

## Focalization in Hans Christian Anderson's Selected Fairy Tales

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### Abstract

The fairy tales written by the nineteenth-century Danish author, Hans Christian Andersen, is considered an important part of children's literature heritage. Studying the narrative tools in H. C. Andersen's tales is extremely significant since they are employed with different aims and for different reasons. This paper reviews the definition of the term 'Focalization' and studies its different approaches. Focalization is also analyzed as a narrative device in three of H. C. Andersen's fairy tales: 'The Red Shoes', 'The Girl Who Trod on The Loaf', and 'Anne Lisbeth'. Various types of focalization are studied in order to illustrate their roles in the narratives and show how they influence the general meaning. The aim is not to find new interpretations of the stories in question but to show H. C. Andersen's use of various instruments and how their narrative effects are differentiated.

**Key words:** Narratology- Focalization- Hans Christian Anderson-Fairy tales

### Introduction

Despite the extraordinary popularity of Hans Christian Anderson's fairy tales, just a few of his tales receive their share of literary criticism since many of his fascinating fairy tales were considered secondary to narratologies. This paper studies 'The Red Shoes', 'The Girl Who Trod on The Loaf' and 'Anne Lisbeth' which follow a similar line of focalization. The role and types of focalization as an essential narrative device are analyzed through tracing the remarkable journey of the fairy tales' three protagonists in four distinct phases: vanity, guilt, atonement, and liberation. This analysis will be conducted according to Gérard Genette's conception of focalization, which was first proposed by him in his book *Narrative Discourse* (1980).

## Focalization in Literature

The term “narratology” is usually considered as an equivalent of term “narrative theory” which critics typically include in narrative studies as a genre (Fludernik, 2009: 8). Bortolussi and Dixon define it as ‘a study that accurately identify and describe the characteristic of narrative text’ (2003:10). Narratology additionally includes some definition about narrative aspect like narrative perspective. There is a line that distinct between narrative voice and narrative perspective in which the latter point of view that is adopted by the narrator is called ‘focalization’ by Genette (Nurjaya & Juanda, 2022:39). Gérard Genette is considered the one who opened the door for focalization to become an independent field of study in the narratological system. He points to two fundamental questions: who sees? And who speaks? which indicates that a narrator and a focal character are not the same (Jahn, 2007). According to Genette, focalization is defined as “a selection or restriction of narrative information in relation to the experience and knowledge of the narrator, the characters or other, more hypothetical entities in the story world” (Niederhoff, 2022:40). He reliably distinguishes three degrees of focalization: internal, external, and zero.

Internal focalization refers to the narrator saying what a given character knows, thus it provides a narrative with a ‘point of view.’ In relation to events and thoughts, they are usually mediated through the point of view of the focalizer. Therefore, this narrative method comes in two different forms. First, the author can use one narrator /focalizer to tell a story through. The second method of internal focalization involves multiple focalizers. In this way, the reader can properly interpret a story through multiple perspectives. On the other hand, external focalization is considered more objective since what the narrator tells the readers is less than the character knows. Here, the visible action is what the narrator focuses on, such as the external aspect of events or characters in the text. Therefore, readers do not have any access to the characters’ feelings or thoughts. However, this effective method of narration is considered very important since readers are allowed to draw their own conclusions without any influence from the narrator. In contrast to the external focalization, zero focalization signifies the narrator’s knowledge of the characters and events and he/she gives more information more than the characters say and know (Focalization, 2008).

In general, Genette depends on two theories, the first indicates that the amount of narrative information which is derived by Todorov's formulas, while the second, a more traditional one, is based on Pouillon and Lubbock who talked about the metaphors of vision and point of view. To clarify, if a narrative begins by telling the readers about a character ; who she is, to whom she is married, where she lives and for how long, it does not reveal any extra information that the character does not know herself. On the other hand, if a story is told from a character's point of view, this indicates that it presents the events as they are perceived, felt, interpreted and evaluated by that character at a particular moment. It is significant to mention that Genette himself supports Todorov's information-based model. He believes that focalization indicates knowledge and information, though in certain occasions, it refers to point of view. Therefore, He defines it as "a restriction of 'field' [...], a selection of narrative information with respect to what was traditionally called *omniscience*" (1980: 74).

Genette consistently writes, "focalisation sur" in French which means focalization 'on' instead of 'from, as seen in point of view. The preposition 'on' implies the type of focalization by accurately indicating the selection of, or restriction to, amounts or types of information that are accessible under the norms of each category of focalization. If focalization introduces more than a mere "reformulation" of point of view, then the information-based model should be emphasized. This emphasis on knowledge and information can be fully seen in Genette's study of alterations. It is defined as a transgression of the informational norm established by the focalization of a text. In general, alterations are categorized into two forms: the first is *paralepsis* which refers to the inclusion of an event against the norm of a particular focalization; and the second is *paralipsis*, indicating a similarly transgressive omission of such an event (1980:194–98). Another major point in Genette's theory is his accurate separation between focalization and the narrator ("voice"). Generally, narrative theories categorize it as first-person narrator, omniscience, and camera perspective under one broad term which is 'point of view.' Genette believes that this separation is somehow confusing, especially 'between the question who is the character whose point of view orients the narrative perspective? and the very different question who is the narrator—or more simply, the question who sees? (who speaks?)" (1980:186). As a result, based on this distinction between both questions, there is a kind of combination between narrator types and focalization types.

Studying focalization in children's literature is a difficult mission due to the lack of sufficient criticism in this area. Therefore, shedding light on this aspect of narrative analysis is highly significant. Hans Christian Andersen is a well-known Danish writer who started his writing career during romanticism. He is considered a distinctive phenomenon not only in Scandinavia, but also all around the world. H. C. Andersen was able to gain a great popularity in Denmark due to his talent of writing, since he succeeded in turning real-life stories into fabulous narrative texts which include deep philosophical meanings. His literary heritage comprises not only fairy tales, but also poems, essays, novels, plays, autobiographical stories, etc. (Kapustian & Hammer, 2017: 24). Despite the popularity of H. C. Anderson's fairy tales, a few of them have been analyzed narratively. In 'The Red Shoes', 'The Girl Who Trod on The Loaf', and 'Anne Lisbeth', the journey of the three protagonists is investigated through studying the role and significance of variable focalization in the plot which is divided into four phases: vanity, guilt, atonement, and finally liberation. The first three phases adopted internal focalization, while the fourth one used zero focalization.

### **Internal Focalization**

Internal focalization is considered as an active participant in the narrative structure and in shaping and adding an emotional depth to a literary work. It is an essential technique in the art of storytelling, since it can create a deep bond between readers and characters. In addition, readers tend to empathize more with the characters which enables them to better understand their decisions and the motives behind them. Through internal focalization, readers dig deeply in characters' inner world which leaves them under the influence of the emotional impact of a story and turns it into a more engaging and relatable text. By exploring the different aspects of human experiences and relationships, the readers better grasp the meanings and extract themes and messages of a literary work. Thus, the presentation of multiple perspectives through different characters enables the authors to offer a more comprehensive and clearer portrayal of the story's main ideas. Internal focalization is used in the first three phases which the protagonists go through vanity, guilt, and atonement.

### **First Phase: Vanity**

Vanity is defined as 'Having an excessively high opinion of one's own attainments and qualities or excessive desire for the praise of others, regardless of whether it is deserved or not. It is always founded upon the belief of being the object of attention and approbation. It is also seen as the main motive for the pursuit of wealth and distinction' ('vanity'). H. C. Anderson illustrated how the three protagonists fell into the trap of vanity due to certain reasons relating to their social background.

In 'The Red Shoes', Karen is introduced at the beginning of the story as a little girl who used to walk barefoot because of her poverty. When an old lady decides to take care of her, she lives a better life. Instead of being grateful to God, Karen wears red shining shoes and goes to the church. She obviously could not resist the feeling of being noticed and admired, with the red shoes being her way to distinguish herself as a pretty girl. People thought of her as being 'pretty' but the mirror, representing her own opinion about herself, said she was more than pretty, she was 'beautiful' (Anderson, 2022: 172). In this quotation, internal focalization is used to show the character's own perception of herself as reflected in the mirror. Seeing herself as beautiful instead of just pretty signifies her self-esteem. While other people consider her as pretty, the narrator's internal focalization shows that she sees herself as having a higher level of beauty, not just simple attractiveness. Here, using internal focalization is essential since it adds depth to the character and, therefore, allows the reader to see her from within and understand her on a mental and emotional level. This, consequently, gives insight into her self-perception. Plus, it illustrates how significant the concepts of self-perception, awareness and self-acceptance can be in negatively or positively influence one's own identity and sense of worth. In general, internal focalization can provide Karen's thoughts and feelings with more intimacy and personal perspective, which allows for a deeper exploration of her inner world and motivations for her actions.

Through this story, readers can see that Karen is given the chance to reconsider her actions when the old woman prevents her from wearing the hideous red shoes in the church and

to wear black ones instead. The fact that Karen is shown as a girl who follows her desires is highly significant in the characterization. She is presented as a person who is chained by her past needs since she could never overcome her feeling of humility as a poor girl. The red shoes give her a certain power that she did not have before.

Two important incidents happen in the story that show how Karen is deceived by appearances. The first one is when she goes to the church:

And all the people inside looked at Karen's red shoes, and all the figures gazed at them; when Karen knelt before the altar... she thought only of the red shoes...she forgot to sing the psalm, forgot to say the Lord's Prayer. (Anderson, 2022: 173)

The description of how people looked at Karen signifies the feeling of self-importance that possessed her when she wore the red shoes. She is depicted as a person who was taken by vain feelings to the extent that she forgot to say her prayers. This quotation shows the consequences of letting vanity control people and lead them to sin. The description of her kneeling and being distracted by the red shoes while she was in the church spotlights her internal thoughts and emotions. This internal focalization helps the reader to understand Karen's emotions and the internal conflict she feels as she is torn between her desires and her religious beliefs and duties. It also leaves it to the readers to either empathize with her struggles and understand the internal conflict she is experiencing or condemn her for her vanity. The second incident is when instead of taking care of the bed-ridden old lady who suffers from a serious illness, Karen chooses to go to the town ball and dances there. She is shown as a vain character who cares for nothing but herself since she does not appreciate the benevolent old lady.

A significant point to add is the perception of colors in this fairy tale which is considered a complex cultural construction. Red is usually related to values, qualities, and meanings. From a color archetypes perspective, it is highly associated with blood since it is argued that "it is archetypes that unite humanity in the primal experience. Potent, tangible and fundamental, it is the experience of red, that embraces blood so tightly as to become its archetype" (Pompas & Luzzatto, 2019:15). Plus, critics tend to relate red to fire with destructive or purifying power, sjh@univsul.edu.iq

thus the use of red for the color of the shoes implicitly refers to meanings of destruction, aggression, and even death and Satan (Vitkune, 2022: 131). Ironically, at first, Karen sees the red shoes as a source of aspiration, reflecting her desire to live in luxury, while, later, they become a curse which represents the evil that has overwhelmed her and made her dance without having life anymore. She had a vain desire which she put higher than the human relationship and God.

In 'The Girl Who Trod on The Loaf', the protagonist is not given the same justification as Karen. She is presented as a bad and cruel girl who enjoys catching flies and ripping their wings. She grew worse throughout the years she used to pin the beetles and let them struggle for freedom. She always escaped punishment due to her beauty. Even her mother prophesized Inge's future when she says 'As a little child you used to trample on my apron, but one day I fear you will trample on my heart' (Anderson, 2022: 402). It was obvious that such a bad girl would end up suffering because of her evil actions. Through internal focalization, the mother is depicted as emotionally vulnerable. By focusing on her perspective and emotions, the reader can empathize with her feelings of fear and uncertainty about the future. The imagery of trampling on the apron and the heart reflects a sense of innocence lost and the potential for emotional harm. It suggests a lack of care or consideration for the mother's feelings. Therefore, using internal focalization in this quotation effectively shows her emotional vulnerability and fear of being abandoned and harmed by the child. In this case, the reader is invited to better connect with her perspective.

Living with rich people made Inge even more proud and arrogant. Like Karen, two incidents illustrate how vain she is. The first one is when she was asked to visit her mom and she returned without doing so out of pride. The second is during her second visit to her mom. What she did is unforgivable and shows her as an ungrateful and arrogant person. In order not to get her shoes dirty, she stepped on the loaf she was taking to her mother. At that moment, she sinks to the Marsh woman, and her 'punishment consisted in standing there as a statue, with her foot fastened to the loaf' (Anderson, 2022: 403). Bread in this story may indicate a practical metaphor for Jesus Christ's words and instructions. He declares "I am the bread of life: he that cometh to me shall never hunger; and he that believeth on me shall never thirst." (John 6:35, King James Version). Christians associate bread with the spirituality of their religion. The development of folklore and fairy tales within predominantly Christian cultures made authors like Anderson include Christian symbols in his fairy tales (Rose, 2019). The way Inge treated the loaf is

considered insulting to the spiritual and Christian significance it carries. Therefore, she is tortured physically and psychologically.

In 'Anne Lisbeth', the female protagonist is a mother who decides to neglect her son to take care of a rich man's son too. Vanity, here, does not only affect the character herself but it affects her son; an innocent child who dies without knowing the love of his mother. She is also described as being 'a beautiful young woman, with a red and white complexion, glittering white teeth, and clear soft eyes; and her footstep was light in the dance, but her mind was lighter still' (Anderson, 2022: 362). Internal focalization in this quotation shows that the description of Anne is presented according to the perspective of people who watch her. The use of adjectives like "beautiful," "glittering," "clear," and "soft" refers to a positive and admiring view of her. Besides, focusing on her physical attributes, such as her complexion and eyes, is a kind of emphasizing her appearance. There is a sense of grace and elegance in her movements conveyed in the depiction of light footsteps. This focus on her external beauty hints at the people's superficial perception of her. In general, through internal focalization, the observer's perspective helps in forming the reader's understanding of Anne's personality, drawing attention to her beauty, grace, and perhaps her carefree and inconsiderate attitude. This focus on beauty is done intentionally to highlight her vain attitude towards her real son. Her problem was that her son was very ugly and at the same time she nurses a very handsome nobleman's son. She convinced herself that she was a lady who deserved to be treated highly due to her work in their house. Though she used to pay for the family who took care of her real son, it is mentioned that her son was poor and unloved. When the vain mother decided to visit the nobleman's son, her earthly pride as she described him, he treated her coldly and left her immediately. Her decision to return home walking proved to be a life-changing journey.

## **Second Phase: Guilt**

Guilt is defined as 'a self-conscious emotion characterized by a painful appraisal of having done (or thought) something that is wrong and often by a readiness to take action.

designed to undo or mitigate this wrong' ('Guilt'). It has a significant influence on a person's mental emotional and psychological balance. Guilt is seen as a burden that can have a harmful effect on a person's quality of life, since it leads to feelings of self-blame and shame.

In 'The Red Shoes', the shoes symbolize how Karen was consumed by her wrong choices which led her to a risky ending. Guilt consumed her when 'one morning she danced past a door that she knew well; they were singing a psalm inside, and a coffin was being carried out covered with flowers. At that point, she knew that she was forsaken by everyone and damned by the angel of God' (Anderson, 2022: 174). The weight of her sins seemed to crush her when she realized that she was condemned. Being strayed too far from the path of righteousness, she knew that she had to pay the ultimate price, with a sense of despair filled her heart and loneliness shrined her. In this quotation, the focalization is internalized through the perspective of Karen who feels abandoned and damned. There is a special focus on her emotional state which is evident in the depiction of her dancing past a familiar place. To show the feeling of guilt, she is shown having a deep sense of loneliness and isolation due to being damned by the angel of God which signifies punishment and judgment. Karen's despair and sense of hopelessness can only be conveyed through internal focalization since the emotional turmoil she suffers from is reflected in her interpretation of the scene, which adds to her feeling of condemnation. Thus, the reader has a sort of insight into her emotional state and at the same time the impact of the experiences she had on her perception of the world around them.

Inge, on the other hand, had to go through a very long journey of guilt. She had to listen to people commenting on her bad deeds:

The story of her sin was also told to the little children, and they called her "wicked Inge," and said she was so naughty that she ought to be punished. Inge heard all this, and her heart became hardened and full of bitterness. (Anderson, 2022: 403)

Internal focalization in this quotation is evident through revealing the perspective of Inge. The narrator describes how little children are told about the sin she committed. Therefore, readers can understand Inge's internal thoughts and emotions when her heart becomes hardened and bitter due to the negative judgments people had on her. At the same time, readers can see the story from Inge's perspective and track the negative influence of the condemnation she faced. Using internal focalization is significant since it adds depth to the characterization of Inge and focuses on the psychological effects of being seen and judged as sinful. The pervasive nature of the judgment against Inge is displayed through people's belief, including children, that she deserves the punishment. The weight of shame and disdain imposed by society has negatively affected Inge mentally and emotionally and ultimately led her to have a bitter feeling of guilt. Her heart starts to soften when she hears a little child exclaiming about the possibility of her being pardoned. This moment of realization comes when 'pitying words penetrated Inge's inmost heart, and seemed to do her good. It was the first time anyone had said, "Poor Inge!" without saying something about her faults' (Anderson, 2022: 404). Here, the narrator shows how she is given hope for forgiveness. In 'Anne Lisbeth', Anne finds herself under the pressure of guilt when she realizes that her son died in the sea, unloved and alone. H. C. Anderson comments on this moment:

In a single instant, can the consciousness of the sin that has been committed in thoughts, words, and actions of our past life, be unfolded to us... Then we can find no excuse for ourselves; the deed is there and bears witness against us. (2022: 366)

It is in that moment of realization that Anne is confronted with the truth of her vile deed and consequently, is obliged to confront her wrong doing. She takes the responsibility of the consequences of her choices and seeks forgiveness and redemption. This journey in which she suffers from the feeling of guilt is necessary for growth and transformation. When she tries to react to this feeling of guilt, she digs a half grave, then 'An icy hand passed over her head and face, and down towards her heart. "Only half a grave," a voice wailed, and fled away' (Anderson, 2022: 366). The internal focalization used in this quotation offers the reader an

insight into Anne's internal experience as she feels an icy hand passing over her and hears a wailing voice. As a result, it evokes a sense of intimacy since the reader directly witnesses her emotional experience. The use of the word "her" in the quotation indicates that the focalization is internal. In addition to that, the character's fear and vulnerability are better understood by the readers. The wailing voice can be seen as adding a further layer of mystery which leaves the reader with a sense of danger. Anne's internal focalization gives more space for readers to empathize with her fear and the feeling of insecurity. She feels helpless and sinks to the ground senseless which shows how desperate she is to silence this voice in her head. Guilt can be devastating if it is not dealt with properly. At this stage, H. C. Anderson shows her as a woman who fails to take responsibility for her actions no matter how she tries.

### **Third Phase: Atonement**

Atonement is defined as 'the process by which people remove obstacles to their reconciliation with God. Rituals of expiation and satisfaction appear in most religions as the means by which religious people reestablish or strengthen their relation to the holy or divine'(Britannica). As a result, atonement is often seen as highly related to sacrifice, since both of them connect ritual cleanness with morality and religious acceptability.

Atonement in 'The Red Shoes' is done through Karen's confession of all her sins and by sacrificing her two feet. She asks the executioner to cut them, so she is not able to dance anymore. This action enables her to get rid of the red shoes which symbolize her vanity. With the help of her new wooden feet and crutches, she decided to go to the church but the red shoes stopped her when they danced before her. She returned to her suffering and shed tears for a week. Knowing that atonement was not easy to realize, she visited the church again, hoping not to meet the red shoes but she did. Thoughtfully, she convinced the pastor to stay with them in the personage and did her service there. In her little room, she prayed, saying "O God! help me!" (Anderson, 2022: 174). At this moment of peace, her soul cried for God to save her. She proved that she deserved forgiveness and her soul was cleansed from the vanity that dominated her before. Here, the internal focalization is from the perspective of the protagonist who is depicted as praying for forgiveness and salvation. Using the first-person pronoun "me" and including the

direct address to God indicates Karen's desperation and her sincere will for redemption. Crying for God to save her refers to the internal conflict she struggles with and how she desires to witness a spiritual cleansing. She realizes that her salvation is in praying through which she can be freed from the sin and vanity that pressured her soul. Overall, the internal focalization in this quotation lets the reader study Karen's internal thoughts and emotions as she reflects on her past actions.

Inge, who seemed very vain and difficult to repent, witnesses her moment of transformation. The narrator states that when 'It seemed impossible that the gates of mercy could ever be opened to her; but while she acknowledged this in deep penitence, a beam of radiant light shot suddenly into the depths upon her '(Anderson: 2022, 404). In this quotation, Inge feels hopeless due to her belief that she does not deserve forgiveness. The perspective is shifted when a radiant light shines into her soul which indicates a moment of realization in which she sees an opportunity for redemption. The power of internal focalization lies in its ability to provide insight into Inge's mind to track her thoughts and emotions and convey moments of transformation within the story. The light recreates Inge into a little bird that flew away and fed all the other birds by collecting bread crumbs. When the bread crumbs equaled the weight of the loaf on which she had trod, her grey wings became white and she set herself free. Thus, it proves that nothing is impossible in the face of God's mercy.

For Anne Lisbeth, to reach atonement, it requires her heart and soul to be fully dedicated to God. When she returned home after dreaming of her son, she realized that she was no longer the same woman who left a few days ago. She decided to dig a grave for the scepter of sea-shore. This action brings her back to her soul after spending a year waiting for the ghost of her son. When finally, one day she was found by the altar in the church, looking exhausted but in a state of peace. Her son gave her back her lost soul and brought her into the church. Her last words were "Now I am in the house of God," she said, "and in that house we are happy" (Anderson, 2022: 367). Anne's feeling of joy and contentment in the presence of God is clearly seen here. It shows how a place of worship fosters a sense of peace. The phrase "house of God" emphasizes the idea of being in a sacred place which leads Anne to find security and happiness. In general, this quotation highlights the significance of faith and how it brings happiness to a sinner. Readers have access to Anne's internal thoughts through the use of the pronoun "I" which  
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refers to her happiness being in the place that she desired. In addition to that, the language used in the quotation, such as "house of God" and "happy," describes the church as a reverent and positive place. This signifies the internal focalization which conveys Anne feelings about the church.

### **Zero Focalization**

Zero focalization in literature is considered a unique and powerful storytelling tool since it plays a significant role in adding a higher and different level of depth and complexity to the narrative. Zero focalization, also known as omniscient narration, is found in the fourth phase, liberation, which the protagonists go through. This type of focalization usually provides the readers with a kind of comprehensive and objective view of the story, since the narrator, alone, has full knowledge of different aspects of the story. Zero focalization is essential in terms of its ability to depict a broad view of the story, which, as a result, let readers explore the themes, plot developments, and character motivations. The sense of detachment and the objective point of view it offers provides the reader with multiple perspectives of the text. Plus the universality it gives to the story liberates the narrator from presenting one particular character's viewpoint. In the three fairy tales, the concept of liberation lies in the heart of the idea of death. At the end, H. C. Anderson, intending to expose the child to the natural law, introduced death neutrally without any beautification. Despite its melancholic side, he depicts death as a natural moment in humans' life (Cehova, 2016: 66).

### **Fourth Phase: Liberation**

The concept of liberation powerfully exists in H. C. Anderson's stories since it often explores characters' struggles, successes, and failures and those who usually seek freedom from [sjh@univsul.edu.iq](mailto:sjh@univsul.edu.iq)

life's oppression and restrictions. One of its key aspects is its ability to inspire and empower readers. Overcoming the hardships of life that the characters witness offers a vision of hope and the possibility of change. Through delving deep into the characters' motives and investigating their will for liberation, readers are challenged to question the background that led to such endings. As a result, they confront their prejudices and biases. The concept of liberation in literature is often seen as a spark for personal growth and transformation.

In 'The Red Shoes', the story ends with an angelic intervention which is illustrated as a miracle that fulfilled Karen's wish. Due to her inability to go to the church, the church is brought to her little room. By blending the spaces, the angel succeeds in offering the protagonist a place that brings her peace of mind "The church itself had come to the poor girl in her narrow room, or the room had gone to the church. She sat in the pew with the rest of the pastor's household, and when they had finished the hymn and looked up, they nodded and said, "It was right of you to come, Karen." "It was mercy," said she" (Andersen, 2022: 294). Karen is liberated the moment she listens to the organ playing which is a symbol of the church and immediately 'Her soul flew on the sunbeams to Heaven, and no one was there who asked after the Red Shoes' (Andersen, 2022: 294). Though liberation is achieved through death, the life and death binary emphasize the value of knowing the meaning of life. Ignoring spiritual values is presented as a death path. In contrast to that, dying does not indicate the ending since the soul is reconnected with God, and, thus, the spiritual life continues. This quotation indicates the idea of the spiritual liberation which is presented by zero focalization. The flying of Karen's soul on sunbeams to Heaven refers to a journey that is full of peace and tranquility, unlike her earthly experience of dancing. The disappearance of the Red Shoes highlights the fact that she can get rid of material possessions and metaphorically of vanity. This emphasizes her ability to reach spiritual enlightenment and liberation and, at the same time, Karen's complete surrender confirms her redemption. This divine power that liberated her from the physical world and took her to a better place is introduced objectively to the readers through zero focalization.

Unlike Karen, the liberation for Inge comes after a long journey of suffering that extends for years. The narrator states 'when the last bread-crumbs had been found and given, the gray wings of the bird became white, and spread themselves out for flight...some declared it flew straight to the sun' (Anderson, 2022: 405). As in the previous story, liberation is achieved after sjh@univsul.edu.iq

the protagonist's full atonement and redemption. This required her to collect bread crumbs equal to the loaf she stepped on. To reach this realization, she had to see her bad deeds and reflect on them. Death is presented as an ending to a life full of sins to a higher spiritual existence that is full of grace and joy. Here, the transformation of the bird's wings is symbolic. The color change from gray to white signifies an important change in the bird itself. When Inge, represented by the bird, finds the last bread-crum, it is considered a sign of the completion of a journey or task. Once it spreads its wings for flight, she gains a sense of freedom. The sun symbolizes light, warmth, and enlightenment. Therefore, when it flies towards it, it refers to a quest for spiritual growth and liberation. Overall, through zero focalization, the quotation brings a sense of transformation that can only be achieved by a divine power.

The ending of 'Anne Lisbeth' is thought-provoking. When Anne is left alone in her empty home, it serves as a reminder of the consequences of intentionally neglecting her child. In this story the unity between a mother and her child symbolizes liberation. Anne is found dead in the church and her face, 'lighted up by the evening sun, could be seen as peace and rest' (Anderson, 2022: 367). The narrator describes Anne's face after she has died, stating that it looks peaceful in the light of the sun. This, objectively, gives the readers a sense of tranquility and serenity surrounding her death. It also signifies closure and acceptance which she was seeking for. Using zero focalization to convey the observations of the narrator elevates the ending to a higher and transcendental level. This kind of spiritual awakening that she witnessed can only be ended with a complete liberation from agony and unification with her dead child. Thus, in order to emphasize these elements, the objective and neutral standpoint of zero focalization is necessary. "Anne Lisbeth" can be seen as a cautionary tale about the destructive power of jealousy and greed. It warns against the dangers of prioritizing material wealth above living a life guided by values such as honesty, humility, and compassion. The ending highlights the themes of morality and consequences, as well as the idea that true happiness and fulfillment can only be found through living a virtuous and selfless life.

## Conclusion

The proposed narrative analysis of Hans Christian Anderson's three fairy tales 'The Red Shoes', 'The Girl Who Trod on The Loaf' and 'Anne Lisbeth' reveals how focalization is the window via which readers can see different perspectives of the narrative. It contributes strongly to the readers' understanding of the protagonists' journey of transformation through four different phases. Internal focalization which focuses on providing insight into the thoughts and feelings of the characters is seen and analyzed in the first three phases: vanity, guilt, and atonement. In contrast, zero focalization which is more objective and detached is used in the fourth and final phase, liberation.

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