Nubban and Pippi

Transtextual relationships between two girls illustrated by Ingrid Vang Nyman

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The watershed year of 1945 saw the publication of the first book about Pippi Longstocking. Over the following years, a number of books for children and young people were published that were to shape modern Swedish children's literature. While many postwar authors carved a place for themselves in literary history, others are now completely forgotten. Christina Alin's first book, *Nubban: En historia för flickor om en flicka* [Nubban: A Story for Girls by a Girl], was published by Geber in 1946. Like the Pippi Longstocking books, it was illustrated by Ingrid Vang Nyman (1916–1959)[1] and there are obvious similarities between Nubban and Pippi, both in the illustrations and in the text itself. The first Pippi Longstocking book can be viewed as a hypotext to the story of Nubban, that is to say, a source that the later text more or less consciously relates to. This chapter examines the relationship between Pippi and Nubban, partly based on terminology used by Gérard Genette as described in the article "Den allvarsamma parodin" [The Serious Parody], published in the Swedish cultural journal *Ord & Bild* (Word & Image).[2] According to Genette, intertextuality, paratextuality, hypertextuality, metatextuality and archetextuality are all examples of transtextuality, that is, interaction and dialogue between different texts. Unless otherwise stated, I use intertextuality in the general definition of the term, that is to say, dialogue between texts; a throng of voices are heard here as the studied texts converse with one another. Like Maria Nikolajeva and Carole Scott in *How Picturebooks Work* (2001),[3] I also use the term *intertextuality* to describe various relationships between images. As for Genette's terms *paratextuality* and *archetextuality*, I use these to visualise and clarify other intertextual interactions and dialogues. My comparison is based solely on the first three chapter books about Pippi Longstocking, which are contemporaneous with the two books about Nubban. The Pippi Longstocking books were subsequently serialised and then published in the anthology *Boken om Pippi Långstrump* [The Pippi Longstocking Book] (1966), on each occasion with many new colour illustrations. They have also been adapted as picture books, cartoons, plays and films. When I discuss illustrations,

however, I am solely referring to Ingrid Vang Nyman's black and white pen-and-ink drawings and the colour covers of the books *Pippi Longstocking* (1945), *Pippi Longstocking Goes Aboard* (1946) and *Pippi Longstocking in the South Seas* (1948), and how these three books interact verbally and visually with the two Nubban books (1946 and 1947).

Nubban as a close relative of Pippi Longstocking

Christina Alin was born in 1911 and graduated from the Royal College of Music in Stockholm. Otherwise we have no information about either her private or professional life. Her oeuvre is limited to two books about a girl named Nubban and two books about Pelle and Gumpa, *Pelle och Gumpa: Berättelse för pojkar* [Pelle and Gumpa: Stories for Boys] (1947) and *Pelle och Gumpa i frihet: Berättelse för pojkar* [Pelle and Gumpa on the Loose: Stories for Boys] (1948), published by B. Wahlströms, a house specialising in books for children and young people. The first book about Nubban was No. 6 in the series Robinson Books. According to the back page text, the Robinson books are written for what the publisher defines as "Robinson-age readers (9–11 years). They seek to meet the child's yearning for voyages of discovery in an adventurous, realistic world when they leave fairy tales behind them." That Robinson was an appropriate and well-chosen point of reference is apparent in *Pippi Longstocking Goes Aboard*, when the nine-year-old Pippi, Tommy and Annika play at being shipwrecked on a desert island after Tommy and Annika have read *Robinson Crusoe*.[4] The back cover of the book also states: "Through the Robinson books, the publisher aims to meet our era's demand for a new type of book – with better content and format and at a price that makes the book accessible to all." The first book in the Robinson Series was Sven Hemmel's children's novel *Upptäcktsresanden Karlsson* [Karlsson the Explorer] (1945) followed by books including Pipaluk Freuchen's story from Greenland, *Ivik den faderlöse* [Ivik the fatherless] (1945), the third book in the series later published in English as *Eskimo Boy*, and Bernhard Stokke's Stone-Age story *Björnklo* [Bear's Claw] (1947), both illustrated by Freuchen's cousin Ingrid Vang Nyman. The second Nubban book, *Nubban kommer igen* [Nubban Returns], was published by Geber in 1947 as No. 9 in the Robinson Books series. This too was illustrated by Ingrid Vang Nyman. It may well be that the publisher chose Vang Nyman as she had previously illustrated Pippi Longstocking and they recognised a connection between the characters, or she may have been commissioned as part of

the company's quality drive, given that she was a skilled illustrator who had already contributed excellent work to the publisher's children's books. There is no doubt that Vang Nyman's illustrations were a factor in the success of the Pippi books and they remain popular and available in bookshops and libraries. The Nubban books, however, were never reprinted and are now forgotten, except when they are mentioned in catalogues accompanying exhibitions to commemorate Ingrid Vang Nyman's art, for example: "In addition to Astrid Lindgren's books, Ingrid Vang Nyman illustrated texts by many other authors. The protagonist of Christina Alin's *Nubban* (1946) and *Nubban kommer igen* (1947) has been characterised as a close relative of Pippi Longstocking, and that is how she appears in Ingrid Vang Nyman's illustrations," as Magdalena Gram writes in the catalogue for an exhibition at the National Library of Sweden in Stockholm in spring 2003.[5]

Paratexts are the texts that surround the text itself: the title, subtitle, cover art, notes, preface, chapter headings, etc. While paratexts are not part of the body text, they still affect how the reader perceives and understands the book.[6] The cover is the reader's first encounter with the work and it is quite likely that the picture of Nubban is deliberately intended to remind the reader of the famous Pippi Longstocking. The first books by both authors include the girl's name in the title, a common device in children's literature at the time and a paratextual reference that may create recognition and understanding in the reader. The Nubban book is linen-bound with an orange spine and a familiar looking girl greeting the reader on the cover. Nubban's name appears in neat black script at the bottom of the cover and above it the author's name in thin capital letters. The book's subtitle does not appear until the endpaper. Nubban's portrait is framed like a photograph with a thin white border against a bright yellow background. The girl's hair is tousled and gives an unruly impression. Her brown eyes meet the beholder's gaze, her upturned nose is freckled and a wide smile plays on her lips. Nubban grips a small stalk of blackcurrants between her teeth and her blue checked dress is stained, the top button undone at the back. Although Nubban is gap-toothed according to the text, this is not apparent from the illustrations, in which her teeth are white and even; it is conceivable, however, that the blackcurrant stalk is stuck in a gap between her front teeth.

The cover alone shows many similarities to Astrid Lindgren's *Pippi Longstocking*, which had been published by Rabén & Sjögren in 1945, the year before the Nubban book. The Pippi book is in a smaller format, with a greyish,

linen-bound spine with the title and author's name in muted blue lettering, each leaning in different directions to give a zestful impression. The yellow background colour is somewhat more subdued and matt than the bright yellow that dominates the cover of *Nubban*. Pippi's face is unframed, leaning into shot and looking at her little monkey, Mr Nilsson, who is bowing theatrically, straw hat in hand. One of Pippi's red pigtails, at the focal point of the image, is tied with a ribbon at the end, while the other pigtail is partly out of shot and apparently coming undone, strands of hair curling around the letters of the book's title. Pippi's white dress has a light green pattern and, judging by the flap sticking up at the neck, her dress too has not been properly buttoned. At first glance, Pippi and Nubban are strikingly similar: spirited, happy girls of the same age, with fiery red hair and freckled upturned noses, alert brown eyes, the same arched eyebrows and broad smiling mouths filled with healthy teeth. The differences that do exist offer important signals that Nubban, in her checked dress, is confined by the frame around her, while Pippi is more animated, both physically and symbolically. The things the girls are pictured with are also significant: Pippi's small, clothed monkey tells us something about her unorthodox way of life and contacts with exotic lands, while Nubban's blackcurrants locate her in a well-ordered Swedish garden where berry bushes and children alike are nurtured and cultivated. It is also worth pondering the illustrator's choice to depict Nubban in a checked dress, as this is not mentioned in Alin's text. In Pippi Longstocking, it is said of Annika that "she always looked pretty in her little well-ironed cotton dresses; she took the greatest care not to get them dirty".[7] Meanwhile, in *Ur-Pippi*, Astrid Lindgren's original 1944 draft manuscript of Pippi Longstocking, it is stated that "Annika always had small, checked, well-ironed cotton dresses".[8] When Pippi first meets Tommy and Annika in the opening chapter of *Ur-Pippi*, she says: "Greetings to you, dear little checked children! My name is Pippi Longstocking."[9] Pippi then asks the children to join her for breakfast and once she has made the pancakes, invites them to eat: "'Eat now, small, checked children,' urged Pippi."[10] In the afterword to *Ur-Pippi*, Ulla Lundqvist, who wrote her doctoral dissertation on the Pippi Longstocking phenomena, discusses what these references to checks might mean:

> Nowhere in the Pippi trilogy does she address her friends, or any other children, in this manner. So, what is a "checked" child? We can no longer ask their creator, only ponder the matter ourselves. Checks

> consist of straight lines crossing each other; a checked pattern is orderly, with no place for frills and squiggles. Pippi, a poster girl for wriggling out of conformity, is actually distancing herself from her new-found companions. The expression clearly delineates their differences and adds a smidgeon of condescension for good measure. Note also that this is repeated.[11]

While this reference to checks has been deleted from the published Pippi Longstocking books, it is possible to place Nubban in her stained, checked dress somewhere in between the clean and well-ironed Annika and Pippi in her home-sewn dress. Nubban strives to be rebellious, as demonstrated by the blackcurrant stains on the checked dress that the adults around her have purchased for her, which might be viewed as a symbol of their attempts to keep her in check and ensure she behaves more properly.

The back cover of *Nubban* is taken up with a presentation of the Robinson Books and a quotation from Nathan Johnson writing in the Swedish Teachers' Union magazine *Svensk Skoltidning*, who states that "the Robinson Books stand out through two splendid characteristics: the quality of the content and their compact format". There is also an extremely brief summary of the book itself, focused on the protagonist's appearance: "The story of the antics of the freckle-faced, snub-nosed, straight-haired and spirited little rascal Nubban." The back-cover text of *Pippi Longstocking* draws the prospective reader in with a list of the top four books in publisher Rabén & Sjögren's children's book competition, with Astrid Lindgren, winner of the first prize, at the top followed by the runner-up, Hans Peterson with his *Stina och Lars på vandring* [Stina and Lars on the Road]. The other two books on the list are the considerably more traditional children's tales, Vera Källbom's *Buam Bu, trollet som inte fanns* [Buam Bo, the Troll Who Wasn't There] and Martin Nylund's *Murre*, a "story about a wise and funny little kitten, his mistress and his friend White Foot the wildcat". Given the publisher's more sedate range of children's books, it is perhaps not so strange that the description of Pippi on the back cover requires some explanation. One can also suspect the publisher's anxious attempt to emphasise the book's merits and to gently disarm anticipated criticism by underlining that the child reader should of course not emulate Pippi's behaviour:

> Pippi Longstocking is quite an unusual children's book. Pippi is a girl who does exactly as she likes, which is so much easier because she is incredibly strong. She plays [hide and seek] with the police, rides to school on her own horse, eats the whole cake at tea parties, etc. In other words, she does everything that other children are not allowed to do, but she does it in such a funny and innocent way that both children and adults can't help but be fond of Pippi.[12]

The openings to both books establish their protagonists, whom readers have already encountered on the covers, and here there are striking similarities. There is a well-known description of Pippi's appearance in the first chapter: "Her hair, the colour of a carrot, was braided in two tight braids that stuck straight out. Her nose was the shape of a very small potato and was dotted all over with freckles. It must be admitted that the mouth under this nose was a very wide one, with strong white teeth. Her dress was rather unusual."[13] There follows a description of her dress, which is blue with little red patches sewn on here and there. Vang Nyman has chosen not to illustrate this on the book's cover, preferring a considerably more everyday, conventional dress in pale colours. That Vang Nyman chose to dress Pippi in a different outfit seems odd today given that the home-sewn dress is now one of Pippi's most recognisable characteristics. This may have been a purely aesthetic choice intended to match the colour of her hair and freckles and the monkey's fur, or perhaps she had not ascribed any particular significance to the dress as it would not have meant anything to prospective readers at the time the cover was designed. Nubban's appearance is also described in the first chapter of the book, in which she is awakened by a dancing sunbeam: "A pair of glittering eyes became visible beneath the unruly reddish-brown fringe, a sharply upturned nose and, finally, a rather large mouth, that in yawning revealed a row of large, white gapped teeth."[14] Nubban is also described as having long, skinny, brown arms and legs, basking her freckled face in the sun, wearing a dirty, wrinkled cotton dress, and sparky with a sharp tongue. Later in the story, the reader discovers that her eyes are "piercing blue" when she feels ill-treated by her siblings,[15] "large, grey innocent"[16] when she teases her big sister's boyfriend and "large and grey"[17] once again when she attempts to outsmart her big brother. In the text they are never brown as depicted on the cover, which raises the question of whether Vang Nyman simply forgot the information in the verbal description

or if she was influenced by her earlier commission and therefore rendered Nubban as a brown-eyed "relative" of Pippi.

Free girls

Nubban came out the year after the first Pippi Longstocking book, which was published in late November 1945. We know nothing of how the book about Nubban came about; in fact, Christina Alin may well have been writing her story about Nubban for years in blissful ignorance of the Pippi character, the similarities between the books purely coincidental and rooted in the literary genre of madcaps and rascals and other contemporary trends. It is nevertheless most likely that Alin was aware of the Pippi book and even how well it had been received, and that she was inspired to write about Nubban with an image of Pippi more or less in the back of her mind. It is worth noting that, if she did draw inspiration from Lindgren's Pippi, she would have had very little time to write her own book. Alin was by no means a recognised author, and it would have taken months for a publisher to accept and edit her manuscript and print the book before *Nubban* finally reached the bookshops in autumn 1946. The book is included in the Swedish Publishers' Association's 1946 Christmas book catalogue, which was published in good time to launch new books for the upcoming Christmas market. While Nubban has a physical resemblance to Pippi and both characters fit into the genre of madcap rascals, with the motifs in the Nubban books being similar to those found in the Pippi books, it is quite clear that the rich, incredibly strong, orphaned and norm-breaking Pippi is more aberrant, with all the attributes of the "strange child".[18] Despite her antics, Nubban is a realistic character more strictly controlled by her parents and societal norms. Her rebellion is often met with laughter and scorn by her elders and betters, especially her older siblings. Today, Nubban is forgotten by readers while Pippi, who created "a revolution in the nursery",[19] lives on in various forms. The author Christina Alin too is forgotten, while Astrid Lindgren has become a Swedish national icon.[20]

All authors must relate to genre conventions, either by embracing them or by breaking them. Genette's term *archetextuality* relates to genre connections between texts,[21] an interesting avenue to explore with regard to the Nubban and Pippi books. In her doctoral dissertation *Fria flickor före Pippi: Ester Blenda Nordström och Karin Michaëlis: Astrid Lindgrens föregångare* [Free Girls Before Pippi: Ester Blenda Nordström and Karin Michaëlis: Astrid Lindgren's

predecessors], Eva Wahlström writes That it is not always clear who was first to write in a given way or to highlight specific linguistic structures, themes and motifs. All authors exist within a literary tradition, and authors who work at the same time are influenced by the trends and ideas that flourish in society during that period.[22] Being first is not a quality in and of itself; it may be equally valuable to uphold a literary heritage, to actively relate to one's predecessors and use the building blocks of children's literature in an interesting way. Not even Astrid Lindgren's Pippi Longstocking arose out of a societal and literary vacuum, and it is interesting to study the extensive and complex transtextual sphere within which this character moves. Eva Wahlström highlights the fact that Pippi had forerunners in the children's literature of the 1920s and 1930s. Wahlström also shows that while the designation girls' literature cannot automatically be applied to the Pippi Longstocking books, there are nevertheless similarities with earlier publications aimed at girls. Nor is this simply a matter of tradition or renewal or a combination thereof, but something more.[23] Eva Söderberg has shown how Astrid Lindgren recycles and redefines genre tropes and how she uses devices specific to the genre of girls' literature.[24] The first Nubban book is subtitled *"A Story for Girls by a Girl"*, which all too clearly places the book in the girls' literature tradition and like other paratexts creates an expectation on the part of girl readers that they are about to read a book that complies with the conventions of that genre – and keeps boy readers at a safe distance. By virtue of this explicit genre choice, or the archetextuality,[25] the paratext inscribes Nubban into the girls' literature genre as a madcap and rascal. Pippi Longstocking, on the other hand, is less constrained by genre and the stories can even be categorised as magic realism with elements of slapstick.

In her dissertation, Eva Wahlström uses a more genetically and illustratively oriented comparative method through which she "attempts to capture common motifs and circles of motifs" in the works of the three authors she studies, Nordström, Michaëlis and Lindgren.[26] By contrast, I use a more modern method when comparing Pippi and Nubban, in which to some extent the focus has shifted from the psychology of the author to that of the reader and where the central question is how literary phenomena interact and how literary texts cross-fertilise one another. A modern comparison is therefore not focused on one-way relationships between source and influence. I also broaden the comparative study into a transtextual analysis that also encompasses the illustrations, which are by

the same artist and therefore constitute a much clearer link between the works than if they were by different illustrators. So, even if the two types of comparison resemble each other, I explore new literary phenomena and arrive at conclusions that partly differ from those of Eva Wahlström. The switch from a genetically and illustratively oriented comparative method to a more modern comparative method also contributes ensuring that traditional value hierarchies are challenged rather than reproduced. I use intertextuality in its general sense, that is to say, any dialogue between texts; in this case, a throng of voices as the studied texts converse with one another.

To return to the paratexts, there are also similarities between the chapter titles in the Pippi and Nubban books, both in that they provide a synopsis of the action and in their structure; for example, "Pippi Goes to the Circus" vis-à-vis " Nubban Goes to the Circus and Makes a Decision" or "Pippi Goes to School" vis-à-vis "Nubban Starts School". This intertextuality in the paratexts gives a sense of recognition for child readers while also reflecting the verbal text. Both the main characters start school, go to the circus, ride on a roundabout, go to a tea party with friends and administer justice in their own ways. The books are episodic and the child reader can easily take up reading once again from wherever they left off or reread a favourite chapter. Both Astrid Lindgren and Christina Alin address traditional themes and motifs that interact on various levels and can be found in many literary texts, but that more specifically recur as archetextual links in the madcap rascal genre.

To examine the intertextual interplay between the Nubban and Pippi books in more detail, we can begin by studying the first chapters of the books that lead the reader into the narrative. The first chapter of *Pippi Longstocking* is illustrated with an image of the titular character carrying her horse down the front steps to Villa Villekulla. The Nubban book is generously illustrated with three illustrations in the first chapter: In the first, Nubban in striped pyjamas wakes in bed, stretching and yawning, followed by a spread in which there are three hens with wide eyes in the bottom left of the picture while Nubban in her checked dress occupies most of the right-hand side as, barefoot and tousle-haired, she retrieves two eggs from beneath a protesting and flapping hen. The first illustration is similar to one in the second chapter of *Pippi Longstocking Goes Aboard*, in which Pippi sits on the edge of her bed with unplaited hair and the same pattern on her nightdress as Nubban has under her striped pyjamas. When Nubban wakes up in the early morning in

the cosy farmhouse in Lindesnäs, she enjoys the most delightful moments of her day while her parents, siblings and the domestic staff are still asleep. "Then she was free as a bird to do whatever she desired Nobody argued with her, nobody teased her, and nobody bothered her."[27] The reader understands that her parents and the domestic staff care about her and that they have a close relationship, even if she enjoys a great deal of freedom. The freedom that Nubban enjoys during those few early morning hours can be likened to the freedom in which Pippi lives her entire life, as described on the very first page of *Pippi Longstocking*: "She had no mother and father, and that was of course very nice because there was no one to tell her to go to bed just when she was having the most fun, and no one who could make her take cod liver oil when she much preferred caramel candy."[28]

Nubban's relationship with her almost adult siblings is characterised more by teasing and irritation on both sides than by consideration and affection. Nubban begins the morning by taking revenge on her older brother for insulting her and tripping her up, by taking away his trousers so that when he wakes up he will be a trouserless prisoner in his own room. She then devotes herself to her own morning ritual. Nubban has her own hen, Tjippan, and the eggs she lays are Nubban's. She sits on the kitchen table, scrambles the eggs with plenty of sugar and eats with great pleasure. She then eats unripe berries from the bushes, swings as high as she likes and wonders whether she could fly with the aid of an umbrella. Her brother wakes up and gets his trousers back in exchange for a promise that she can tag along to that night's party in the local park. Maja, who works in the kitchen and is terrorised by Nubban, has made porridge for her. As Nubban wanders around the farm, the reader is provided with details of the various characters and what life is like in the countryside. Here, there is verbal interplay between the two stories on a number of points: Nubban eats eggs sitting on the kitchen table, while Pippi whisks pancake batter with a bath brush and gets egg in her hair. Nubban's preference for perching acrobatically on the kitchen table rather than sitting on a chair can be compared to Pippi's even odder habit of sleeping with her feet on the pillow. Wahlström writes: "In the Pippi books, eating is both carnivalesque and grotesque while simultaneously parodying a good upbringing, with its rules for food and meals."[29] In the first chapter of *Pippi Longstocking*, the reader also discovers that Pippi lives alone with a monkey and a horse in Villa Villekulla "way out at the end of a tiny little town".[30] Flying with the aid of an umbrella is an archetextual reference that many madcap

children have pondered over and attempted with varying degrees of success, such as in Astrid Lindgren's later book about Mardie. Among other things, Nubban is characterised by the cunning revenge and extortion against her brother and Pippi by her tall tales of Egypt, the Belgian Congo and Brazil. This establishes the protagonists. The reader later discovers that Nubban is nine years old and actually has the somewhat more prosaic and sensible name Barbro Lind. While Pippi is the same age, all her names simply confirm for the reader that she is an unusual girl who should perhaps not be interpreted in realistic terms. Both girls have nicknames, Pippi's an abbreviation, while the reader discovers that no one knows why Nubban is called that.[31] Nubban shares certain characteristics with Pippi in that she is a child who does not fit in, she is wild and a rule-breaker, even if her limitations are symbolised by the checked dress and strict striped pyjamas. Unlike Pippi, she lives in a traditional, relatively prosperous family with clear patterns of control and in a recognisable rural setting for girls' literature – placing the story within a framework and to a certain extent limiting Alin's narrative scope. Here, we can also compare rural life with Ester Blenda Nordström's Ann-Mari, who becomes a farmer and estate owner, and Karin Michaëlis' Bibi, who becomes a farm worker.[32] Bibi also collects a large menagerie and Ann-Mari cares for unwanted animals.[33] Nubban is very fond of animals and during the course of the story she gets her own dog, Snubbel. Where Pippi's pets are indicative of her oddness and unconventional lifestyle, Nubban's dog is a means to inscribe her into a normal rural way of life. It is worth noting that Pippi's horse is given sugar and Snubbel licks the sugary sponge cake mixture, which nobody batted an eyelid at when the books were published.

While Pippi is presented as a strong, independent revolutionary, Nubban is never more than a child, a rascal who – although she makes every effort to do as she pleases and defy her family and community – never really shakes accepted norms. Nubban, for example, is not permitted to swing as high as she would like, suggesting that the limits her parents place on her are out of concern for her safety. The family encourages normal girlish behaviour and appearance and Nubban tries in various ways to adapt and live up to the expectations placed on her as a girl in the home, at school and in her circle of friends, even if she sometimes feels that she is on too tight a rein.

Circus, thieves and charity

There is a further archetextual and intertextual reference to be found in Chapter VII of Pippi Longstocking, "Pippi Goes to the Circus", and the chapter "Nubban Goes to the Circus and Makes a Decision". Neither of these chapters is illustrated.[34] Genre similarities can also be found in the work of Michaëlis, when Bibi walks the tightrope on a washing line, and Nordström, when Ann-Mari visits the circus and balances on a log. Eva Wahlström writes that this is about demonstrating the girls' physicality and command over their bodies.[35] The one thing above all that the texts about Pippi and Nubban have in common is the part where Nubban, just like Pippi, watches a tightrope walker perform. In *Nubban*, the tightrope walker is nameless but in *Pippi Longstocking* her name is Elvira and she "wore a pink tulle dress and carried a pink parasol in her hand". The name Elvira is also an intertextual reference to Johan Lindström Saxon's (1859–1935) "Visan om den sköna konstberiderskan Elvira Madigans kärlek och grymma död" [The Ballad of the Beautiful Circus Rider Elvira Madigan's Love and Cruel Death] (1889), which was written the same year as the circus artist and tightrope walker Elvira Madigan was shot by her lover, Lieutenant Sixten Sparre. It is interesting that this intertextual reference is also included in *Ur-Pippi* (1944) in the form of a nonsense verse that explicitly alludes to the ballad, in which Elvira dances "as happy as a lark", although this was excised from the published version: "She danced on the line / like a happy little gherkin."[36] Pippi is active during her visit to the circus, where she performs with greater skill than the circus artists. Nubban is enthralled by the show and is most taken with the tightrope walker, "a sweet little blonde girl in a white tulle skirt glittering with sequins. She held a small parasol in one hand and waved at the audience with the other as she danced on the high tightrope."[37] The chapter ends with Nubban reaching a decision and in the following chapter, "Nubban Puts Her Decision into Action", she dreams of being able to dance on the tightrope. She ponders her choice of dress and parasol and ties a rope between two trees. The illustration shows Nubban at an angle from behind, moving from left to right, caught in the moment when she realises she is about to lose her balance; her mouth is agape, terror in her eyes, the sturdy black umbrella intended to help her balance flapping uncontrollably in front of her.[38] On her first attempt, she falls immediately and decides to lower the rope, but she fails no matter how much she tries until: "Finally, she saw her golden dream as a tightrope walker evaporate into thin air."[39] While Pippi is brilliant at whatever she

turns her hand to, even without practice, Nubban also fails at juggling lemonade bottles and realises that, just like many other children over the years, she lacks the patience to practise hard enough to master the desired skills.

The chapter "Pippi Entertains Two Burglars" has an equivalent in the second Nubban book, *Nubban kommer igen*, in a chapter titled "You Have Acquitted Yourself Like a Real ... Girl", which winks knowingly at the limited agency afforded to girls within the framework of girls' literature. Pippi gets the better of tramps Thunder-Karlsson and Bloom, who are after her gold coins, while Nubban outwits the thief who is trying to rob the Carlsson family while Nubban is alone in the house babysitting for their little boy Anders. The thief is a horrid-looking young man who threatens Nubban while he is searching for Mrs Carlsson's cash and valuables. Nubban cunningly lures him into a wardrobe and locks him inside, so that he can be apprehended and handed over to the police. Nubban is rewarded with her favourite meal, mushroom omelette and cake, and is praised by her brother, who says that she has acquitted herself "like a real girl".[40] Vang Nyman has illustrated both sets of the thieves in similar style and entirely in line with the period's stereotype of a burglar. In *Pippi Longstocking*, Thunder-Karlsson is forced to dance the schottische with Pippi. He has a stubble beard, wears a cap on his head, has holes in his socks and pockets stuffed with the tools of his trade. The nameless thief in the Nubban book has a stubble beard, wears a cap on his head and has holes in his clothing at the knees and elbows. He has an identical burglar's tool in his pocket. Both thieves are in motion and are pictured in similar poses with outstretched legs, Thunder-Karlsson dancing with Pippi and the other burglar apparently about to fall off the chair he has climbed on to reach a box that he believes contains money.[41] By the way, an illustration by Ingrid Vang Nyman of the wild dance in John-Lennart Linder's "Kamelresan" [Journey by Camel] published in the children's magazine *Folkskolans barntidning* (1946/1947) is as good as identical to the illustration in the Pippi book. The thief is facing the other way and whereas we see Pippi from the rear, here we see the girl's terrified face.[42]

In *Pippi Longstocking in the South Seas*, there is a chapter titled "Pippi Arranges a Quiz", in which Lindgren parodies philanthropy by showing how Miss Rosenbloom humiliates and frightens poor children before distributing pink woollen trousers, soup and sweets. Pippi takes control of the proceedings, handing out a large bag of sweets and a gold coin to each of the children and sparing

them from both the pink woollen pants and further humiliation. Nubban likewise supports charitable causes in various ways and here too we find archetextual references, including to Nordström's Ann-Mari.[43] In the chapter "Nubban the Philanthropist" in *Nubban kommer igen*, she is more than happy to share her shoes with her new playmate Kersti, whose agricultural labourer parents have eleven children to support. A variant of this illustration appears on the cover of the book. Nubban sits on the floor surrounded by pairs of shoes while Kersti, with her lovely curly golden locks, looks on shyly and dubiously with one finger in her mouth. It is worth mentioning that Nubban is wearing the same blue checked dress on this cover as on the first book, although she is now depicted with brown hair. In the chapter preceding her meeting with Kersti, in the interests of greasing social relations between neighbours, Nubban is forced to attend a post-Christmas children's party for the rich, chubby, fawning, gossipy, arrogant, superficial and unreliable Gunilla. The event is boring and Gunilla bosses the guests and decides what games they should play. She opens the front door at regular intervals to show off her ruffled red silk dress and red patent leather shoes to the poor children of farm labourers flocking outside, a scene that Vang Nyman illustrates. Nubban, who is both bored and irritated by Gunilla's disagreeable behaviour, puts her silver tongue to use to rectify the situation. She convinces the guests that she can perform magic and can conjure twice as many children to the party. When the children demand proof, she opens the door to admit the labourers' children. The party immediately livens up and games are soon underway now that there are more children to join in. Vang Nyman concludes the chapter with an illustration of the wealthy children and the labourers' children having fun together around the table. Here too there is an intertextual relationship, this time to an episode in Astrid Lindgren's as yet unwritten *Emil and the Sneaky Rat*. Nubban also provides a good example to the family when she reads in the newspaper about the plight of war babies and decides to give up her Christmas presents to help the needy, after which the rest of the family follow suit.[44] Published in 1947, the book reflects everyday postwar life in a way that the Pippi Longstocking books never do. Both Nubban and Pippi are open-handed and empathetic, whether saving children from a fire or sharing whatever they have. They are also both capable of pointing out the error of people's ways, such as when Nubban makes sure that Gunilla gets itchy rose hip hairs in her dress when she performs at the summer party, and when Pippi puts wicked horse tormentor Blomsterlund in his place. There is however

an important difference in that Pippi broadly and openly speaks truth to power, while Nubban must content herself with causing mischief to those who treat others unjustly.

School and the beauty ideal

Pippi's brief sojourn in school has its equivalent in the chapter "Nubban Starts School", although here the story is about Nubban returning to school at the end of the summer. She is to start at the local girls' school in the nearby town and, even if she considers school to be an "unnecessary institution", she accepts her lot. Like Pippi's long exposition of her full name and nickname,[45] Nubban must explain to her teacher that nobody calls her Barbro.[46] When on her second day in school she is delayed because she is followed to the train by her dog, the geese and turkeys, she notices that her classmates are staring at her, whispering and giggling. The running geese and turkeys are illustrated and have many similarities to Vang Nyman's illustrations for another contemporary book, Anna-Lisa Almqvist's *Den missförstådda kycklingen Chipps* [Chipps, the Misunderstood Chicken] (1946). The turkey episode leads to the dominant girls in the class to tease Nubban and call her *lortgris* [mucky pig] on account of her freckles:

> Nubban's childishly direct behaviour only seemed ridiculous in their eyes. And the way she looked! That absurd snub nose and such straggly hair, not to mention her teeth and her big mouth. Really, no sensible person could look that way, they both reasoned. She was also gangly and skinny. And her clothes sat on her like sacks. Siv and Maude laughed uproariously and did their best to ridicule Nubban.[47]

Pippi's visit to the school is illustrated with Pippi on horseback at full gallop, waving to the children as she rides away. Pippi is located at the top of the frame, with the children in the schoolyard looking up at her. In the chapter "Nubban Administers Justice Again", this bullying is illustrated by three girls in pretty dresses with bows in their hair laughing at Nubban. The girls are active, pointing fingers and giggling, hands to their mouths. Nubban stands alone, hands behind her back, with tousled hair and dressed in that checked dress, her social exclusion highlighted by the large empty space the illustrator leaves between her and her tormentors. She looks slightly puzzled and the text states that Nubban took it

all in her stride. The girls' bullying escalates and they tell Nubban to buy false teeth, a nose shaper and bleach for her freckles. Entirely in keeping with the spirit of the times, Nubban realises that she can do nothing about the situation and "must undergo her trial alone, which she would also certainly do. Her innately sound disposition and sober view of things, in combination with her down-to-earth upbringing, would certainly help her to resolve the problem".[48] As so often happens when bullying occurs, when she does turn on her tormentors, Nubban is reprimanded by the teacher and sent out of the classroom. Her revenge is to knot together the arms of the mean girls' coats, so that the well-dressed young ladies will "be as wrinkled as two morels" and miss a birthday party.[49] This episode elicits a slight pang of conscience on the part of the uncomradely girls, who ponder whether it might be better to stop gossiping and mend their ways. An illustration shows the two meanest girls in their party dresses and shiny shoes, sobbing as they try to unknot their fur-trimmed coats. Like Pippi, Nubban is not especially pretty but demonstrates a willingness to act and competence in an unfeminine area of expertise by tying sturdy knots, a skill taught to her by her brother: "When it came to knots, Nubban was an expert. She had a good teacher in Svante."[50] In the chapter "Pippi Acts as a Lifesaver", the reader discovers that "Pippi could tie good knots, she could indeed. She had learned that at sea."[51] In other words, an explanation is required as to why girls are good at tying knots, and the explanation is that men have taught them. Nubban can therefore also be linked to Wahlström's conclusion regarding Ana-Mari and Bibi – and Pippi: "It is the girls' capacity to act that is emphasised, and this far exceeds their external charms."[52]

Both Pippi and Nubban are verbally described in terms of their appearance in what might be construed as intertextual references to earlier girls' literature, including Lucy Maud Montgomery's Anne of Green Gables (1908). However, as Vivi Edström observes in *Astrid Lindgren: Vildtoring och lägereld* (1992), published in English as *Astrid Lindgren: A Critical Study* (2000), Pippi's appearance can be interpreted as a parody of heroines in a literary tradition.[53] Nubban's appearance too might initially be taken as a caricature, given that her features are exaggerated and her homeliness constantly pointed out: "Nubban was uncommonly gifted with everything except beauty."[54] Nubban is especially gifted with freckles, which she considers detrimental to her appearance and tries to disguise. Pippi mocks contemporary ideals of beauty when she says she would like to have even more freckles as she doesn't suffer from them, and when, with obvious self-satisfaction,

she calls herself "delaightful": "'I thought that I ought to look like a Real Lady when I'm going to the fair,' she said, tripping along as daintily as anyone can in such large shoes. She held up the hem of her skirt, and said at regular intervals in a voice which was quite different from her usual one: 'Delaightful! Delaightful!'"[55] Pippi in the guise of a "Real Lady" disarms and parodies the artifice of femininity and makes fun of the image of a fine lady when she mimics their clothing, behaviour and language ("delaightful"). Fun is made of Nubban's temporary attack of vanity, the reader laughing at her failed attempts to improve her appearance, while in the Pippi books beauty norms are problematised and overturned. Here, Pippi is not the butt of the joke, rather the reader laughs at norms and the role women are expected to play: "Within the framework of fiction, patriarchal power structures related to appearance are twisted and parodied. The power structures that dictate how girls should act, look and be kept in place are efficiently revealed," writes Wahlström, at the same time as she highlights how the Bibi book describes people on the island of Fanö wearing masks to avoid freckles and that Ann-Mari, with her red plaits, is not a pretty sight.[56] While when invited to afternoon tea Pippi Longstocking breaks the rules by talking out of turn, helping herself and talking with her mouth full, Nubban sits quietly with her mouth closed. Pippi interrupts the adults and addresses them as equals then eats the entire cake, while Nubban sits still in her chair and shakes her head when offered cake, so as not to reveal the gaps in her teeth: "You have to be pretty. Otherwise they will step on your toes," says Nubban to her mother after the tea party. Her mother responds in typical adult manner: "The main thing is to be pleasant and jolly. Then it really doesn't matter what you look like."[57] Nubban ponders this, allowing her mother's opinion to sink in.

Nubban does her best to fit into the prevailing beauty norm by drawing on eyebrows, powdering her nose, curling her hair, experimenting with her sister's cosmetics and attempting to rid herself of her freckles.[58] Pippi, on the other hand, blackens her eyebrows and paints her nails and lips fiery red with crayons before going to afternoon tea at the Settergrens, "so that she looked almost dangerous".[59] Despite these similarities, as Vivi Edström writes in *Kvällsdoppet i Katthult: Essäer om Astrid Lindgren diktaren* [Night Swimming in Katthult: Essays on Astrid Lindgren the Poet] (2003), Pippi should be viewed as an "experiment in self-realisation" who reveals and alters our values.[60] Nubban, on the other hand, cannot be considered to be experimenting in this way; rather, she is a relatively

traditional rascal who, despite her attempts at rebellion, is gendered in line with the expectations of her community, limiting her freedom both internally and externally. Pippi's attempts to doll herself up become an ironic, parodic comment on the beauty ideal. She shapes her own conditions, defying both convention and ideals about girls. While Pippi's experiment in dressing up becomes an act of rebellion, Nubban maintains an ambivalent relationship to beauty norms; she tries to submit to the ideal but arrives at the conclusion that "being beautiful is a bother" and decides that she will no longer attempt to hide her teeth.[61] In classic girls' literature fashion, Nubban's revolt fails, order is restored and one is left with the feeling that this childish rebellion will prove insufficient to break down any barriers. Pippi though refuses to be cowed. She is quite satisfied with her appearance and has no intention of changing it for anyone: she refuses to be tamed or diminished.

Towards womanhood

In the chapter in which Nubban celebrates her tenth birthday, there are two illustrations that are similar to Ingrid Vang Nyman's pictures in the books on Noisy Village. The first of these, *The Children of Noisy Village* (1947), was published the year after the first Nubban book and in the same year as its sequel. The second, *Happy Times in Noisy Village*, was published in 1949 and the third, *Nothing But Fun in Noisy Village*, in 1952, all with illustrations by Vang Nyman. The similarities in question mostly relate to the motifs she has chosen to illustrate, and it is hardly surprising that for both Nubban's tenth and Lisa's seventh birthday she chose a tray with a cup and piece of birthday cake, which might be expected to appeal to child readers.[62] The other choice of motif relates to Nubban's birthday party, when the children spend several hours sledding and afterwards sigh in agreement that they have never had so much fun. This birthday party takes place after the episodes of bullying by Nubban's classmates in early autumn when the girls are spiteful about her appearance.[63] The organisation of this lovely party is her indirect reprisal and afterwards her classmates tease her less. An entire chapter of *Happy Times in Noisy Village* in is dedicated to the children and their fathers sledding[64] and, just as in the Nubban book, they continue until it gets dark. In the Nubban book, three sledding girls are pictured in the bottom left-hand corner of the illustration, which takes up about one third of the page. The girls are on their way out of the frame and the two girls on the sled are laughing delightedly at the

speed, with the wind in their hair. The third girl, who was sitting at the back of the sled, has tumbled off and her dress has ridden up, exposing her short pants. Her mouth is open and she appears to be letting out a scream. In the Noisy Village book, the three girls are on their way out of the full-page picture on the right-hand side of the spread, with swoosh lines and flying braids how they rocket down the steep slope. On the same spread, the boys at the bottom left have fallen from the sled and Bosse is lying face down dangerously close to a tree stump. In the final paragraph of the chapter, we discover that he has indeed struck his head on a root and has a large bump on his forehead. As well as being a pleasant pursuit that appeals to children, sledding also links to Ingrid Vang Nyman's own childhood and experiences. At the age of fourteen, while sledding down a steep slope she collided with a weeping willow, fracturing her skull and requiring a lengthy stay in hospital and blinding her permanently in one eye.[65] There is no mention in the text of the Nubban book of anyone falling from a sled but the illustration shows the two sides of sledding: a fun game and something that can actually go very wrong.

Nubban kommer igen ends with Nubban visiting the cinema to see a film about horses. While there she attracts the attention of Mr Morgan the managing director, who appreciates her straightforwardness and naive charm. Nubban is enthralled by the film, whooping and waving her arms in the same way as Pippi at the theatre in *Pippi Longstocking Goes Aboard*, unable to tell reality from fiction.[66] Mr Morgan invites Nubban to his home and she is smartened up by her mother and sister before being picked up by a car. Mr Morgan gives her a foal. His sister is a bitter and cantankerous spinster who considers Nubban to be a "dreadful child". Still, Nubban does her best to be nice and kind to her, and eventually their relationship changes. Nubban bakes a sponge cake for the director and his sister and, just like Pippi, proves herself to be deft at baking cakes. In the first edition, Vang Nyman has not illustrated Pippi's gingerbread baking, during which Mr Nilsson steps in the unrolled dough on the kitchen floor, but she has chosen to illustrate Nubban, hair tied back and sleeves rolled up, whisking the cake mix. Mr Morgan's sister somewhat reluctantly thaws in the company of the ingenuous child and here Nubban is part of a long archetextual tradition of small children with big hearts who reform alcoholics and convince many an irascible, stingy, aggrieved and lonely individual to change their attitude and bring out their forgotten, amiable selves. Both Pippi and Nubban act on impulses of the heart

and mean well, as when Pippi does her best to cheer up Aunt Laura. The episode with Mr Morgan's sister also reveals a similarity in Nubban's and Pippi's use of language, in that they both muddle words and sentences. Mr Morgan's sister is abrupt with Nubban and wonders how Nubban can have "be so terribly amused at nothing". Taken aback, Nubban replies: "But I'm not amused at nothing... I am amused at almost everything."[67]

While there are similarities between Pippi and Nubban, Christina Alin includes certain moralising elements that would have been completely alien to Astrid Lindgren. One example of this comes when Nubban enters her room and exclaims with some consternation how pleasant it is. In Alin's exclamation of pleasantness there are echoes of centuries of edifying authorial voices in children's literature: "It was certainly unusually neat and pleasant in here today. [...] Nubban suddenly understood where this sense of well-being originated. It was partly from her, because she had been dutiful today, and partly from the pleasantly neat and tidy room. Nubban immediately resolved to make the bed and tidy up every day."[68] The sense of well-being in Villa Villekulla is a direct result of the people (and animals) in the house and the activities that take place there. Pippi's values are entirely different when it comes to a pleasant and tidy home and her notion of cleaning the floor with two scrubbing brushes tied to her feet, which is also found in Michaëlis' Bibi books,[69] is far from Nubban's well-made bed, which has nothing to do with play. When they first visit Pippi in Villa Villekulla, Tommy and Annika think: "But it certainly looked as if Pippi had forgotten to do her Friday cleaning that week."[70] Nubban's cleaning is something that prepares her for her future role as a women – the woman she will one day be – while Pippi remains the strange nine-year-old girl that she is in all three Pippi books.[71]

In her chapter "'Under körsbärsträdet sitter Ann': Dialogen med L. M. Montgomery i Astrid Lindgrens verk" [Under the Cherry Tree sits Ann: The Dialogue with L. M. Montgomery in the Work of Astrid Lindgren] in *Nya läsningar av Astrid Lindgrens författarskap* [New Readings of Astrid Lindgren's Oeuvre] (2015), Åsa Warnqvist writes, with reference to Gabriella Åhmansson's doctoral dissertation on Anne of Green Gables, that the scenes in which the girls are first described have significant similarities. Their red braids, large mouths and shabby dresses unite them and signify subversion in both works. Warnqvist also writes, this time referencing Sarah Death, about Pippi's satisfaction with her freckles and general appearance in comparison to Anne's failed attempt to dye

her red hair black. Unlike Anne of Green Gables, Pippi refuses to be assimilated into the society in which she lives: "With this attitude, Pippi transforms everyday scenes that are common in children's literature,"[72] Warnqvist summarises her analysis thus: "Anne, despite her occasional rebellious tendencies, generally stands for adaptation, while Pippi stands for breaking with norms".[73] Anne of Green Gables too grows up and is schooled in her womanly role as a wife and mother, and it is this path that Nubban has chosen in the second book, as she turns ten and finds herself on the cusp of nascent womanhood.

The road to becoming a woman finds expression in both the text and the illustrations. Nubban's appearance and self-image are also closely linked with the leitmotif of the mirror, which offers another angle on the construction of self-image. The first time Nubban sees herself in the mirror, she does so with such "scorn" that she tears at her straight hair: "Then she suddenly pulled a face at herself. She pulled another one, this time even more violently, and then again and again, each worse than the last. She found a certain pleasure in making her face uglier than it actually was. But eventually, it became too unpleasant after all. Nubban suddenly felt relieved that she was not uglier than she actually was."[74] The illustration shows Nubban's reflection as she pulls at her big mouth, making it even larger while squinting at the same time. Her hair is pointing in all directions and she is wearing the checked dress. Vang Nyman has chosen to draw a heavy, square frame around the mirror, perhaps representing the narrow framework within which a girl might be considered to be pleasing to the eye. The second mirror illustration shows Nubban from behind as she looks in the mirror. She has shaped her hair in curlers but forgotten the hair at the nape of her neck, which remains hanging straight down. She is admiring her frizzy hair "that might have made a little Hottentot green with envy."[75] When she displays herself "in all her splendour" to the family at the breakfast table, they begin to laugh uproariously, sending the wounded Nubban back to the mirror to "see if perhaps something had gone awry, but no, Nubban thought that everything was as fine as could be".[76] That night she is given help to put in clips to curl her hair overnight "and the next day Nubban had very pretty hair. No one laughed at her and she was tremendously pleased. She kept looking at herself in the mirror".[77] When, a few pages later, Nubban applies borrowed beauty creams and makeup, she admires her reflection and the text states that she "strutted in front of the mirror like a rooster,"[78] something obviously intended to make the reader laugh at her given

that she clearly looks ridiculous with her powdered face, drawn-on eyebrows and coloured creams. The third mirror illustration is in the second book, in which the reader once again observes Nubban from behind, this time in full figure dressed in a homemade St Lucia dress and crown, the candles pointing alarmingly in all directions:

> So, Nubban finally placed the St Lucia crown on her head and looked at herself in the mirror. It sat high up on her head, the candles pointing here and there. Nubban looked somewhat quizzical. Well, it couldn't be helped, but how would she manage to light them? Nubban understood well enough that it would be less than satisfactory to set fire to one's hair.[79]

Before the final mirror illustration, there is an episode in the text in which Nubban is visiting a friend of her older siblings. She is wearing her new summer dress, which is light blue with little black bows, and she finds a pair of red slippers beneath the bed and tries them on. She pads around in the slippers but wants to see how fine she looks, so she climbs up on a chair beside the dressing table. As she turns to one side, the chair tips over sending her to the floor – something that might be interpreted as pride coming before a fall. The fourth and final time we see Nubban in a mirror is on the very last page of the second book. There is no equivalent to this in the written text and it is unclear how the illustration should be interpreted. Once again, the reader observes Nubban from behind, her face visible in the mirror as she presses her right index finger against her nose. Her dress is a single light colour and her hair is neatly combed with a clasp holding the long fringe in place. It could be the same mirror in which she pulled faces at the beginning of the first book but now she looks considerably more serene and it is clear that some kind of transformation has taken place. She appears to be smiling and she meets both her own and the reader's gaze. Perhaps she is pointing to herself to affirm her identity and smiling to show that she is satisfied with the person she has become over the course of events. From a cunning and manipulative young rascal, she has become a proper and caring girl who, while admittedly active and resourceful, is like so many other heroines of girl's literature, developing in a promising direction. This is also open to the intertextual interpretation that the ugly duckling is on her way to becoming a beautiful swan.

The checked dress is not ever-present in the second book and Nubban is shown in both simple and floral dresses as well as dungarees. At the beginning of the second book, Nubban is still tousle-haired and wearing her checked dress. She is shown in active situations, such as when she slides down the bannister with Snubbel racing down the stairs and when she helps to capture a runaway pig. Towards the end of the book, the illustrations of Nubban place a greater emphasis on relationships: she sits with her foal and dog, she travels to Mr Morgan's house in the car, she kneels beside the foal with her arms around its neck, while the activities depicted are more domestic, as she changes baby Anders' nappy and whisks the sponge cake mix. When a boy playing as an Indian takes Nubban hostage and demands that his unwilling captive play along, only the boy is active in the illustration as he performs a war dance around his tent, from which Nubban's tied feet protrude. He promises that Nubban can see his new-born sister if she plays with him and Nubban is completely beguiled by the baby, who looks like a little pink bundle with thumb in mouth. The illustration of the Indian is reminiscent of other illustrations of both Indians and other ethnicities by Ingrid Vang Nyman. The illustration of Nubban and Anders at the changing table has significant similarities to the double spread in *Happy Times in Noisy Village* in which the girls take care of Olle's new-born sister Kerstin. In the Noisy Village illustration the reader is able to see a sequence of several events in the same picture, an artistic device known as simultaneous succession.[80] The illustration of Nubban whisking the cake mix has an equivalent in the same Noisy Village book, in the chapter "When it Rains", in which Lisa bakes a sponge cake for the other children with the help of her mother. In the illustration, Lisa is whisking the cake mix in exactly the same way as Nubban.[81] Eva Wahlström points out that Ester Blenda Nordström's Ann-Mari is described as wild, full of mischief and capable of the craziest antics and yet remains so amazingly sensitive. Wahlström contends that this description could just as easily have been applied to Pippi or Karin Michaëlis' Bibi – to which I would now add Nubban, who shows loving and maternal care for baby Anders and for her animals. While Nubban belongs to the characters who revolt against the motif of captivity[82], deep down she is both sensitive and caring. This points towards a future in which she will conform to the role of woman, at home in the intimate sphere in which the girls and women of that era were deemed to belong.

Nubban's hair slide turns up in the illustrations in the second chapter of

the second book. There is no mention of it in the text, it is simply Ingrid Vang Nyman's way of illustrating that Nubban has begun the transformation from wild child to "prim and proper girl". In the second book, her hair is combed straighter, her tousled hair replaced by a side parting. That her hair is now brown on the cover may be a signal that Nubban is no longer wild, her hair darkening as she goes from rascal to young woman. The plot of the second book unfolds just after Nubban's birthday party, which takes place at the end of the first book, so begins immediately where the first book left off. Like Pippi, Nubban has her birthday is in the autumn. When the reader meets Pippi for the first time in *Pippi Longstocking*, she is nine years old. Like the first Nubban book, that book ends with a party in the chapter "Pippi Celebrates Her Birthday". Pippi invites Tommy and Annika, she receives a birthday present from them but she does not age. In the next book, she is still nine and expressing her concern about ageing: "'Yes, time flies, and I'm getting old,' said Pippi. 'I shall be ten in the autumn and then I s'pose I shall be past my prime.'"[83] In *Astrid Lindgren: En levnadsteckning* [Astrid Lindgren: A Biography] (2007), Margareta Strömstedt writes:

> When Tommy and Annika suddenly realise that they cannot take Pippi with them into the adult world, they are crestfallen. [...] But what Tommy and Annika don't yet know is that those who have had Pippi as a playmate can take her with them in secret. Pippi's happy-go-lucky acceptance of chaos as a creative force will remain useful later in life.[84]

While Nubban develops and matures – as the heroine of girls' literature usually does – with the aid of squiggle pills, Pippi is forever nine years old. Pippi will always be a child and, in accordance with the structure of the narrative, she will never play the role of an adult and woman that awaits Nubban.

Notes

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3. Maria Nikolajeva and Carole Scott. *How Picturebooks Work*. New York: Garland, 2001, 227 f.
4. Astrid Lindgren. *Pippi Långstrump går ombord*. Stockholm: Rabén & Sjögren, 1946, 114.
5. Magdalena Gram. Ingrid Vang Nyman: Barnboksillustratör. In *Ingrid Vang Nyman*, Lena Törnqvist and

Sture Åkerström (eds.), 11–36. Stockholm: National Library of Sweden, 2003, 13.

6. Genette. Den allvarsamma parodin, 33.
7. Astrid Lindgren. *Pippi Långstrump*. Stockholm: Rabén & Sjögren, 1945, 10.
8. Astrid Lindgren. *UrPippi*. Stockholm: Rabén & Sjögren, 2007, 14.
9. Ibid., 15.
10. Ibid., 17.
11. Ulla Lundqvist. Comments. In *UrPippi*. Stockholm: Rabén & Sjögren, 2007, 117; Ulla Lundqvist. *Århundradets barn: Fenomenet Pippi Långstrump och dess förutsättningar*. Stockholm: Rabén & Sjögren, 1979.
12. Back cover text to Astrid Lindgren. *Pippi Långstrump*, Stockholm: Rabén & Sjögren, 1945.
13. Astrid Lindgren. Pippi Långstrump, 11 f.
14. Christina Alin. *Nubban. En historia om en flicka för flickor*. Stockholm: Gebers, 1946, 7.
15. Ibid., 22.
16. Ibid., 43.
17. Ibid., 85.
18. Lundqvist. *Århundradets barn*, 186.
19. Eva Wahlström. *Fria flickor före Pippi: Ester Blenda Nordström och Karin Michaëlis: Astrid Lindgrens föregångare*. Gothenburg and Stockholm: Makadam, 2011, 46.
20. Helene Ehriander. Astrid Lindgren: Den motvilliga celebriteten. *HumaNetten*, No. 39 (2017): 19–36, https://open.lnu.se/index.php/hn/article/view/859 [28 October 2018].
21. Genette. Den allvarsamma parodin, 33 ff.
22. Wahlström. *Fria flickor före Pippi*, 14f.
23. Ibid., 17.
24. Eva Söderberg. *Sprakfålar och musor: Om Astrid Lindgrens förhållande till flickboksklassiker. I Makt och vanmakt: Texter från ett genusteoretiskt seminarium*, Ingeborg Nordin Hennel (ed.), 115–145. Härnösand: Mid Sweden University, Department of Culture and Humanities, 1998, 125 ff.
25. By the term *archetextuality*, I mean Genette's definition in the Den allvarsamma parodin, i.e. the relationship between texts.
26. Wahlström. *Fria flickor före Pippi*, 21.
27. Alin. *Nubban*, 9.
28. Lindgren. *Pippi Långstrump*, 5.
29. Wahlström. *Fria flickor före Pippi*, 131.
30. Lindgren. *Pippi Långstrump*, 5.
31. Alin. *Nubban*, 11.
32. Wahlström. *Fria flickor före Pippi*, 248.
33. Ibid., 256.
34. For example, the visit to the circus is illustrated in the anthology *Boken om Pippi Långstrump* (1952), for which Ingrid Vang Nyman completed several new colour illustrations.
35. Wahlström. *Fria flickor före Pippi*, 238.
36. Lindgren. *UrPippi*, 66.
37. Alin. *Nubban*, 98.
38. Ibid., 103.
39. Ibid., 104.
40. Christina Alin. *Nubban kommer igen*. Stockholm: Gebers, 1947, 101.
41. Lindgren. *Pippi Långstrump*, 120; Alin. *Nubban kommer igen*, 98.
42. Ingrid Vang Nyman, Lena Törnqvist and Sture Åkerström (eds.), 11–36. Stockholm: National Library of Sweden, 2003, 83.
43. Wahlström. *Fria flickor före Pippi*, 112.
44. Alin. *Nubban kommer igen*, 30 ff.
45. Lindgren. *Pippi Långstrump*, 51 f.
46. Alin. *Nubban*, 113 f.
47. Ibid., 117ff.
48. Ibid., 120f.
49. Alin. *Nubban*, 125.
50. Ibid., 123.
51. Lindgren. *Pippi Långstrump*, 154.
52. Wahlström. *Fria flickor före Pippi*, 118.

53. Vivi Edström. *Astrid Lindgren: Vildtoring och lägereld*. Stockholm: Rabén & Sjögren, 1992, 88–89.
54. Alin. *Nubban*, 11.
55. Lindgren. *Pippi går ombord*, 85.
56. Wahlström. *Fria flickor före Pippi*, 234 f.
57. Alin. *Nubban*, 72.
58. Ibid., 38ff.
59. Lindgren. Pippi Långstrump, 125.
60. Vivi Edström. *Kvällsdoppet i Katthult: Essäer om Astrid Lindgren diktaren*. Stockholm: Natur och Kultur, 2004, 75.
61. Alin. *Nubban. En historia för flickor om en flicka*, 72.
62. Ibid., 133 and Astrid Lindgren. *Alla vi barn i Bullerbyn*. Stockholm: Rabén & Sjögren, 1947, 17.
63. Alin. *Nubban*, 117–126.
64. Lindgren. *Alla vi barn i Bullerbyn*, 20–25; Alin. *Nubban*, 140.
65. Teresa Nielsen. Ingrid Vang Lauridsen, Ingrid Vang Nyman – en levnedsmosaik. In *Ingrid Vang Nyman. Pippi fra Vejen*, Teresa Nielsen (ed.). Vejen: Vejen Kunstmuseum, 2016, 100.
66. Lindgren. *Alla vi barn i Bullerbyn*, 74 ff.; Alin. *Nubban kommer igen*, 129 ff.
67. Alin. *Nubban kommer igen*, 169.
68. Alin. *Nubban*, 36.
69. Wahlström. *Fria flickor före Pippi*, 238.
70. Lindgren. *Pippi Långstrump*, 16.
71. Lundqvist. *Århundradets barn*, 186.
72. Åsa Warnqvist. "Under körsbärsträdet sitter Ann": Dialogen med L. M. Montgomery i Astrid Lindgrens verk. In *Nya läsningar av Astrid Lindgrens författarskap*, Helene Ehriander och Martin Hellström (eds.), 103–212. Stockholm: Liber 2015, 106.
73. Warnqvist. "Under körsbärsträdet sitter Ann": Dialogen med L. M. Montgomery i Astrid Lindgrens verk, 107.
74. Alin. Nubban, 39.
75. Ibid., 45.
76. Ibid., 46.
77. Ibid., 47.
78. Ibid., 52.
79. Alin. *Nubban kommer igen*, 15.
80. Astrid Lindgren. *Mera om oss barn i Bullerbyn*. Stockholm: Rabén & Sjögren, 1949, 94 f.
81. Ibid., 102.
82. Vivi Edström, Fångenskapssymboler i ungdomsboken. In *Läs mig – sluka mig!*. Kristin Hallberg (ed.), 181–210. Stockholm: Natur och Kultur, 1998.
83. Lindgren. *Pippi Långstrump går ombord*, 145.
84. Margareta Strömstedt. *Astrid Lindgren: En levnadsteckning*. Stockholm: Rabén & Sjögren, 2007, 189 f.

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