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

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

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

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Introduction

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

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

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

life involving various media.[1]

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

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

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

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

3 Nielsen 1990: 124-125.

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

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

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

Literature, Medium, Modes of Expression

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

1 Bryant 1996; Bryant 2002; Bryant 2013.

2 See Brügger 2003.

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

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

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

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

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

1 See Henkel 2016; Tanderup 2016.

2 See Hurrelmann 2006: 105-106.

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

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

Representing Children's Media in a Living Room around 1871

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

> "Yes, this is a song for very small children!" declared Aunt Malle. "As much as I should like to, I cannot follow this 'Dance, Dance, Doll of Mine!'"
>
> But little Amalie could; she was only three years old, played with dolls, and brought them up to be just as wise as Aunt Malle.
>
> There was a student who came to the house to help her brothers with their lessons, and he frequently spoke to little Amalie and her dolls; he spoke differently from anyone else, and the little girl found him very amusing, although Aunt Malle said he didn't know how to converse with children – their little heads couldn't possibly grasp that silly talk. But little Amalie did. (Andersen 1955 [1872]: 435-36)[1]

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

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

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

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

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

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

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

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

1 See Kümmerling-Meibauer 2007 and Christensen 2005.

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

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

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

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

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


ILLUSTRERET BØRNEBLAD

Første Aargang, Nr. 4. — August Bangs Forlag, Kjøbenhavn. — 15de November 1871.

Indhold: Trofast, af O. B., med Tegning. Smaatræk af Dyrenes Liv, af Chr. Bredsdorff. Sangen til Dukkerne, af H. C. Andersen. Den lille Doktor, af Chr. Bredsdorff, med Tegning. Børnenes Fee (Slutning), af Eva.

Trofast.

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

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

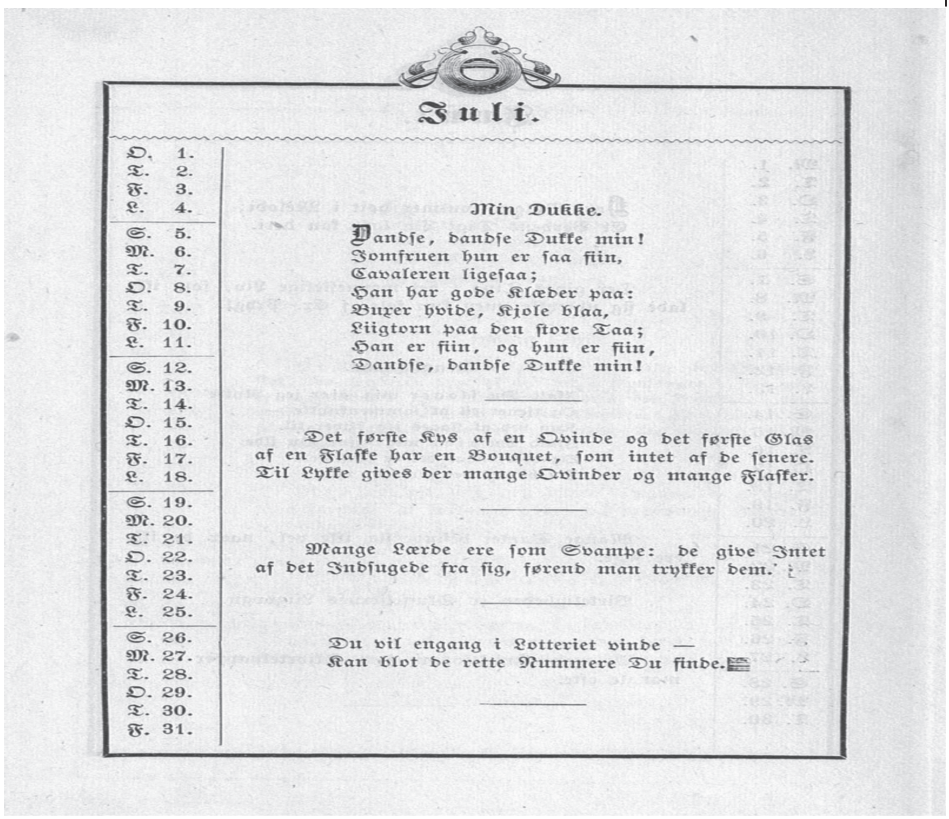
in the establishment of a market for children's literature from the 1770s onwards. At that time, it was not yet a convention that a nursery could or should be filled with books, and books were expensive commodities. The content of a magazine for children was formed by its functions: it could be used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

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

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

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

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



Juli.

O. 1.
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T. 23.
F. 24.
L. 25.
S. 26.
M. 27.
T. 28.
O. 29.
T. 30.
F. 31.

Min Dukke.

Dandse, dandse Dukke min!
Jomfruen hun er saa fiin,
Cavaleren ligesaa;
Han har gode Klæder paa:
Buxer hvide, Kjole blaa,
Liigtorn paa den store Taa;
Han er fiin, og hun er fiin,
Dandse, dandse Dukke min!

Det første Kys af en Qvinde og det første Glas af en Flaske har en Bouquet, som intet af de senere. Til Lykke gives der mange Qvinder og mange Flasker.

Mange Lærde ere som Svampe: de give Intet af det Indsugede fra sig, førend man trykker dem.

Du vil engang i Lotteriet vinde —
Kan blot de rette Nummere Du finde.

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

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

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

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

Children and Adults as Co-creators

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Conclusion

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

1 See Simonsen 1942: Stybe 1962; Weinreich 2006.

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

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