



Pippi Longstocking as a literary phenomenon in the work of Astrid Lindgren

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Abstract. The article aimed to describe the psychoanalytic structure of the character as a model of child self-regulation, realised through narrative interaction with norms, organisation of everyday life and a system of representations. The research methodology combined a close reading of the text, a procedural narrative analysis involving the coding of episodes according to the following scheme: source of the norm, form of control, action of the heroine, consequence, a comparative analysis of translations and a visual-narrative comparison. Six codes of self-regulation were identified during the analysis: inversion of authority; play as a way of cognition; comic redefinition; control of the environment through space and objects; everyday choice through food and sweets; and visual consolidation of autonomy. The analysis involved procedural coding of episodes, followed by a comparison of the translated variants and visual markers, and the generalisations are presented in analytical tables. The analysis distinguished six codes of self-regulation: inversion of authority; play as a method of cognition; comic redefinition; control of the environment through space and objects; everyday choice through food and sweets; and visual consolidation of autonomy. It was established that the “institution-child” conflict functions as a transfer of the rule from the sanctioned sphere to the testing sphere, while laughter creates a cognitive distance that reduces dependence on external evaluation. Five spatial scenarios of interaction with norms and four levels of representation (text, image, stage or screen, and critical description) were described. The stability of reference to the character was explained through a three-level model of identification conditions (core, attributes, and context). A comparison of translations showed that although lexical mitigation may alter the intensity with which rebellion is interpreted, it does not destroy the procedural core. The practical significance lies in the potential application of the proposed codes as an analytical framework for interpreting children’s narratives, comparing translations and describing adaptations within educational and editorial practices

Keywords: child subjectivity; cognitive distance; space of play; visual representation; social etiquette

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Introduction

In philological scholarship, the figure of Pippi Longstocking extends beyond the realm of children's prose, acquiring the characteristics of a universal cultural symbol. Studying this character is necessary because of the profound psychological subtext that remains beyond the scope of traditional literary analysis. The problem lies in the absence of a comprehensive examination of the character as a product of complex mental processes, where exaggerated strength and independence act as mechanisms to overcome trauma and loneliness. Addressing this issue makes it possible to understand the nature of child resilience and the role of literature in forming an autonomous personality.

Scholarly studies have highlighted Astrid Lindgren's multifaceted legacy through linguistic, educational and anthropological lenses. M. Stuttaford (2020) analysed British and German translations of Pippi-related works, revealing the direct influence of lexical transformations on perceptions of the heroine's rebellious nature. The author demonstrated that linguistic adaptation can alter the extent to which the character is perceived as independent when confronted with social institutions. The study revealed a tendency to soften the girl's more radical traits in certain cultural environments, thereby altering the character's original psychological profile. N. Ozturk (2023) examined the ideological dimension of the text, establishing the presence of a confrontation between traditional and modern educational philosophies within the narrative. The scholar argued that the main heroine deliberately dismantles authoritarian models of upbringing. The results suggest that the child's behaviour is a deliberate expression of inner freedom in opposition to the regulated world of adults, granting her the status of an educational antithesis to the prevailing system.

A.S. Rossholm (2024) explored the trans-medial aspects of Lindgren's work, focusing on the author's early activities in radio

broadcasting and cinema. The author noted that the image of Pippi's high adaptability contributed to its transformation into a dynamic media phenomenon capable of functioning beyond the original source. A.S. Rossholm (2024) emphasised that the visual representation reinforced the perception of the character as a symbol of children's unlimited potential in the material world. E. Druker (2022) focused on the material environment of the heroine, interpreting Pippi's private collection of objects as a specific cabinet of curiosities. The author demonstrated that the girl constructs her own identity and reinterprets the surrounding reality through manipulation of objects. The scholar demonstrated that these objects serve the character as instruments for establishing control over her living space in the absence of parental supervision.

In his work, B. Sundmark (2024) examined the anthropological parameters in Lindgren's works, emphasising the interdependence of humour, sensations of hunger, and expressions of humanity. The scholar demonstrated that acts of food consumption in the text function as a key form of social communication and affirmation of vital energy. This research confirmed the critical role of these processes in the psychological well-being of a child living in a state of effective social isolation. L.D. Cuc *et al.* (2024) developed a similar line of argument, contending that culinary rituals in the writer's work constitute a legitimate form of cultural self-expression. The author revealed that the demonstrative preparation and consumption of food serves as a means of overcoming existential emptiness and establishing one's territory. Consequently, it is evident that gastronomic episodes bear a significant psychological significance, symbolising the child's self-sufficiency.

M. Hellström (2021) also studied the processes involved in bringing the image to the stage, focusing on the significance of the child figure as the central subject of action. The

researcher found that dramatising Pippi's adventures emphasises her performative resistance to established social norms. The author's conclusions suggested that the theatrical space becomes a platform that legitimises child power, which is restricted in real life. N. Mykhailova & A. Gospodinova (2022) present an analysis of the traditional-innovative vector of Scandinavian children's literature, considering the Scandinavian canon as a system combining the continuity of genre and ethical orientations with the modernisation of the image of the child and a transformation of pedagogical attitudes. The authors emphasised that Astrid Lindgren's narrative about Pippi introduces the concept of the "competent child", not as an object of upbringing, but as an individual capable of independently evaluating social rules and their consequences. However, autonomy does not equate to asociality, as a balance between independence and consideration for others is emphasised. From a broader cultural perspective, the researchers observe a shift in Scandinavian children's literature away from moralising tendencies. N. Mykhailova & A. Gospodinova (2022) also emphasised that post-war Scandinavian children's prose legitimises "adult" issues within texts for children. Instead of taboos and normative prohibitions, it constructs a model of reading in which complex themes are offered as a field for reflection rather than grounds for sanction.

The study aimed to describe Pippi Longstocking as a literary phenomenon by reconstructing the psychoanalytic structure of the character, and examining its function as a model of child self-regulation in relation to norms, everyday life and systems of representation. The tasks within the framework of the research included identifying mechanisms of self-defence and self-regulation to reconstruct the psychoanalytic structure of the character, analysing cognitive-pedagogical codes and spatial-visual markers, and conducting a comparative analysis of foreign-language translations to

determine the stability of institutional norms across different cultural contexts.

Materials and Methods

The research material consisted of selected episodes and linguistic fragments from A. Lindgren (1950) Pippi Longstocking novel, as well as translation equivalents and illustrative components from different editions. These were included as separate layers of data to verify the stability of the identified mechanisms across different modes of representation. The corpus was formed through purposeful sampling; only scenes containing normative pressure or expectations of "proper" behaviour were included in the analysis. The moment of change in the situational frame was recorded when the heroine transferred the demand from the sphere of obedience to the sphere of evaluating its meaning, consistency and consequences.

The basic method was close reading. It was combined with procedural narrative analysis. Within this, each selected episode was described as a sequence of "source of the norm – form of control – action of the heroine – consequence". This approach made it possible to transition from individual narrative events to the structure of action, compare episodes, and distinguish regularities from accidental features. Recurrence was recorded by coding episodes according to types of procedure, such as inversion of authority, play as a cognitive tool, comic redefinition of prohibition, controlling the environment through space and objects, making everyday choices through food and sweets, and visually consolidating autonomy. The heroine's linguistic self-presentation was not singled out as an independent code, as it functions as a sub-procedure within the inversion of authority and comic redefinition. Through humour, hyperbole and demonstrative naming of herself and the situation, Pippi changes the framework of interaction, removes the sanctioning status of the rule and transfers evaluation from the sphere of "right/wrong" to the sphere of

“consistent/inconsistent” and “justified/unjustified”. The comparison of the mid-twentieth-century model of upbringing with the heroine’s model of autonomy was conducted according to parameters such as the source of knowledge, social role, attitude towards norms, organisation of everyday life and construction of appearance. This provided a structured basis for further interpretations and prevented free generalisations.

The psychological aspect of the research was conducted as an archetypal interpretative analysis. The category of the “inner child” was defined through specific textual elements, including direct statements by the heroine, descriptions of her emotional states, and metaphorical depictions of actions. These features enabled the identification of manifestations of self-support, self-defence, an internal locus of control and stabilisation of self-esteem. During the analysis, the researchers coded markers of self-support and self-defence, noted instances where control shifted to the internal sphere of decision-making, and examined how the heroine’s choices bolstered her self-esteem. This approach did not replace narrative analysis with psychological assertions, but rather complemented the procedural structure of the episode. The research of N. Ozturk (2023) was instrumental in providing a framework for classifying institutional norms and describing the clash of educational philosophies within the text.

A semiotic-functional analysis of the world of objects was conducted to examine the material level, where each object was considered a potential resource for action. The categories used were “object as property” (a sign of status) and “object as operation” (an instrument that alters the distribution of possibilities within a scene). Gastronomic episodes were analysed as an everyday code of self-support, where the rituals of permission and reward were compared with levels of autonomy to reveal the relationship between food choices, tension release, and subjectivity restoration. The analysis of procedures (establishing

permission, self-assignment of reward and formation of boundaries) aligned with cultural studies approaches, in which food is considered an instrument for marking pleasure and permitted regimes.

The visual component was examined using transtextual and visual-narrative comparison methods. The emphasis was on stable markers of appearance, posture and compositional interaction that function as “recurrent carriers” of autonomy. The analysis was based on the criterion of semantic correspondence between the visual sequence and the character’s textual actions, as well as the frequency of compositional techniques. This made it possible to determine the extent to which the balance of initiative between the child and the adult is maintained in the illustrations. The block of cultural adaptability was implemented through a comparative translation analysis. Etiquette norms, food consumption customs, and social appropriateness concepts were identified as key markers. Their influence on interaction with norms was analysed by comparing the original text with translations. Identified lexical mitigations and the neutralisation of culturally marked realities, particularly in scenes of domestic disorder, were interpreted as indicators of reduced rebellion intensity and increased didacticism in the translated texts. The intermedial dimension was examined through an analysis of the transmedial circulation of the image. The criteria for identifying recognisability carriers and procedures were their invariance within the narrative structure. The recurrence of key behavioural patterns and invariable logic of action (stimulus-reaction-consequence) across different formats of representation (text, image, screen) were taken into account.

Results

Archetypal projection of the “inner child” and mechanisms of psychological self-regulation

Pippi is a classic example of the “inner child”, representing a deep psychological layer shaped

by early experiences and imbued with the emotional resonance of significant moments from childhood. These moments can profoundly influence the formation of our personality. In this context, her rebellion can be seen as a symbolic re-enactment of developmental stages at which a child learns to separate from others, establish boundaries, and affirm their own identity (the need for autonomy and the right to be oneself). This kind of rebellion serves a protective function, acting as an internal system of self-preservation that activates the psyche in response to pressure, loss of control, or a threat to identity (this is more of a metaphorical than a medical term). It is precisely through these internal transformations that a person gradually moves from impulsive reactions to conscious self-regulation, acquiring the capacity to take responsibility for their own decisions and the consequences of their actions (Appel & Christensen, 2022). From a psychological point of view, Pippi's character can be seen as a model for children to develop autonomy, the ability to defend their boundaries, and to use reflection as a form of psychological self-protection (Ozturk, 2023). In this case, defending values involves taking a stance through self-assertion and constructing a sense of one's own subjectivity within an adult social environment. The author's conception of Pippi Longstocking focused on representing the child's inner world during socialisation and humanisation. This allows readers to identify with the heroine and recognise their right to make individual choices (Nel *et al.*, 2021).

From a psychoanalytic perspective, both Freudian and post-Freudian, the identified narrative codes can be interpreted as textual models of psychological self-regulation, describing the functions of one's actions in situations of external pressure. Inversion of authority and comic redefinition operate as mechanisms for reducing tension and transferring control from the realm of sanction to the internal realm of decision-making. The rule is evaluated based

on its meaning and consequences rather than being unconditionally accepted (Blažič, 2023). Play as a method of cognition provides a safe space in which to test norms, where error is not equated with guilt. This strengthens autonomy and reduces dependence on external approval (West, 2020). Controlling the environment through space and objects, as well as making everyday choices about food and sweets, are mechanisms that provide self-support by making daily life manageable. In these situations, the heroine restores a sense of boundaries and stabilises her self-esteem in the absence of sufficient adult support (Sundmark, 2024). The visual consolidation of autonomy reinforces these procedures through recognisable markers, rendering the model of subjectivity legible not only through the plot, but also through interactions with adults (Ehriander, 2021).

Pippi's appearance in the narrative serves as a symbol of her otherness and her refusal to conform to the expectations of those around her. Her appearance and attire are depicted in a manner that highlights her disregard for conventional notions of "correctness" and "appropriateness". In this respect, it is relevant to compare the heroine's image with Jean-Paul Sartre's existential thesis that self-perception and the assessment of one's own image are to a large extent shaped through the "gaze of the Other", that is, through the social reflection that defines the subject's identity. By contrast, Pippi demonstrates a position in which appearance is not grounds for shame or self-devaluation, and she does not accept imposed standards. At the level of speech, she openly declares her acceptance of her own features. This may be related to Jacques Lacan's concept of the symbolic order as a system of linguistic and social norms that structure the subject's behaviour (Vincze, 2025). In Pippi's case, however, this system does not acquire the status of an internal regulator; rather, it appears as external pressure that she does not internalise. The narrative model of her life (independent living and

domestic practices outside the scope of school discipline and adult control) challenges traditional ideas about child-rearing and highlights the limitations of conventional pedagogical principles. In a philosophical and pedagogical context, this can be compared with the position set out by Jean-Jacques Rousseau in *Emile*, or *On Education*, where the importance of a child's natural development and the limitations of excessive social coercion are emphasised. However, the literary text does not offer direct pedagogical instruction, and Pippi's autonomy is an artistic device that intensifies the theme of self-determination rather than providing a realistic model of upbringing.

The study of the Pippi phenomenon reveals that her image transcends a purely national context, emerging as a universal symbol of emancipation in children's literature. Typologically, the heroine is associated with the image of the "orphan with a high degree of independence", which brings her closer to characters such as

Anne of Green Gables, although in Pippi's case autonomy takes on a more radical character (Maier, 2022). Her visual identity, particularly her red hair and freckles, serves to differentiate her and emphasises her position as someone who does not align with the expectations of her surroundings. Particular attention should also be paid to the spatial organisation of the narrative. Pippi's home (Villa Villekulla) functions as both a place of residence and a structural element of the artistic world. Within this world, children are granted the possibility of acting without constant adult supervision. This space can be interpreted as an "imaginary geography of childhood" supporting play, experimentation and independent exploration of social roles, all of which are important for cognitive development (Löytönen & Kaivola, 2019). To illustrate this, it is important to compare the psychological and pedagogical aspects of Pippi's character with the traditional mid-twentieth-century model of child rearing, as presented in Table 1.

Table 1. Comparative analysis of Pippi Longstocking's model of upbringing and the traditional didactic system

| Parameter of comparison | Traditional model (school/family) | Pippi's model (according to A. Lindgren) | Theoretical justification |
|-------------------------|-----------------------------------|--|-------------------------------------|
| Source of knowledge | Formal education, teachers | Experience, travel, self-discovery | "Natural education" |
| Social role | Obedient object of upbringing | Active subject-explorer | Child subjectivity |
| Attitude to norms | Strict observance of etiquette | Destruction of stereotypes through play | Rebellion as a stage of development |
| Food/everyday life | Regulation, usefulness | Pleasure, sweets, chaos | Culture of pleasure |
| Appearance | Neatness, conformity to gender | Eccentricity, self-made clothing | Existential choice |

Source: compiled by the author based on C. Appel & N. Christensen (2022), S.E. Maier (2022), N. Ozturk (2023), C. Löwe & S. Planka (2025)

The comparative table summarises the two distinct logics of child socialisation that conventionally represent the institutional-normative model (school and family) and the narrative-experimental model, as embodied by the character of Pippi in Astrid Lindgren's works. The selected parameters makes it possible to distinguish analytically between a heteronomous mode of behavioural regulation, which

is based on external control and sanction, and an autonomous mode, in which regulation is constructed through one's own experience, trial and error, and awareness of consequences. According to the criterion of the source of knowledge, the traditional model is oriented towards formal education and the authority of teachers or parents. In contrast, Pippi's model is based on empirical knowledge of the world,

formed through interaction with real situations and self-discovery. This aligns with the concept of “natural education”, where development is seen as the gradual unfolding of a child’s abilities in line with their age-related capabilities (Åberg, 2022). The social role parameter emphasises the transition from being an ‘object of upbringing’, for whom ready-made norms are prescribed, to being an active subject capable of initiating action, exploring the environment and making independent decisions (Nardi & Fancher, 2025). In theoretical terms, this corresponds to the concept of child subjectivity, which highlights agency, intrinsic motivation, and the ability to self-regulate as important aspects of development.

As shown in the table, the differences in attitudes towards norms indicate that the traditional system reinforces normativity through etiquette, rules and behavioural correction. In contrast, Pippi’s model sees norms as objects of playful reinterpretation and uses communication to expose stereotypes. The parameter of everyday life and food further demonstrates how control may be transferred into daily practices. The traditional model imposes regime, “usefulness” and order, while Pippi’s model emphasises spontaneity and pleasure as a legitimate part of childhood experience (Van Coillie, 2025). In conclusion, Pippi Longstocking’s image extends beyond literary representation to become a dynamic model for developing a self-sufficient personality. The codes of self-regulation and mechanisms of interaction described demonstrate a shift from passively fulfilling social prescriptions to actively constructing one’s own life space. Contrasting with the traditional pedagogical model reveals a fundamental difference in approach to upbringing: a shift from coercive normativity to conscious responsibility. In this context, the character becomes a means of reflecting on child autonomy, emphasising the value of individual experience, the right to make mistakes, and inner strength as the basis for successful socialisation without losing one’s identity.

Literature as a psychological laboratory: cognitive-pedagogical codes in the narrative of Pippi Longstocking

To consider Pippi Longstocking as a literary phenomenon, an approach combining narrative analysis with psychological and pedagogical models of development is required. The text functions as an environment in which the child reader gains access to thought processes that describe encounters with, and testing of, norms, and the formation of internal rules. From this perspective, literature models situations in which the child acts independently, experiences the consequences of their actions, and relates these to their own decision-making process. This aligns with approaches to children’s literature in the Nordic context, where children are viewed as subjects of experience and interpretation rather than objects of educational influence (Appel & Christensen, 2022). The psychological-pedagogical level of the narrative is manifested through recurring situations that can be described as cognitive-pedagogical codes. A code is not a theme or motif, but a pattern of interaction in which an adult institution or figure proposes a rule, the heroine alters the context of that rule, and the roles and assessment of the norm are redistributed. This logic does not deny all rules, but rather transfers them into the sphere of argumentation, where the norm exists as an object of testing. Within pedagogical interpretations of Pippi Longstocking, this has been described as a conflict between traditional and modern educational philosophies, in which the heroine acts as an agent dismantling authoritarian models of upbringing through her behaviour and language (Ozturk, 2023). For the reader, such a practice serves as training in subjectivity, providing a model in which the right to an opinion does not come from an external authority but from one’s personal experience.

To accurately describe this effect, it is helpful to distinguish between the plot and cognitive levels. At the plot level, there are specific

events, such as conflicts with school authorities or situations involving police control. At the cognitive level, an operation of redefinition takes place. Moral evaluation on the scale of “right/wrong” is replaced by evaluation according to the criteria of “consistent/inconsistent” and “justified/unjustified”. This redefinition should not be dismissed as merely a rhetorical technique because it functions as a mechanism of self-regulation. It reduces dependence on external approval by transferring control to the sphere of internal decision-making and anticipation of consequences. During childhood, adult evaluation acts as a regulator of behaviour. The narrative reflects a model in which a child’s behaviour is determined by analysing consequences and the logic of their own actions rather than orienting themselves towards external evaluation.

Laughter and play are integral to this model. Studies of subversive youth literature have shown that fairy-tale and playful forms perform a critical function in relation to social norms without making the text didactic. Within this framework, laughter serves as a means of re-evaluating authority and alleviating tension in situations of control (Blažić, 2023). In *Pippi Longstocking*, for example, laughter plays a procedural role in changing the status of adult control. Control is presented as a condition of play rather than grounds for punishment. For the reader, this means the possibility of safely “playing through” contact with the norm. This is without the dominance of fear. This expands the space for independent decision-making.

The material level of the narrative requires separate consideration, since the objects, spaces and everyday life depicted in the text do not function as a neutral backdrop. In the Nordic tradition of children’s literature, the child’s environment often establishes a framework for autonomy, with the home and material objects demonstrating who controls time, the body, and the boundaries of what is permitted (Appel & Christensen, 2022). In

Pippi’s case, space functions as a territory where decisions do not require adult approval. This implies the existence of an ‘inner space’ in which the child can organise order and experiment with different courses of action. Psychologically, this is important for self-regulation because control over the environment reduces the tension associated with the unpredictability of adult control.

The text also contains food-related and gastronomic codes that can be analysed as regulatory mechanisms. In cultural studies of sweetness in children’s literature and media, sweets are emphasised as symbols of pleasure and reward, and as a bodily right to enjoyment. They are also seen as elements of social interaction and ritual (Löwe & Planka, 2025). From this perspective, scenes involving food in *Pippi Longstocking* can be interpreted as instances in which the protagonist establishes her own system of permissions and prohibitions through experience and choice rather than external discipline. This phenomenon cannot be reduced to the dichotomy of “healthy/unhealthy” because it represents an inner regulatory structure of “I am capable of setting boundaries”. Such a structure fosters autonomy by shifting the focus from external (adult) control to subjective responsibility, self-regulation, and self-governance.

In this context, *visuality* and *transtextuality* are also significant. Research into the interrelations between illustration, cultural context, and the depiction of girls shows that illustrative sequences and parallel texts can influence how the heroine is interpreted, especially through posture, body proportions, body placement in space, and interaction composition with adults (Ehriander, 2021). This determines the specificity of psychological reading. The child reader does not separate “text” from “image”. They perceive them as a unified message. Accordingly, the *Pippi* phenomenon exists as a set of codes in which the verbal and visual elements synchronise to present a model

of autonomy. To record these mechanisms analytically, it is helpful to summarise the codes

in Table 2, which is explained in more detail in the following subsection.

Table 2. Cognitive-pedagogical codes of the narrative as mechanisms of psychological self-regulation

| Code | Narrative mechanism | Psychological operation | Theoretical framework |
|-------------------------------|---|--|---|
| Inversion of authority | The adult establishes a norm, the heroine changes the frame of the norm | Transfer of control from evaluation to argument | Conflict of educational philosophies |
| Play as a method of cognition | Experiment instead of following instruction | Reduction of dependence on external sanction | Child subjectivity |
| Comic redefinition | A joke changes the status of prohibition | Regulation of tension through cognitive distance | Subversive literature |
| Materiality (space/objects) | Self-organisation of everyday life and space | Sense of boundary through control of the environment | Nordic context of children's literature |
| Food/sweets as ritual | Everyday scene as a scene of choice | Self-support through the right to pleasure | Cultural studies of sweetness |
| Visual code | Illustration sets the frame of roles | Consolidation of the model of autonomy beyond verbal logic | Transtextuality and illustration |

Source: compiled by the author based on H. Ehriander (2021), C. Appel & N. Christensen (2022), N. Ozturk (2023), M.M. Blažić (2023), C. Löwe & S. Planka (2025)

Table 2 is not intended as a formal list of motifs, but rather as an analytical scheme of recurring procedures through which the narrative establishes and develops the heroine's autonomy, elevating it from a generalised characteristic to a reproducible psychological mechanism of self-regulation. Each row of the table illustrates the connection between a specific code, a typical plot situation and the subject's internal processes, while the theoretical framework prevents the image from being reduced to a mere character trait. In this interpretation, Pippi's autonomy emerges as a system of practices that embody a consistent principle across various episodes. Exterior demands are not automatically accepted, but are instead tested for meaning, consistency and acceptability to the subject.

Central to this system is the inversion of authority code, as it describes a situation in which the adult presents the norm as unconditional, while the heroine changes the legitimacy criterion and transfers control from the evaluation sphere to the argumentation sphere. This is pedagogically significant because institutional discourse in the text mostly functions as a set of unexplained rules that

demand compliance as a sign of normality rather than the result of agreement or rational acceptance. In contrast, the heroine demonstrates a procedure in which the norm must be tested for inner coherence. It is precisely this testing that models critical thinking as a practice rather than an abstract value (Ozturk, 2023). At the same time, the table shows that the cognitive contour of autonomy does not function in isolation since the narrative consistently supports it through affective and bodily-everyday foundations. Play as a method of cognition transforms interaction with the norm into an experimental process, where trial and error do not equate to guilt. This reduces dependence on external sanctions and strengthens the child's subjectivity (Appel & Christensen, 2022).

Comic redefinition does not function as a decorative element, but rather as a mechanism for regulating tension. The joke creates cognitive distance from the prohibition, reducing its threatening character and allowing the conflict to be transferred into the sphere of semantic reconsideration. This supports autonomy without causing a rupture in interaction (Blažić, 2023). Attention should also be given

to the code of materiality, as the self-organisation of space and objects establishes a sense of boundary through manageability rather than external supervision. Subjects gain experience of controlling everyday parameters, which stabilises their internal sense of action and transfers their embodiment and daily practices from the realm of adult control to that of responsibility, self-regulation and self-governance (Appel & Christensen, 2022). The same logic applies to the code of food and sweets as a ritual, whereby the everyday scene becomes one of choice and self-support. Here, the right to pleasure is not viewed as a breach of discipline, but as an element of subjective agency that helps to restore resources and maintain boundaries independently of sanction-based control (Löwe & Planka, 2025).

Finally, including the visual code significantly broadens the scope of the analysis, as transtextuality and the illustrative sequence can establish an interpretative framework even before rationalisation of the content occurs through posture, proportions, body placement in space and interaction composition with adults. For the child reader, the verbal and visual elements are perceived as a single message. Therefore, the model of autonomy is not only consolidated through arguments or plot decisions, but also through the pre-rational coding of roles and distances (Ehriander, 2021). Table 3 below presents a generalised scheme of the educational conflict in the narrative, comparing institutional mechanisms of normativity with the heroine's responses and their psychological and pedagogical consequences.

Table 3. Educational conflict in the narrative: institutional norm and child subjectivity

| Field of norm | Institutional action | Heroine's action | Psychological-pedagogical consequence |
|------------------|--|--|---|
| School | Regulation of behaviour and knowledge | Redefinition of learning as experience | Shift of motivation from evaluation to meaning |
| Police/control | Attempt at subordination through formal status | Inversion of the controller's role | Model of interaction without fear of sanction |
| Social etiquette | Demand for conformity to behavioural norms | Exposure of the norm's inconsistency | Formation of the criterion of "justifiability" |
| Adult moralising | Morality as an adult monologue | Dialogue that changes the conditions of conversation | Support for the right to hold a position |
| Visual control | Norm of appearance as a basis for evaluation | Neutralisation of shame through posture and language | Protection of self-esteem through acceptance of otherness |

Source: compiled by the author based on H. Ehriander (2021), N. Ozturk (2023), M.M. Blažić (2023), C. Löwe & S. Planka (2025)

As shown in Table 3, the "educational conflict" depicted in the narrative extends beyond the confines of the school as an institution. Rather, it takes various forms of adult control based on status, norms, etiquette, moral instruction and the evaluation of appearance. Rather than refusing outright, the heroine employs a frame-shifting strategy, whereby the rule ceases to be unquestionable and becomes subject to questioning and testing. This is crucial for psychological-pedagogical analysis, as it makes it possible to characterise the text as

a "simulator of subjectivity". The reader is provided with a model through which the child learns to relate the norm to argumentation, inner logic and the foreseeable consequences of action, rather than reproducing it mechanically. This is one of the central characteristics of the Pippi phenomenon: the narrative offers a procedure of critical thinking in a form accessible to children, without reducing it to direct moral instruction.

As a continuation of this analysis, it is appropriate to distinguish the "food code" as

a component supporting self-regulation not through the language of rules, but through bodily and everyday experience. In a collection devoted to cultural perspectives on sweetness in children’s literature, it is emphasised that sweets may function as part of the symbolic economy of childhood. This refers to an organisation of experience in which the right to pleasure is linked to ideas of boundaries, reward and control of desire (Löwe & Planka, 2025). Within the analysis of Pippi, this makes it possible to describe the logic of

everyday scenes. Rather than appearing as a space of discipline, everyday life emerges as a space in which the child determines what constitutes a rule and what constitutes a choice. In these situations, control is realised not through external coercion, but as an internalised form of self-regulation based on individual experience and subjective decision-making. Table 4 below categorises the everyday elements of the narrative (space, objects, food) and illustrates their role as instruments of self-regulation.

Table 4. *Everyday codes as instruments of self-regulation: space, objects, food*

| Everyday element | Narrative function | Psychological result | Theoretical framework |
|---------------------|-------------------------------------|--|--|
| Home as territory | Place without external sanction | Construction of boundaries through self-organisation | Nordic context of children’s everyday life |
| Objects as resource | Object as a means of action | Transfer of anxiety into the plane of operation | Subjectivity and environmental control |
| Food as ritual | Everyday scene as a scene of choice | Self-support through the structure of pleasure | Sweetness as a cultural code |
| Sweets as sign | Reward without adult sanction | Model of inner permission and boundary | Sweetness and child desire |

Source: *compiled by the author based on C. Appel & N. Christensen (2022), N. Ozturk (2023)*

Table 4 emphasises that self-regulation in the narrative is supported by the organisation of everyday life. For the child reader, everyday life is the area in which adult control is most frequently exercised through routines, rules and evaluations. In contrast, Pippi’s narrative model proposes that everyday practices can be interpreted as a space for making decisions. The Pippi phenomenon correlates with an integral model of autonomy that incorporates cognitive processes, physical experience, spatial organisation and daily routines as interconnected elements.

Beyond the everyday and pedagogical dimensions, the text functions as a media phenomenon, with the visual sequence directly influencing the perception of child subjectivity. Transtextual links and the role of illustration in constructing the image of Pippi demonstrate that visual solutions influence perceptions of normality and deviation, as well as the allocation of responsibility within the scene.

Notably, they determine who controls the space of interaction, who has the right to act, and who is positioned as the object of reaction (Ehriander, 2021). This is relevant to this article because the Pippi phenomenon is not confined to the act of reading. It is also reproduced in translations, illustrations, theatrical productions and screen adaptations, existing as a system of representations. Consequently, the psychological effect is formed not only at the level of individual lines or separate episodes, but also through composition, narrative rhythm and the structural distribution of initiative between characters.

It should also be emphasised that Pippi’s autonomy does not imply a total lack of vulnerability. Without clarification of its basis, the analytical description of autonomy risks becoming merely declarative. To substantiate the psychological interpretation, it is useful to refer to studies that view Lindgren’s work as an interconnected system of motifs,

in which endurance and inner strength are fundamental themes (Cullhed, 2024). Analysing the symbolic structures in the author's other works reveals the presence of the motif of inner support, as well as mechanisms that enable children to endure a lack of support in their social environment.

The gastronomic code plays an important role in the narrative because eating behaviour is one of the earliest forms of bodily and social control in a child's life. In the traditional model of child-rearing, adults act as the sole arbiters of needs, regulating the timing, quantity and etiquette of food consumption, thereby turning food into a disciplinary tool. In this system, sweets often serve as a form of "sanction currency", rewarding obedience and punishing non-obedience through deprivation. In contrast, in Pippi Longstocking, preparing and consuming food (particularly excessive amounts of sweets) becomes a form of deconstructing adult authority. By taking over the role of resource distribution, the heroine shifts the source of pleasure from external authority to her own autonomy. Thus, Pippi's gastronomic autonomy appears as a performative seizure of power over her own body and time. The self-assignment of reward is a key marker of this transition from being an object of upbringing to being a subject of self-regulation.

The space of play, visual representation and the ontological stability of Pippi's image in cultural circulation

Pippi Longstocking is a key element of Astrid Lindgren's work, and her image functions as a stable unit of cultural communication,

reproduced through reading, retelling, illustration, stage performance and academic commentary. To explain this stability, three interrelated dimensions must be considered: the organisation of space as a condition of the character's actions; the role of the image as a recognisability mechanism; and the character's existence as an entity to which reference can be made beyond the boundaries of a specific text. In Lindgren's works, space functions as a context for action and play. Play itself is a means by which children interact with norms and institutions (West, 2020). Within the Nordic context of children's literature, this is connected with a model in which the child appears as a subject in the text, rather than as a vehicle for an educational message (Appel & Christensen, 2022).

In the narrative, space acts as a frame that determines the nature of control and how it is reacted to. In Pippi's story, space is not a neutral backdrop; different locations establish different social interaction scenarios and, consequently, different self-regulation scenarios. The home, the street, the shop, the school and public spaces form a sequence of situations in which an institution or adult establishes a norm, which the heroine then alters. In this sense, space is a resource for play, and play is a means of reconfiguring control as interaction with consequences rather than submission. The narrative is constructed in such a way that the reader can see both the result and the procedure: where the rule arises, how it is maintained, how it functions in a specific scene and the changes that occur after the heroine acts. Table 5 illustrates the spaces in the narrative and the models of interaction with the norm.

Table 5. *Space in the narrative and models of interaction with the norm*

| Space | Source of the norm | Type of control | Heroine's action as procedure | Consequence for the model of subjectivity |
|--------|--------------------|------------------------------|--|--|
| Home | Self-organisation | Absence of external sanction | Establishing rules through action and decision | Transfer of control to the internal plane |
| Street | Social reaction | Informal group control | Transforming conflict into play or negotiation | Change from "object of evaluation" to "participant in interaction" |

Table 5. Continued

| Space | Source of the norm | Type of control | Heroine's action as procedure | Consequence for the model of subjectivity |
|-----------------------|-------------------------|---|---|--|
| Shop/service sphere | Social etiquette | Evaluation through conformity to the norm | Redefinition of the norm through language and stance | Reduction of dependence on shame as a regulator |
| School | Educational institution | Formal discipline and status | Questioning the logic of the rule rather than its force | Formation of the criterion of justifiability |
| Public order (police) | Institution of control | Sanction as argument | Inversion of roles through restructuring the situation | Model of interaction without the dominance of fear |

Source: compiled by the author based on M. West (2020), C. Appel & N. Christensen (2022)

Table 5 shows that the Pippi phenomenon is sustained by the distribution of actions across spaces with different types of norms. The home establishes a boundary of autonomy where rules are derived from decisions rather than sanctions, and this boundary is transferred to other situations as a ready-made behavioural model. The street, school and institutions of public order impose different forms of control; however, the narrative consistently reinforces the idea that rules are not absolute, but rather a pretext for a process involving action, language and consequence. This enables space to be interpreted as an instrument for organising subjectivity and play as a means of testing the norm, which aligns with approaches to the space of play in Lindgren's works (West, 2020).

The second dimension of the phenomenon is connected with the fact that Pippi's image exists not only as a textual construction, but also as a set of representations that generate

familiarity and consistency. In children's literature, this image has a stabilising function since the visual sequence provides elements that remain fixed in memory, regardless of edition, translation or reading format. In the corpus of Lindgren's works, the visual component performs a structure-forming function rather than an auxiliary one, since illustration establishes the primary mode of reception of the character and space while also defining the boundaries of acceptable variation in later reproductions. In Pippi's case, this is significant from a methodological point of view, since her cultural "functioning" as a recognisable phenomenon is determined by the stability of identification markers across different media and publishing contexts. Table 6 below categorises the levels of representation of the image, its carriers, the mechanisms of recognisability, the zones of transformation and their effect on the cultural circulation of the character.

Table 6. Levels of representation of the image and mechanisms of recognisability

| Level of representation | Carrier | Mechanism of recognisability | Field of transformation | Effect on cultural circulation |
|-------------------------|---------------------------------|--|----------------------------------|---|
| Text | Edition, translation, retelling | Recurrent patterns of situations and decisions | Changes in lexis, style, rhythm | Preservation of the image through the structure of action |
| Image | Illustrations, cover, frame | Markers of appearance, posture, objects | Changes in style and composition | Stabilisation of the reader's memory |
| Stage/screen | Theatre, cinema, television | Costume, gesture, editing of roles | Changes in plot emphasis | Transfer of the image into the public sphere |
| Critical description | Review, academic text | Thesis, term, interpretative framework | Change of methodology | Consolidation of the status of phenomenon |

Source: compiled by the author based on M. West (2020), C. Appel & N. Christensen (2022)

Table 6 demonstrates that Pippi's recognisability is ensured not by a "single source". It is ensured by a multi-level system of representations. Each level performs a distinct function, compensating for the losses that inevitably arise when the character is transferred to a different medium. The text retains the character through recurrent patterns of situations and typical decisions. Therefore, lexis, style and rhythm may change in translation or retelling, yet the image remains identifiable. Preservation occurs at the level of the structural logic of action rather than at the level of literal verbal form.

The visual level operates differently. Rather than recording "what happened", it records "what it looks like" and "how it is positioned within the scene". Markers of appearance, characteristic postures and objects form a stable package of identification that can be reproduced independently of a specific text edition. Even when the artistic style and composition change, the illustration continues to stabilise the reader's memory of the character and space. This is important because, in children's reading, the visual code often functions as the quickest recognition mechanism and supports imagination. Stage and screen transfer recognisability into a public format. The central focus here is on costume, gesture and the "editing of roles" in interaction with adults. Together, these elements create the social readability of the character, i.e., how the character appears in action and how initiative is distributed within the frame or on stage. At the same time, this level is the most sensitive to changes in plot emphasis. Consequently, screen adaptations and stage productions may accentuate certain traits while diminishing others without compromising the fundamental identification. Critical description fixes the image not through event or appearance, but through concept. A review or academic text introduces Pippi into an interpretative framework, giving the character the status of an example, type or phenomenon. A change of

methodology at this level may alter the angle of reading. But it also consolidates the cultural "visibility" of the image. This makes it suitable for repeated citation and comparison across different discourses.

Table 6 illustrates how the image remains stable despite variations in detail. Pippi's identity is not maintained through the identity of every feature, but rather through a set of key recognisability conditions that manifest differently in text, images, on stage and in critical descriptions. That is why "the same" Pippi may be referred to by readers across different editions and versions. This raises the question of the character's ontological status, given that statements about her retain their meaning despite changes in the specific page or edition. Philosophical analyses of artistic objects describe such situations as the coexistence of stable properties and variable parameters of representation. Here, stability is ensured by a core set of identifying features rather than by complete immutability of all details (Mercurio, 2021). In the context of Nordic children's literature, this concept is further elucidated by the media-specific nature of the work within the cultures of reading and publishing. In other words, it is a set of practices through which text, illustration, and public adaptations circulate as interrelated channels. Table 7 below presents a systematisation of the conditions for identifying the character in different representations; that is to say, it defines the features that ensure Pippi's recognisability in the text, visual sequences, and adaptations. Table 7 shows that the Pippi phenomenon can be explained by levels of identification conditions. The core of the image allows the character to be referred to as a single unit, while attributes and context enable it to circulate across different formats. This corresponds with philosophical approaches that explain why statements about fictional objects can be meaningful, and how a character's identity can withstand changes

in representation (Mercurio, 2021). When it comes to literary criticism, this approach prevents oversimplification where the phenomenon is explained solely by “popularity” or

“influence”. Instead, it allows for a more nuanced explanation, examining the conditions that render a character suitable for repeated use in both culture and academic discourse.

Table 7. Conditions for the identification of the character in different representations

| Level of condition | Type of condition | Example formulation of the condition | What may change without loss of identification | Why this is needed for analysing the phenomenon |
|--------------------|-----------------------------------|---|---|--|
| Core | Properties that sustain reference | Pattern of interaction with the norm through inversion and play | Individual episodes, order of scenes | Makes it possible to describe the stability of the image |
| Attributes | Markers of recognisability | External markers in an edition or image | Artistic style of illustration, language of translation | Explains recognisability in an edition |
| Context | Medial framework | Stage, screen, critical description | Interpretative emphasis, generic presentation | Explains variation without disintegration of the image |

Source: compiled by the author based on E. Mercurio (2021)

The above-described dimensions provide grounds for considering Pippi as a phenomenon formed at the intersection of play, representation and identification. Space shapes the type of situation and norm, making the character’s actions reproducible as a procedure rather than an isolated case. Images and media carriers create recognisability and ensure the image is transferred across reading and perception formats. The ontological approach provides a basis for explaining why the character is referenced stably despite differences in version and context. This supports an academic description of the phenomenon itself rather than of a particular edition. Within Scandinavian Studies, questions of canon, context and interpretative frameworks are also recognised as factors that determine both the interpretation of works and their inclusion in scholarly discourse.

Discussion

The discussion of the results was based on an understanding of Pippi Longstocking’s image as a phenomenon reproduced through narrative and media procedures within Astrid Lindgren’s body of work. The conceptual framework for this description was informed by reference and terminological approaches to children’s

literature, as set out in the work of E. O’Sullivan (2023), and the concept of “keywords” in children’s literature, as outlined in the edited volume by P. Nel *et al.* (2021). Applying this framework shifted the analysis from describing the character as a set of traits to describing the mechanisms organising action and interaction with the norm, as well as the reproducibility of the image across different representations. Thus, the results of this study accord not only with E. O’Sullivan’s (2023) institutional view of children’s literature and the dictionary-conceptual approach of P. Nel *et al.* (2021), but also specify these approaches at the level of procedural analysis of the character.

In the narrative dimension, the conflict between “institution – child” was identified as a conflict of regulatory procedures. The institutional norm presented the rule as an irrefutable fact. However, narrative logic transformed the rule into a testing mechanism through the inversion of roles, the alteration of communicative conditions and the testing of rules through their consequences. For this reason, control did not disappear, but changed function. It ceased to be an unconditional basis for subordination, moving into the sphere of evaluation where it was related to the consistency

of action and its result. In this context, the trickster status of the character, analysed in the study by L. Källström (2023), served not only as a general explanatory model, but also confirmed the conclusion reached in the present study concerning the effectiveness of inverting authority as a stable procedure for organising conflict with the norm. At the same time, however, the present study expanded upon L. Källström's (2023) approach by shifting the focus from a cultural-historical interpretation of the image to an analysis of recurrent mechanisms of action and regulation. The rhetorical dimension of this mechanism was further clarified in the work of I. Ekström & I. Marlowe (2022), in which the image of Pippi was considered from the perspective of leadership as an organisation of interaction, whereby initiative and the right to hold a position were secured through communicative actions rather than declarations. This directly corresponded with the present analysis's results, where the right to hold a position was likewise established through action, changes of roles, and the redistribution of control through communication, rather than through the character's formal status.

Another finding concerned the role of play in processing the norm. Play structured a sequence in which the rule was preserved yet acquired the status of a condition of action. Action generated consequence, and consequence formed the basis for decision-making. This logic was similar to the way in which T. Zarębski (2021) used Ludwig Wittgenstein's tools to describe the "language game". In this game, the meaning of the rule depends on how it is applied, the context, and the consequences. The similarity with the present study lay in the understanding of the rule as something that manifests meaning in practice. However, in the present research, this principle was transferred from the philosophical level to the narrative organisation of the episode and the procedures that regulate the behaviour of the characters. The didactic dimension of this approach was

reinforced in the work of L. Naldoniová (2023), which linked the development of critical thinking in children to dialogue and creative problematisation rather than the monological imposition of a ready-made norm. The present results were consistent with this, as they showed that in Pippi's narrative, it is precisely dialogicity, play and comic redefinition that create conditions for decision-making without direct sanctioning. However, unlike L. Naldoniová's (2023) pedagogical focus, the present study primarily described the artistic and narrative mechanisms of this effect. Within the framework of the study, laughter and play were identified as regulatory procedures. They reduced the tension of control by forming cognitive distance. This cognitive distance enabled decision-making without the dominance of the fear of sanction.

In the media section of the discussion, it was noted that the stability of the image was sustained by a system of representations rather than by a single medium. The text identified recurring patterns of situations and decisions that ensured recognisability through consistent action models, typical interaction configurations with the norm, and characteristic role changes. The visual sequence reinforced recognisability through appearance, posture, objects and compositional markers, which determined the allocation of initiative within the scene and thus maintained the image in perceptual memory. The stage and screen transferred the image into a public format, broadening the audience while simultaneously subjecting the character to the requirements of a specific medium. Theatrical form intensified the expressiveness of gestures, tempos, and the positioning of characters relative to each other, whereas screen adaptations altered emphases through editing, shot scale, and the rhythm of episodes. Under these conditions, variation in details inevitably increased, yet the core of recognisability could be preserved through the recurrence of key procedures – particularly the inversion of authority and the organisation of contact with adults.

This part considered the concept proposed by E. O’Sullivan (2023), which stated that children’s literature functions as a cultural institution with its own regimes of dissemination, selection and legitimation. The results of this study were consistent with this position but also refined it by examining Pippi’s image. They demonstrated that institutional and media circulation is not sustained by the character’s abstract popularity, but by the reproducibility of specific narrative and representational procedures. In this approach, medial transfers were not considered as an “addition” to the text, but as a normal mode of the work’s existence in culture. This means that meaning is shaped not only by reading, but also by publishing decisions, screen adaptations, and public interpretations.

A separate layer of the discussion concerned the extra-literary circulation of Pippi’s name and image in applied practices. In M. Ius (2021) article, the Programme of Intervention for Prevention of Institutionalization (PIPPI) programme was described as a tool in the field of child welfare, where the cultural recognition of the name served as a form of symbolic legitimisation. In the chapter by L.G. Cassio & G. Efremova (2023), the use of the PIPPI concept was presented as an element of multidimensional support in the context of poverty. These sources confirmed that the Pippi phenomenon not only functioned as a literary character, but also as a cultural resource capable of being transferred into other discourses. In contrast to these works, which described the social application of the PIPPI concept, the present study explained the potential basis for such transferability in terms of the cultural stability of the image, its recognisability and procedural reproducibility. This meant that the “stability of the image” had textual and institutional-practical bases for reproduction. Therefore, the conclusions of L.G. Cassio & G. Efremova (2023) not only illustrated the extent to which Pippi’s name is

used, but also confirmed the conclusion of the present study that the phenomenon extends beyond purely literary functions.

The corpus context of Lindgren’s work was further clarified by comparing the mechanisms of power, voice and silence in the author’s other works. In their article, L. Weldy (2021) analysed the asymmetries of interaction, the rhetoric of silence, and the effects of muting the child’s voice in the Karlson series. This corpus-based approach reinforced the conclusion that the conflict between “adult control” and “child” in Lindgren’s works is often structured at the level of the communicative situation. This was consistent with the result obtained regarding the procedural nature of conflict with the norm. However, a different configuration of this mechanism was identified in Pippi Longstocking. In Pippi Longstocking, the situation was organised differently. The narrative consistently elevated the child’s voice, making the rule an object of testing rather than a final argument. Thus, comparing the two texts confirmed not only the relevance of the communicative approach to Lindgren’s work, but also demonstrated the distinctiveness of Pippi as a model of active testing of the norm.

In conclusion, the Pippi phenomenon was shown to be a system of reproducible procedures rather than a set of fixed character traits. These key procedures included inverting authority, playfully testing the rule through consequence, changing the status of control and transferring evaluation to the internal plane of decision. The image’s stability was also sustained by representational mechanisms of recognisability operating across different media and formats, which preserved the character’s identity despite variations in details.

Conclusions

The study identified the image of Pippi Longstocking as a dynamic model of child subjectivity, realised through six procedural codes: the inversion of authority; play as a method

of cognition; comic redefinition; control of the environment through space and objects; everyday choice through food; and the visual consolidation of autonomy. Six key codes of self-regulation were identified that function as a stable procedural framework for the image: inversion of authority; play as a mode of cognition; comic redefinition; control of the environment through space and objects; everyday choice through food and sweets; and the visual consolidation of autonomy. The quantitative indicators relevant to this qualitative study consist of the defined number and structure of the identified units of generalisation: six codes of self-regulation; five spatial scenarios of interaction with the norm; four levels of representation of the image (text; image; stage or screen; and critical description); and a three-level model of the conditions of character identification (core; attributes; and context). This model explains the stability of reference to Pippi across different versions.

The study established that the central conflict of “institution – child” in the narrative is realised through a change in the mode of presenting the rule. Rather than being an unconditional demand reinforced by sanction, the rule is presented as a proposition that the heroine questions and evaluates in terms of its meaning, logical coherence and consequences. Within this system, laughter and comic redefinition perform a regulatory function. The heroine’s autonomy is sustained by linguistic gestures of resistance and material-spatial organisation. Different types of control are established by the home, the street, the school, the service sphere, and situations of public order, yet in each of them the same logic of procedurality is

preserved. This logic transforms the norm from a “ready-made argument of authority” into a “condition of action with a verifiable result”. It was also confirmed that the objects and things in the text are not merely decorative; they function as resources for controlling the environment, transferring tension into the operational sphere where the child does not merely react, but organises space.

The everyday and gastronomic levels were found to be part of the same self-regulatory system: scenes involving food and sweets demonstrate the right to pleasure as both an internal permission and a means of establishing boundaries. In other words, these are not accidental occurrences, but regular rituals of self-support. These results mean that Pippi should be interpreted as an appropriate model of child agency. In this model, self-regulation appears as a system of recurrent operations that integrate the cognitive (testing the norm), affective (e.g., laughter as the release of tension) and bodily-everyday (e.g., rituals of permission and boundaries) levels, as well as the spatial level (e.g. control through the organisation of the environment). Further research could involve expanding the linguistic and editorial corpus, integrating quantitative methods to analyse the recurrence of patterns and conducting a multimodal comparison of stage and screen adaptations across different genres.

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Пеппі Довгапанчоха як літературне явище у творчості Астрід Ліндгрєн

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Анотація. Метою статті було описати психоаналітичну структуру персонажа як моделі дитячої саморегуляції, що реалізується через наративну взаємодію з нормами, організацію повсякденного життя та систему репрезентацій. Методологія дослідження поєднувала уважне читання тексту, процедурний наративний аналіз, що включав кодування епізодів за такою схемою: джерело норми, форма контролю, дія героїні, наслідок, порівняльний аналіз перекладів та візуально-нاراتивне зіставлення. Під час аналізу було виявлено шість кодів саморегуляції: інверсія влади; гра як спосіб пізнання; комічне переосмислення; контроль середовища через простір та предмети; повсякденний вибір через їжу та солодощі; та візуальне закріплення автономії. Аналіз включав процедурне кодування епізодів з подальшим порівнянням перекладених варіантів та візуальних маркерів, а узагальнення представлені в аналітичних таблицях. В аналізі було виділено шість кодів саморегуляції: інверсія влади; гра як метод пізнання; комічне переосмислення; контроль середовища через простір та предмети; повсякденний вибір через їжу та солодощі; та візуальне закріплення автономії. Було встановлено, що конфлікт “інституція-дитина” функціонує як перенесення правила із санкціонованої сфери до сфери тестування, тоді як сміх створює когнітивну дистанцію, яка зменшує залежність від зовнішньої оцінки. Було описано п’ять просторових сценаріїв взаємодії з нормами та чотири рівні репрезентації (текст, зображення, сцена чи екран та критичний опис). Стабільність посилання на персонажа пояснювалася за допомогою трирівневої моделі умов ідентифікації (ядро, атрибути та контекст). Порівняння перекладів показало, що хоча лексичне пом’якшення може змінювати інтенсивність, з якою інтерпретується бунт, воно не руйнує процедурне ядро. Практичне значення полягає в потенційному застосуванні запропонованих кодів як аналітичної основи для інтерпретації дитячих наративів, порівняння перекладів та опису адаптацій в освітній та редакційній практиці

Ключові слова: дитяча суб’єктивність; когнітивна дистанція; простір гри; візуальне представлення; соціальний етикет