

Japanese Fairy Tales and Another World Writing

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Abstract. Since ancient times, Japanese stories have been describing the gradual and subtle communication and collision between different worlds and the real world, but under the vivid picture set off, the total sends out a kind of faint sadness. How should we understand and interpret the abrupt end of the story? This paper sorts out different age, different social background of Japanese fairy tale, explore throughout Japan's fairy tale one thing in common, that is, from beginning to end for persistent description and different world, as well as the eternal theme of the story of vanity, and for the development of Japan's fairy tale, the evolution of the different motif in the world to provide reference, reference and revelation.

Keywords: Japanese fairy tale, another world, void.

1. Introduction

The word fairy tale is a post-18th century concept, and ancient and medieval people didn't actually have the idea of writing stories specifically for children. It was probably in the eighteenth or nineteenth century that children were strictly separated from adults, and the idea of writing specifically for the education of children came into being. The concept of in the Middle Ages is not a fairy tale, but in the folk have many stories, these stories are collected, gradually adapted for fairy tales, such as the German philologist Jacob and Wilhelm Grimm, collecting, sorting, processing of green folk literature <Grimm's fairy tales>, comparison is one of the famous <little red riding hood>. These were originally medieval folk tales that were later adapted into books for children. Medieval stories have many wonderful elements, adapted into fairy tales in modern times, and in Modern Times, there are more and more fairy tale writers. While the story is becoming more and more rationalized, some oddities remain. Folklorists who emphasize the oral basis of fairy tales regard fairy tales as a collection of folk legends. According to <the Aarne-Thompson Tale Type Index> compiled by Antti Aarne and Stith Thompson on pages 300 to 749, fairy tales belong to the category of "magic stories". Although most of these ancient stories have been transformed into fairy tales, these incredible legends and stories reflect the feelings of ancient and medieval people and the world at that time, which are forgotten by modern people.

In Japanese fairy tales, the writing of another world is consistent. The description of another world is divided into two kinds. One is the absolute different world, the different world opposite to this world, such as the world after death, the world of gods, the world of monsters and so on. The other is the opposite world, which usually describes an unbreakable state of opposition, once destroyed, everything will return to nothingness. In ancient times, there is a folk story "The Warbler House", and today, there is an inheritor named Naoko-Awa. They all relentlessly describe the heterogeneity of the world, so that the essential power of human beings can be reflected.

2. This realm and other realms

<Momotaro>, <The tale of Takenori>, <One Inch Wizard>, <Fairy Hanyu> and <The Story of the Fire Boy> in Japanese folk literature, depict a visitor from another world appearing in the human world. In Japanese folk literature, depict a visitor from another world appearing in the human world. In modern fairy tales, there are often collisions between the human world and the animal world, the human world and the gods world, or the human world and some other characters from different worlds.

<The Warbler House>, the first forbidden house motif in Japan, shows a different world. A young woodcutter found the most magnificent mansion he had ever seen in a wild forest. He met a beautiful woman in the mansion. The woman asked him to watch the house because she was going out. Before

she left, she specifically told him not to go to the house in the backyard. However, the tabooer the curiosity, the woodcutter went into the backyard of the house. There were many beautiful rooms in the house. When he came to the seventh room, the woodcutter picked up three eggs which were lying in the room and broke them. When she came back, she turned into a yellow warbler and whimpered, "My poor daughter, Chirp Chirp..." The warbler spread its wings and left sadly. The village in which the woodcutter lived was clearly part of the real world of man, and for him the mountains and the fields were also part of the real world. But one day he suddenly found a mansion here that he had never seen before. The mansion was the middle ground between this realm and other realm, and the house in which the woman did not allow him to peep was his boundary.

Kenji Miyazawa, an early Showa fairy tale writer, wrote a similar story. In <The Restaurant that Asks for Too Much>, two hungry, lost men enter a palatial restaurant that pops up in a deserted mountain, somewhere between the real world and the non-real world. Kenji Miyazawa's restaurants are reminiscent of Miyazaki Hayao's <Spirited Away>, with restaurants popping up in empty mountains as well as on deserted street. Dining in a restaurant is a journey into another world. We may think of this as a lone proof, but it is not unique. In Naoko-Awa's fairy tales, the protagonist repeatedly enters the restaurant and then comes to a different world, such as <the Guest of the Red Rose Restaurant>. A clear line of inheritance can be seen in this part of the Japanese fairy tale, where the hero is often guided or forced to cross the middle ground into a different world. And some of the fairy tales derived from this motif not only present the folklore of the past, but also give the story a new meaning of The Times. But even so, most of the story remains the most ancient <The Warbler House> of abrupt endings that cannot be called endings.

In addition to blurring the opposing other realms, Japanese fairy tales also depict the absolutely opposing worlds of life and death. Fairy tale writer Naoko-Awa died before she was 50, but in her later work, there was already a lot of talk about death and the awareness of it. She does not shy away from the subject of death, but presents it to her children in a dreamy, nebulous, otherworldly way. For example, in the <White Parrot Forest>, the girl named Water painting found the underground yellow spring country through the white parrot; In <The Incredible Stationery Store>, a little girl sees her cat through a magical eraser among the daffodils on her drawing paper, and the world after death is transferred to the other side of the paper.

3. The world of the mountains and the world of the sea

Naoko Awa's <Wood Leaf Fish> can be said to be a model of the second type of otherworld writing. The main character in the story is called Love. This name can be interpreted in many ways, such as the English "I" or "love", and can also be understood as "union". Since the protagonist is the daughter of a fisherman who lives near the sea and finally decides to marry into the mountains, the name love can be interpreted as a combination of the mountains and the sea. When Love set out for the mountains, her mother gave her a wonderful pot. She put leaves in the pot, closed the lid and opened it again. It made delicious fish, but it could not be used very often. But there was a period of famine in the mountains. Love's mother-in-law kept asking Love to cook fish, and even sold it at last. Then one day Love woke up and found herself in the depths of the ocean. Then a big net was around her and the mountain went back to its former life.

Ogawa Miaki also wrote a similar story. In <the Dragon Girl and the Red Candle>, the dragon mother in the deep sea secretly gave the dragon girl to an old couple who sold candles in the small town under the mountain to raise. The dragon girl also represents the fusion of the mountain and the sea. When the dragon girl grows up, she can draw beautiful designs on the candles by virtue of her maritime identity. The sales of the candles are unusually good, and the candles become more and more expensive. Until one day, a passing merchant offered to buy the Dragon Girl at a high price. The greedy couple agreed. Then there was a rare storm at sea, and the candles became a bad omen. The old man and the old woman could no longer make money.

In both of these stories we can see that the world of the sea and the world of the mountain are hardly connected. Therefore, when Love and Dragon Girl go from the sea world to the mountain world, it can be understood that she has gone to a completely different world. Since it is a completely different world, it should be protected as a completely different world. It is impossible and impossible to make it uniform. With the change of society and the development of The Times, the input of capitalism and imperialism, money is used as a symbol and tool to homogenize the world in these two stories. People constantly break taboos for money and let the original happiness disappear.

4. What happened in the story

From the ancient <The Warbles House> to <the Dragon Girl and the Red Candle> to < Wood Leaf Fish>, the writing of alien worlds in Japanese fairy tales has gradually formed a story pattern—there taboos between the two worlds, but they can live independently and peacefully. Every time the protagonist breaks into the forbidden place and stands at the gate where the two taboos. Finally to nothingness or back to the origin of the story, such as the <The Warbles House> in the woman left the yellow warbler, the man returned to the original life; in <the Dragon Girl and the Red Candle>, the dragon girl leaves and the red candle can no longer be sole at a high price, and the mountain village returns to its former form. The Japanese fairy tales often don't end up like their Western counterparts, where the princess and prince live happily ever after. Max Luther, a renowned Swiss folktale researcher, said of the differences between Japanese and Western legends: "In European stories, offending the ban represents an adventure, and the hero's identity is likely to be enhanced by it. But if we fail, we may lose everything. In the Japanese story, the hero is not a risk, and there is no punishment in the end, of course, the loss of happiness and wealth that would have been obtained by chance is also a punishment.

Does the fact that the original and final scenes of these stories remain the same mean that nothing has happened? In other words, even if something happens, the story is a circle in the shape of a snake. The story tries its best to describe what happened and ends with "nothing". Throughout the Japanese folk stories and fairy tales, there are many stories that do not have a complete ending, such as <Last Year's Tree> by Shinami Nagi and <Little Red Fish and Child> by Miaki Ogawa. Unlike the western stories, these stories are full of stories that strike every reader's heart. In contrast, a Japanese story is not complete until the reader is moved or saddened or pitied by the ending.

In the folk tale <The Warbler House>, the warbler, representing "beauty" and "spring", is specially prepared to represent "all things". It is reminiscent of Zen and the beauty of the Japanese tradition of mourning. As Ueda Terazu said, "The essence of Zen is to find out what you really are." Indeed, these stories do not provide a direct answer, but they do provide some explanations. Perhaps we can find the answer in other forms of art: Japanese ink painting, which was introduced into China from the Kamakura period to Southern Song Dynasty, was associated with Zen. By the Higashiyama period, Japanese ink painting merged the spirit of emptiness and pursued a kind of tranquil beauty. Japanese ink painting has a large amount of white, but this kind of white is not as a simple "emptiness" and "nothing", but a full "nothing". "If you ask what is the heart, just like ink painting wind waves sound", Jin Dongxin, one of the eight Yangzhou monsters in Qing Dynasty, "can draw a wind and sound". The viewer needs to use "mind and eye" to see, but can feel the existence of infinite colors, grasp the divine marrow of the object. In the same way, these Japanese stories often require the reader to add himself to the story, and at the very last moment, the sudden cessation of the story provokes an aesthetic feeling of pity or sadness, so that the story has an end.

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