

WELCOME

Hans Christian Andersen as World Literature

Conference

August 14th - 16th 2024

Odense, Denmark



It is our pleasure to welcome you to Odense, Denmark, and the conference *Hans Christian Andersen as World Literature* focusing on Hans Christian Andersen's different meanings around the world.

The conference takes place at The Hans Christian Andersen Centre, SDU, located in Odense Secular Convent for Noble Women - an exceptionally well-preserved piece of architecture which bears witness to 500 years of Danish history.

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Programme

August 14th - 16th 2024

Wednesday August 14th

16:00-17:00	Arrival at Odense Secular Convent for Noblewomen, coffee, and cake
17:00-18:00	Keynote, Danish writer Maja Lee Langvad on working with translation and cross-cultural communication in creative writing
18:00-20:00	Drinks and light dinner

Thursday August 15th

9:00-10:30	Panel 1: East Asian Perspectives on Andersen
10:30-10:45	Coffee Break
10:45-12:15	Panel 2: Andersen and Heritage Discourses
12:15-13:15	Lunch Break
13:15-14:45	Panel 3: Unexpected Itineraries: India and Australia
14:45-15:00	Coffee Break
15:00-17:15	Panel 4: Literary Adaptation, Travel and Globalization
17:15-17:45	Coffee Break with Cake
17:45-18:30	Keynote, writer Rasmus Daugbjerg, working with the fairy tale as a socially conscious and critical genre.
18:30-20:00	Free time
20:00-23:00	Conference dinner

Friday August 16th

9:00-10:30	Panel 5: Interpretive and Comparative Perspectives
10:30-10:45	Coffee Break
10:45-12:15	Panel 6: Cultural Explorations and Reception
12:15-13:15	Lunch
13:15-15:30	Panel 7: Modern Interpretations and Literary Entanglements
15:30-16:00	Closing remarks
16:00-18:00	Optional visit to Museum Odense/The House of Hans Christian Andersen

Panels

Panel 1: East Asian Perspectives on Andersen

- Lyu Hongbo: H.C. Andersen as a Master of Fairy Tales in China
- Seong-Woo Choi: A Study on the Early Receptions of Hans Christian Andersen in Korea

Panel 2: Andersen and Heritage Discourses

- Anne Klara Bom: Challenges and Potentials of the Authorized Heritage Discourse on Hans Christian Andersen
- Sara Bruun Jørgensen: Hans Christian Andersen as American Cultural Heritage in the late 20th and 21st Centuries: Adaptation Processes and Cultural Heritage Practices

Panel 3: Unexpected Itineraries: India and Australia

- Mushtaq Bilal: Hans Christian Andersen in Twentieth-Century Urdu Literature
- Julie K. Allen: Hans Christian Andersen's Transnational Shadow: His Reception and Legacy in Australia

Panel 4: Literary Adaptation, Travel and Globalization

- Jakob Stougaard-Nielsen: Andersen's Infrastructures and the Transnational, Periodical Fairy Tale
- Henk van der Liet: Hitting the Road with Andersen – On Travel, Vagrancy and Traversing the Space Between
- Li Wenjie & Jin Ya'nan: The Translation Communities in the Globalisation of Hans Christian Andersen's Tales

Panel 5: Interpretive and Comparative Perspectives

- Klaus Müller-Wille: Always in the Making: Hans Christian Andersen's *Picture-Book Without Pictures* in a Global Context
- Karin Sanders: Hans Christian Andersen and the Human

Panel 6: Cultural Explorations and Reception

- Inga Kapustian: Ukrainian Receptions of Hans Christian Andersen's Fairy Tale *The Buckwheat*
- Torsten Bøgh Thomsen: The Early Internationalization of Hans Christian Andersen's Works in 19th Century Europe

Abstracts

Lyu Hongbo: School of Foreign Studies, Jiangnan University, China

H.C. Andersen as a Master of Fairy Tales in China

As an important part of world literature, Hans Christian Andersen's works, especially his fairy tales, have been gradually introduced to China since the early 20th century. Today, there are many Chinese translations of H.C. Andersen's complete fairy tales available in the Chinese book market. Not only have they been selected for elementary school textbooks, but they have also been adapted into various art forms such as animated films and dramas. In China, H.C. Andersen is now a well-known master of fairy tales and has been referred to by translator Ye Junjian as the "founder of modern fairy tale creation".

Many critics admire the poetic beauty, natural beauty, humanistic beauty, emotional beauty, and childlike beauty presented in Andersen's fairy tale creations. His "childlike perspective" and "poetic style" not only bring endless joy to Chinese children's reading, but also provide rich inspiration and guidance for the writing of children's literature in China. Therefore, H.C. Andersen is recognized by ordinary readers in China as a children's literature writer. Although translators and critics who have a deep understanding of H.C. Andersen have repeatedly stated in books or articles that his fairy tales are equally suitable for adult reading, and that aside from fairy tales, H.C. Andersen also created poetry, novels, dramas, travelogues, and autobiographies, most Chinese people still consider H.C. Andersen to be a great children's fairy tale writer.

The reason for this lies in the Chinese understanding of the function of literature and the importance placed on children's education. In Chinese thought, literature is a tool for education, and literary works that combine education with entertainment are held up as models. In addition, Chinese people place great emphasis on the power of literary reading in children's education, emphasizing "reading many books, and reading good books" as a means of nurturing individuals through reading. They have found that H.C. Andersen's fairy tales contain timeless ethical values, and that he expresses human nature from a child's perspective and with sincere emotions, guiding readers to discern good from evil and beauty from ugliness, which helps children form a positive set of values. This is the intrinsic reason why Andersen's fairy tales have been disseminated and accepted in China, and it is also a strong basis for the Chinese recognition of H.C. Andersen's significant contributions to world literature.

Seong-Woo Choi: Baewha Women's University, South Korea

A Study on the Early Receptions of Hans Christian Andersen in Korea

This paper aims to explore the receptions of the works of Hans Christian Andersen in Korea during the 1910–1945 Japanese colonial period. His works were introduced in Korea by three social groups—nationalists, socialists, and Christians. The former two groups can be categorized into juvenile movement groups. The intellectuals in these groups practiced modern education to children

for national independence and tried to equip them with a modern spirit. They formed the mainstream discourse of modern Korean children's literature. The Christian group also intended to educate Korean children in the modern educational system and establish many missionary schools, but their focus was to spread Christianity in Korea rather than to bolster Korea's independence. Therefore, it seems essential to research which points each group's translators focused on in Andersen's literature and how they translated and adapted his works by analyzing the Korean translations and adaptations.

The research will approach the nationalism, Marxism, and Christianity in Korea from a Foucauldian angle. Unlike the ideological perspective, which tends to view literary works as propaganda apparatus or tools, though unintentionally, playing roles in disseminating ideologies, the Foucauldian viewpoint regards literary texts as statements, which are abstract creations, allowing connections of relations to objects and other statements that form a discourse. This study intends to identify nationalism, Marxism, and Christianity not merely as ideologies but as discourses in the Foucauldian context. It will argue that translations of Andersen's fairy tales played some roles in shaping the discourses, along with the Korean nationalist, socialist, and Christian translators and editors under Japanese supremacy, although they were also used as tools for disseminating the discourses or ideologies. The study will scrutinize what roles the translations played in forming the three discourses, which are still functioning as dominant discourses in current Korean society.

Anne Klara Bom: University of Southern Denmark

Challenges and Potentials of the Authorized Heritage Discourse on Hans Christian Andersen

Hans Christian Andersen is a world-famous cultural icon, and his works are world heritage. People across the world identify with him and his works, and this makes him, his works, and legacies interesting and relevant cases for critical heritage studies (CHS). CHS focus on how 'the past' is used in the present, and thereby on how heritage is used, framed, and dynamically adjusted to contemporary needs (Harrison 2013; MacDonald 2013, Smith 2006; 2021; Wertsch 2002). Heritage is examined as expressed in processes that are permeated by power, and where the politics of representation is a key concern (Hall 1999; Harvey 2001).

The Authorized Heritage Discourse (AHD), a central concept in CHS, is defined as a professional discourse that "focuses attention on aesthetically pleasing material objects, sites, places and/or landscapes that current generations 'must' care for, protect and revere so that they may be passed to nebulous future generation for their 'education,' and to forge a sense of common identity based on the past" (Smith 2006, 29). Furthermore, the discourse privileges expert values and knowledge about the past (2006, 4), which connects it to inequality in recognition and distribution of heritage.

The aim with this talk is first to present reflections on how to approach a cultural icon as Hans Christian Andersen in critical heritage studies. Secondly, the talk focuses on traces of an AHD on Andersen in examples from research, media, and educational materials. By use of the concept "nominalization" (Skrede & Hølleland 2018), the effects and challenges in the examples are discussed, leading to the question of how Andersen and his works hold potential to disrupt this AHD; disruptions that could lead to more democratic framings and uses of Andersen as world heritage.

Sara Bruun Jørgensen: University of Southern Denmark

Hans Christian Andersen as American Cultural Heritage in the late 20th and 21st Centuries: Adaptation Processes and Cultural Heritage Practices

In this paper I examine adaptations of Hans Christian Andersen's fairy tales around the 21st century. Taking Disney's 1989 and 2023 adaptations of *The Little Mermaid* as a starting point, I analyze and discuss how the mermaid is assigned meaning and value through processes of adaptation as forms of cultural heritage practice. Framed by critical heritage studies, which posits that the past is negotiated through the needs of the present, and adaptation studies, I take a specific interest in the adaptation process and ask who and what is included and represented as well as excluded in the two adaptations - i.e. which audiences the films are aimed at - and what this can tell us about the political, social and cultural discourses that dominated the United States at time of the adaptations' production. One example of such a cultural heritage practice can be found in the reception of the two adaptations, where the attachment to the mermaid Ariel is negotiated on social media through the use of the hashtag #notmyariel, which emerged following Disney's announcement of Halle Bailey as Ariel in their 2023 live-action remake. The aim of this paper is therefore to offer insights into how Hans Christian Andersen is constructed as American cultural heritage through popular cultural adaptations, and what this can tell us about the qualities of Hans Christian Andersen as a cultural icon.

Mushtaq Bilal: University of Southern Denmark

Hans Christian Andersen in Twentieth-Century Urdu Literature

This paper aims to look at the translation and reception of Hans Christian Andersen's stories in Urdu in twentieth-century South Asia. English translations of Andersen's stories began arriving in colonial India during the mid-nineteenth century, and while they were translated into Bengali as early as 1858, Urdu translations of his stories did not appear until the start of the twentieth century. I look at the reason why Urdu translations of Andersen's stories appeared later than the Bengali ones and analyze the extent to which the colonial educational policy and the literary preferences of the Urdu literary community influenced this delay. Unlike Bengali translations done during the nineteenth century that were directed at adults, I argue that Andersen's stories were translated into Urdu specifically as part of children's literature. The paper investigates broader literary developments taking place in late nineteenth century India under pressures of colonial modernity that led to Andersen's stories being translated into Urdu specifically as children's literature. Furthermore, the paper explores if Urdu translations of Andersen's stories were received differently by reading publics in India and Pakistan after the partition of the subcontinent in 1947. By analyzing the confluence of British colonial education policy and the way Urdu reading public negotiated colonial modernity, this paper sheds new light on the way Andersen's stories have been read in South Asia.

Julie K. Allen: Brigham Young University, US

Hans Christian Andersen's Transnational Shadow: His Reception and Legacy in Australia

The Queen of Denmark is Australian-born Mary Donaldsen, whose life has intersected with Hans Christian Andersen's legacy at various points. On May 15, 2004, the day after her wedding to Crown Prince Frederik, the Sydney Morning Herald noted the parallels between Mary's fairy-tale courtship and Hans Christian Andersen's story *The Princess on the Pea*. In March 2005, to commemorate the bicentennial of Andersen's birth, the royal couple unveiled a bust of the author in Observatory Hill Park in Sydney. Queen Mary was also made the Honorary Hans Christian Andersen Ambassador to Australia. Although Andersen himself never journeyed to the Antipodes, his works did, much like the author's shadow in his eponymous tale, carried both by the thousands of Danes who immigrated to Australia in the nineteenth and twentieth centuries and by their many British-born countrymen, who were familiar with Andersen's stories in translation. In the fall of 1875, to commemorate Andersen's death, several Australian newspapers ran lengthy illustrated obituaries of him, mourning the loss of "an old and most entertaining friend." This paper traces the reception of Hans Christian Andersen's works in Australia and his legacy there from the mid-nineteenth century until today, demonstrating how his stories found a hospitable new home on the other side of the globe and helped his fairy tales come true.

Jakob Stougaard-Nielsen: University College London, U.K.

Andersen's Infrastructures and the Transnational, Periodical Fairy Tale

This paper will respond to the call interest in "translation and publication history", in particular on the "sources of inspiration and the infrastructural mechanisms behind Andersen's worldwide dissemination."

Andersen's literary and private texts contain and reflect on the multitude of emerging modern infrastructures from streetlights, steam trains, ships and planes to postal services, rubbish bins, telegraph cables and urban advertisements. At the same time, Andersen's authorship and the growing international fame of his fairytales depended on and helped popularise the networked infrastructure of journals, magazines, and newspapers as media for the dissemination of literature, for his subject matter, and formal inspiration.

This paper will consider Andersen's authorship from an infrastructural perspective, which will include a comparative reading of Andersen's representations of modern infrastructures (urbanity, communication systems, travel networks, etc.), contemporary representations of such infrastructures in the periodical press, and the modern publishing infrastructures themselves that carried Andersen's texts to readers in Denmark and abroad.

The paper will, in particular, consider three periodicals in the UK that carried Andersen's modern tales and presented him to an English reading audience in the late 1840s (Bentley's Miscellany, Blackwood's Magazine, and Howitt's Journal, the latter founded and co-edited by one of Andersen's 19th-century-English translators). The aim of the paper is to consider the ways in which Andersen's transnational authorship provides insights into the accelerated infrastructural life of the industrial age and how the fairytale changed in the process.

Henk van der Liet: University of Amsterdam, The Netherlands

Hitting the Road with Andersen – On Travel, Vagrancy and Traversing the Space Between

The social and spatial dynamics of travel are quintessential themes and topoi in Hans Christian Andersen's oeuvre and biography. His personal and avid experiences with respect to real travel on the one hand, and social mobility on the other, made him thoroughly aware of the common characteristics, as well as the differences, between these two notions of mobility. Nineteenth century bourgeois travel was an important vehicle for the newly empowered middle class to demonstrate and solidify its freshly acquired civil and cultural position, while it at the same time foreshadowed the advent of modern tourism. Andersen, who was an acclaimed traveler himself, might at first glance appear as the quintessential nineteenth century bourgeois traveler, his literary work though, contains more ambiguous attitudes towards travel. Instead of exclusively embracing the luxuriance of modern travel – for example offered by infrastructural novelties as the railway and the steamboat – Andersen in his literary work focusses on other, subversive aspects of traveling, which can be defined as vagabondage. This alternative modality in Andersen's work has attracted little scholarly attention. This negligence is quite surprising, because vagabonds and their mobile lifestyle were a familiar phenomenon in nineteenth century European society and everyday life.

Andersen was personally well acquainted with both forms of travel: one primarily for the happy few, and the other for those who did not dispose of the financial means to travel like the 'upper crust'. The duality between these two contrasting modes of travel is an interesting issue in Andersen's work. By ironically exposing these contrasting practices of travel and the lifestyles attached to them – the successful and self-confident bourgeois traveler, vis-à-vis the socially less fortunate figure of the vagabond – Andersen offers a critical playground to himself and in effect his readership.

The theoretical framework for this presentation stems primarily from Tim Cresswell's seminal work on mobility and Sygmunt Bauman's discussion of tourism and vagabondism. This presentation seeks to investigate the entertaining narrative divergence between travel and vagabondage in Andersen, by critically discussing a few of his exemplary fairy tales. In this way, I hope to harvest valuable feedback for further research, to initiate a more comprehensive understanding of the role of these contrasting practices of mobility in Hans Christian Andersen's work.

Li Wenjie & Jin Ya'nán: Beijing Normal University, China

The Translation Communities in the Globalisation of Hans Christian Andersen's Tales

Thanks to the constant translation, Hans Christian Andersen has been read and studied worldwide and become a worldly author. This paper tries to look into the mechanism of the globalization of Andersen's tales from the perspective of community. Adopting a perspective that integrates perspectives from critical realism and ANT, the paper attempts to provide a comprehensive description of the making of Andersen's tales as world literature by addressing questions like on what basis the translation communities of Andersen's tales were built, how human and non-human actors interrelated and acted in these communities, and how did the properties and capacities of translation communities emerge from the underlying mechanisms dominating the relations between actors, which eventually enabled the globalization of Andersen's tales? It is hoped that the description of the underlying mechanism implemented by translation communities in U.K. and China will reveal the fundamentals of the emergence of world literature.

Klaus Müller-Wille: Universität Zürich, Switzerland

Always in the Making: Hans Christian Andersen's *Picture-Book Without Pictures* in a Global Context

Hans Christian Andersen's *Billedbog uden billeder* (Picture-book without pictures) undoubtedly has a very complex publication- and transmission-history. The layout of the book allowed Andersen to continuously expand the book and add more stories of the moon. Also, the order of the individual stories could be changed effortlessly. At the same time, individual moon stories were published in various journals and magazines. Finally, these texts appeared in parallel in different European countries. The dynamic character of the book thus offers a very good example to illuminate Andersen's strategies on the international literary market, to whose very heterogeneous aesthetic, medial and economic framework Andersen was able to adapt perfectly (one might say that he acted like a kind of "printing-improvisator").

In this paper, I would like to look at Andersen's international publication strategies less from a translation-theoretical perspective than from a book-historical and media-theoretical perspective. In doing so, the discussion of *Billedbog uden billeder* (Picture book without pictures) will serve as an example of the very mobile publication strategies Andersen was able to use in order to react quickly to local demands. In this respect the analysis of *Picture book without pictures* could serve as an example for a corresponding investigation of the international publication-strategy of Andersen's fairy-tale-collections.

Karin Sanders: University of California, Berkeley, US

Hans Christian Andersen and the Human

When H.C. Andersen began his authorship, longstanding conceptualizations of "human" and "humanity" had been rethought in burgeoning anthropologies and competing philosophies. Philosophy increasingly focused on human agency. Emanuel Kant's moral philosophy for example saw humans as possessing rational qualities: humans needed to recognize the humanity of others and live by ethical standards. Johann Gottlieb Fichte emphasized the experience of the individual person as an autonomous being with a free will. Georg Wilhelm Friedrich Hegel saw human nature as contingent, defined by historical times and circumstances, and Søren Kierkegaard pointed out how humans repeatedly risked living in inauthentic ways. Although it took another century before the death of God (Nietzsche), the Enlightenment had already liberated souls from the stronghold of religion and placed the human at the center as a rational and moral being. Science scrutinized the human as a specimen to be understood, sometimes dissected in anatomical theaters. The ensuing romantic period allowed science and the imaginary to crosspollinate and influence each other. Romantic authors and artists would reinstate the irrational and stood ready to explain and examine anew, who we might be as complex, perhaps even unknowable beings. It is this zeitgeist of competing narratives about the nature of humanity that Andersen enters. This paper will offer some thoughts and examples of how Andersen understood the human being and humankind at large.

Inga Kapustian: University of Southern Denmark

Ukrainian Receptions of H.C. Andersen's Fairy Tale *The Buckwheat*

Hans Christian Andersen's fairy tales have left a lasting mark on Ukrainian literature, contributing to the formation and reformulation of cross-cultural communication amidst social and political changes in Ukraine. Over generations, Ukrainian readers have navigated different social and cultural systems, engaging with Andersen's stories through various translations. From early introductions during periods of imperial rule to later influences in the Soviet era, the reception of Andersen's tales reveals a complex interplay of cultural and political dynamics.

In this paper, I specifically examine how translator M. Starytskyi employed domestication strategies in his translations of the fairy tales in the 1870s and compare them to the changes made by Soviet translator O. Ivanenko in the 1970s. In the hands of these two translators, the fairy tale *The Buckwheat* emerges as a symbol gaining specific attention and interpretation in Ukraine. This paper delves into the semiotic dimensions of *The Buckwheat*, exploring its interplay with Ukrainian (agri) cultural self-understanding. The plant's historical use by Cossacks for agricultural purposes, extending into linguistic expressions, further enriches its cultural symbolism. Symbols such as buckwheat are laden with semiotic and cultural significance. Unraveling these layers allows for a deeper appreciation of how Andersen employed symbols to convey profound messages that extend beyond the literal narrative.

Torsten Bøgh Thomsen: University of Southern Denmark

The Early Internationalization of Hans Christian Andersen's Works in 19th Century Europe

Concerning the international ubiquity of Hans Christian Andersen's authorship, we often encounter remarks about the universal themes in his fairy tales. Often these statements fail to consider the specific ways in which Andersen is adapted in different cultural contexts, and how these adaptations reflect local social, political, and cultural values. This paper investigates the universalization of Hans Christian Andersen's work, specifically how his texts were detached from their national embeddedness and invested with new meaning in the recipient countries through early translations into German, French, and English. Contrary to universalist and optimistic interpretations of World Literature, I argue that the globalization of an author does not necessarily lead to a depoliticization of literature. Drawing on insights from scholars like Gayatri Spivak, Pascale Casanova, and Emily Apter, I argue that the decontextualizing process literature undergoes when canonized as world literature facilitates its embedding in other political and social contexts. Hence, the paper traces the development in the globalization of Andersen's authorship from a national wellspring to a decontextualizing international canonization and subsequent recontextualization in different European cultural settings.

Elisabeth Oxfeldt: University of Oslo

Poetic Papercutting: Øyvind Rimbereid's *Hvorfor hjerte nummer to?* (2023) as an Ekphrasis and Paraphrase of a Hans Christian Andersen Papercut

During Hans Christian Andersen's lifetime, Danish literature was also Norwegian. One speaks of a Danish-Norwegian common literature, often drawing the line up until 1925 when Gyldendal Norsk Forlag was established. Andersen himself reflected on the differing national perspectives on this situation in his satirical tale *Laserne* (The Rags) from 1868. Here, a Norwegian rag (used for the production of paper) insists on Norwegian cultural separatism, while a Danish rag sees this line of national and linguistic division as unnatural and unnecessary. The narrator places himself in a position of reconciliation, claiming that even if the two rags end up divided by national and linguistic borders, it will make no difference: Affective bonds will lead to international and cross-cultural exchange regardless:

”Tilfældet ville, at den norske las blev et papir, hvorpå en nordmand skrev et trofast elskovsbrev til en dansk pige, og den danske las blev manuskript for en dansk ode til pris for Norges kraft og herlighed.”

Using today's theoretical vocabulary, we could say that Andersen points towards the existence of literary entanglements, cross-cultural inspiration, regional literature that extends beyond national boundaries, and international circulation of texts (Pollari, Nissilä, Melkas, Löytty, Kauranen & Grönstrand 2015).

More than 150 years after the publication of *Laserne* we find plenty of evidence that Danes and Norwegians continue their literary entanglements. In 2023 the Norwegian poet Øyvind Rimbereid published *Hvorfor hjerte nummer to?*, which displays Andersen's papercut of a double-hearted miller on the front cover. While Rimbereid's long poem may not engage intertextually with a particular story of Andersen's, the cover suggests that the text was inspired by Andersen's papercutting.

Formally as well as thematically, I will argue, it invites the reader to understand the text not only through the lens of Andersen's specific papercut on the front cover, but also through the aesthetics of papercutting in general. In this paper I will explore Rimbereid's text as an ekphrastic and paraphrastic endeavor on the plot level as well as philosophically. Papercutting serves as a motif with one of the young and vulnerable protagonists engaging in this artform herself. It furthermore serves as a reflection of how we perceive ourselves and the world. The genre of poetry, the text demonstrates, mirrors the aesthetics of papercutting with both forms capturing the existential condition of seeing life through a filter of presence and absence, shifting perspectives, and sudden cuts.

Anna Katrina Gutierrez, University of the Philippines

Andersen and Stories of Mental Health in K-dramas

Hans Christian Andersen's fairy tales continue to be retold and adapted because they present ideological principles about society, power and authority, and the self that are attached to their scripts and symbols. Drawing on theories of glocalization (Robertson 1997, Loriggio 2004, Gutierrez 2017) and re-orientation (Murai & Cardi 2017), this paper discusses how localized adaptations of Ander-

sen's fairy-tale scripts and symbols have transformative and empowering effects on the adapting cultures. A re-oriented perspective anchored on global-local interchanges makes possible a decentered understanding of local adaptations, whereby literary exchanges are characterized by glocal cooperation and co-creation rather than the West-East hegemonies associated with the idea of globalization. Framed this way, Andersen and his tales become part of a cross-cultural conversation that values diversification, hybridization, and contradiction such that his fairy-tale scripts become meaningful in new, unexpected, and modern ways. This paper will demonstrate the use of glocalization as a re-orienting lens in an analysis of the ways Andersen's fairy-tale scripts and symbols were adapted in the South Korean dramas *The Secret Garden* (2010) and *It's Okay to Not Be Okay* (2020) to create narratives that comment upon society's views of neurodiversity and mental health, and ultimately to create healing and empowering narratives around these modern concerns.
