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Revisiting Fairy Tales in Contemporary Fiction: An Archetypal Analysis of John Connolly's *The Book of Lost Things* (2006)

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Dedication

I dedicate this modest work to

My dearest parents—my dear mother, who was the one who cared for me the most and has always encouraged me to pursue my passion—and my father, who has been the driving force behind my success—I am forever grateful for their love and guidance. Without their unwavering support, I would not be where I am today.

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Abstract

Fairy tales have been a part of human culture for centuries, and their influence on literature and popular culture cannot be overstated. They offer a window into the values, beliefs, and fears of different societies throughout history. The present study attempts to uncover the enduring significance of fairy tales in society as well as their impact on the fantasy genre, as it happens in *The Book of Lost Things* (2006) by the Irish author John Connolly as an example while also discussing both their darkest and most subversive features in modern retellings. By following Carl Jung's theory of archetypes in the analysis of the novel, the research aims to explore the way fairy tales have been ingrained in the collective unconscious of people since primitive times and how their archetypal patterns, such as themes like death, abandonment, and sexuality, and characters, namely the hero and trickster, transcend time and space and reflect the main character's growth and development in the novel. The study will also delve into the ways in which the novel challenges and subverts traditional fairy tale tropes, particularly in regards to gender roles and power dynamics.

Key Words: Fantasy Genre, Collective Unconscious, Archetypal Patterns, Modern Retellings, Hero, Trickster, Gender Roles.

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General Introduction

> "One book, with the name Jung engraved on its cover in gold letters, grew so irate that it toppled itself from the shelf and lay on the carpet, fuming."
> (*The Book of Lost Things*, Chapter III)

Storytelling has been an integral aspect of human communication for centuries, and folktales are a prime example of this tradition. By passing down stories from one generation to the other, folktales have helped to preserve cultural heritage and foster a sense of community among people who share common beliefs and values. Folktales have later evolved into what is known as fairy tales, a written form of storytelling that has enchanted generations of readers. Fairy tales can be defined as fictional stories that often involve magical creatures, settings, and events. They originated from various cultures around the world, including Europe, Asia, Africa, and the Americas. Fairy tales have evolved and been adapted in countless ways across cultures and periods, demonstrating their enduring relevance and impact in modern times. In his seminal work, *Why Fairy Tales Still Stick*, The American scholar Jack Zipes maintains that fairy tales have the symbolic power to communicate the social and cultural norms and customs of a particular society (42).

In Europe, the literary fairy tale started to take a written shape during the seventeenth century, although its origin can be traced to the middle ages or earlier. One of the earliest literary fairy tales is thought to be Lucius Apuleius's *Cupid and Psyche*, written in the 2nd century AD, which is an early version of *Beauty and the Beast*. It was followed by a collection of stories compiled by Giovanni Francesco Straparola in the 16th century, which included the first known version of *Cinderella* and other popular fairy tales.

Nevertheless, Zipes claims in his essay "A Fairy Tale is More than Just a Fairy Tale," that the expression “fairy tale” is hard to define, as it evades a universally accepted definition. No writer has labelled his tale a fairy tale in print. It was Madame Catherine-Anne d’Aulnoy in 1697 that initially introduced the term when she published her first collection of stories for upper-class readers, calling her stories “Contes de fees,” or Fairy Tales in English. Zipes further argues that the term coined by D’Aulnoy is a declaration of difference and resistance. The approbation of literary fairy tales began with French female writers in salons venting their desires in the make-believe world and the powerful fairies they created to defend their cause (3-6).

Male authors such as Charles Perrault (1628-1708) are also credited with popularising the literary fairy tale genre with his publication of *Tales of Mother Goose* in 1697, which includes well-known stories such as *Cinderella*, *Little Red Riding Hood*, and *Sleeping Beauty*. The literary fairy tale genre continues to evolve and circulate throughout Europe, with the Grimm Brothers—Wilhelm (1786-1859) and Jacob Grimm (1785-1863)—collecting and publishing their versions of traditional folk tales in the early 19th century. They accumulate and publish over 200 fairy tales under the title *Kinder- und Hausmärchen, or The Nursery and Household Tales* (1812-1858), in their attempt to preserve their national heritage.

Many of these have been recorded from oral tales they heard from peasants. Their versions often contain darker themes and more violent content than the French tales. The Grimm brothers are followed by Hans Christian Andersen (1805–1875), a Danish fairy tale author who adopts the tradition but with more varied and original tales. Andersen’s tales are also known for their moral lessons and emotional depth, making them popular with both children and adults. For instance, *The Little Mermaid* and *The Ugly Duckling*, have become timeless classics in their own right. Likewise, English authors revered fairy tales with Joseph

Jacobs' *Fairy Tales of England* (1890). and Andrew Lang's *Fairy Books* (1913) became popular collections during this time.

In another work, *Breaking the Magic Spell*, Zipes sets forth that in the modern world, bookshops are flooded with fairy tales by J. R. R. Tolkien, Herman Hesse, the Grimm Brothers, Charles Perrault and other fairy tales adaptations as feminist and fractured tales and other illustrated fantasy works, such *as The Narnia Chronicles* by C. S. Lewis or the *Harry Potter* novels by J. K. Rowling. Moreover, Fairy tales' presence transcends literature as they become prevalent in various forms of media including operas, films like Disney Productions and even advertisements and other commercials such as posters, clothes, games, and toys, demonstrating the continued relevance and popularity of these stories and their motifs and characters (2).

As articulated in "In the Meaning of Fairy Tales within the Evolution of Culture," Zipes likens fairy tales to a gigantic whale that nourishes on other tiny marine mammals, signifying that as the whale, fairy tales stem from a vast compilation of little accounts thousands of years ago that are prevalent around the world and remain in peculiar forms under varied environmental conditions. The fairy tale has undergone various changes, by both illiterate and literate individuals from different social classes, transforming the original brief and essential tales. Nonetheless, it is continually developing and incorporating a range of genres, typically the fantasy genre, art forms, and cultural institutions. It adapts to its surroundings by the human propensity to adjust applicable stories and by technologies which make its proliferation easier (21).

Stephanie Meyer's *Twilight* series (2005-2020) and many other recent fantasy works like *Hazel Woods* (2018) by Melissa Albert, *Cinder* chronicles (2012) by Marissa Meyer and *Girls Made of Snow and Glass* by Melissa Bashardoust (2017), for example, are widely influenced by the two canon tales, *Cinderella* and *Snow White*. Yet, *The Book of Lost Things* (2006), written by Irish author John Connolly, is one of the fewest novels that revisit a variety

of fairy tale stories that weave together classic fairy tale characters and themes with his unique twists and interpretations, creating a dark and hauntingly beautiful world that is both familiar and "uncanny," to use Freud's locution. This book highlights the universality of fairy tale themes and the influence of storytelling, and how they can be adjusted to reflect up-to-date issues and values.

1. Problem Statement

This research will attempt to provide a more thorough understanding of the significance of fairy tales in society and their enduring influence on the burgeoning fantasy genre, taking John Connolly's novel, *The Book of Lost Things*, as a case study. Additionally, it will discuss the darkness of fairy tales, questioning their appeal to children. This work will argue that while Connolly's retelling adopts the same fairy tale pattern, it subverts traditional gender roles and challenges societal norms, making them more relevant to modern audiences.

2. Biography of John Connolly and a Summary of *The Book of Lost Things*

2.1. Biography of John Connolly

John Connolly is a New York Times best-selling Irish author born in Ireland, Dublin in 1968. He held a variety of jobs throughout his life, including those of a journalist, bartender, local government official, server, and a dogsbody at London's Harrods department store. After completing his studies in journalism and English at Dublin City University, he spent five years working as a freelance journalist for *The Irish Times*, where he still contributes today. He is known for his Charlie Parker series of supernatural crime fiction (1999-2022), including *Every Dead Thing* (1999), *The Killing Kind* (2001) and *The White Road* (2001), along with other short stories such as *The New Daughter*. *The Book of Lost Things* is the first fairy tale-based coming-of-age novel written by Connolly. An expected fairy tale novel will be released in September 2023, *The Land of Lost Land* as a sequel to *The Book of Lost Things*.

2.2. Summary of *The Book of Lost Things*

The novel is set between two worlds, England during World War II and the make-believe world. It follows the journey of a twelve years' boy named David who escapes into a world of fairy tales to cope with the loss of his mother and navigate the challenges of growing up amidst the upheavals of war. After the death of his mother, David's father remarries a woman named Rose. At a time when the war is particularly intense, the family moved into Rose's country house. However, David does not like his life with his stepmother despite her efforts from her to befriend him by giving him her disappeared uncle, named Johnathan Tulvey's, attic room and his beloved books.

With the arrival of David's stepbrother Georgie, David's feelings of neglect and isolation are amplified. He feels like he is no longer a priority in his father's life and David's sense of loneliness and detachment from his family continues to grow, leading him to emotional dissociation and fainting fits. David starts to find solace in the fairy tales his mother introduced him to. As he delves deeper into the pages of these stories, the boy begins to lose himself in them, hearing both his books' whisper and his mother's voice calling him into the magical world of these tales. He is also visited by a hunched figure, the Crooked Man. One night after arguing with Rose and being scolded by his father, David hears his mother's voice under the rubbles of a Germanic fighter plane and finds himself emerging from a tree trunk into another world that he calls "Elsewhere."

There, he meets the Woodsman, the forest caretaker, who explains to him that the only way back home is to find the king and consult his magical Book of Lost Things for guidance. As they embark on their journey, they are pursued by Loups, creatures that are half men and half wolves. the Woodsman protects David from the wolves and other mythical creatures such as the harpies (half woman and half bird) along with the trolls and their enigmatic riddle, but

after crossing a canyon, the woodsman is taken over by the wolves, and David believes that he is dead.

Along the way to the king's castle, David encounters many characters from classic fairy tales including a lively group of dwarves, their voracious housemate, Snow White, and a deranged huntress who combines the heads of children with the bodies of animals. Subsequently, he meets Roland, a soldier, and accompanies him in his search for Raphael in return for helping him find the king's castle. David helps Roland save a village by slaying a terrifying beast. Occasionally, he also runs into the Crooked Man, who promises to assist David in getting home if he will say the name of his younger brother. He is torn between wanting to go back home and not wanting to betray his brother.

Roland and David arrive at the Fortress of Thorns, an enchanted tower, and Roland enters on his own to seek his companion Raphael. David hears his mother's voice appealing to him that night. He thinks that she is alive somewhere in this world. He follows her voice into the fortress and discovers that an evil enchantress has been impersonating his mother to entice him to the tower. Despite Roland's death, David fights the enchantress heroically. However, it is on his journey to the king's palace that he finally understands that his mother is no longer alive "in all the worlds."

When David finally meets the king, he realises that he is Jonathan, the lost child. Jonathan leaves his sister, Anna, to the Crooked Man, who feeds off the rage of jealous children towards their younger siblings. He is too embarrassed to return home. When the Loups storm the castle, the Crooked Man pledges to spare David if he mentions his brother's name. The Crooked Man dies because David refuses. To his surprise, the woodsman reappears and assists him in returning to the tree. David awakens in a hospital bed to find Rose seated next to him. He now has a newfound respect for Rose and Georgie and understands that accepting his mother's loss is part of confronting reality and growing up. He has matured from a child to a

young man. Nevertheless, His adult life has been filled with both joy and sorrow. He loses more loved ones, including Georgie, his wife, and their child. When David has become an elderly man with little time left to live, he decides to return to Elsewhere and re-joins the Woodsman and his family.

3. Literature Review:

Despite being published in 2006, *The Book of Lost Things* received little attention from academics. However, the following literature review will cover the relevant and essential examination of the novel. It will also provide a critical analysis of the existing research on the topic, highlighting the gaps and limitations this study aims to address.

In a research paper entitled "*The Lion, the Witch, and the Wardrobe* and *The Book of Lost Things*: Escape into Fantasy as a Way of Dealing with War," Valentina Markasovic explores how fantasy literature, such as *The Lion, the Witch, and the Wardrobe* by C.S. Lewis and *The Book of Lost Things* by John Connolly, capture their protagonists' escape from the realities of WWII into a fantastical world as a coping mechanism. Following the suggested stages of the plot development—the introduction and contextualization of the war circumstances—she conducts a comparative analysis of the two novels.

Both novels feature a transition from the real world to a fantasy world, but Connolly's novel provides a more detailed depiction of London during the war. (102-104). The White Witch, or Queen Jadis, in *The Lion, the Witch, and the Wardrobe* and the Crooked Man in *The Book of Lost Things* are both daunting antagonists. Yet Connolly's novel departs from the classic Great Evil trope in Narnia by presenting another evil force, the hybrid wolves (105–106). Markasovic concludes that while David's growth journey ends with the death of the Crooked Man, Pevensie's journey will continue in several other books from *The Chronicles of*

Narnia, including (*Prince Caspian*, *The Voyage of the Dawn Treader*, and *The Last Battle*), where they return to the fantasy land to face new challenges and continue to grow (108–109).

In Colin Greenland's review from The Guardian website, "An Odyssey Underground," she posits that *The Book of Lost Things* stitches together familiar fairy tales, nursery rhymes, classical myths, romantic ballads, bewildering reports of war, and a dusty history of Communism, all of which manifest in David's journey from man-like wolves and sub-Pratchettian Soviet dwarfs and their obese and ravenous Snow White to a monstrous worm who gives birth amidst the battle. She also argues that Connolly's novel is a departure from his usual genre of crime fiction. Despite this, the story addresses adult themes through unsettling features such as torture dungeons, martial dismemberments, and surgical miscarriages, leading to a constant anxious drift towards themes of sexual corruption—all of which strongly suggest that the work is intended for adults rather than children.

Stephanie Weber explains in her paper, "A Happy Person Never Phantasies: Repression and Projection of the Self in John Connolly's *The Book of Lost Things*," that David's journey into his imaginary world enables him to face, incorporate, and accept his inhibited emotions and desires. She analyses the distorted elements of fairy tales, typically the fairy-tale-inspired monsters like Rumpelstiltskin and the wolves found in the novel, to highlight processes of repression, projection, and the union of the conscious and subconscious with monstrous fairy tales and fairy-tale monsters.

Her research reveals that David's detachment from reality is a coping mechanism for him to avoid confronting his inner conflicts and shadow aspects. Additionally, the fairy tale world he is transported into is a manifestation of his subconscious (182). She further suggests that the make-believe monster, namely the Crooked Man, is a manifestation of his dark personality traits and desires, namely his intense hatred for his half-brother and stepmother, which is repressed in the real world and hostilely remerges in the fantasy world. However, the

process of the psyche's regulation, through the transcendental function, enables him to accept the shadow aspects of his personality and integrate them into his conscious self which ultimately helps him reach a resolution of his inner conflicts and accept his new family (186–187).

More interestingly, *The Book of Lost Things* can be seen as a story that presents timeless archetypes found in fairy tales including subjects, rooted in the collective unconscious of different myths and folktales. The terms "archetypes" and "collective unconscious" are introduced by the Swiss psychotherapist Carl Jung (1875–1961) in many of his works, mainly *Spirit in Man, Art, and Literature* (1922) and *The Four Archetypes* (1970). These archetypes are universal patterns of behaviour and thought that are present in the collective unconscious of all human beings.

Spirit in Man, Art, and Literature is a collection of essays that explore the relationship between spirituality, creativity, and the human psyche. In this book, Jung argues that art and literature are expressions of the collective unconscious and can reveal hidden aspects of the human psyche. *The Four Archetypes*, nonetheless, is a more focused study of four specific archetypes: mother, rebirth, spirit, and trickster. Jung maintains that these archetypes are essential components of human identity and play a crucial role in shaping people's behaviour and relationships. He also considers that understanding these archetypes can help individuals achieve greater self-awareness and personal growth.

3.1. Significance of the Study:

An analysis of the existing literature suggests that academics have not widely studied the novel. Therefore, the following study will contribute to the existing literature in the field of fairy tales in general and in the examination of the novel in particular. The study will help in

understanding the enduring popularity of fairy tales and the continuous adaptation of their pattern in modern literature, namely the fantasy genre.

3.2. Research Questions:

The Research aims at answering the following questions:

1- How do fairy tales function in society, and why are they considered originally dark?
2- How does Connolly subvert the traditional fairy tales to reflect the societal changes of modern times?
3- In which way do fairy tales influence the fantasy genre taking *The Book of Lost Things* as an example?
4- How do the fairy tales' archetypal patterns, namely themes and characters, in *The Book of Lost Things* relate to the protagonist's psychological growth and transition from childhood into adulthood?

3.3. Methodological outline

This study will analyse the novel from an archetypal perspective, focusing on the Jungian concept of the "collective unconscious" and the "archetypes" to unravel the significance of fairy tales' themes and characters and their enduring appeal and influence in modern times.

In terms of structure, this study is divided into a general introduction, two chapters, and a conclusion. The first chapter is dedicated to exploring the influences of fairy tales on fantasy literature in general and modern retelling in particular, the function they display in modern society, and the way they are both adapted and subverted to fit Connolly's novel context. It will also investigate the dark origins of these tales and the idea of fairy tales for children. Moreover, it will introduce the archetypal theory and the two main Jungian concepts, the "collective unconscious" and the "archetypes". The second chapter, however, will provide an archetypal

analysis of the novel, discussing some of the fairy tales' archetypal subjects such as death, abandonment, sexuality, and characters, particularly the hero and the trickster used in *The Book of Lost Things*. It will also look into the way the novel subverts gender roles in traditional tales. The conclusion will provide a summary of the main arguments while also highlighting both their impacts in the field of research and their limitations.

Chapter I: The Socio-Historical, Literary and Theoretical Background of the Study

Introduction:

This chapter provides a general framework for the study. It is divided into three sections that introduce the socio-historical, literary, and theoretical backgrounds of *The Book of Lost Things.* The socio-historical section examines the cultural and historical context in which the novel is written, including its historical and social milieu. This section also explores the significance of fairy tales in the context of war. The literary section focuses on the enduring impact of fairy tales on society as well as the way they are revisited in modern retellings to fit contemporary sensibilities. It also probes into the manner fairy tales influence the fantasy genre, taking the novel as a case study. Finally, the theoretical section explores some of the key theoretical concepts in archetypal theory, namely the "collective unconscious" and the "archetypes" that can be used to interpret and analyse *The Book of Lost Things*.

1. Socio-Historical Background of the Novel:

The Book of Lost Things (2006) by John Connolly is a novel set in World War II. It can be classified as both a modern fairy tale and historical fiction. World War II, (1939 - 1945) was one of the bloodiest wars ever, with over 50,000,000 registered deaths. It was fought between the Axis powers—Germany, Italy, and Japan—and the Allies: France, Great Britain, the United States, the Soviet Union, and, to a lesser extent, China. Germany, led by Adolf Hitler, was the most belligerent political and economic force, which caused many crimes against humanity. Set in London, the novel showcases one of the most horrifying events in Britain, the Blitz (1940–1941). The Blitz was a bombing campaign launched by the German Luftwaffe during World War II that caused significant damage to London and resulted in the deaths of thousands of civilians. The novel likely explores the impact of this event on the lives of people and their

subsequent struggle to survive amidst the chaos and destruction of the war. The beginning of chapter two of the novel illustrates the event.

> Most of the children David knew had by now left the city, thronging train stations with little brown luggage labels tied to their coats on their way to farms and strange towns. Their absence made the city appeared emptier and increased the sense of nervous expectation that seemed to govern the lives of all who remained. Soon, the bombers would come, and the city would be shrouded in darkness at night to make their task harder. (24)

Many citizens have been relocated including David and his family. David moves with his father and stepmother, Rose, and his half-brother to a countryside house inherited by Rose to survive the horrifying circumstances of the war. The country house is situated far away from the city of London, which provides them with a sense of safety and security. Additionally, he becomes detached from the war and its occurrences due to his mother's death from cancer. He is, instead entranced with reading fairy tales to help him escape it.

1.1. Fairy tales and War:

Sara Buttersworth and Maartje Abbenhuis posit in their book, *War, Myths, and Fairy Tales,* that fairy tales offer important insights into modern warfare (4). And they provide contemporary authors with perfect frameworks and widely accepted terms of reference through which to examine the meanings and mythologies of war, both real and imagined (2). Fairy tales of war in the modern era contain numerous possibilities for monsters, miracles, marching, and marauding (13). They reflect wartime experiences in both children and adults, showing the way these stories help them cope. Through fairy tales, the roles of war, gender, violence, child abuse, abandonment, and memory can be unpicked and considered (7). In the twentieth century, for example, C. S. Lewis also swathed the battles in his imaginary realm within the folds of the

wartime experiences of rationing and evacuation in the "real" world of Britain in the Second World War (9).

Fairy tales have always been a source of comfort for many people, especially in times of distress, including war. Connolly's use of fairy tales in the context of war is purposeful. By incorporating fairy tales into his war narrative, Connolly creates a sense of familiarity and comfort for both his characters and readers amidst the chaos and violence of war. The use of fairy tales also serves to highlight the possibility of a happy ending, even in the darkest of circumstances, and provides a means of coping with the traumatic experiences of war. For example, in Connolly's novel *The Book of Lost Things*, the main character David turns to fairy tales as a way to cope with his mother's death and the trauma of World War II. Ultimately, David learns that even in the darkest of times, there is always hope for a happy ending.

Thus, Fairy tales provide powerful propaganda tools in times of war. The Grimm's fairy tales are written in the wake of the Napoleonic Wars to preserve their national heritage (6-8). The Nazis use fairy tales to promote their ideology and instil their values in young children. This manipulation of fairy tales highlights their power as a propaganda tool. It also serves as a reminder that even seemingly innocent stories can be used for nefarious purposes. For example, *Hansel and Gretel* is used in promoting the idea of a pure Aryan race by depicting the evil witch as a non-German, while the tale of *Little Red Riding Hood* is adapted by the Nazis to illustrate the dangers of interacting with Jews, who are portrayed as wolves in Jewish clothing. This indoctrination through fairy tales is meant to shape the minds of young Germans and create a generation of loyal Nazi supporters. Even Grimm's tale, namely *The Jew in the Thorns* (1815), is an illustrative anti-Semitic tale that depicts Jews as evil and treacherous. This shows how fairy tales can be used to manipulate young minds and promote dangerous ideologies.

An essay written by Zipes, “The Changing Function of the Fairy Tale,” propounds that tales for adults serve as a powerful tool for politicisation, particularly during the first half of the 20th century in Germany. Many tales, including Herman Hesse’s novel *Strange News from Another Planet* (1919), and Thomas Mann’s novel *The Magic Mountain* (1924) are filled with political debates about nationalism and philosophy. However, after 1933, the fairy tale in Germany was interpreted and produced according to Nazi ideology, and there are numerous examples of fascist fairy-tale products (23). Yet, *The Book of Lost Things* is a powerful commentary on the dangers of fascism and totalitarianism. By using allegory to represent the Nazis and their collaborators, the book highlights the real danger that exists during World War II. The Crooked Man and the Hybrid Wolves are just two examples of how this allegory is used to great effect. The Crooked Man, with his twisted morality and desire for power, represents the fascist leaders, namely Hitler who sought to dominate Europe. Meanwhile, the hybrid wolves, with their mix of human and animal traits, symbolise the German soldiers who fought against the allies.

2. Literary Background of the Study:

2.1. The Enduring Impact of Fairy Tales:

Fairy tales have always been an integral part of human culture, transcending time and space. They are not just mere entertainment but serve as a medium to teach morals and values to individuals. Fairy tales’ aspects can often be seen as a warning against certain dangers or behaviours that can harm individuals or society as a whole. Their presence in popular culture is unavoidable, as they present applicable life lessons and timeless reality dilemmas, allowing for their extensive dissemination from oral and print to the visual arts (Lester 5). The adaptability of fairy tales is what makes them so powerful and enduring, ensuring that they will

continue to captivate audiences for years to come. In addition, fairy tales are highly functional, implying that they address basic problems that confront their audiences (Sala-Suszyńska 194).

According to Zipes, fairy tales are created to civilise and contain humans' instinctual drives (xii). Besides entertainment and instruction, fairy tales are meant to convey ideological ideas about instincts, social relationships, normative behaviour, character types, sexual roles, and power politics. Their mode of transmission is predetermined by the environment and context in specific societies (116). This implies that fairy tales reflect societies' main concerns and values, as well as their cultural and historical backgrounds. Moreover, fairy tales have evolved over time, adapting to the changing needs and expectations of their audiences.

Zipes also argues that the structure and themes of traditional fairy tales frequently reflect the assertively patriarchal and politically conservative social groups that exercise control over the forces of cultural production and reproduction (2). In another article "Charles Perrault's Paradox: How Aristocratic Fairy Tales Became Synonymous with Folklore Conservation," Lydie Jean contends that in France, Charles Perrault's tales are regarded as fairy tales of "préciosité" or "French salons," illustrating the aristocratic values of beauty, elegance, and refinement (277). Meanwhile, in Germany, the Grimm Brothers' tales reflect their sense of patriotism, showcasing the importance of German identity and society while also pointing out the economic condition and social class disparity (280). Despite their differences in themes and messages, both sets of stories share a common purpose: to reinforce social norms and values. The characters in these tales serve as archetypes that represent different societal roles and expectations. For instance, Cinderella embodies the ideal of feminine beauty and grace while also representing the underdog who triumphs over adversity through hard work and perseverance. This explains how the propagation of these stories in Germany and France serves to support and celebrate their respective social hierarchies.

2.2. Subverting the Classic Fairy Tales in Modern Retellings:

Zipes has repeatedly demonstrated that fairy tales have enormous subversive potential. The nature of subversion, however, may vary radically depending on the society in which fairy tales appear (Nikolajeva 171). While traditional fairy tales often reinforced societal norms and values, modern adaptations tend to subvert these norms and offer new perspectives on gender roles, power dynamics, and other social issues. This shift reflects changing attitudes towards gender and power in contemporary society. They produce independent, outspoken heroines, enchanting witches with fervent beliefs, and destitute princes (Hillary 61).

Feminist writers are active participants in the revision of fairy tales to reclaim the female agency that has been long absent in traditional fairy tales. In these modern tales, princesses are no longer passive damsels in distress waiting for their prince to save them; instead, they are strong and independent characters who take charge of their destinies. Villains are no longer one-dimensional evil-doers, but complex individuals with their motivations and struggles. Angela Carter's novel *The Bloody Chamber* (1979) is an influential work that revisits fairy tales by subverting hegemonic masculinity and empowering women. The novel also subverts social relationships, gender roles, and political power in many of the revisited tales.

Similarly, the show's version of *Maleficent* (2014-2017) from *Sleeping Beauty*, is also given a more sympathetic backstory that explores the impact of betrayal and loss on her character. Silima Nanda argues in "The Portrayal of Women in Fairy Tales," that traditional fairy tales are highly patriarchal. In these tales, women are just representation of an angel or monsters. On the one hand, the women in the fairy tales are evil-like the witches or stepmothers who usually die in the end. On the other, they are innocent and beautiful and virtuous. Much fairy tale literature encourages the concept that women should be obedient and self-sacrificing wives and mothers (246).

In fairy tales, ideal women are supposed to be silent, docile, without ambition, attractive, and willing to marry. Snow White, for example, is the embodiment of purity and beauty who is manipulated by the seven dwarfs and forced to work as their maid, discouraging her from developing an autonomous personality. And this passiveness is widely praised in fairy tales. Moreover, women cannot save themselves in the absence of their masculine counterparts. But in modern society, the status of women has incredibly changed and such stereotypes are refuted in contemporary fairy tales (248-249). In his book *Fairy Tales and the Art of Subversion*, Zipes claims that in fairy tales, women may only be saved if they devote themselves to a male in his house or castle, which is a metaphor for surrender to patriarchal power (49).

Connolly's novel has many subversive features. The author has subverted gender roles and challenged the female stereotypes in *Beauty and the Beast* and *Snow White*, making the women as rebellious and strong compared to their counterparts. Beauty is presented as the beast who wields power over the handsome prince, whereas Snow White is the commander of the Seven Dwarfs. After escaping the trolls and harpies' impediment on the bridge, David meets the dwarves. Unlike the original version of *Snow White*, the dwarves in Connolly's novel are portrayed as discontented miners; moreover, they are expressing their deep hatred to their mistress, as she is the fat and makeup-smudged capitalist who exploits them to bring her diamonds from the mines. This discontent is directly linked to the class struggle the labourers face amidst the capitalist system that exploits their labour, adding a socio-political dimension to the story.

Zipes contends that folk and fairy tales reinforce the central theme that "might make right," where power and wealth are often accumulated by men (35). This shows that fairy tales have often perpetuated societal norms and reinforced class divisions. The subversion of gender roles and social norms gives a new twist to the traditional fairy tale narrative and challenges

societal norms surrounding gender and power dynamics. It also highlights the complexity of human relationships and the potential for unexpected power dynamics to emerge.

Likewise, *The Book of Lost Things* occurs during World War II, which adds a layer of historical context to the story and makes it even more relevant to modern readers. The novel highlights the dangers of war and fascism, and it exposes the Third Reich's ferocity by showing the Germans as the real danger in this war, comparing it to the rapacious wolves in *Little Red Riding Hood* and one of the most dangerous enemies David faces in his journey. There is also another symbolic reference to the Nazis that is shown in the Nazi plane crash, which is another direct reason for David's transmission into the dark woods.

2.3. Revisiting the Darkest Aspects of Fairy Tales:

The Book of Lost Things is a novel that chronicles a boy's transition from childhood to adulthood. Thus, it starts with a memorable quote: "For in every adult dwells the child that was, and in every child lies the adult that will be" (2). This quote emphasises how fairy tales influence both children's and adults' lives. It integrates various traditional fairy tales within the original plot, providing a new perspective on dark but significant themes, such as abandonment, loss, family structure, deceits, and sexuality that fit the novel's overall context to chronicle this transition. Thus, fairy tales, as suggested by Zipes, are not meant solely for children. There is no evidence that there are special tales cultivated just for children (11). Nonetheless, Zipes asserts that children are not excluded from the audience when tales are told, no matter how bawdy, erotic, or scatological they might have been. It is through the tales that one gains a sense of values and one's place within the community (14).

Since fairy tales' inception in the 1700s and 1800s, adults have been the intended recipients. It is not until Sarah Fielding's novel *The Governess,* or *Little Female Academy* (1749) and Mme Leprince de Beaumont's novel *Le Magasin Des Enfants* (1757), that fairy

tales are published specifically for children (Zipes 99). These stories are later toned down in adapted and recreated versions to make the tales suitable for children to teach them morals and enhance their imagination. A great number of them are "purified" by omitting the more fear-inducing elements, as well as by simplifying the language, if not making it overly simple (xxix). The American scholar Maria Tatar asserts in *The Hard Facts of the Grimm's Fairy Tales* that the Grimm's unedited version is centred on sex and violence, including child abuse and incest until Wilhelm Grimm systematically sanctified the collection of references to sexuality and masked depictions of incestuous desire (10). Disney is known for its iconic fairy tale movies that feature the innocence of fairy tales. Yet their movies conceal many original aspects of the stories and show much tamer scenes. For example, in the Germanic version of *Cinderella* or "Aschenputtel" written by Brother Grimm in 1812, the stepsisters attempt to slice off their heels and toes to get a perfect fit; it also gives us a much less sympathetic Cinderella, one who invites her stepsisters to her wedding instead of forgiving them and having doves pluck out their eyes.

In "A Fairy Tale Is More Than Just a Fairy Tale," Zipes contends that saying fairy tales are intended for children is a myth (1). Added to that, the cultural and social contexts in which these tales are created and transmitted have been largely ignored by scholars, which has led to a narrow understanding of the fairy tale genre of children's literature (3). In the same vein, Elizabeth Lamers and Tom Burns argue in their essay, "Fairy Tales, Children, and Death," that many of what have now become common fairy tales had their origin in an oral tradition intended as adult entertainment, replete with ribald humour and sensational events (151), and that many of the distressing themes found in many tales are moderated over time, as seen in the different versions edited by the Grimms. However, at the time when they were written, during the 19th century, children did not need to be protected from violence and disturbing

circumstances (154). But in the 20th century, it becomes increasingly difficult to draw boundaries between fairy tales for children and adults (Zipes 23).

Although Grimm's and Perrault's versions are sanitised for children, modern retellings chose to revisit the darkest aspects of these tales in an unflinching manner. The popularity of adapting these darkest details has grown exponentially in recent years, with a new generation of filmmakers and writers exploring themes that go beyond the traditional happily-ever-after. These adaptations delve into darker, more complex themes such as abuse, trauma, and mental illness. This trend challenges the reader to think beyond the surface-level of these stories and consider the deeper meanings behind these timeless tales.

The Spanish-speaking movie *Pan's Labyrinth* (2006), directed by the Mexican Guillermo del Toro, is a prime example of such an adaptation. The movie follows a young girl named Ofelia who escapes into a fantasy world that mirrors the horrors of war-torn Spain during Franco's regime (1939-1978). Through her journey, Ophelia seeks to cope with the trauma of her cruel stepfather by creating a magical world where she can find solace. It features various dark monsters, like the Pale Man and the Faun. Another example of this trend is the TV series *Once Upon a Time* (2011-2018), which takes well-known fairy tale characters and puts them in a modern-day setting with complex storylines that deal with issues such as redemption, identity, and family dynamics. The show also explores the consequences of characters' actions and the moral ambiguity of certain fairy tales' archetypes, such as the Evil Queen and Rumpelstiltskin.

There are also dark fairy tale novels such as *Hazel Wood* by Melissa Albert, which follows a young girl named Alice as she navigates a world of dark magic and twisted fairy tales to uncover the truth about her family's past. Through Alice's journey, the reader sees how trauma and mental illness can manifest in different ways and how confronting these issues can

lead to healing and growth. Then, addressing the darkest aspects of fairy tales prepares children and adults alike to face the challenges of life with courage and resilience, emphasising the fact that even though these tales are gilded with magic, their aim is to reflect the reality of the human experience.

The Book of Lost Things is not just a mere retelling of classic fairy tales but a thorough examination of the human consciousness and the adversities people, both adults and children, encounter as they progress through life. Lester believes that there is "one explanation for the draw and intrigue of fairy tales is their disturbing plots and intrigue with the messed-up nature of humans, regardless of where and when" (6). Furthermore, the novel does not shy away from darker themes such as death, violence, and trauma. The stories elicit from the readers' primal urges, darkness, and distorted perceptions and illustrate the hidden and occasionally unsettling feelings within all.

Connolly reveals the power of fairy tales in communicating loss, family structure, deceit, and sexuality. Fairy tales' foreboding and sinister tone speaks to the reader's internal turbulences. Even when the stories have a "happy" ending, the characters' fates leave the audience with a spooky feeling that reflects humanity's struggle with a desire for the dark (21). Lamers and Burns put forth that fairy tales are adaptable, and writers from various periods and places have recognised that they can convey a message that is specifically tailored to meet their needs (9).

Consequently, it is not startling that the character's growth intertwined with these adjustable fairy tale themes and stories. The novel, thus, has a more adult tone and can be also classified as a dark fairy tale novel. Zipes posits that Fairy tales for adults are usually written in the form of a novella or a novel (xxix). In an interview, John Connolly explains:

> I wanted to write about childhood and grief, about that transition from childhood to adulthood, but I suppose I knew that I would end up mining my own childhood for much of the book, and that was colored by books and stories. Thinking about it now, I delved very deeply into my past, and into my own fears as both a child and an adult. I'm surprised by what came out, and I can't help but feel that the book gives form to a great deal of material that was sitting around in my subconscious and/or unconscious mind. I just hope that others will see echoes of themselves in it. I think that they will. After all, I know that those elemental stories that provide the backbone of the book have survived for a reason, and if they had that kind of impact on me then they [would have] a similar impact on others. (324)

As a result, fairy tales as the Freudian Psychologist Bruno Bettelheim claims, grow with the child and serve to express his inner struggle and alleviate it at the same time but without affecting his psychological and emotional growth as it addresses all the levels of personality. Zipes elucidates that fairy tales appeal to children because they typically embody patterns of growth and development. In these tales, children become adults by moving away from home and entering "the wide world," a place filled with danger, challenges, and exciting adventures. Many fairy tales begin with a domestic problem, one that propels children into the larger world. This movement away from home stimulates personal growth as characters face new challenges (79).

Interestingly, David enters the imaginary world as a result of his inner conflict and the rejection of his stepmother, Rose, and his half-brother, Georgie. The imaginary world can be seen as a coping mechanism for David to deal with his family problems and escape from reality. Through his adventures, David develops a sense of agency and empowerment, which helps him

overcome his feelings of helplessness in the real world. Connolly claims that the main takeaway from fairy tales is that children must overcome their obstacles to grow into adults (238).

2.4. *The Book of Lost Things* as a Modern Fairy Tale Fantasy novel:

The Book of Lost Things, as a modern fantasy and fairy tale-based novel, is a book about a book and a story about stories that follow an episodic scheme. Fairy tales, stemming from ancient stories passed down orally and through folklore, have also had an enduring effect on the current fantasy genre. The latter has assimilated many fairy tales' features, for example, universal themes, magical creatures, charmed articles, and heroic undertakings.

The Cambridge Dictionary defines Fantasy "as a type of story or literature that is set in a magical world, often involving traditional myths and magical creatures and sometimes ideas or events from the real world, especially from the medieval period of history." In *The Evolution of Modern Fantasy*, Jamie Williamson argues that literary fairy tales are a crucial part of the development of modern fantasy (25). Thus, there is an obvious connection between the two genres. In short, fairy tales have laid the foundation for contemporary fantasy, while contemporary fantasy has expanded upon the themes and motifs found in traditional fairy tales.

In her article, "Fairy Tale and Fantasy: From Archaic to Postmodern," the Swedish literary critic Maria Nikolajeva draw a clear line between Fantasy and Fairy tales maintaining that many handbooks discuss the two terms together without separation as they are generically related. Most fantasy novels have many similarities to fairy tales. Fantasy has inherited the same fairy tale characters' set. Besides, it drew from many superficial attributes of fairy tales: witches, genies, dragons, talking animals, flying horses, swords, and other countless magical things. However, thanks to the writers' imagination, they are brought about in a modernised manner with recent components: "A genie may exist in a beer can; flying carpets are supplanted by flying rocking chairs; and characters with no fairy-tale antecedents are incorporated, like

animated toys" (140). Yet, their function remains the same. Fantasy has also inherited the basic plot of fairy tales: the hero leaves home, meets helpers and opponents, goes through trials, and returns home having gained some form of wealth. It has taken on other fundamental conflicts and patterns, such as the quest or combat between good and evil (140). The genre is eclectic as it draws from other narratives such as myths, romance, picaresque, science fiction, and other genres (139).

At the beginning of the twenty-first century, fairy tales are still thriving and had diverse forms of narrative representations (Chang and Luh 97). There has been a blossoming of remarkable experiments with fairy tales since 1960. *The Oxford Companion to Fairy Tales*, edited by Zipes, explains that this period saw the rise of counterculture and anti-war movements. It celebrates the power of imagination and dissatisfaction with political unrest. Accordingly, various students turned to fantasy and fairy tales as a revolt against the Vietnam War. Moreover, they have served as a rejection of corrupt political and educational institutions rather than escapism (xxx). Likewise, the fantasy tradition is influenced by the vast changes that the world has experienced, such as the advancement of science and technology and the emergence of revolutionary theories like relativity and theories of the origin of the universe. These remarkable advances have stimulated fantasy to act as an apparatus to explore contemporary reflections on human comprehension of the universe (Nikolajeva 140).

The fantasy genre is a vast and ever-evolving landscape, with new subgenres constantly emerging. It is divided into different subgenres, including high fantasy, low fantasy, urban fantasy, and dark fantasy. High fantasy typically takes place in a fully imagined secondary world with epic battles between good and evil. Low fantasy, on the other hand, is set in the real world but with fantastical elements. Urban fantasy is a blend of both, taking place in a modern city with supernatural creatures and magic. Dark fantasy explores the darker side of human nature and often features horror elements.

No discussion of the fantasy genre can be complete without mentioning J.R.R. Tolkien's impact on it. His works, including *The Lord of the Rings* (1954) and *The Hobbit* (1937), set the standard for high fantasy and inspired countless authors to create their own fully realised worlds. Tolkien's attention to detail in creating languages, cultures, and histories for his fictional races has become a hallmark of the genre. Reflecting on Tolkien's legacy, it's clear that his influence can still be seen today in popular works like the *Game of Thrones* series (1996–2018) and *The Witcher* series (1993–1998). Beyond literature, his works have been adapted into successful films, such as Peter Jackson's acclaimed *Lord of the Rings trilogy*, as well as video games like *Middle-earth: Shadow of War* (2017). Additionally, his influence can be heard in music, with bands like Led Zeppelin (1968) and Rush (1968), incorporating references to his work in their lyrics. Therefore, Tolkien's impact on popular culture in general and the fantasy genre in particular is unquestionable, and his legacy will continue to be felt for generations to come.

In "Fairy Tales- Yesterday and Today," Justyna Sala-Suszyńska claims that Modern fairy tales are called "modern fantasy" because they are tales of pure imagination. They contain people or creatures and sometimes a setting that does not exist (199). In another dissertation entitled, *The Impact of Traditional and Modern Fairy Tales on Society and its Individuals*, Amanda Lester argues that modern fairy tales can take two forms: they can recreate traditional stories or create new stories that contain both moral instruction and magical elements. Disney, for example, often chooses to create their novels using tale types. *Ever After*, a 1998 film, is an example of the modern fairy tale genre.

However, *The Chronicles of Narnia* by C.S. Lewis (1950–54), *Harry Potter* (2001–07) and *A Wrinkle in Time* (1962–89) are relatively unique fairy tales that branch away from any tale type. They have unique plots that fit nicely with the fairy tale genre. Still, they do not

correspond to any popular story type (10). These novels feature a more modern and urban setting, drawing from a variety of genres such as science fiction. Contemporary retellings of fairy tales offer updated perspectives on classic characters and plots, incorporating modern social issues and pinpointing the flaws of the traditional tales such as the pervading patriarchal beliefs. Zipes also states that although authors depend on the formulaic form of the classical fairy tale, they also venture outside the box and revise the form in inventive ways (xxix).

The Book of Lost Things, meanwhile, follows a story type that contains well-known tales, adhering to the "once upon a time" and the "evil and good" structure. Though these stories are updated to fit the modern context of the novel, their basic fairy tales' elements such as the themes, the characters' set and the hero's quest are not changed. David has run into many of the characters from the fairy tales he reads after entering the realm of the fantastic, including the woodsman from *Little Red Riding Hood*, the ferocious wolves, the wicked, Crooked Man, Snow White, the seven dwarfs, and Roland, the knight from Robert Browning poem's "Childe Ronald from the Dark Tower." David is astounded by the vivid descriptions of the fairy tales he reads that are now coming to life before his eyes.

Yet, it simultaneously exhibits varied facets of a fantasy narrative, taking influence from modern ideas such as war and technology and mythical creatures such as the centaurs and the harpies. In chapter twelve, for instance, David is attacked by harpies and trolls that try to impede his journey to the castle of the King. More importantly, the novel adheres to the fantasy literature chronotope because it is set in two worlds: the real world, London during the war, and the imagined world, the Crooked Man's world. Therefore, *The Book of Lost Things* can be seen as a dark urban fantasy. This novel blends elements of traditional fairy tales with modern horror tropes, featuring supernatural creatures and magical elements that exist alongside the mundane world.

Svetlana Yashkina claims in her dissertation, *Modern Fairy Tales: The New Existence of an Old Genre*, that modern fairy tales inherit the cyclic time where the hero is transported through a portal that separates the two worlds. Even if the protagonist belongs to the modern era, many authors use a portal to transport the hero into the unreal world (21). The concept of space and time in fantasy literature, or "chronotope," as proposed by Mikhail Bakhtin, differs significantly from that of fairy tales. Nikolajeva explains that, "In fantasy literature, the characters are temporarily displaced from modern, linear time (chronos) into mythical, archaic time and return to linearity at the end of the novel" (141). She further substantiates her arguments by saying:

> In myth and fairy tales, the hero appears and acts within the magical chronotope. In fantasy, the main premise is the protagonist's transition between chronotopes. The initial setting of fantasy literature is reality: a riverbank in Oxford (*Alice in Wonderland*), a farm in Kansas (*The Wonderful Wizard of Oz*), a country house in central England during the Second World War (*The Lion, the Witch, and the Wardrobe*), or a park in Stockholm (*Mio, My Son*). From this realistic setting, the characters are transported into some magical realm, and most often, although not always, brought safely back. Alternatively, the magical realm itself may intervene into reality, in the form of magical beings (the Psammead, Peter Pan, Mary Poppins), magical transformations, or magical objects. (141)

The cyclic moment in *The Book of Lost Things* is when David leaves the bustling city of London and, through the intervention of the Crooked Man, enters the make-believe world through a tree trunk. In addition, after he defeats the Crooked Man, the world he enters disintegrates and ultimately returns home. In contemporary philosophical and ethical fantasy, it typically involves spiritual development rather than marriage and enthronement (Nikolajeva

140). Subsequently, the story centres on David's change from a feeble child to a resolute and robust adult. Thence, Lester explains that the dynamic nature and evolving moral interpretations of fairy tales allow the field to transform and include a wide range of contemporary works that are not otherwise appear as fairy tales (21).

Therefore, *The Book of Lost Things* can be also classified under the category of a fairy-tale fantasy novel. In her dissertation, *Old Fables and their New Tricks: Exploring Revisionists Fairy Tales Fantasy*, Stephanie Dreier defines it as a hybrid genre that combines fairy tale and fantasy elements and opens up new avenues for critical reflection. It does this principally by retelling, revising, and giving a fresh spin to well-known plots from traditional fairy tales (xv). By combining elements of both fairy tales and fantasy, these novels create a world that is both magical and mysterious. Dreier's definition of this hybrid genre highlights its ability to provide critical reflection through retelling, revising, and reimagining traditional fairy tale plots. This approach allows authors to explore new avenues of storytelling while also providing readers with a fresh perspective on classic tales.

3. Theoretical Background of the Study:

3.1. The Archetypal Theory:

Archetypal literary criticism is an approach that is centred on interpreting and analysing recurrences of archetypes and patterns in literary works that are said to illustrate universal human experiences and themes. The prominent proponent of archetypal criticism is the Swiss psychotherapist Carl Jung (1875–1961), who published *The Spirit of Man, Art, and Literature* in 1922 and is credited with developing the idea of archetypes as well as the theory of the collective unconscious. He is an early follower of Sigmund Freud's ideas and teachings but has fully diverged from his arguments and developed his concepts and approaches, namely

analytical psychology, which concentrates on the inquiry of the unconscious mind beyond sexual and aggressive instincts.

Jung's concepts of collective consciousness and archetypes have become widely influential in literary studies. In archetypal interpretation, symbols, images, and mythologies that a writer uses in his writing are dissected and analysed. These symbols, myths, and rituals have their roots in ancient myths, rituals, folklore, and cultures. Jung maintained that these primaeval elements are embedded in a people's collective unconscious, which is also identified as their racial memory. In their article, "Archetypal Criticism: A Brief Study of the Discipline and the Sempiternal Relevance of its Pioneers," Divya Gijo and Kevin George clarify that the initial application of Jungian principles to literature was done in 1934 by Maud Bodkin in *Archetypal Patterns in Poetry*. James George Frazer is another noted anthropologist who made a detailed study of magic, myth, and religion among different races in his seminal book, *The Golden Bough* (55). Northrop Frye is another prominent Canadian literary critic who is known for his theory of archetypes and his analysis of the role of literature in society, particularly about myth and symbolism. His works include *The Anatomy of Criticism* (1957) and *The Great Code* (1981).

More notably, the fairy tale genre has drawn significant interest from Jungian scholars, including Marie-Louise von Franz (1915–1998), a Swiss psychologist and scholar who specialised in fairy tales and their interpretation from a Jungian viewpoint. Her publications include *Shadow and Evil in Fairy Tales* (1974) and *The Interpretation of Fairy Tales* (1970). Thus, archetypal analysis has been widely used in the fairy tale genre to identify common patterns and symbols that reflect universal human experiences and themes, such as the hero's journey and the battle between good and evil.

3.2. The Collective Unconscious:

The collective unconscious is one of the most prominent pillars of Jungian psychology. Jung has divided the unconscious into two components the personal unconscious and the collective unconscious. According to Jung's book *Four Archetypes*, the unconscious is not just a condition of repressed and forgotten content or solely personal, as Freud had claimed. Jung, therefore, distinguished between the collective unconscious and the personal unconscious. The personal unconscious is only the psyche's outermost layer, and it refers to the feeling-toned complexes. Moreover, its content is private and individualised, but it is inborn with us. On the other hand, the collective unconscious represents the deep layer, and it is denoted by its universality and the fact that its content and mode of behaviour exist in all individuals. The contents of the collective unconscious are known as archetypes (1).

Jung explains that the collective unconscious is never suppressed or forgotten, it is a potency that has been passed down to us since the start of existence in certain mnemonic image patterns or inherited in the anatomical makeup of the brain. He also accentuates the inborn possibility of ideas. The latter can only be deduced from the ancient origins of the primordial picture through inferences taken from the finished work of art. They only manifest in the material of art as the regulative principles that shape it (106).

As mentioned before, fairy tales are the core of archetypal analysis due to their universality. Fairy tales contain archetypal patterns that reflect the collective unconscious of humanity. Fairy tales, like other traditional narratives, legends, and myths, are derived from folktales. *In The Interpretation of Fairy Tales*, Louisa Marie Franz describes fairy tales as the purest and simplest expression of collective unconscious psychic processes and as representing the archetypes in their simplest, barest, and most concise form to understand the collective psyche in comparison to myths and legends. According to Franz, fairy tales are one closed

system that combines one psychological meaning that is fundamentally important as they attempt to express a single, complicated psychic experience (1-2). Grace Edwards Lee argues in *An Introduction to the Psychology of Fairy Tales*, that fairy tales and myths originated as folktales and are orally transmitted before finally being written down. (14-15). Thence, the art of storytelling is perceived as a communal gift, safeguarded in the collective unconscious of people that serves as a way to transmit cultural values, morals, and beliefs from one generation to the next.

Franz provides the example of Apulius, who introduces *Amor and Psyche*, a sort of *Beauty and the Beast* tale, as the earliest fairy tale ever written in his book *The Golden Ass*. This fairy tale follows the same format as tales that are still often told today in Norway, Sweden, Russia, and many other nations (2). She also furthers the point that the same theme, in thousands of variations, came up again and again in French, Russian, Finnish, and Italian collections (4). Most fairy tales, as maintained by Gatricya Rahman's thesis, *The Archetypes of Hero's Journey in Five Grimm's Fairy Tales*, embody common narrative elements and repetitive patterns such as humble heroes, supernatural villains and helpers, tasks and quests (2). Additionally, Lee assumes that the commonalities between the tales stem from the fundamental psychic similarities of people worldwide. The slight differences in the stories may be attributed to the geographic and historical distinctions among the various cultures (16).

3.3. The Concept of Archetype:

The word archetype arises from two Greek words: *arche* meaning beginning and *type* meaning imprint (Gijo and George 54). Archetypes are universal representations that exist in the collective unconscious of all humans, and they can be found in various forms of art, including literature, particularly the literary fairy tales and the fantasy genre. They are an inseparable entity of the collective unconscious (Rahman 33). Rahman defines archetypes as

any representation, like symbols, pictures, patterns, or presentations, that appears in any type of narrative, no matter the origin, time, or location. These images can be said to be relatively stable and universal since they can be seen in most places and cultures. The author provides the classic story of Adam and Eve and the Forbidden Fruit in the Garden of Eden as an illustrative example, noting that similar archetypal scenes can be found in narratives from different cultures. The form and presentation may vary, but the essential symbol and meaning are similar. Although the shape and aesthetic may change, the fundamental symbol and meaning remain the same (6).

According to Lee, archetypes are intricate arrangements of primal experiences that people can access as a sort of unconscious possibility. However, they are referred to as the collective consciousness when they are brought to the consciousness of group members (9). More importantly, Jung defines it as follows: "The primordial image, or archetype, is a figure—be it a daemon, a human being, or a process—that constantly recurs in the course of history and appears wherever creative fantasy is freely expressed" (106). Furthermore, Jung proffers that these images signify the psychic remains of countless analogous experiences, like joy and grief, that have occurred repeatedly throughout ancestral history, implying that archetypes are hereditary and their existence is still palpable regardless of time and space. Jung further discusses the significance of archetypes' and their enduring echo in people's lives, as these primordial images represent their collective experience without exception. In *The Spirit in Man, Art, and Literature*, Jung argues:

> The impact of an archetype, whether it takes the form of immediate experience or is expressed through the spoken word, stirs us because it summons up a voice that is stronger than our own. Whoever speaks in primordial images speaks with a thousand voices; he enthrals and overpowers, while at the same time he lifts

> the idea he is seeking to express out of the occasional and the transitory into the realm of the ever-enduring. He transmutes our personal destiny into the destiny of mankind, and evokes in us all those beneficent forces that ever and anon have enabled humanity to find a refuge from every peril and to outlive the longest night. (107)

The most important primordial images are the persona, the shadow, the anima (animus), the ego, and the self (Lee 10). The persona is a mask that people display to the world. The Self is the combination of unconscious and conscious aspects of an individual. The Shadow is the embodiment of instinctive urges, including carnal cravings and life force; it is part of the unconscious and is constructed of repressed ideas, weaknesses, wishes, and flaws. The female psyche contains a masculine representation known as Animus, and the male psyche contains a feminine representation known as Anima. They are symbolic of people's authentic identities.

In addition, Jung pinpoints twelve universal character archetypes that permeate our collective unconscious: Ruler, Creator, Sage, Innocent, Explorer, Rebel, Hero, Wizard, Jester, Everyman, Lover, and Caretaker. Alongside the archetypal figures, three other noteworthy archetypal representations are prevalent throughout cultures. These are the situations, themes, and images. Archetypal situations include rivalry between brothers, the longing for a father figure, the country bumpkin coming to the city for the first time, and the tension between different generations. Archetypal subjects include birth, love, war, guilt, redemption, and death. Archetypal images include a lion, eagle, ox, serpent, and dove (Gijo and George 55). *The Book of Lost Things* highlights many of these archetypes, which are going to be analysed in the next chapter.

Conclusion:

The first chapter has provided a socio-historical background of the Blitz in England during WWII, highlighting the significant use of fairy tales in the context of war. It has also been discussed the enduring impact of fairy tales as both means for conveying moral instructions and ideological messages that reflect the period in which they are written. The chapter has delved into the darkest aspects of fairy tales, exploring the way they reflect a child's progression towards maturity. Furthermore, this section has explored the influence of fairy tales on the fantasy genre, taking *The Book of Lost Things* as an example. Finally, it has provided the theoretical framework of the study, defining the archetypal theory and its main concepts and premises. The next chapter, however, will apply the aforesaid theoretical premises to the novel, discovering the persistent influence of fairy tale archetypes on both society and literature.

Chapter II: An Archetypal Analysis of *The Book of Lost Things*

Introduction:

The archetypal theory is essentially concerned with the collective unconscious and the recurring patterns that exist within any work of art. *The Book of Lost Things* is a modern fantasy and retelling of classic fairy tales that incorporate archetypal characters such as the hero and the trickster and timeless themes such as Loss, abandonment, and sexuality that have been passed down through generations and have been rooted in their collective unconscious. Through this chapter, the research will analyse the novel through the archetypal lens and seek to reveal the enduring relevance and popularity of these traditional stories and their continuous adaptations in modern fantasy literature. Furthermore, this approach can also pinpoint how contemporary authors use fairy tale elements to comment on current societal issues and explore universal human experiences. Moreover, it will also shed light on certain prejudiced female archetypes, discussing the way they are perpetuated in the original tales but empowered in *The Book of Lost Things*.

1. Fairy Tales and the Collective Unconscious:

The novel expresses the power of storytelling tradition and the way that fairy tales can survive through it. It also shows how these tales' tropes and themes are adapted and reinterpreted to suit contemporary contexts such as war and channel the protagonist's quest via psychological growth from childhood into adulthood. Through David's journey into the fairy tale world, the novel highlights the transformative nature of storytelling and how it can provide comfort and hope in times of war and loss. Jung posits that the artist of an artwork himself is a collective man who constructs the unconscious psychic life of humanity (132). He proposes that the unconscious archetypes that are most capable of making up for the shortcomings and incompleteness of the present are the wellspring of the artist's unmet desires. The artist takes

this image and adjusts it until it can be accepted by the minds of his contemporaries in accordance with their abilities. He thus elevates it from the abyss of the unconscious and introduces it into connection with conscious values (108). John Connolly has stated in an interview that there are elements in David's character that are similar to him like his fear as a child of parental loss or abandonment (239). Subsequently, David's journey is a reflection of the author's fears and shortcomings. More significantly, the author's retelling is also an expression of the collective process of storytelling as it highlights the way the classic fairy tales are revisited in the contemporary context.

Lee postulates that fairy tales are a healthy escape from excessive technology and the logical world (iv). Thus, David becomes hugely attached to reading fairy tales even after his mother's death as they were "the tales that echoed long in the head long after the books that contained them were cast aside. They were both an escape from reality and an alternative reality themselves" (*Lost Things* 15). As an avid lover and reader of fairy tales, David's mother always tells him of the power of storytelling which fostered the continuity of these tales despite their oldness. This is highlighted in Chapter One of the novel:

> Stories were different, though: they came alive in the telling. Without a human voice to read them aloud or a pair of wide eyes following them by flashlight beneath a blanket, they had no real existence in our world. They were like seeds in the beak of a bird waiting to fall to earth, or notes on a sheet, yearning for an instrument to bring their music into being. They lay dormant, hoping for the chance to emerge. Once someone started to read them, they could begin to change. They could take root in the imagination, and transform the reader. Stories *wanted* to be read, David's mother would whisper. They needed it. It was the reason they forced themselves from their world into ours. They wanted us to give them life. (10)

The passage suggests that storytelling is a part of a collective process. This process involves many tellers, both named and unnamed, who contribute to the preservation and evolution of the tales over time. The fact that these stories have survived for centuries is a testament to their enduring appeal and the power of storytelling itself. Classic fairy tales, as the British Historian, Marina Warner asserts, are full of magical wonders and forces that operate outside the control of the protagonist. The plot moves according to the law of enchantment rather than logic. Everything is vividly embodied, including animals and everyday items like gold and glass (39).

Zipes also explains that hundreds of thousands of folk tales endure being narrated and come and go just like the wind moves leaves into the air, enabling them to flicker, and eventually dispersing them on the ground until they settle and expire. Yet, the best of the tales do not die (7). David's transition into the world of the fairy tale serves as a simple reminder that the enchantment and power of storytelling will always be present, even in a world that may appear to have transcended them. Additionally, the different fairy tale characters he meets during his journey are but a reflection of the collective unconscious.

Fantasy literature is highly dependent on the above-mentioned archetypes found in both mythology and fairy tales. Jung stresses the fact that archetypes are a product of fantasy (106). For example, the *Harry Potter* series by J.K. Rowling utilises archetypes such as the Hero (Harry), the sage (Dumbledore), and the shadow (Voldemort) to tell a story of good vs. evil and coming of age. Additionally, the themes of love, redemption, and death are prevalent throughout the series. The success of the series can be attributed in part to its effective use of these archetypes and themes that resonate with readers on a subconscious level.

2. Archetypal Themes in *The Book of Lost Things*:

Like any other narrative form, modern fairy tale fantasies explore a diverse range of archetypal subjects, namely recurrent ones found in traditional tales. However, they have

evolved to reflect changing societal beliefs and values in modern times. This study, thus, will analyse the way fairy tale themes are incorporated into the novel and seek to understand how they transcend time and space and tap into the protagonist's psychological growth and transition from childhood into adulthood.

2.1. Death and Loss:

The Book of Lost Things is a novel about loss and abandonment that captures the grief that befalls the young protagonist, David, after the passing of his mother. Thence, the novel represents the single-parent family and the way the child becomes helpless for his father's love and attention. It openly addresses death, as it begins with the death of David's mother and ends with the loss of his wife and child, culminating at last with his death, where he is carried to the fairy world he once visited as a young boy. It also portrays the deaths of the fantastical characters in the fairy world, including David's companion, Roland, as well as the king and the Crooked Man. Therefore, the novel seems to suggest that death is inevitable in both reality and fantasy. Lester argues that fairy tale stories often involve death, rape, sex, and torture, evoking a fascination for the unknown and tainted in the audience (12). Death remains omnipresent in children's stories because of its ubiquity and drama. Yet, this issue has been perceived as disturbing and has been excluded in recent versions (Lamers and Burns 1). Fairy tales may be filled with fantastical elements, but they still manage to reflect the real-life struggles that people face as they navigate through life whether it is facing one's fears, overcoming jealousy, or learning to control one's emotions.

In her dissertation, *Trauma and Absent Parents in Fairy Tales and Fantasy: Fairy Stories, Harry Potter, Twilight, and His Dark Materials*, Elizabeth Lockwood avers that fairy tales and stories explore complicated subjects such as the loss of parents, which prompts the development of new family structures like stepfamilies or extended families built with mutual consent. This loss is a traumatic experience; howbeit, it also serves as motivation for the

protagonist to cope with this devastating situation by embarking on an adventure or a quest that has emotional and psychological challenges, like obstacles and tasks that need to be faced or overcome (7). She suggests that death must be addressed to make the child confront his fears (24). Lockwood also argues that the most enduring and famous Grimm version's fairy tales such as *Hansel and Gretel*, *Cinderella*, and *Snow White* feature the loss of a parent, particularly the mother. The place of the caring mother, thus, is going to be replaced by a wicked stepmother or a witch (22-23).

Lockwood provides the example of *Harry Potter* by J. K. Rowling and *Twilight* by Stephanie Meyer, who also draw their inspiration from old fairy tales such as *Cinderella* and *Sleeping Beauty*. These authors take common fairy tale elements and transform them into new and unique stories that resonate with modern audiences. Besides, they also feature parental loss and family dynamics (18). Accordingly, *The Book of Lost Things* follows the same trajectory as it explicitly addresses the death of parents as a bitter reality but a significant phase towards maturity and acceptance. Therefore, it is a collective experience that all people face at certain points in their lives, and it is a natural part of life. Bettelheim holds that various enchantment stories begin with either a mother or father passing away; in such tales, the death of the parent is the root of the most intense tribulations (6). *The Book of Lost Things* begins with:

> Once Upon A Time-for that is how all stories should begin-there was a boy who lost his mother. He had, in truth, been losing her for a very long time. The disease that was killing her was creeping, cowardly thing, a sickness that ate away at her from the inside, slowly consuming the light within. . . . He wanted her to stay. He had no brothers and no sisters, and while he loved his father, it would be true to say that he loved his mother more. (2)

The given passage here follows the pattern of fairy tales with the opening line "Once Upon a Time." Sala-Suszyńska puts forward that these four words beckon the reader to a journey of

enchantment and marvel (194). This phrase, along with "the happily ever after," has had a profound impact on society for millennia and has been repeated across cultures, languages, and generations. Fairy tale tropes are, therefore, universally known and easily distinguishable. In the novel, the phrase initiates the reader to the death of David's mother and marks the novel's unhappy beginning. Once his father remarries and has a child with his stepmother, Rose, he gets even more miserable. He cannot accept this reality, so he escapes it by turning to the fairy tales his mother has been telling him. Moreover, David's fascination with books and fairy tales has opened the gate to an unreal world that he does not expect.

The voice of his mother and the disturbing dreams of a hideous creature, the Crooked Man, as well as the German plane crash have eventually transported him into the magical world that will change his character forever. David's inner conflicts are manifested in the creation of the fairy tales he reads. And his journey into the realm of fantasy is the upshot of his profound anxieties, which are masked as a dream to shield him from the psychological and physical injury of feeling abandoned and being buried beneath the wreckage of the plane crash.

As Bettelheim suggests, fairy tales can foster a child's imagination in ways that he cannot do on his own (5). They encourage the child's ego development while also relieving preconscious and unconscious pressures by addressing universal human problems that preoccupy the child's mind (4). Sala-Suszyńska claims that Fairy tales embody a fundamental and shared message. Both *Harry Potter* and *Hansel and Gretel* deal with instinctual fears, and they always depict heroines and heroes who overcome obstacles and are amply rewarded (201). Subsequently, *The Book of Lost Things* offers a new perception of *Hansel and Gretel* by integrating the tale with David's struggle through loss and abandonment, his complicated relationship with his stepmother, and his journey in the fantastical world.

2.2. Retelling *Hansel and Gretel*:

Hansel and Gretel is one of the most celebrated fairy tales written by the Grimm brothers. It was first published in the 1812 collection of German tales for children (Kinder Und-Haus-Marchen). The original story is about a woodcutter, his children, and their stepmother, who urges her husband to abandon them when the famine hits their town. The Grimms' tale features siblings battling against poverty and parental abandonment which still resonates in modern times. Therefore, it has been adapted into many novels, like Daryl Gregory's *Even the Crumbs Were Delicious* (2016) and Soman Chainani's *Beast and Beauty: Dangerous Tales* (2018), and into movies like *Hansel and Gretel: Witch Hunters* (2013).

In *The Annotated Classic Fairy Tales*, Tatar explains that *Hansel and Gretel* is originally known as *Little Brother and Little Sister.* It was written for Perrault's *Tom Thumb*, in which a woodcutter and his wife abandon their seven sons in the woods. In contrast to other fairy tale siblings, Hansel and Gretel demonstrate brotherly love in defeating evil. By consoling Gretel in the woods, Hansel assumes the role of the protagonist early on in the narrative. Gretel, however, tricks the witch into the oven and kills her and returns home safe with the witch's jewels. The two siblings survive what children fear the most, abandonment by their parents and exposure to predators. Therefore, it is a story that celebrates the triumph of children over hostile and predatory adults by overthrowing the monster at home and in the woods (44).

This victory is not only physical but also emotional, as it highlights their growth and maturation in facing life's challenges and overcoming their fear of abandonment. Ultimately, emotional victories are a testament to the human spirit's capacity for growth and transformation. Tatar reasons that the burning of the witch is a portent of the horrors of the Third Reich. That the witch is often represented as a figure with stereotypical Jewish traits, particularly in twentieth-century illustrations (56). The witch's representation in fairy tales during World War II is a clear example of how propaganda is used to promote German

nationalism and anti-Semitism under the control of the Nazis. This tactic is a part of a larger effort to promote their ideologies, dehumanise Jewish people, and justify their persecution.

In her book, *The Classic Fairy Tales*, Tatar explains that children protagonists of fairy tales do battle with dark forces, but, more important, they begin as victims of hostile powers at home (278). So, David's connection to the Hansel and Gretel story is not just a coincidence. It is a reflection of his own life experiences. As he delves deeper into reading these tales, he finds himself drawn to their darker elements, finding comfort in the fact that even in these fictional worlds, characters faced struggles similar to his own. Furthermore, David's transportation into the dark world of fairy tales is a result of the intense familial conflict he faced. The story's themes of abandonment and sibling rivalry resonate with David on a personal level. He feels neglected by his father, whom he believes is at fault for marrying Rose and forgetting about David's mother. Thence, David's journey into the magical world is not just an escape from reality, but a quest for self-discovery and healing.

2.3. Revisiting the Stepmother Stereotype:

In *The Feminine in Fairy Tales*, Franz clarifies that women's archetypal representation is inadequate, whether in Christian religion or fairy tales and does not encompass the full range of women's experiences and identities. Female figures, for instance, in fairy tales are typically created by men rather than women, so they represent male femininity, or what Jung referred to as the anima. She also asserts that fairy tales that are centred on a woman are but a reflection of men's issues rather than an attempt to advance her cause and draw attention to her suffering. Anima women are described as women who behave in accordance with men's projections (1-2). As a result, fairy tales' heroines are portrayed as submissive and docile, and those who defy men's expectations are frequently punished or portrayed as villains. Men's projection makes the real woman's identity and the anima the same. It was only in the 1900s that this infusion went through a change after the collective outburst of women's emancipation (3).

Fairy tales frequently address themes related to childhood and family life. The stepmother or older siblings typically play the roles of antagonists or archenemies. Since the stepmother fills the position of the mother, the protagonist endures many hardships. In classic fairy tales, stepmothers commonly display unattractive traits like pride, envy, and egoism. For instance, in the Brothers Grimm adaptation of Snow White, the stepmother repeatedly tries to kill Snow White because she is so obsessed with her beauty and jealous of her youth and attractiveness. This substantiates the fact that stepmothers are frequently portrayed in fairy tales as evil and cruel.

Bettelheim contends that the typical fairy tale split the mother into a good (usually dead) mother and an evil stepmother which preserves the good mother intact and prevents the child from being devastated by experiencing the mother as evil (91). Traditionally, in family life, the father is often away from the home, while the mother, having delivered the child and provided nourishment to him, persists in being deeply engaged in all child care. Therefore, a boy can readily feign that his mother is not that indispensable in his life. A girl, however, will find it difficult to conceive a life without her mother's care. Because of this, evil stepfathers rarely replace an original "good" father in fairy tales, unlike evil stepmothers, who are common (195).

In the early version of *Hansel and Gretel*, for example, the woodcutter and his wife are the biological parents of the children. By the fourth edition of *The Nursery and Household Tales* in 1840, the Grimm had turned the wife into a stepmother, *Snow White* also went through the same metamorphoses (45). Tatar states that most children find the notion of a wicked stepmother more acceptable than that of a cruel mother. The existence of the original manuscripts of the tale makes this change noticeable (37). Simon Wilding argues in "*Hansel and Gretel*: Behind the Story" that *Hansel and Gretel* is a realistic portrayal of German society at that time when famine hit Europe and many parents abandoned their children or resort to cannibalism. Another key issue is the remarrying of the father because many mothers died

during childbirth. Thus, this wickedness comes from the stepmother who abandons her stepchildren to the witch (147-8).

In parallel, Dyah Ayu Krishna argues in her article "The Fairy Tales' Stepmother from Appraisal Framework," that in fairy tale terms, the stepmother is a popular archetype that can be easily recognised by society. She dominates both her husband and stepchildren (5). She represents evil qualities: rage, envy, resentment, greed, self-absorption, and clever inventiveness. Accordingly, she includes all that we fear and despise for the feminine and frighten us (1). Krishna also furthers that the character of the wicked stepmother is the first villain to be depicted in Disney's feature-length films like Snow White and is still depicted that way (10). Rather than simply labelling them as cruel, Krishna suggests that their actions may stem from deep-seated insecurities. Hansel and Gretel's stepmother, for example, is just a normal person who's afraid of not being able to eat (12-13). Moreover, stepfamilies are complex and diverse, and not all stepmothers or stepfathers fit into these narrow stereotypes. So, it is imperative to dispel these myths and encourage more uplifting depictions of blended families in literature and the media. Stepmothers fill most fairy tales as villainous characters, but in reality, they are just another parent figure who has chosen to love and care for a child that is not biologically theirs. Thence, the relationship between a stepmother and her stepchild can be just as meaningful as any other parent.

The Turkish psychologist Michel Radmosili makes the case in his article "Stereotypes, Stepmothers, and Mothers," that stereotypes continue to exist because they fulfil some adaptive social needs, such as policing social behaviour, fostering social cohesion, or educating the developing child about cultural values. Children, for example, are indoctrinated with the wicked stepmother stereotype. In the USA, for instance, it is estimated that 15 million children are currently living in stepfamilies and that there are 25 million stepmothers and stepfathers;

all have been exposed to the stereotype of the wicked stepmother through fairy tales, children's books, films, and television (121).

However, in modern-day versions of fairy tales, female characters are often presented as more empowered and complex than in traditional stories. This evolution reflects changing societal attitudes towards gender roles and empowerment, as well as a desire to create more diverse and relatable characters for modern sensibilities. *The Book of Lost Things*, like *Hansel and Gretel*, embodies Rose, Georgie and David's rivalry and his trepidation of being abandoned. Nonetheless, it refutes the stereotypical stepmother, making it distinct from the typical tale. At the end of the novel, Rose and David come to an accord. Consequently, Rose, like any other stepmother, is insecure but not wicked. Correspondingly, new family relationships become fraught with insecurity, especially when the child is resistant to accepting their new parent. In Rose's case, her attempts to be kind to David are met with rejection, which only intensifies her feelings of insecurity. The book's last chapter displays this peaceful coexistence:

> Rose and his father, when they were alone in their bed at night, remark upon how much the incident had changed David, making him both quieter and more thoughtful of others; more affectionate toward Rose, and more understanding of her own difficulties in trying to find a place for herself in the lives of these two men, David and his father; more responsive to sudden noises and potential dangers, yet also more protective of those who were weaker than he, and of Georgie, his half-brother, in particular. (233)

The subversion did not stop here, as Connolly's novel provides a spin on *Hansel and Gretel* where the stepmother is replaced by a stepfather which is not typical in fairy tales. In Connolly's retelling, the stepfather is the one who encourages his wife to abandon her children

because of the famine that strikes their town. In her article, “Fairy Tales and the Abandonment between Symbolism and Reality: Persistence and Rewriting,” Chiara Lepri explains that the stories of lost and abandoned children are passed down to us from ancient times, among persistence and distortions that updated their meaning (164). The orphan, the abandoned, or the lost child is a traditional formula in fiction and modern novels, from Dickens to Stevenson up until Stephen King (166). Therefore, the theme of abandonment is common in fantasy literature. Moreover, it is another shared experience faced by adults and children alike in both the past and the present.

On their way to find the king’s castle, David and the woodsman come across a decaying, melting house made of chocolate. The woodsman then steps in to stop him from eating it, warning him that it is poisonous and starting to tell him a story of two abandoned siblings. Sometimes a set of stepparents will show up in a fairy tale, but unlike stepmothers and stepsiblings, stepfathers are usually exempt from the cruel stereotypes that are common in these stories (Radmosili 127).

This supports the assertion that, despite following the fairy tale pattern, Connolly’s novel deviated from the popular notion of stepmothers as the root of evil by inverting the traditional gender roles, created by men’s anima, and presenting a more nuanced and empathetic portrayal of these characters. The protagonist of the woodsman’s story is the young girl Gretel, who triumphs over the witch and the harsh reality of being abandoned. Unfortunately, her brother is not as strong as she is. He is too reliant on his sister and cannot bring himself to leave his mother behind. This ultimately leads to his downfall, as he abandons Gretel out of jealousy and pays the ultimate price for it after being eaten by another witch. Consequently, Hansel’s downfall is a plain depiction of his immaturity and inability to face loss and abandonment in contrast to his sister.

2.4. The Theme of Sexuality and The Dark Fact of *Little Red Riding Hood:*

Folk tales have traditionally featured the theme of sexuality. However, they had been revised multiple times by the Grimm brothers and Charles Perrault and are often presented implicitly and symbolically. In his work "Sex and Violence in Fairy Tales for Children," Niklas Bengtsson, a Finnish author and scholar in children's literature, takes the view that the original folktales are meant for adults, not children, because of the sexual and violent material they contain. He also suggests that the sanitising process for children's consumption began in the seventeenth and nineteenth centuries, with both Charles Perrault and the Grimm brothers. He insists that evil is an indispensable component of folktales, and it is unnecessary to censure the cruelties found in fairy tales since, in their absence, the good is absent as well (15–16). Accordingly, many renowned fairy tales, specifically variations of *Little Red Riding Hood*, investigate the concept of sexuality in both a clear and subtle manner.

Little Red Riding Hood, also known as *Little Chaperon Rouge* or *Rotkâppchen*, is one of the most famous fairy tales in the world. It follows the story of an innocent yet witty young girl and a seductively vicious wolf. It was written by Charles Perrault in 1697 and later modified by the Grimm brothers in 1812. Yet, the early versions of the story, told around the fireside or in taverns, show a shrewd and independent girl who defeats the wolf herself rather than being rescued (Tatar 17). Moreover, Tatar contends that, despite its antiquity, *Little Red Riding Hood* has become a pervasive story in today's world. The girl in red appears in the story and song, on-screen and on the written page, on the runway as well as on stage. It tells us not only about encounters between predator and prey but also about human interactions that foreground innocence and seduction (29). In her thesis, *Creating Little Red Riding Hood: Morality, Sexuality, and the Evolution of a Classic Tale*, Julia Garalczyk stresses that the story is about the tribulations of sexual awakening and rape (7).

The oral story from Brittany, *The Story of the Grandmother,* and the version by Charles Perrault, *Le Chaperon Rouge,* are the most disturbing, as they both end up with horrid endings where the girl falls prey to the rapacious wolf. The Grimm Brothers' *Little Red Cape* offers a happy ending where both women are saved by a huntsman, yet the story still promotes the patriarchal values of its time. In *The Story of the Grandmother*, the little girl unwittingly consumes meat and wine, which are the flesh and blood of her grandmother. More shockingly, the wolf, disguised in her grandmother's clothes, urges her to perform a striptease in front of the wolf and climb into bed with him (31). The scene symbolises the sexual encounter between the wolf and the girl, which leads to the girl's loss of her virginity. Thus, the story explores the darker side of human nature, where desire and hunger can lead to destructive behaviour. It also highlights the complexities of these emotions and their links to violence and death.

Zipes elucidates that the tale became prominent in the seventeenth century due to the widespread superstitious belief in werewolves (44). *Little Red Riding Hood*'s origins may be traced to the Middle Ages as a cautionary tale warning children about the dangers of the forest, where wild beasts such as sinister men and the hybrid figure of the werewolf were a menace to children's safety. In the seventeenth century, after the end of the Thirty Years' War, fear of wolves and hysteria about werewolves reaches especially high levels. Moreover, the wolf, with its predatory nature, is a metaphor for sexually seductive men (Tatar 27).

Even though the wolf is interpreted as the villain in the Perrault and Brothers Grimm versions, the blame is placed on Little Red Riding Hood for failing to follow the moral of being a courteous and demure girl by not listening to strangers. As a result, Little Red Riding Hood is seen as both the victim and the perpetrator. This notion persists in modern society, where the victim, a woman, is still blamed in cases of rape and sexual assault. Lester, however, explains that the story types in American *Little Red Riding Hood* are intended to warn against victim blaming (20). Thence, the traditional tale is the product of gifted male European writers who

projected their desires—sexual fantasies—and values onto the actions of fictitious characters within a socially conventionalised genre (Zipes 81). Moreover, the sexual signs have been twisted by Bettelheim and other critics so they can reaffirm conventional male attitudes towards women: if a girl is disobedient and follows her inclinations, she is guilty (83).

The symbol of the red cloak is widely popular across different cultures. It holds significance and meaning and remains an enduring symbol of femininity and maturation. At the beginning of the tale, the cloak symbolises her innocence and purity as a young girl who has not yet reached sexual maturity. However, when she encounters the wolf who deceives her and ultimately devours her grandmother, the red cloak becomes a symbol of the girl's loss of innocence and entry into a more complex world of adulthood. In this way, the red cloak serves as a powerful symbol of both danger and growth, reminding readers that maturation is not always an easy or straightforward process.

2.5. Sexual Empowerment of Little Red Riding Hood in *The Book of Lost Things*:

The tale has become embedded in the collective consciousness of multiple cultures and societies, with a myriad of modernised adaptations. In some variations, such as Roald Dahl's 1982 version of *Little Red Riding Hood and the Wolf*, Little Red Riding Hood is portrayed as a courageous and clever young woman who outwits the wolf. Others include Connolly's *The Book of Lost Things* (2006), Angela Carter's *The Company of the Wolves* from her short stories collection, *The Bloody Chamber* (1979), which offer darker and more mature interpretations of this classic fairy tale, expanding on female sexual empowerment by exploring darker themes and endings. Both follow the story type of LRRH and the motif of sexuality to create a dark fairy tale world overrun with marauding werewolves. These retellings share the same purpose: to overturn the ongoing patriarchal codes found in the old versions of the tale. Roy Chowdhury postulates in her article "From the Hunted to the Huntress: Angela Carter's

Reinvention of LRRH," that Carter reconfigures fairy tales to criticise societal sexism and advocate for women's interests rather than serve moralising purposes. Additionally, she looks at the underlying sexual subtleties of these stories (27).

Unlike Perrault's version, LRRH in Carter's story is about an audacious and confident girl. She reaches her liberation through her sexuality, using it to disarm and protect herself from the werewolf (half man, half beast) by satisfying both his and her animalistic desires. LRRH, again, shifts from being the victim of the wolf's desire into the agent of her desire. Carter's retelling deviates significantly from usual patterns, as her protagonist is depicted inverting the dual dichotomy of predator and prey, in which the victim becomes the predator. This shift marks the death of innocence and childhood (30).

Likewise, Connolly's tale shares the same undertones as Carter's tale, as it showcases the same reversal of roles but in a more intense way. In chapter nine, "Of the Loups and How They Came into Being," The Woodsman explains the origins of the ferocious werewolves that attacked them. He recounts a tale of a mature and confident girl with a red cloak who falls in love with a wolf. Thus, she lures the wolf instead of being lured. More strikingly, the wolf is depicted as cowardly and wary of her. However, the girl seduces him as "she cast off her cloak and put her basket of flowers aside, and she lay with the animal" (*Lost Things* 53). This act of bestiality engendered Leroi, the first werewolf. The girl in red does not stop here, as she is the one who acts like a pimp, luring other girls with her berries and water, which promise them youth to lay with the wolves. However, after procreating the beasts, the girls are eaten by the wolves they gave birth to.

LRRH, from Connolly's perspective, like Carter's, exhibits the death of innocence and centres on the themes of sexuality and bestiality. Nevertheless, in Connolly's version, Little Red Riding Hood is also represented as a ruthless woman who committed erratic acts of

violence against the wolf as well as the town's girls, causing chaos in the fairy tale world. Despite giving a monstrous depiction to the girl in red, it is clear that Connolly seeks not only to invert gender roles but also to uncover the darkest aspects of fairy tales at their best. In doing so, Connolly challenges traditional notions of innocence and morality in fairy tales. Little Red Riding Hood is no longer a passive victim but an active participant in her own story, taking control of her fate and challenging societal expectations by becoming a fierce predator.

These werewolves become a genuine peril in the make-believe realm by chasing down kids and other helpless creatures, and they become David's most unyielding obstacle, after the Crooked Man. Moreover, the Loups' insatiable appetite is linked to the German soldiers who brought destruction to the real world during World War II. The forest is the most commonly used backdrop for Red Riding Hood's adventure. Forests not only provide a magnificent landscape, but they also represent the subconscious. In folklore, heroes and heroines frequently undergo profound transformations in the forest (Garalczyk 7).

Therefore, in Connolly's novel, most occurrences happen in the forest, explaining the way David, just like LRRH, achieves maturity through his journey in the forest. David's journey through the forest is a metaphor for his journey through life. The forest represents the unknown and the challenges that come with growing up. David is forced to confront his fears and desires as he navigates through the dense trees and encounters various obstacles along the way. His experiences in the forest shape him into a more mature and self-aware individual, just like Little Red Riding Hood in her own journey. Connolly's use of the forest as a setting also adds to the overall atmosphere of the novel, creating a sense of mystery and danger that mirrors David's internal struggles.

Sexuality, thus, is a major theme throughout the book, and it is explicitly stated to reflect David's awareness of sexuality as a part of growing up. David's understanding of his own sexuality and that of others around him is a major focus of the story. We see him grappling

with complex emotions and desires as he navigates his way through adulthood. However, according to John Connolly, Little Red Riding Hood's transformation into a sexually empowered character in *The Book of Lost Things* corresponds to David's emerging sexuality, as well as his understanding of the sexual aspect of his father's and Rose's relationship (254). In Chapter Nineteen, David becomes highly aware of the intimate relationship between Rose and his father through the Crooked Man's illusion of them "kissing each other" and "lay down together" (*Lost Things* 125). This realisation infuriates him and causes him to question his father's love for his mother. It also represents the loss of innocence. This pivotal moment marks a turning point in David's emotional journey, as he grapples with the complexities of adult relationships and the harsh realities of the world. Ultimately, it forces him to confront his own biases and assumptions about love and loyalty.

3. The Novel's Characters as Jungian Archetypes:

The novel displays various Jungian archetypes, of which two types, namely the hero and the trickster, are analysed in the present study. The two archetypes are a reflection of the fairy tale' pattern of good versus evil. The analysis of these archetypes will provide a deeper understanding of the symbolic meanings behind fairy tales and their relevance in contemporary culture.

3.1. The Hero Archetype:

The hero archetype is one of the most famous and commonly used archetypes in fairy tales, representing the protagonist who embarks on a journey or quest to overcome obstacles and achieve a supreme goal. The hero's quest, as explained in Lindsay Covington's dissertation, *Applying Jung's Archetypes and Theory of the Collective Unconscious to Ovid's Metamorphose*, represents the struggle between the shadow, the repressed instincts, and the ego, the conscious mind (34). Franz defines the hero as an archetypal figure who acts as a

model of an ego functioning in harmony with the self. She claims that the hero is the one ego that returns a situation to its healthy, standard functioning when all the egos of that tribe or nation are deviating from their natural, basic pattern (53). Therefore, the hero assures an equilibrium between the conscious and the unconscious. This equilibrium is essential for the well-being of society, as it allows individuals to confront and integrate their shadow selves, leading to a healthier collective psyche. Without the hero's intervention, the unconscious can become overwhelming and destructive.

Rahman indicates that, like all types of narratives, fairy tales are character-driven stories, with the hero serving as the central figure. Moreover, fairy tales' structure and plotlines tend to be patterned. The heroes tend to be young, innocent, and alone; they are either good-looking or handsome, or if not attractive, they are kind-hearted. Presenting young, naive heroes is typically associated with the notion that these characters must embark on a quest that symbolises the transformation from childhood to maturity. The heroes should be noble-hearted because they are destined to be selfless saviours who are willing to sacrifice themselves for others. A father or mother is often featured as a single parent in fairy tale stories. In certain fairy tales, parents are absent due to either abandonment or expiration. Another prominent character in fairy tales is the mentor, who can be portrayed as an old wise man, a fairy mother or any other mother figure, who assists the hero in his adventure. There are sometimes friends or companions who assist the hero during the journey. The archetypal characters visible in fairy tales are fundamental elements in the development of the heroes' journey since they all have an indisputable role in the structure of the stories (22-23).

3.2. David as a Hero:

David is a manifestation of the hero archetype who embarks on his journey in the fairy tale world to achieve maturity, overcome his mother's loss, and accept his new family. David

is represented as a young, innocent orphan child who will achieve psychological and emotional maturity throughout his quest. David encounters various challenges and threats but receives assistance from the woodsman (a figure inspired by LRRH) in defeating the wolves and crossing the bridge that leads to the castle. The woodsman becomes a mentor figure to David. Jung refers to the mentor figure as the "Spirit" (113). The woodsman is also seen as an old man figure who guides David through his trials and helps him develop into a stronger and more resilient individual, breaking his obsessive routines after his mother's death. In *The Archetypal Patterns in Fairy Tales*, Franz explains that a helpful figure is an activated consciousness that is in desperate need of guidance but is unable to provide it on its own (28). David is also accompanied by a noble knight named Roland and his horse, Scylla. Roland is the manifestation of a chivalric hero who teaches him the importance of honour, loyalty, and bravery. Together, they face numerous obstacles, including battles with the wolves, a powerful beast, and the evil queen in the tower, to finally reach the castle and find the King and his book, The Book of Lost Things, in which David can return home.

The sword and the horse, namely Scylla, played an integral part in David's heroic journey. In medieval times, these symbols represented strength and power on the battlefield. Today, they continue to be used in literature and popular culture as powerful symbols of heroism. Furthermore, the sword and horse symbols are important in the novel, showing the power and bravery of the hero. The hero often carries the sword to defeat evil and overcome obstacles. It represents strength, courage, and determination. The horse, on the other hand, is a symbol of freedom and mobility. It allows the hero to travel long distances quickly and escape danger. Together, the sword and horse form a powerful duo that embodies the hero's journey towards victory and triumph over adversity. These symbols have been used in countless stories throughout history, from King Arthur to Harry Potter.

At last, David is able to restore the healthy condition of the fairy tale's world by vanquishing the Crooked Man and the werewolves. David's heroic journey through the fairy-tale world also leads him to confront his own inner demons and come to terms with the loss of his mother. Through these experiences, he learns valuable lessons about the relevance of these fairy tales in his life and the power of storytelling, ultimately emerging from a weak child into a mature and selfless hero. This is clearly demonstrated in chapter twenty-eighth:

> The boy called David was different from the others whom the Crooked Man had tempted. He had helped to destroy the Beast, and the woman who dwelled in the Fortress of Thorns. David did not realise it, but in a way they were his fears, and he had brought aspects of them into being. What had surprised the Crooked Man was the way in which the boy had dealt with them. His anger and grief had enabled him to do what older men had not managed to achieve. The boy was strong, strong enough to conquer his fears. He was also beginning to master his hatreds and jealousies. Such a boy, if he could be controlled, would make a great king. (210)

So, despite the fact that David has no magical powers, he defeats the Crooked Man and saves the fairy world from his corrupt rule, as he is able to control his fears and sublimate them into strength. This is just one example of how hero stories can inspire people to make positive changes in their own lives and communities. By reading about characters who overcome seemingly insurmountable obstacles, people can learn valuable lessons about perseverance, courage, and selflessness. In a world where negativity and despair can often feel overwhelming, hero stories offer a glimmer of hope and optimism.

3.3. The Trickster archetype:

The trickster is another famous archetype in Jungian psychology. Tricksters are rule breakers and shapeshifters. They are often portrayed as mischievous and cunning, using their wit to challenge authority and disrupt social norms. Through their actions, the trickster can demonstrate the consequences of greed, selfishness, and dishonesty. Tricksters can be found in many cultures and mythologies around the world. Likewise, the trickster archetype is often found in fairy tales, representing a malevolent character who challenges authority and breaks social norms. This archetype can be found in various cultures, such as the Norse god Loki or the Native American coyote. In the story of *The Three Little Pigs*, the character of the Big Bad Wolf can be seen as a trickster figure who tries to deceive and manipulate the pigs. This example shows how the trickster archetype can be used to teach moral lessons and highlight societal values in fairy tales.

According to Jung, Mercurius, god of financial gain, can be seen as a representation of the trickster motif for his mischievousness, combination of animal and divine elements, ability to transform, experience with various types of torture, and resemblance to a saviour. He shares some traits with characters in folklore and fairy tales like Tom Thumb, Stupid Hans, and Hans Wurst, who are negative figures but succeed where others cannot despite their best efforts (159-160).

Jung defines the trickster as an archetypal psychic structure of extreme antiquity (165). Moreover, the trickster is a collective product of aggregate individuals and is welcomed by each individual as something known to him, which will not be the case if it was just an individual outgrowth. Additionally, he is a reflection of an earlier, rudimentary stage of consciousness (167). This figure, as stated by Jung, has religious connotations tracing back to the Middle Ages, taking the example of Yahweh in the Old Testament, the Jews' god, as exhibiting the trickster features of a destructor and a saviour (161). Jung describes him as both

subhuman and superhuman, a bestial and divine being whose chief and most alarming characteristic is his unconsciousness, exhibiting the duality of character (169).

Moreover, the trickster is a collective figure of shadows, a combination of all the inferior qualities of individual people (177). Although the trickster figure is often associated with chaos and disruption, it is also associated with creativity and transformation. Jung believes that embracing the trickster archetype can lead to personal growth and individuation (179). Consequently, through the integration of the shadow aspects of one's personality, which are often represented by the trickster, and by recognizing and accepting these aspects, individuals can become more well-rounded and self-aware.

3.4. The Crooked Man as a Trickster:

The Trickster or Crooked Man is one of the novel's most unsettling characters because he symbolises the devil himself and is described as having coal-black eyes, a pale face that is long and thin with wide, very dark lips, and a hunched back with a crooked hat on his head (45). *The Conjuring 2* (2016) features a reminiscent description. The Crooked Man with a bowler hat is represented as a demonic force that harasses a family and amplifies the dread of the film. *In A Field Guide to Demons,* Carol K. Mack and Dina Mack argue that demons from different cultures are portrayed as supernatural spirits of semi-divine status with limitless energy, excessively passionate natures, shape-shifting talents, and a preference for concealment, "indwelling," and darkness (xi). In the novel, The Crooked Man is a relentless insect eater, and he enjoys eating beetles and feeding on children's hearts to remain alive. The Crooked Man can also be likened to the Pale Man in *Pan Labyrinth* (2006), who is also a child eater. He is depicted as a grotesque and terrifying figure, with eyes on the palms of his hands, long black nails, and an insatiable appetite for children. In The movie, the Pale Man represents fascism and the oppressive regime that ruled Spain during the Franco era. His physical appearance

symbolises the cold and emotionless nature of fascism, which prioritises the state over individual rights and freedoms. Fascism seeks to create a homogenous society where those who do not conform to the dominant ideology are marginalised or eliminated. This is reflected in the Pale Man's desire to consume everything in his path, including the innocent fairies who represent diversity and individuality.

Connolly's character is inspired by the Grimm's tale, *Rumpelstiltskin,* first published in 1812. It is an account of a sly and spiteful dwarf who will go to extreme lengths to get what he wants, even if it involves making a contract with a desperate young female in return for supporting her to transform straw into gold. However, the young woman soon realises that the dwarf's help comes at a steep price, and she must tell his name correctly to keep her firstborn child. As in Rumpelstiltskin's Tale, the devious man in the novel exercises his cunning to sway and deceive David for his reward. Furthermore, the Crooked Man's appearance conveys the power of imagination and the blurred line between reality and fantasy. This blurring ultimately leads David to confront his own inner demons and come to terms with his past traumas. Other literary variations on the tale can be found in Naomi Novik's fantasy novel *Spinning Silver* (2018), Anne Sexton's *Transformations* (1971), and William Hathaway's *Disenchantments* (1988).

This diabolical character adds to the darkness of the novel. His actions create a sense of unease and tension throughout the story, as David becomes increasingly entangled in his web of lies and false promises, where the Crooked Man promises to make him the king of the fairy world if he gives him his brother's name. In chapter eighteen, for example, he appears to David as an old man trying to manipulate him by showing him, in the pool of his spit, illusions of his father, Rose, and Georgie being happy without him. He keeps telling him that "They don't miss you one little bit. They're glad that you're gone. You made your father feel guilty

because you reminded him of your mother, but he has a new family now, and with you out of the way he no longer has to worry about you or your feelings" (*Lost Things* 125).

The Crooked Man serves as a symbol of the corrupt and immoral nature of society in general and war in particular, emphasising the danger of power and greed. He is a daunting monster who rules the whole fairy world and manipulates its people through his ability in predicting the future. No one can stand against his power, not even the hybrid wolves. In Chapter Twenty-nine, for instance, David discovers the darkest truth about the Crooked Man when he visits his lair beneath the castle of the king. The lair is described as the Crooked Man's heart. It is a grotesque and disturbing place, filled with lost children's bones, skulls, burned corpses, and other macabre objects such as torturing tools that reveal the trickster's evil intentions. It is also full of dark chambers that induce fear and suspicion in adults and destroy children's innocence, reflecting the twisted and corrupted psyche of the Crooked Man. His Lair is a physical manifestation of the darkness within the character, or the shadow. It is also a symbol of the protagonist's subconscious mind, representing his deepest fears and insecurities.

More importantly, the Crooked Man represents the dark aspects of David's personality, including his feelings of hatred and jealousy towards his half-brother, which he must face and conquer to mature. The consequences of men's actions are often unforeseeable and far-reaching. In the case of Rose's uncle, Jonathan Tulvey, his vanishing into the fairy tale world is caused by a pact he made with a trickster. This pact is made possible by Tulvey's willingness to sacrifice his sister's name, Anna. The trickster, in turn, consumed Anna's heart to survive and trapped her spirit in a jar. As a result of this act, Jonathan became a helpless king in the fairy-tale world, where his story is engraved in a book kept in the castle, The Book of Lost Things.

Despite his malicious actions, the Crooked Man's role in David's growth and Jonathan's downfall highlights the theme of personal responsibility and the consequences of making deals with maleficent forces. Unlike Jonathan, who is easily exploited by the Crooked Man, David is able to resist his influence and ultimately reach individuation and self-realisation by integrating his shadow self, destroying the Crooked Man, and accepting his stepmother and half-brother.

Conclusion:

Overall, the archetypal themes and characters incorporated in *The Book of Lost Things* show that fairy tales are a window into the collective unconscious and continue to evolve and remain relevant today. Through the incorporation of different archetypal themes such as death, loss, abandonment, and sexuality from famous fairy tales such as *Hansel and Gretel* and *LRRH* and connecting them to the protagonist's psychological growth and acceptance of reality, the author shows the way fairy tales convey timeless human experiences. Although the ideological message of gender roles is inversed in Connolly's retelling to inspire change and create a more equitable narrative that fits contemporary changes, the fairy-tale patterns are kept intact. This demonstrates the enduring power of fairy tales to reflect the society and culture in which they are told. Furthermore, the novel's use of familiar fairy tale characters, namely the Hero and the Trickster, and settings embodies the inevitable battle between good and evil as a collective experience since primitiveness.

General Conclusion:

The current study explores the enduring value and significance of fairy tales as well as their undeniable impact on the fantasy genre, taking *The Book of Lost Things* as an example. The darkest aspect of these tales has also been discussed, raising concerns about their appeal to children only. Additionally, it has demonstrated how Connolly appropriates fairy tale tropes to channel the main character's growth while also challenging societal norms and traditional gender roles, making them more relevant to contemporary audiences.

The first chapter of the research has provided a socio-historical, literary, and theoretical background for the study. The first section of the study is devoted to the socio-historical background of the novel; it sheds light on the Blitz, an important event in British history that had a significant impact on the lives of people during World War II. It has also explained the influence of fairy tales in the context of war. The second section focuses on the literary background of fairy tales. This section has highlighted the importance of fairy tales in shaping cultural values and beliefs, as well as their ability to transcend time and space. It has also emphasised on the way the ideological message of modern fairy tales differs from traditional ones. Besides, it has raised the question of their appeal to children only and the manner modern retellings of fairy tales do not shun their darkest aspects. It has also discussed the way *The Book of Lost Things* conforms to the fairy tale fantasy genre. The third section has explored the theoretical framework of the study, drawing on Jung's archetypal theory to analyse fairy tales' characters and themes found in *The Book of Lost Things.*

The second chapter of the research has delved into an in-depth analysis of the novel's themes, symbols, and characters from an archetypal perspective, revealing the ways in which fairy tales tap into universal human experiences and desires, such as the fear of death, abandonment, sexuality, and the struggle between good and evil through the archetypes of the

hero and the trickster, while also underlining the way Connolly's revisiting of the tales broke the traditional views projected on female characters in fairy tales.

The study reveals that fairy tales are rooted in the collective unconscious of ancient people, and this is presented through their familiar archetypes and symbolism, which offer a universal language that speaks to people across cultures and generations by transcending time and space despite the changing ideological message that reflects the societal norms and values of the time in which they are created. Connolly's revisionist approach to fairy tales discloses the undeniable influence of fairy tales on the fantasy genre as well as the way both the darkest aspects and complex themes of these tales are necessary for child growth and development. By exposing children to these difficult topics in a safe and controlled environment, they are better equipped to navigate real-world challenges as they grow older. *The Book of Lost Things* delves into the recurrent patterns of fairy tales such as loss, abandonment, sexuality, and the struggle between good and evil to heal and grow. It also challenges traditional gender roles and stereotypes created by male authors by presenting strong and sympathetic female characters who defy expectations. In doing so, Connolly not only pays homage to the fairy tale tradition but also updates it for contemporary sensibilities.

Through the journey of David into the world of fairy tales, one discovers the way fairy tales such as *Hansel and Gretel* and *Little Red Riding Hood* have served as a source of comfort and understanding for David, helping him to navigate the complex emotions and challenges that come with growing up. The story of *Hansel and Gretel* represents David's loss of his mother as well as his fear of abandonment, while *Little Red Riding Hood* represents David's sexual awakening as an inescapable part of his growth. Through his struggles and triumphs, David has found solace in knowing that the tales he reads express his life experiences. He has also learned valuable lessons about the importance of perseverance, resilience, and self-discovery, conforming to the hero archetype by defeating his shadow self, which is

demonstrated in the novel's antagonist, the Crooked Man, as a trickster figure. Consequently, all these archetypes resonate with readers across time and space as they reflect universal human experiences and struggles.

The novel provides a rich retelling of many other tales, such as *Snow White*, *Briar Rose*, *Goldilocks*, *The Three Billy Goats*, and other mythologies, including the harpies and the centaurs. However, due to the work's length limitations and time constraints, this research cannot cover all these elements. Therefore, it will be interesting for future researchers to analyse these tales from feminist, Marxist, or even psychoanalytical perspectives and connect them with David's growth. Additionally, it will be valuable to examine David's journey through the Joseph Campbell hero's journey framework, which can shed light on the archetypal elements present in the story and how they contribute to David's character development. Moreover, future studies can explore the enduring impact of these tales through Jack Zipes' concept of "memetic," which examines the spread and evolution of cultural ideas, namely fairy tales.

Another avenue for exploration is the role of language and communication in David's experiences, particularly in relation to his struggles with understanding and expressing emotions. This can be analysed through linguistic theories such as pragmatics and discourse analysis. Another area for exploration can be the influence of oral storytelling traditions on these written versions of the tales. Furthermore, a comparative analysis can be conducted between *The Book of Lost Things* and the movie *Pan's Labyrinth*, as both works feature fantastical and dark elements and are set during the war. Overall, there are numerous avenues for exploration when it comes to *The Book of Lost Things*, making it a rich and complex text ripe for analysis.

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Résumé :

Les contes de fées font partie de la culture humaine depuis des siècles et leur influence sur la littérature et la culture populaire ne peut être surestimée. Ils offrent un aperçu sur les valeurs, les croyances et les peurs des différentes sociétés à travers l'histoire. La présente étude tente de découvrir l'importance durable des contes de fées dans la société ainsi que leur impact sur le genre fantastique, en prenant, *The Book of Lost Things* (2006) de l'auteur irlandais John Connolly comme exemple, tout en discutant de leurs aspects les plus sombres et les plus subversifs dans les adaptations modernes. En suivant la théorie des archétypes de Carl Jung dans l'analyse du roman, la recherche vise à explorer la manière dont les contes de fées sont ancrés dans l'inconscient collectif des gens depuis les temps primitifs et comment leurs modèles archétypaux, tels que des thèmes comme la sexualité, la mort, l'abandon, et les personnages, ainsi que le héros et le filou, transcendent le temps et l'espace et reflètent la croissance et le développement du personnage principal dans le roman. L'étude examinera également la manière dont le roman remet en question et subvertit les tropes traditionnels des contes de fées, en particulier en ce qui concerne le rôle du genre et la dynamique du pouvoir.

Mots clés : Genre Fantastique, Inconscient Collectif, Modèles Archétypaux, Récits Modernes, Héros, Filou, Rôles de Genre.