

Abstract: We find "huge worlds" and "tiny worlds" in myths and fairy-tales that are part of the folklore of many peoples but also in literary fiction, since Greek and Roman Antiquity to our days. A possible reading identifies in the *topos* of the "tiny world" in children's literature a manner of geometrical adjustment to the youngsters' perspective, by sampling, in the "large world", coordinates fit for children but also proportional with those of the universe of adults. Nevertheless, there are also "upside down" worlds in fiction, continuously changing their dimensions as they are unstable by definition. The paper explores a few narrative masterpieces in children's literature (Alice in the Wonderland, Nils Holgersson's wonderful journey across Sweden, The Wonderful Grove by Mihail Sadoveanu), pointing out to the fact that "tiny worlds" shape not only the fictional universe (in terms of a "cosmography" of motifs), but they can also structure texts and reveal their symbolic meaning.

Child, as world-body, is a cosmogonic archetype, which can depict center as potential or embryo-world. I also try to look at the relationship between child and dwarf as fictional characters. An anthropological perspective upon that relationship makes me suppose that tiny worlds in literature are more than an allegorical gulliverisation of fictional universe, as they point to a mythical equivalence between small and big, which can be translated into an equivalence between beginning and end.

Keywords: tiny worlds, childhood literature, dwarf-child motif, myth of childhood literary anthropology.