gutter were thrusting their flowers in at the open window . . . (Kay and Gerda) had forgotten like a heavy dream the cold empty splendour of the Snow Queen's palace.⁵

In Andersen's structured world of absolutes both Gerda and the little mermaid are involved in a kind of quest. In its simplest terms this operates on the practical and traditional level of a life to be saved, a wrong to be put right. More fully, the quest is the search for the fulfilment of an ideal, in which the hero may be hindered and almost overcome by the indifference of his environment or by the destructive forces of evil. And of course to some extent the process is the hero's finding of himself. The search of both Gerda and the mermaid is the search inspired by love of another, together with a need for the fulfilment of reciprocal love. One of Andersen's central themes is loneliness, the need, combined with the inability, to communicate, and it is the conviction that life is only meaningful when it is shared that animates and sustains his children in their search. Andersen's emphasis is on the single figure of a child, symbol of love and innocence, trying to find the way through a world that is by turns alien or friendly or merely indifferent. But even where it is friendly it is not always comprehending, as when the little mermaid's grandmother offers her comfort which, though kindly meant, is so remote from the little mermaid's hopes and thoughts as to be meaningless:

"Let us be joyful!" said the old lady. "We'll skip and dance through the three hundred years we have to live."⁶

But the mermaid's hope is to gain the love of the prince and win an immortal

soul. Even before she is fully aware of these hopes she is somewhat apart from her sisters, "a strange child, quiet and thoughtful," and her garden reflects an interest in the world beyond the sea, whereas her sisters' gardens reflect only the sea-world, their immediate environment. Her choice of rose-red flowers, and a rose-red weeping willow, also takes us back to the symbolism of *The Snow Queen*.⁷

When she first meets the prince and saves him from drowning she is hardly aware of her love for him. But as she grows more deeply aware of her involvement both with the prince and with the human world he represents, she tries to discover how to reach them. Her grandmother phrases for her the kind and quality of love she is seeking, in words that gain in power through their Biblical echoes; and when the little mermaid expresses her longing for such a relationship, she expresses also her awareness of the strength of her love, in the words that she has learned:

"He must be sailing up there now, him I hold dearer than father and mother, him my thoughts cling to, and into whose hands I would put my life's happiness."⁸

When her grandmother used these words they described the kind of love a mermaid must receive in order to share human immortality; when the little mermaid uses them she has transferred them from the love she hopes to receive to the love she has to give. The change is fundamental.

As the little mermaid recognizes her love and her needs, her decision becomes clear to her. She will risk everything to fulfil them, and her first action must be to obtain from the sea-witch the potion that will give her a human form. The journey to the sea-witch's house is the first test of the love which has been so confidently affirmed. Evil and ugliness are powerfully conveyed in Andersen's description of the desolate region where the witch lives, and it takes all the little mermaid's courage not to turn back. (Gerda's courage was similarly tested at the final point of her journey by the terrifying regiment of snow-shapes.) Andersen makes it clear that the horror is real, not just the mermaid's emotionalized perception, when he passes from a generalized description to a close-up of a single mermaid's skeleton in the midst of the desolation. There is no assurance for the mermaid that she will survive the dangers.

From the physical danger Andersen passes to a more insidious aspect of destructive power. The witch recounts the little mermaid's ideals in a tone of mockery which at once cheapens them and renders them slightly absurd. She follows this by a catalogue of the pains the mermaid will suffer and the price she will have to pay, and in the mermaid's willing acceptance of pain and potential misery, the strength of her love is proved more fully and deeply than before. That part of the price is the loss of her voice is significant, not only because it is her most precious possession⁹ — the sweetness of her singing has already been established — but also because this loss emphasizes her complete aloneness. She will be unable to tell the prince either what she needs from him or what she has given for him. She has chosen to separate herself from her own world, and waits to find if she can have a place in the human world. When she had her voice she could not communicate with her own people because her ways of thinking were remote from theirs. Now that she has lost the means of communication she finds the prince, and it is indicated that he has the degree of understanding to share and respond to the

little mermaid's thoughts and hopes, if the machinery of communication were not absent. The irony of this awareness and unawareness, and the interplay of different kinds of nearness and distance mark all the little mermaid's relationships, and are the distinctive qualities of her suffering. It is of course an additional irony that whereas children in other stories by Andersen suffer because to be human is to suffer, the little mermaid endures her suffering in order to attain humanity.

Gerda's search for Kay in *The Snow Queen* begins symbolically enough with the coming of Spring, but she is delayed in her quest by the false security of another relationship. The old woman who detains her conceals all the roses in her garden so that Gerda may forget Kay and be happy with her. When Gerda is recalled to her journey the time is autumn:

Everything round her looked cold and raw: . . . Only the sloe still bore its fruit, so sour and bitter it draws your mouth tightly together.¹⁰ That Gerda as well as Kay has left behind the springtime childhood idyll is evident, but Gerda's maturity must come through intensity of love and suffering, while Kay's development is purely intellectual, and his rejection of feeling leads him to the cold abstract realm of pure knowledge. This is made clear by Andersen's repeated use of the word *intelligent*, which in this story at least seems to carry a pejorative implication. The Snow Queen's Mirror of Intelligence, with its cold patterned regularity — "the whole thing looked like a trick"¹¹ — reminds the reader of the devil's mirror at the beginning of the story. Little Kay's games, after his sight had been distorted, became "quite different now from what they had been before, they were so intelligent."¹² When he is carried off by the Snow Queen he tries to say the Lord's Prayer but can only think of multiplication tables, and after the Snow Queen's kiss he forgets every emotional involvement, ceases to feel fear of the Queen and sees only wisdom in her. When Gerda, also in danger from the Snow Queen's legions, says the Lord's Prayer, this acts as a protection for her. The contrast is self-explanatory.

When the power of Gerda's love thaws the splinter of ice in Kay's heart, the intellectual achievement for which he has been striving comes naturally and easily with the release of this power. Kay has been trying to form the word *eternity*, and though he has been able to form some patterns which, though useless, seem to him important, this one is beyond him. But if the concept *eternity* cannot be reached by the mind alone, Andersen suggests that it is nevertheless a concept subject to the power of love. Kay has been "thinking and thinking until his head creaked with the effort."¹³ Gerda does not even have to think. At the moment when she has brought Kay back to recognition and understanding, to rejection of the Snow Queen's cold and empty halls, "even the pieces of ice danced for joy all round them, and when they grew tired and lay down, they formed the very letters the Snow Queen told him he must find out."¹⁴

As Kay and Gerda leave the Snow Queen's palace they see again the signs of Spring. It is not until they reach home that they realize fully what has happened to them and how they have achieved a maturity which yet retains the values of childhood:

There they sat together, grown up, yet children still, children at heart —and it was summer, warm and beautiful summer.¹⁵

In case any of the significance of the child-adult paradox is missed here,

Andersen underlines it by bringing together the Christ/roses/children associations which he has been developing throughout the story:

Grandmother was sitting there in God's bright sunshine and reading aloud from the Bible, "Except ye become as little children, ye shall not enter into the kingdom of heaven!"

And Kay and Gerda looked into each other's eyes, and all at once they understood the old hymn:

In the valley grew roses wild,

And there we spoke with the Holy Child.¹⁶

It is evident in these two tales, *The Snow Queen* and *The Little Mermaid*, with their careful and ordered world in which good and evil are opposed and a choice has to be made, that Andersen's statement is a hopeful one. His children triumph through the power of their love, courage, and innocence. Even though the little mermaid's success is a partial one, in that she fails to gain the prince's love, she earns for herself the hope of immortality, a hope which is also extended to Kay and Gerda, both through Andersen's use of the key-word *eternity*, and by his suggestion that they have retained those qualities of childhood which fit them for the kingdom of heaven. But the idealist in Andersen is complemented by the cynic, and there are other tales by him which demonstrate the triumph, in earthly terms at least, of the powers of stupidity and cruelty.

Instead of the clear-cut distinction between the forces of good and evil, the contrasts in the satiric tales are more subtle, less identifiable. In the satires the reader is made aware of two sets of values or attitudes simultaneously and of some incongruity between them. This might be the contrast between the real and the apparent, for example between a fine surface and an ugly concealed reality, or perhaps a contrast between the actual situation and the ideal. More probably Andersen offers the reader a full and complex structure depending on various and shifting contrasts, and leaves him to make the connecting links for himself between what is being stated and what it is being measured against. An example of Andersen's method occurs in *Thumbelina*. Thumbelina has been described as beautiful in terms that have made her sympathetic to the audience. But the cockchafers reject her because she is so unlike themselves. Their standard of beauty is dictated by their image of themselves, and perhaps there is sufficient jealousy in their attitude to make it very important for them to preserve their conceptions intact:

"But she's only two legs" . . . "She hasn't any feelers!" . . . "How ugly she is!"¹⁷

Here Andersen's irony is so light that satire is perhaps too strong a term. But the point that he makes in this example is one to which he frequently returns, and one which can call out his most savage satirical observations. The cockchafers' blindness towards the beauty of Thumbelina is like Kay's blindness when the splinter from the devil's mirror has entered his eye, and like the blindness of social prejudice which prevents people from recognizing quality in their midst, as in so many of Andersen's tales. *She was Good for Nothing*, *The Ugly Duckling*, and *The Gardener and the Family* are some of the ones which spring immediately to mind.

It gives satire an added dimension when the author puts the attitudes that he is satirizing into the mouths of non-human creatures or objects.

Behaviour that is absurd in humans, even if typical of them, is even more absurd when the stature of the creatures involved is lessened. A satire about a darning-needle who is so fine that she imagines herself to be a sewing-needle, calls into question the falsities and weaknesses inherent in a social structure where such distinctions can seem significant. The actual irrelevance of the question — it doesn't after all seem of grave importance exactly where a single needle is in the needle hierarchy — is shown against the total dominance of this idea in the needle's existence.

The Darning-Needle demonstrates the life-history of a one-track egoistical mind — the one track being a false estimate of its own importance. The needle consoles herself as she lies in the gutter:

"I'm too fine for this world! . . . But I'm very conscious of what I am, and there's always some pleasure in that!"¹⁸

But the consciousness she speaks of, is, as the reader knows, no consciousness at all, but deliberate ignorance and self-conceit. The ironic exposure of multiple layers of deception and egoism becomes more and more savage. The darning-needle, herself so self-centred that she believes the fingers of the kitchenmaid exist only for her convenience, yet resents the self-concern of other refuse that floats past her in the gutter. She is sure that the stick is selfishly thinking of nothing but himself, but she is willing to be taken in by the glitter of a piece of glass and to suppose it a diamond. The self-deception makes acquaintance possible, without overt lessening of her own claims. Her most extravagant thought, half-lyric, half-comic, is

"I could almost believe I was born of a sunbeam, I'm so fine,"¹⁹

and just in case the reader is misled into responding with sympathy to the pathos of this hopeful claim, the gesture is immediately followed by a return into meanness of conception:

"If I had my old eye that snapped off, I think I could cry — except that I wouldn't do it: crying's not refined."²⁰

The human element is brilliantly reinforced by the witty juxtaposition of words relating to needles and words relating to humans. The word *fiin* (fine) carries this dual rôle throughout. The blackness of the tarnished needle is related to the fashionable wearing of black:

The sealing-wax had worn off and she had turned black, but black is slimming and so she thought she was finer than ever.²¹

The verb *knaekke* (snap) suggests not only the physical breaking of the metal, but the tension of repressed human attitudes. There is a suggestion of hysteria in the needle's repeated use of the formula, "I shall snap! I shall snap!"²² And towards the end of the story there is recurrent shift of emphasis between mounting hysteria and self-righteous platitude. The darning-needle hovers between the complaining whine of "If only I'm not sea-sick," and the complacent cliché "The finer one is the more one can stand."²³ Andersen's final comment is complex in its bitter awareness of defeat in the face of such conditioned egoism, egoism which can be ignored but not destroyed:

But she didn't snap although a loaded wagon had gone over her: she was lying full-length on the ground — and there she can stay!²⁴

In the two tales discussed earlier, *The Snow Queen* and *The Little Mermaid*, Andersen has shown his concern with the power of love and the ability to communicate. When he is serious and non-satiric, he shows these

as ideals to be striven for, but in his satiric tales he shows their opposite, egoism. Love he shows as fulfilled through suffering, egoism as destroying the capacity to suffer or to love.²⁵ Both halves of the pattern come together in *The Ugly Duckling*. Here the bird, hoping to find reality of love and communication, is offered a substitute, a mockery, and expected to be grateful for it by those who, not understanding his search, find him lacking by their own irrelevant standards. At the old woman's cottage the duckling finds a cat and a hen who are totally self-righteous and self-satisfied, and though not self-sufficient naturally think themselves so. They cannot comprehend any pattern of behaviour that is different from their own, but automatically assume that there is an inherent rightness about their own, and therefore a corresponding inadequacy where others differ from it:

"Can you lay eggs?" she asked.

"No!"

"Then you may hold your tongue!"

And the cat said, "Can you arch your back and purr and give out sparks?"

"No!"

"Then you shouldn't express an opinion when sensible people are talking!"²⁶

The reader is also made aware of the fluency of the hen's advice against the duckling's attempts to articulate:

"You don't understand!" said the duckling.

"Well, if we don't understand, then who could! It's certain you will never be cleverer than the cat and the old woman, not to mention myself! Don't show off, child! And thank your Maker for all the good things that have been done for you! Haven't you come into a warm room and found a social background you can learn something from?"²⁷

Andersen's demonstration of religious smugness in this flood of sanctimonious advice and rigid moral disapproval of the unfamiliar, is in perfect contrast to the values he represents with full sympathetic awareness at the close of *The Snow Queen*. The passage where Gerda's grandmother reads from the Bible "Except ye become as little children . . ." places an emphasis on innocence and humility that might superficially be compared to the hen's "Don't show off, child! And thank your Maker . . ." But the basic difference is of course that the grandmother is ranged on the side of those who are taught, those who have something to learn. She doesn't offer advice, and it is accidental from her point of view, though not from Andersen's, that she should be the one who reveals the meaning of Kay and Gerda's achievement. But the hen offering advice seems very firmly ranged together with the cat, the old woman, and God, as the all-wise arbitrators of social custom, and as the proper objects of the duckling's gratitude and devotion.

To say that these stories by Andersen demonstrate the way of love or the way of egoism might be a disastrous oversimplification. And to attempt an analysis of any writer with Andersen's qualities is inevitably to omit much and to oversimplify much. His work will repay far fuller and deeper study than I have been able to accord him here.²⁸ But the specific pleasure of reading Andersen is like the pleasure given by some kinds of poetry; that of finding the complex and subtle absorbed into a simple (not simplified)

and clear statement. Whereas the normal relationship between language and meaning is an uneasy one, here the relationship is so far mastered that neither is complexity of meaning reduced nor clarity of language impaired.

NOTES

- 1 All quotations are from the edition *H. C. Andersen: Samlede Eventyr og Historier* (Jubilæumsudgave, Odense, 1961), and from the translation *Hans Andersen's Fairy Tales* by L. W. Kingsland (Oxford, 1961). Another selection by Mr. Kingsland, including some of the tales less frequently translated, is published in *The World's Classics* (Oxford, 1959). It should perhaps be noted that Andersen writes *Eventyr og Historier* and that "fairy-tale" translates only *eventyr*.
- 2 "The children made themselves merry for the most part over what might be called the actors, older people, on the contrary, were interested in the deeper meaning." — Hans Andersen's own comment on his stories, taken from *The True Story of my Life*, trans. Mary Howitt (London, 1926), p. 205.
- 3 "Roserne voxte i Dale, Der faae vi Barn-Jesus i Tale"; ed. pp. 215 ff., trans. pp. 218 ff.
There is a particularly close parallel here with Andersen's story *The Red Shoes*. When Gerda begins her search she offers the river her red shoes, her most precious possession, in return for news of Kay. In the story of *The Red Shoes* it is the shoes themselves that assume total importance in the life of the child Karen, so that delight in them overrides all other considerations and obligations. But when Karen has repented, and God's angel appears to her, "he was no longer holding his sharp sword: instead he carried a lovely green bough full of roses" ("han holdt ikke længer det skarpe Sværd, men en dejlig grøn Green, der var fuld af Roser"); ed. p. 259, trans. p. 277.
- 4 "Seer Du, hvor konstigt!" sagde Kay, "det er meget interessanter end med de virkelige Blomster! og der er ikke en eneste Feil ved dem, de ere ganske akkurat, naar de blot ikke smelte!"; ed. p. 216, trans. p. 221. The translation obscures one of Andersen's basic antitheses, that of *konstig* and *virkelig*, the artificial and the real, as in the stories of *The Nightingale* and *The Swineherd*.
- 5 "Roserne fra Tagrenden blomstrede ind ad de aabne Vinduer . . . de havde glemte som en tung Drøm den kolde, tomme Herlighed hos Sneedronningen"; ed. p. 235, trans. p. 255.
- 6 "Lad os være fornøiede," sagde den Gamle, "hoppe og springe ville vi i de trehundrede Aar, vi have at leve i"; ed. p. 65, trans. p. 71.
- 7 Andersen also uses the simile of the rose in his descriptions of Gerda and the little mermaid. Gerda's face was "like a rose," the little mermaid's skin "as clear and pure as a rose-petal."
- 8 "nu seiler han vist deroppe, ham som jeg holder mere af end Fader og Moder, ham som min Tanke hænger ved og i hvis Haand jeg vilde lægge mit Livs Lykke"; ed. pp. 65-6, trans. p. 72.
- 9 Gerda's sacrifice of her red shoes in *The Snow Queen*, though having less significance for the development of the story, is similarly the gift of her most precious possession.
- 10 "og rundt om saae det koldt og raat ud; . . . kun Slaaentornen stod med Frugt, saa stram og til at rimpe Munden sammen"; ed. p. 222, trans. p. 233.
- 11 "det var et heelt Konststykke"; ed. p. 233, trans. p. 251.
- 12 "Hans Lege blev nu ganske anderledes end før, de vare saa forstandige"; ed. p. 215, trans. p. 221.

- 19 "tænkte og tænkte, saa det knagede i ham"; ed. p. 233, trans. p. 252.
- 14 "selv Iisstykkerne dandsede af Glæde rundt om, og da de vare trætte og lagde sig, laae de netop i de Bogstaver, som Sneedronningen havde sagt, han skulde udfinde"; ed. p. 234, trans. p. 253.
- 15 "Der sad de begge To Voxne og dog Børn, Børn i Hjertet, og det var Sommer, den varme, velsignede Sommer"; ed. p. 235, trans. p. 255.
- 16 "Bedstemoder sad i Guds klare Solskin og læste høit i Bibelen: 'Uden at I blive som Børn, komme I ikke i Guds Rige!' Og Kay og Gerda saae hinanden ind i Øiet, og de forstode paa eengang den gamle Psalme:
"Roseerne voxte i Dale,
Der faae vi Barn-Jesus i Tale";
ed. p. 235, trans. p. 255.
- 17 "hun har dog ikke mere end to Been" . . . "hun har ingen Følehorn!" . . . "Hvor hun er styg!"; ed. p. 34, trans. p. 46.
- 18 "Jeg er for fiin for denne Verden! . . . Jeg har min gode Bevidsthed og det er altid en lille Fornøielse!"; ed. p. 243, trans. p. 267.
- 19 "Jeg skulde næsten troe, at jeg er født af en Solstraale, saa fiin er jeg"; ed. p. 243, trans. p. 269.
- 20 "havde jeg mit gamle Øie, som knak, saa troer jeg at jeg kunde græde!—skjøndt jeg gjorde det ikke — græde det er ikke fiint"; ed. p. 244, trans. p. 269. The pun here on implications of the word *fiin* is partially lost in the translation.
- 21 "Lakken var gaaet af den, og sort var den bleven, men sort gjør tyndere, og saa troede den, at den var endnu finere, end før"; ed. p. 244, trans. p. 269.
- 22 "jeg knækker! jeg knækker!"; ed. pp. 242, 244, trans. pp. 266, 269.
- 23 "bare jeg ikke bliver søsyg," "jo finere man er, desmere kan man holde ud"; ed. p. 244, trans. p. 269.
- 24 "men den knak ikke, skjøndt der gik et Vognmandslæs over, den laae paa langs —og der kan den blive liggende"; ed. p. 244, trans. p. 269.
- 25 George Meredith's definition of the egoist seems too relevant to be omitted: "Consider him indulgently: the Egoist is the Son of Himself. He is likewise the Father. And the son loves the father, the father the son; they reciprocate affection through the closest of ties; and shall they view behaviour unkindly wounding either of them, not for each other's dear sake abhorring the criminal . . . Absorbed in their great example of devotion, they do not think of you. They are beautiful." George Meredith, *The Egoist* (Oxford, 1947), p. 415.
- 26 "Kan Du lægge Æg?" spurgte hun.
"Nei!"
"Ja, vil Du saa holde din Mund!"
Og Katten sagde, "Kan Du skyde Ryg, spinde og gnistre?"
"Nei!"
"Ja saa skal Du ikke have Mening, naar fornuftige Folk tale!"; ed. pp. 201-202, trans. p. 195.
- 27 "I forstaae mig ikke!" sagde Ællingen.
"Ja forstaae vi Dig ikke, hvem skulde saa forstaae Dig: Du vil dog vel aldrig være klogere end Katten og Konen for ikke at nævne mig! Skab Dig ikke, Barn! og tak Du din Skaber for alt det Gode, man har gjort for Dig! Er Du ikke kommen i en varm Stue og har en Omgang, Du kan lære noget af"; ed. p. 202, trans. pp. 196-197.
- 28 See E. Bredsdorff, "Hans Christian Andersen: A Bibliographical Guide to his Works," *Scandinavica*, VI (1967), 26-42.