

INVESTIGATION OF CHILDREN FANTASY LITERATURE IN ENGLISH LANGUAGE: THE CASE OF BEATRIX POTTER'S WORK

INVESTIGASI SAstra FANTASI ANAK-ANAK DALAM BAHASA INGGRIS: CASE OF BEATRIX POTTER'S WORK

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Abstract

In this research, we chose the series of Beatrix Potter in English languages. Then the obtained data studied in three parts of the style of writing, the semiotics of fantasy characters, and in terms of social concepts such as power, gender, and collaboration. This research is descriptive research based on the library method. Fantasy is a fiction about a topic in the past or an event in the future that is now untrue, but relying on individual knowledge and imagination. Fantasy literature, as it stands today, was created in Europe in the eighteenth century, although its elements exist in myths and ancient myths. Beatrix Potter (1866-1943) grew up in London is the most acclaimed Baby Writer. She was an English writer, illustrator, natural scientist, and conservationist best known for her children's books featuring animals. She is well-known as the author of children's books such as *The Tale of Peter Rabbit*. She wrote 23 books altogether, the most famous of which was "*the Tale of Peter Rabbit* ", which translated into 35 languages and printed 151 million copies in the world.

Keywords: characterization, fantasy literature, story, Beatrix Potter, phantom fantasy, realistic fantasy, writing style

Abstrak

*Dalam penelitian ini, dipilih seri Beatrix Potter dalam bahasa Inggris. Kemudian data yang diperoleh dianalisis dalam tiga bagian: gaya penulisan, semiotika karakter fantasi, dan ditinjau dari konsep sosial, seperti kekuasaan, jenis kelamin, dan kolaborasi. Penelitian ini merupakan penelitian deskriptif berdasarkan metode kepustakaan. Fantasi adalah fiksi tentang suatu topik di masa lalu atau peristiwa di masa depan yang sekarang tidak benar; tetapi mengandalkan pengetahuan dan imajinasi individu. Sastra fantasi, seperti yang ada saat ini, diciptakan di Eropa pada abad kedelapan belas, meskipun unsur-unsurnya ada dalam mitos dan mitos kuno. Beatrix Potter (1866-1943) besar di London adalah Penulis Bayi, ilustrator, ilmuwan alam, dan konservasionis yang terkenal karena buku anak-anaknya yang menampilkan hewan. Karyanya yang terkenal adalah buku anak-anak, seperti *The Tale of Peter Rabbit*.*

Kata kunci: penokohan, sastra fantasi, cerita, Beatrix Potter, fantasi hantu, fantasi realistik, gaya menulis

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INTRODUCTION

Fantasy is a literary genre in which a kind of imagination and thought-making takes place. Fantasy word in Oxford culture existed in two forms of “Fantasy and phantasy” and is originated from the Latin word “Phantasia”. The fantasy genre is a kind of literature that transcends the limits of the realist literature and enters the boundaries of imagination (Gooderham, 1995). Also, the fantasy genre is the sweet and influential part of child and adolescent literature. Hence, any literary fiction that limits the boundaries of objective reality to the climate of imagination and fantasy will be a fantasy. Some fantasy definitions are derived from Freud and Jung’s theories of psychoanalysis. Although the imagination of fantasy is self-conscious, the unconscious that creates in the process of artistic creation helps the author to provide imaginative pure images (Taylor et al, 1988). Fantasy literature is a kind of literary art that has been beautifully designed to enhance the human mind of imagination. Fantasy writings were born in the West about two centuries ago. The first fantasies in the West, in the eighteenth century, were created in Victoria, U.S. Britannia. Valuable fantastic writings are created in other countries such as America, Italy, and France, Sweden, etc. over passing the time by providing social and cultural areas. The audience of fantasy stories is children. Even when children are not present in the stories, the story is narrated to them and the total direction of fantasy stories are children (Lynn, 2005). Almost fantasies, especially those written during the last quarter-century, often include the newest hidden themes. Some themes such as the struggle between good and bad, the struggle to maintain happiness and hope in the violent world have led some critics to suggest that fantasies more realistic reality.

One of the most important goals of fantasy is entertainment that is the child, the mind is freaked out by reading fantasy and entertained to experiencing a different world. In this research, we will study works on fantasy literature in English. In according to the fantasy activities

is expanding, this research can examine the success of fantasy and study of Beatrix Potter, s works. To understand the style of an author, we must examine the way of life and the written experiences that the writer has used. Also, a real and serious writer never leaves a child’s simple, obvious, and unanswered questions. It follows the questions with why they will get it, and they will tell her what the story plan should go. Beatrix Potter due to her childhood living on a farm narrates much of her stories on the farm. Most of the characters in her stories are farm animals, such as mice, cats, pigs, and ducks. Also, animals come from far places on a farm like a frog and a fox, which are in the pond and forest, respectively. Hence, the farm and its image are portrayed in most stories.

Yong says based on the subconscious role in fantasy creation says the fantasy is the result of the unconscious eruption, which leads to the liberation of the old patterns (Yong & Ikeda, 2013). The writer in the fantasy, which is the most imaginative story, is possible with his creative jump from the real world in the aftermath of another world creation with characters, events, and spaces outside the realm. In according to the Thierman’s view, fantasy let the reader the opportunity to get lost in another world and discover deep insights. And fantasy comes out of time and brings the reader into a new world with special geographic features (Linder & Cox, 1966). But addressing the impossibilities in fantasy should not have resulted in illogical work. Although in the fantasy, the secondary world is created with elements that make it impossible to become commonplace and it does not provide a license to do whatever it wants in this world. On the other hand, the fantasy writer must first think of a second world made up of his mind (Nodelman & Reimer, 2003). In fantasy, rules and physical and natural laws are violated. In the second half of the nineteenth century, known as the golden age of child literature, several fantasy masterpieces were created in the UK. Some of these works are water children from “*Charlie Kingsley*”, “*Alice in the Land*

of Wonders” from “*Louis Currill behind the North Wind*” (written by *George McDonald*) and *The Jungle Book* by *Rudyard Coupling*. Its brilliant examples included: “*Prince Little from Antoine de Saint Exupér*, *Alice in Wonderland* from *Lewis Carroll*, *Galilee tours* from *Jonathan Swift*, *a modern utopian of the Achilles*, *a journey to the center of the earth* from *Jules Verne*, *Animal Farm* *George Orwell*, *the palace and the mosque of Kafka* and *Lord of the rings* from *Tolkien*”. The two important features of the fantasy of the Victorian age are consideration of religious and ethical points. At the beginning of the 20th century, before the First World War in Britain, fiction writers such as Kenneth Graham and James Matthew Barry, with the creation of five-child fantasies, and the wind, among the branches of Bid and Pitt pin, follow this country as a fantasy Written, held strong. A fantasy that was worthless in the United States until the mid-nineteenth century was eventually crowned with the masterpiece of the Frank Baum, the Wizard of the City (1900). Carlo Collode in Italy with the writing of Pinocchio (1881), he created one of the classic fantasy puppet masterpieces of the world and in the early twentieth century, Selma Lagerloff brought a magnificent trip Neil Holgersson to the Scandinavian countries. Also, at the same time, science-fiction fantasy in France with the emergence of a variety of fantasy types such as the fantasy of pets, fantasy animals, etc fantasy was created (Fairclough, 2000). Jules Verne in 1864, wrote a journey to the depths of the earth and recorded his name of the first author of science fiction. But between the two world wars, works were created that opened up each new chapter in fantasy writing: Tolkien, who is the most renowned world’s fantasies, presented Hobbit, the most prominent story of the precious branch of fantasy, in 1937 to the world of the child and adolescent literature. After World War II, Astrid Lindgren wrote a long sock. And in 1950, one of the fantasy masterpieces (lion, wardrobe, and witch) was created by C.s. Lewis. In the middle of the twentieth century, other brilliant stars

such as Charlotte Spiders from Ebay White (1952), Borrowers, the effect of Mary Norton (1953), the Lord of the rings of Tolkien (1954) and the Shah Gray of Susan Cooper (1975) flashed in fantasy area (Zaypes, 2008). But the twenty-first century is the glorious age of Joan Kathleen Rowling and Harry Potter fantasy series. With deep knowledge of the fiction background and familiarity with the works of the authors of this literary genre, creativity and innovation, the scope of the vocabulary, accurate understanding of the audience and the creation of personalities like today’s generation, Rowling has succeeded in making its works at the top of the most privileged and best-selling world art. Jungle Book is a wonderful adaptation of a wonderful story. The collection was published in magazines and illustrated before it became a book. The stories in the book are myths in which animals teach moral lessons in a humane way. For example, the Story of Jungle Law describes the laws of individual, family, and community security (Waller, 2004). In these stories and poems, Kipling has included everything he knew, heard, or dreamed about the forests of India.

From the perspective of the Nudelman, Fantasy including four basic elements: the world to be described, the things in which the world is happening, the meaning of what is happening and a way to describe what’s going on. On the other hand, things that can be made by changing and processing a fantasy include space arrangement, personalities, time and imaginative actions, special and magical phenomena. Furthermore, Functions and fantasy goals including Fun activity, educational and moral function, Psychological function, the function of matter and tangibility of the world of dreams, Cognitive function, warning and informative operation (Mahy, 1996). Moreover, Basic Fantasy Principles conclude principle of the definition of specific narrative logic, self-awareness, fundamental imagery, special features, unpredictability, transformation, and degradation. Fantastic species included realistic, figurative, science

fiction, Psychological, etc.

Today, one of the main branches of fantasy is a phantom fantasy. The main characteristic is that there are wide contradictions in the referral of the propositions of these stories to reality. In these stories, the general pharaonic world replaces the real world, and the narrative actions and pharaohs of the world in referring to reality are inconsistent. Fantastic imagination is more than any other in these stories; and there is basically a tendency for fanatics to define authentic and pure fantasy in this way. The main characters of Fantasy are often looking for a search. Phantom fantasy engages itself in global questions and ultimate values such as goodness, truth, courage and wisdom. For example, the Narnia or Hobbit is a phantom fantasy (Philip, 1994).

Another type of fantasy is realistic fantasy. The most important feature is that the actions of the fiction that are a transcript of the real world occurs. Therefore, it is possible that from the referral proposition, s view, there is no contradictory point against reality, but the whole story is fantasy and imaginative. In general, the realistic fantasy story in the real world is not an existential, but it does not contradict the possibility of existence and little prince and little hunter from this category has a wide-ranging connection with fantasy, and especially imagination that is more of an ontological imagination. Encoding has a wide-ranging connection with fantasy, and especially imagination that is more of an ontological imagination. Essentially, coding and symbols are essential to every single fantasy, but, there is no definitive formulas existed for the amount of using codes and symbols in fantasy.

Epic fantasy is a kind of fantasy that is evident in the pattern of genuine epics. If we consider epic as a stable context of myth and history, then in this framework every epic is full of collective ideals, ritual and liberation battles with superhuman heroes. In this fantasy, there is two good and evil axis. Psycho fantasy is one of the most important types of psychology that can be placed in a phantom or subterranean form

of fantasy. Psychoanalytic or psychological fantasy is a kind of fantasy whose function or purpose is to psychologically organize the child through psychological mechanisms in the context of fantasy events and events; psychoanalytic or psychological fantasy is a kind of fantasy whose function or purpose is to psychologically organize the child through psychological mechanisms in the context of fantasy events and events; Or, if it is reflective, expresses the content of the author's mind and the narrator. Roald Dale's Stories have more psychological characteristics. The content of the mind of the author or narrator in this fantasy is in progress. Reflective fantasies reveal the narrator's damages to the mind.

This is a kind of fantasy that mostly based on the author's imagination and mythological or public information. Historical fantasy in Europe is more based on the role of King Arthur's character. He has historical existence, but imagine dimension made a fantastic personality. Epic is always a combination of the real and imaginative dimension of history. This kind of fantasy results from fairy tales. Hans Christian Andersen is well-known for creating fairy tales and this kind of fantasies. Andersen created new stories for theater audiences and readers. Fairy tale novel, s writer similar a child who see all aspects of the universe for some kind of excitement, beauty wonder, anxiety and even routine.

An animal fantasy, sometimes a phantom fantasy subgroup, and sometimes a fancy subgroup with animals as the main characters. There are two fantasy species. Or a pure animal like the wind in Kent Graham's Dreamweaver, or a combination of fantasy that combines human and animal characters, like Charlotte Tar, the effect of White White and Mr. Pepper's penguins by Richard Otteater and his wife, Florence Autotour, are from this category. Science fiction is a combination of scientific findings and fantasy imagination. The main essence of science fiction is the fascination of technology and the praise of natural science, especially astronomy, physics, and biology.

The authors of science fiction stories used to create fictional credentials use the explanation of the description along with the technology's microprocessor, and present the characters who believe in this technology and its results and create the universe that science in all its components are involved. In this kind of fantasy, there is design, characters, and space to persuade readers to leave aside their disbelief.

METHOD

In this research, information gathering method was used and library service was used to use rich resources and use of reference linguistic texts and user databases and computer networks to access authoritative scientific articles and research. These works are included "*Charlie Kingsley*", "*Alice in the Land of Wonders*" from "*Louis Currill behind the North Wind*" (written by *George McDonald*) and *The Jungle Book* by *Rudyard Coupling*, *Galilee tours from Jonathan Swift*, *a modern utopian of the Achilles*, *a journey to the center of the earth from Jules Verne*, *Animal Farm* *George Orwell*, *the palace and the mosque of Kafka* and *Lord of the rings from Tolkien*". Among them, *Beatrix Potter* works are selected. *Beatrix Potter* has written many stories about the child's fantasy literature and for characterization used a variety of animals. In this research, stories are selected that animals are the main characters of these stories. We analyzed the data in three sections and each section; we have studied the data from a perspective view. In this regard, we consider the Herald Weinrich time theory to investigate the data. Then, to complete the analysis of data from the perspective of writing style, we considered components of the test configuration and language arrays.

RESULT AND DISCUSSION

In this section, we analyze the data in terms of writing style. If we want to investigate the worldview in the *Beatrix's Potter* was very accurate and crisp. *Potter's* works, we must note that she has easily expressed her views on the world, people. Sometimes, *Potter* has expressed

her worldview in her histories and sometimes indirectly by applying techniques in his work. For example, dressing up characters in the story is the characterization of the type the writer's attitude, and also refer to the state of Victorian times. Throughout the story, although *Potter* describes the characters and narrates them to the audience, the characters themselves talk to each other and there are many conversations between them. Usually, the time of *Potter's* verbs has been narrated in the past tense, but the characters are talking in the present tense. In *Potter's* stories, she is a narrator of her stories, but sometimes conversation between the characters of the story is done, and in many cases, *Potter* quotes from the languages of characters that is direct quotation. In terms of pre-story, *Beatrix Potter* did not follow the introduction in her stories, because the audience of these stories was children and they like to enter the story quickly. For example, we see in *Cake and Patty Penn's* story:

...»I shall die! I shall die! I have swallowed a patty-pan! Oh, my dear Ribby, I do feel so ill!»
«It is impossible, my dear Duchess; there was not a patty-pan.»

Duchess moaned and whined and rocked herself about.

«Oh I feel so dreadful; I have swallowed a patty-pan!»

«There was *nothing* in the pie," said Ribby severely.

«Yes there *was*, my dear Ribby, I am sure I have swallowed it!"

«Let me prop you up with a pillow, my dear Duchess; where do you think you feel it?»

«Oh I do feel so ill *all over me*, my dear Ribby; I have swallowed a large tin patty-pan with a sharp scalloped edge!"....

In terms of scene display, in her stories has occasionally expressed the consequence of characters. In which case, she wrote them with a verb, for example, in describing the work of *Jinger* and *Piquez*:

...»*Ginger* is living in the warren. I do not know what occupation he pursues; he looks stout and comfortable."

..." Pickles is at present a gamekeeper."

Or in the story of Samuel Washkerz, the ending of female cats is as follows:

..."Moppet and Mittens have grown up into very good rat-catchers".

..."They go out rat-catching in the village, and they find plenty of employment. They charge so much a dozen, and earn their living very comfortably."

In terms of quotation, in Potter's stories, she is a narrator of her work, but sometimes conversations between the characters of the story are formed. Also, in many cases, Potter quotes from the language of characters, usually direct quotes. For example, we see in *Cake and Patty Penn's* story:

..."Come in good time, my dear Duchess," said Ribby's letter, "and we will have something so very nice. I am baking it in a pie-dish—a pie-dish with a pink rim. You never tasted anything so good! And you shall eat it all! I will eat muffins, my dear Duchess!" wrote Ribby".

In terms of the primary framework, Potter's stories are often narrated in the past because of the author's definition of the framework. Potter's stories have often been narrated in terms of past tense because the author requires past tense for the definition of the framework. For example, in the story of flapper rabbits, we mention a part of the narrative of the story:

«...Then the mouse came out of her jam pot, and Benjamin took the paper bag off his head, and they told the doleful tale.

Benjamin and Flopsy were in despair, they could not undo the string.

But Mrs. Tittlemouse was a resourceful person. She nibbled a hole in the bottom corner of the sack.»

Investigation of Data from The Perspective of Selected Components

In the story of Peter the Rabbit, we can see examples of simile in the tale of *Peter Rabbit*, *Mr. MacGregor ran like the wind after Peter*

Rabbit. Or we have in Mr. Toad story: *The pail got fuller and fuller and swung like a pendulum*. Beatrix Potter has used simile arrays so much to attract the reader's attention and present a beautiful story. An example of Phonotactics find in the tale of Timmy Tiptoes as bellow: Timmy Tiptoes lived in a tall tree. The phoneme is prevalent in poetry rather than short stories. Moreover, Potter has used the birds symbolically in the tale of Peter Rabbit. Peter's three sisters are accompanied by two completely identical and everyday behavior that reflects the boredom of the behavior of the three rabbits. They do not endanger themselves and do not seek adventure. On the other hand, birds that are observing Peter's conditions symbols of hope. Peter, with their guidance and hopes, get rid of them. In a scene where Peter cries out of fear and hopelessness, mice have been portrayed as busy and cannot help Peter. This scene is a symbol of our nightmares in which we are engaging and the world and its creatures are more involved than they can come to our aid. Also, Potter has been very precise in the selection of vocabulary and has been emphasized in the plain and proper language. Potter's writing style represents a beautiful style with rich descriptions, and Peter has tried to narrate the story as simple and understandable as possible for children. Even in some parts, to simplify the text, it explains the words. For example, in the tale of Ginger and Pickles as bellow; "... Ginger and Pickles gave unlimited credit. Now the meaning of «credit» is this—when a customer buys a bar of soap, instead of the customer pulling out a purse and paying for it—she says she will pay another time."

Potter has used different techniques to fascinate his stories. For example, one of the most features of Potter's work is the watercolor paintings that accompany the stories. Although his books are painted, her stories are understandable without Images. Watercolor designs are applied to show stories more realistic. She portrayed animal characters in her paintings appropriate to their social class. She used the pen and ink for drawing painting

and then completed them with watercolor and draw animals with more details in comparison to the background. The good writers of children's books use imagination in their works. She has created a world in which animals have human features. Animals of her books have a family and emotions. They conclude all human situations and movements, and sometimes they are so real that people forget that their personality does not even have a foreign presence in the story. The *tale of Peter rabbit* as her first book is a combination of imagination and realistic situations. Potter by using this combination technique, made herself as one of the best post-Victorian writers. In summary, the technique in Potter's stories is not something strange or unknown, but the simplest of her skills as a writer including obvious and plain language and watercolor paintings of human being animals. One of the techniques that made the *tale of Squirrel Nutkin* of Potter more beautiful is the puzzles narrated by Nutkin to the owl. This kind of technique causes the reader likes to look for answer of puzzles. But Potter has never responded to them.

«Old Mr. B! Riddle-me-ree!
Hitty Pitty within the wall,
Hitty Pitty without the wall;
If you touch Hitty Pitty,
Hitty Pitty will bite you!»

The reader is not confused by reading Potter, s stories. The characters are repeated in Potter's story. For example, if a story about a rabbit called Peter, the next story is about Peter's cousin Benjamin, and still Peter is one of the main characters. Even sometimes, a character is named in a story and it is said to readers to be fully acquainted with that character in another story. The connection between stories is a technique that is commonly found in Potter, s books. As if Potter has brought together a set of farm and forest animals and has named them and spoke only of their relationships. The layout pattern in Potter, s books is simple and conventional, but accurate and thoughtful. On both pages of the book, one page to the text

and the other is dedicated to the image. Also, pages of the book have balance and visually legal and balanced. In terms of tone of stories, Potter has used a very simple and intimate way. Therefore, every child is very interested in reading her books and eagerly waiting for the end of the story. Potter has started her stories as if our grandmother is telling a story. The events have been narrated so wisely that they have an educational and funny effect on children. In terms of the theme of stories, the theme of the *tale of Peter rabbit* is reaping the plantations. In other words, a person will receive whatever he did. In this story, Peter by disobeying from his mother's advice encounters the consequences of his work. Another example is, Mr. McGregor, spend a lot of time to grab Peter because he considers the rabbits as a pest of the garden. These violent situations point to Potter's experience as the natural world and his role as a Victorian woman. In *the tale of Mr. Tod*, the theme is about evil characters such as Mr. Tod and Pitman, in their description, she is writing:

"Nobody could call Mr. Tod «nice.» The rabbits could not bear him; they could smell him half a mile off. He was of a wandering habit and he had foxy whiskers; they never knew where he would be next".

"Tommy Brock was a short bristly fat waddling person with a grin; he grinned all over his face. He was not nice in his habits."

Beatrix Potter portrays incidents in her stories completely and Advance step-by-steps so that readers by reading and following the stories. For example, in the following statements from Mr. Todd's story, we are witnessing the advancement of the stage to the story.

"One day he was living in a stick-house in the coppice, causing terror to the family of old Mr. Benjamin Bouncer. Next day he moved into a pollard willow near the lake, frightening the wild ducks and the water rats".

"In winter and early spring, he might generally be found in an earth amongst the rocks at the top of Bull Banks, under Oatmeal Crag."

The Semiotic Analysis of Fantasy Characters in Beatrix Potter's Works

In this section, the relationships of characters are considered together throughout the stories. For example, the mouse in the story of Mrs. Moppet is a symbol of intelligence. In another story of Potter, the tale of Samuel Whiskers, we can see cats which are suffering from a pair of mice. Mice are always known as malicious creatures and in the tale of two bad mice, the pair of mice, they steal from the landlord. Dog in is a symbol of guard and support. In the tale of Jemima Puddle-Duck at the end of the story, the dog will save Jimmy and save him from the danger that fox has created for him. And in this story, the dog is portrayed in such a way that the audience follows the dog's intelligence and tact. Duck is generally considered a symbol of freedom. Also, a duck is considered a symbol of stupidity in stories. For example, in the tale of Jemima Puddle-Duck, the freedom of this animal is expressively stated and get deceived. The owl in Potter's stories symbolizes power and patience and violence. For example, in Squirrel Nutkin Tale, in this story, the squirrels go to a place where the brown owls are to be collected. The sense of power and superiority of the owl is evident in the story, especially, when the squirrels are trying to satisfy the owl. The rabbit is a symbol of a small sample of society. In the tale of Flopsy rabbits, the sense of social and reproductive is depicted. In this story, a couple of rabbits, who are very familiar in the Potter's story, are married together. Another feature that has been used in Potter stories for rabbits is the sense of collaboration.

They help their fellow humans throughout Potter stories and easily accept help from other animals. Another example of the collaboration of rabbits is seen in the tale of Benjamin rabbit. In this story, Peter the Rabbit, who has left his clothes on the field for play, is reacquired by Benjamin. It is noted that the sense of cooperation is distinct because of the farm owner is a hunter and there are a lot of cats on the farm and the dream of rabbits is a symbol of neglect. And in the story of Flopsy rabbits, an

example of this dream of rabbits and negligence can be observed. The fox is a symbol of trickery. In one of Potter's stories, the tale of Jemima Puddle-Duck, the fox plays its decisive role strongly. Also of trickery property, the fox is a symbol of greed. In terms of squirrel semiotics, squirrels are social animals, they are very long-sighted, that is they are collecting the food for the whole winter. In the tale of Timmy Tiptoes, a pair of squirrels are portrayed that is very exciting. Also, the squirrels in this story have forgetfulness character. Squirrels are very cute creatures. But in the Tale of Squirrel Nutkin, this character turns to a negative character. As if in this story, Potter intends to show ugly and meaningless humor to the audience, which is still very knowledgeable for children.

Table 1 Representation of Fantasy

Fantasy characters	Representation in English
Mouse	Superiority, regret
Dog	Friendship, collaboration
Cat	Clever, Play full
Rabbit	Social life, Cooperation
Fox	Trickery, greed
Squirrel	Long-sighted, forget full

Many Beatrix Potter illustrations have a similar style. Jemima Puddle-Duck and her blue hat, Mr. Todd and his striped suit, or my favorite character, and probably the most humane character in these paintings, Mr. Jeremy Fisher. Jeremy Fisher sits on a blue lotus leaf and waits for his first day of fishing with a hook in his hand. As the name implies, Jeremy loves fishing and uses it to escape from other people's daily lives. In addition, what makes this character more attractive than all the characters in the Beatrix Potter is not the interest in fishing, but the way Peter is portrayed as a gentleman who enjoys the simple joys of life. Undoubtedly, this is something that has been enjoyed by mature singers since the early twentieth century. Potter again demonstrates his ability to create an all-human character from his own animal characters. Jeremy wears the clothes of a

middle-class gentleman. He sits on a pond and fishes for his lunch. There is a very interesting thing about the simplicity of mass life. This fascination stems from an interest in escaping the big city of London where the book was first published. Whatever the reason, Fisher's stories well illustrate Beatrix Potter's ability to write and portray children's stories that appeal to young and old readers (McDowell, 2013).

Representation of Fantasy Characters from The Perspective of Social Concepts

Social concepts such as power, gender, and disobedience, have been explored in Beatrix Potter's Work. The concepts of power and empowerment have great importance in all areas of life. The concept of power is not hidden from the writers of child's literature, especially when the characters of stories are animals, because the power in the life of animals shows itself more than human life. Animals use their physical and intellectual power to get food and their interests. Undoubtedly, the use of animals in the works of children is more interesting to show the basic concepts of life to the child. That's why the animal characters take the place of humans in everyday life and acquire many of their features to understand the implicit conceptual child. Sometimes power belongs to physically superior animals. Sometimes, power belongs to small animals that overcome physical power by thought power. As we know, power does not belong to the specific community of society. By studying the series of Beatrix Potter's stories, we found that the strength of the personality of the mouse is intellectual power. Wherever the mouse is mentioned, this animal has been able to overcome difficult situations and enemy by thinking power. For example, in the story of Miss Moppet of Potter, the mouse is constantly teasing the cat and the cat cannot easily capture it or in the tale of Samuel Washkerz, the mice are so powerful that capture a cat. The thinking power is not always used for dismantling the enemy, but sometimes it is used for deceiving others. For example, in the tale of Mr. Todd and *tale of Jemima Puddle-Duck*,

the fox is using the intelligence to trap another animal. In addition, in order to applying power in the negative can also teaches children in the real world. The power can be used positively and negatively.

Furthermore, the concept of gender-based on the biology feature is divided into two categories: male and female. As in real life, the household responsibility related to women and society expect women growing up children, so this feature of the women, from the perspective of the society, completely learned to children and they meet this role of women in stories. For example, in *the tale of Tom Kitten*, the readers mind is focused on raising her three children or in the Flopsy rabbit. It shows a mother who is engaged in the education of six children and protect the safety of her children. The same mother in the story of Mr. Todd after the kidnapping of his children becomes very disappointing. The role of women as mothers in these stories is entirely copied from their real life. The mothers who teach children like the mother of Peter Rabbit in the tale of Benjamin rabbit. By investigation of gender concept in these stories, we find that the concept of gender is not mentioned as superiority. But usually, two generations have solved a problem or have lived through a collaborative story. For example, in the tale of *Timmy Tiptoes*, we see a squirrel couple working together to collect food and solve problems together or in the tale of *Samuel Washkerz*, a pair of mice collaborate to get a kitten, each of which plays a significant role to capture the cat. But to distinguish the role of men and women, in some stories a person is a man who is looking for danger or doing hard works. For example, in the Mr. Todd story, the male rabbit tries to save children and female rabbit crying at home. Also, friendship is an important principle to learn children. It's important to teach our children how to have a good friend in our lives.

A child needs to understand the concepts of animosity and violence in life that can lead to the collapse of human beings. All of them can be passed to a child in a story. In the

story of *Jinger and Piquez*, we see a friendly relationship between dogs and cats that have been mentioned in all stories as a long-standing enemy. In this story, these two friends run the cooperation with each other and have no problems. The fact that finding a friend should be very accurate because they teach children to find a trusted friend and everyone do not reserve friendship. For example, in *Flopsy Rabbits*, we see that grandfather of rabbits in the absence of his son and bride with a gravedigger plans a friend and invites him to his house, but unfortunately, he makes a big mistake because the grubber abuses his grandfather's dream and steals his grandchildren. Also, the concept of discipline is portrayed in *the tale of Mrs. Tittle mouse*. The story is about obsessive mice that are very important to grooming its house and do not allow insects or other animals to infect their homes. It is said in this story, without being regular in life and a human discipline, life is uneasy.

Table 2 Social Concepts in Some Works

Name of the story	Main animal	Types of Social concepts
Miss Moppet of Potter	Mouse	powerful
Samuel Washkerz	Mouse	collaborate to get a kitten
Mr. Todd	Fox	intelligence to trap
Jemima Puddle-Duck	Fox	intelligence to trap
Tom Kitten	Rabbit	Mind Readers
Timmy Tiptoes	Squirrel	working together to collect food and solve problems together
Jinger and Piquez	Dog	friendly relationship
Flopsy Rabbits	Rabbits	Gravedigger plans
Mrs. little mouse	Mouse	life

CONCLUSION

In Potter's stories, reality and imagination are existed. Her scientific and precise view alongside the elegant and imaginative humor resulting to charm and durability of her works.

Animals in Potter, s books Animals in Potter books are not just pigs, mice, and rabbits. But also, they are the symbol of culture of England and the life of the Victorian era. It can be seen the entire childhood time of Potter, s life in her works. The only child who is forced due to the circumstances of family that growing apart from other children and growing domestic animals. In addition to family conditions, the conditions governing the UK during the Victorian period are in Potter tracks. As already mentioned, the existence of animals with different appearance is a sign of the class conditions of England at that time. The images of Potter books, which are his own design, show her as a unique writer. Potter is very obsessed with creating paintings and has designed all the pages of the text and the image in a perfectly balanced way. Potter's style is quite simple and understandable for all ages. Although Potter has written his stories for children, it is possible to pick out the political situation of that era. Given the summary of the style of writing and the situation of English stories, we can conclude that fantasy is expressed in the concept of attributing human characters to inhuman things and objects and some issues such as power, excellence has been addressed in Potter, s works.

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