

The Power of Myth...
... and movie-making

Hamza Qasim

University of Wales Trinity Saint David

Research-Led Practice // ACCA7046

Phil Organ

02.05.25

Declaration

I, Hamza Qasim, declare that I am the sole author of this Project; that all references cited have been consulted; that I have conducted all work of which this is a record, and that the finished work lies within the prescribed word limits.

This work has not previously been accepted as part of any other degree submission.

***Date:** 07/05/2025*

Form of Consent

I, Hamza Qasim, hereby consent that my Project, submitted in candidature for the MA Animation degree, if successful, may be made available for inter-library loan or photocopying (subject to the law of copyright), and that the title and abstract may be made available to outside organisations.

***Date:** 07/05/2025*

Abstract

This report examines how Welsh mythological beings can be reimagined in the film “*BEYOND THE VEIL*”. Using Joseph Campbell’s hero’s journey and Welsh folklore as foundations, the report combines mythological analysis, biomimetic creature design, and technical research and development to adapt these beings for modern cinema. Centering on a fisherman’s discovery of a magical book, the project integrates environmental themes and Welsh cultural motifs, demonstrating how ancient archetypes can inspire innovative, culturally rooted fantasy filmmaking.

Contents Page

Declaration	2
Form of Consent	2
Abstract	3
Contents Page	4
Introduction	7
Research	8
Morgens: Water Spirits of Seduction and Transformation	8
Literary and Folkloric Roots	8
Characteristics	9
Film Adaptation	9
Tylwyth Teg: The Fair Folk of Annwn	9
Literary and Folkloric Roots	9
Characteristics	10
Film Adaptation	10
Myth and Modernity: The Magical Book	10
Totemic Narrative Device	10
Functional Symbolism	11
Cultural and Ethical Considerations	11
Authenticity in Adaptation	11
Ecological Allegory	11
Creature Design	12
Biomimicry and Cultural Symbolism	12
Biomimetic Foundations	12
Morgens: Aquatic Adaptation and Bioluminescence	12
Functional Symbolism:	13
Tylwyth Teg: Arboreal Stealth and Social Structures	13
Functional Symbolism:	13
Cultural Symbolism and Authenticity	14
Welsh Visual Language	14
Linguistic Integration	14
Ethical Representation	14
Narrative and Thematic Integration	15
Morgens' Joyful Subversion	15
Tylwyth Teg as Eco-Warriors	15
Methodology	16
Narrative Methodology	16

Call to Adventure & Crossing the Threshold	16
Trials and Mentors	16
Confrontation and Revelation	16
Return and Integration	17
Technical R&D for Cinematic Realisation	17
Creature Creation and Animation	17
Morgens	17
Tylwyth Teg	18
Environmental Worldbuilding	18
Annwn and Hidden Realms	18
Water and Plumbing Systems	18
Integration of Practical and Digital Effects	18
Hybrid Sequences	18
On-Set Reference and Previsualisation	19
Sound and Sensory Effects	19
Bioluminescent Audio Cues	19
Tylwyth Teg's Forest Ambience	19
Research and Testing	19
Reference Gathering	19
Prototype Testing	19
Cultural Consultation	20
Welsh Heritage Integration	20
Defining a Proposal Plan	21
Logline & Synopsis	21
Story Structure	21
Character Profiles	21
Visual Language & Mood	21
Setting & Worldbuilding	21
Key Scenes	22
Development Timeline	22
Technical & Creative Team	22
VFX & Practical Effects Integration	22
Target Audience & Market Positioning	22
Evaluation & Conclusion	23
Evaluation	23
Conclusion	23
Bibliography	24
References	26

Introduction

The film “*BEYOND THE VEIL*”^[1] uses the premise of hidden mythological beings among humans to explore the role of mythology in modern storytelling. Drawing on Joseph Campbell’s hero’s journey and Welsh folklore^[2], particularly the Morgens (aquatic spirits) and Tylwyth Teg (fair folk)^[3], this report examines how these archetypes, rooted in medieval and oral traditions, can be authentically adapted for contemporary cinema^[4]. The narrative follows Stephen, a Welsh fisherman who discovers a magical book inspired by Welsh and global mythic motifs, serving as a bridge between worlds and a catalyst for his transformative journey^[5]. The story contrasts exploitative antagonists with reimagined, ecologically harmonious Morgens and activist Tylwyth Teg, reflecting current environmental concerns^[6]. By blending Welsh myth with modern filmmaking, the project aims to revitalise folklore as a source of cultural and ecological insight^[7]. This report is organised into:

- Research
- Methodology
- Proposal Plan
- Evaluation

Research

The mythological framework of “*BEYOND THE VEIL*” draws on Welsh traditions of hidden beings, specifically the Morgens (aquatic spirits) and Tylwyth Teg (fair folk). These entities, documented in medieval texts and folklore, provide a culturally rich foundation for the film’s premise of beings existing undetected among humans.

Morgens: Water Spirits of Seduction and Transformation

Literary and Folkloric Roots

Morgens (mari-morgans in Breton) are Welsh and Breton water spirits described as eternally young, seductive beings who drown men or lure them to underwater realms. Key sources include:

- Medieval Texts: *The Mabinogion*^[8], which contextualises Annwn (the Welsh Otherworld) as their shared domain and Geoffrey of Monmouth’s *Vita Merlini*^[9] introduces Morgen as the ruler of Avalon, later evolving into Morgan le Fay in Arthurian legend. This ties Morgens to themes of enchantment and boundary crossing.
- Breton Legends: Tales of submerged cities like Ys, where the princess Dahut becomes a Morgen after causing a catastrophic flood, highlight their destructive power and tragic duality^[10].
- Modern Ethnography: Ruth Tongue’s 20th century Somerset folktales describe “sea-morgans” kidnapping infants, illustrating their enduring cultural resonance^[11].

Characteristics

- Hydrokinetic Abilities: Morgens manipulate water to flood settlements or create illusions of underwater palaces.
- Shapeshifting: They appear as beautiful women combing their hair by waterways but lack traditional mermaid tails.
- Cultural Hybridity: Their evolution from drowners to playful entities in the film reflects a shift from peril to ecological harmony.

Film Adaptation

In “*BEYOND THE VEIL*”, Morgens have adapted to modern environments:

- Plumbing Dwellers: They shrink to inhabit indoor pipes, their bioluminescent forms (inspired by Noctiluca Scintillans, or more commonly known as bioluminescent plankton) visible as sparkling water in dripping taps.
- Narrative Role: Their “siren calls” (dripping sounds) attract protagonists, reimagining folkloric drowning motifs as invitations to joy.

Tylwyth Teg: The Fair Folk of Annwn

Literary and Folkloric Roots

The Tylwyth Teg (“Fair Family”) are elusive terrestrial beings central to Welsh folklore.

Key sources include:

- Medieval Poetry: Dafydd ap Gwilym’s “*Y Niwl Hudolus*” (The Enchanted Mist) describes their ability to conjure disorienting mists^[12].
- Ethnographic Works: Elias Owen’s *Welsh Folk-Lore*^[13] documents their changeling practices, while Wirt Sikes’ *British Goblins*^[14] details their communal societies.

- Mythic Context: As Plant Annwn^[15] (“Children of the Otherworld”), they inhabit liminal spaces like forests and caves, accessible through supernatural veils.

Characteristics

- Communal Living: They reside in Plas Ellyllon (fairy dwellings) masked by glamour, emerging at twilight for moonlit dances.
- Changeling Lore: They swap human infants with crimbilion, a motif exploring themes of identity and belonging^[16].
- Iron Aversion: Their weakness to iron symbolises resistance to industrialisation, a theme mirrored in their film role as conservationists.

Film Adaptation

In “*BEYOND THE VEIL*”, the Tylwyth Teg have evolved to survive deforestation:

- Human Scale Integration: They operate as environmental activists (e.g., Flora and Ffiona), leading conservation efforts while hiding in plain sight.
- Visual Design: Translucent skin and flowing robes reference traditional depictions, updated with arboreal patterns inspired by Welsh woodland ecosystems.

Myth and Modernity: The Magical Book

Totemic Narrative Device

The magical book discovered by Stephen serves as a bridge between human and mythic realms, inspired by:

- Welsh Totemic Traditions: Objects like the *Llyfr Coch Hergest*^[17] (Red Book of Hergest), which preserves medieval Welsh tales.

- Global Mythic Motifs: Parallels to the journal from Gravity Falls^[18] that unlocks hidden worlds and documents creatures, the Dragon Manual^[19] (How to Train Your Dragon) that documents the world of Dragons and their habitats.

Functional Symbolism

- Veil Crossing Mechanism: Skimming the book's pages transforms Stephen into the creatures, aligning with Campbell's "call to adventure."
- Temporal Limitation: The 24 hour cooldown period mirrors folkloric rules governing interactions with the Otherworld^[20].

Cultural and Ethical Considerations

Authenticity in Adaptation

- Linguistic Preservation: Welsh names (e.g., Ffiona vs. Fiona) and Cymraeg phrases in creature dialogues honor linguistic heritage^[21].
- Consultation Practices: Collaboration with Welsh cultural organisations (e.g. Cadw^[22]) ensures respectful representation, avoiding exoticisation.

Ecological Allegory

- Morgens: Their evolution from destroyers to joy bringers critiques humanity's historical exploitation of water systems.
- Tylwyth Teg: Their activism reflects real world conservation movements, framing deforestation as a "veil thinning" between mythic and human realms^[23].

By grounding the film's mythology in documented Welsh traditions while recontextualising them for modern audiences, "*BEYOND THE VEIL*" revitalises ancient archetypes as tools for ecological and cultural reflection.

Creature Design

Biomimicry and Cultural Symbolism

The creature design for “*BEYOND THE VEIL*” merges biological plausibility with cultural resonance, ensuring the Morgens and Tylwyth Teg feel both fantastical and grounded. Drawing on biomimetic principles and Welsh symbolism, this section outlines how their physiology, abilities, and visual language serve the film’s ecological and narrative themes.

Biomimetic Foundations

Morgens: Aquatic Adaptation and Bioluminescence

Morgens’ design integrates marine biology to create fluid, otherworldly forms:

- **Bioluminescent Features:** Inspired by deep sea organisms like *Noctiluca scintillans*^[24] and anglerfish^[25], their skin emits bioluminescence to communicate or lure prey. This trait aligns with their folkloric role as enchanters, while the shifting colors reflect emotional states (e.g. blue for calm, red for agitation).
- **Hydrodynamic Anatomy:** Their bodies mimic the streamlined shapes of cephalopods^[26], enabling rapid movement through water. Retractable webbed fingers, modeled after frogfish fins, allow precise manipulation of objects.
- **Pressure Adaptation:** To inhabit plumbing systems, Morgens shrink using mechanisms inspired by tardigrades (“water bears”), which survive extreme pressure changes by entering cryptobiosis^[27].

Functional Symbolism:

- Plumbing Ecosystems: Their bioluminescent colonies in pipes reference coral reef symbiosis^[28], framing urban infrastructure as a modern “underwater palace.”
- Water Manipulation: Borrowing from *Physarum Polycephalum*^[29], Morgens secrete mucus trails to redirect water flow, creating hidden channels that evade human detection.

Tylwyth Teg: Arboreal Stealth and Social Structures

The Tylwyth Teg’s design blends forest ecology with communal behavior:

- Camouflage Mechanisms: Their skin mimics lichen patterns (e.g. *Usnea*^[30]), blending into bark or foliage. This adaptation mirrors stick insects and leaf-tailed geckos, enhancing their invisibility in wooded areas.
- Arboreal Locomotion: Prehensile tails, inspired by spider monkeys, and adhesive toe pads (like tree frogs) enable silent movement through canopies.
- Communal Dynamics: Their social hierarchies mirror honeybee colonies, with “queens” coordinating conservation efforts through pheromonal signals^[31].

Functional Symbolism:

- Fairy Rings as Mycorrhizal Networks^[32]: Their circular dances activate fungal-like networks underground, sharing resources and information, a nod to mycorrhizal symbiosis in forests.

- Iron Aversion^[33]: Their allergic reaction to iron, manifested as skin blistering, mirrors real world lichen sensitivity to pollutants, symbolising industrialisation's threat.

Cultural Symbolism and Authenticity

Welsh Visual Language

- Celtic Knotwork: Morgens' bioluminescent markings form Triskelion patterns^[34], symbolising water's cyclical nature. The Tylwyth Teg's robes feature Spiral Knots, representing eternal connection to Annwn.
- Color Palette: Morgens adopt glas (Welsh blue-green), evoking sea and sky, while Tylwyth Teg wear coch (red) and gwyrdd (green), colors tied to Welsh folklore's liminal spaces.

Linguistic Integration

- Naming Conventions: Morgens bear names like Morgwen ("white sea") or Morvran ("sea raven"), rooted in Welsh etymology. The Tylwyth Teg use titles like Brenhines y Coed ("Queen of the Woods") to reinforce cultural ties.
- Dialogues: Key phrases in Cymraeg (e.g., "Dwr yw'r bywyd" - "Water is life") anchor their dialogue in Welsh linguistic heritage.

Ethical Representation

- Consultation with Welsh Scholars: Designs should be refined to avoid stereotyping. For example, Tylwyth Teg's translucent skin replaces clichéd "sparkly fairy" tropes.

- Ancestral Homage: Morgens' combing rituals replicate motions described in *Vita Merlini*, while Tylwyth Teg's dances reconstruct steps from medieval Welsh poetry.

Narrative and Thematic Integration

Morgens' Joyful Subversion

Their evolution from drowners to playful tricksters mirrors ecological recovery narratives. A scene where Morgens repair a polluted river using mucus trails (inspired by *Physarum*'s pathfinding) visualises nature's resilience.

Tylwyth Teg as Eco-Warriors

A sequence showing their fungal networks reviving a cut forest critiques deforestation, paralleling real world mycoremediation efforts. Their aversion to iron becomes a plot device when antagonists weaponise steel tools.

By fusing biomimetic rigor with cultural specificity, the creatures of "*BEYOND THE VEIL*" transcend fantasy tropes, becoming ambassadors for both Welsh heritage and environmental stewardship.

Methodology

Narrative Methodology

Joseph Campbell's Hero's Journey provides the narrative backbone for "*BEYOND THE VEIL*", structuring protagonist Stephen's transformation and encounters with the Morgens and Tylwyth Teg. This classic monomyth is adapted to foreground Welsh myth and ecological themes.

Call to Adventure & Crossing the Threshold

Stephen, a Welsh fisherman, finds a magical book washed ashore, a classic "call to adventure." Initially skeptical, he's drawn in when the book's magic allows him to glimpse and temporarily become the hidden beings described within. This supernatural aid propels him across the "veil" into the mythic world.

Trials and Mentors

Stephen's journey is shaped by daily transformations: as a Morgen, he navigates water systems and pollution; as Tylwyth Teg, he learns about forest networks and conservation. Flora, a Tylwyth Teg leader, serves as his mentor, guiding him through challenges that reflect both mythic trials and real world environmental issues.

Confrontation and Revelation

Opposed by antagonists seeking to exploit the creatures, Stephen must reconcile human greed with the need for coexistence. A climactic confrontation leads to his realisation of the interconnectedness of all life, a moment of "apotheosis" that echoes Campbell's transformative insight.

Return and Integration

Stephen returns to the human world, now able to bridge mythic and modern realities. He uses the wisdom gained from the Morgens and Tylwyth Teg to inspire ecological restoration, sharing the “elixir” of mythic knowledge with his community.

By mapping Stephen’s arc onto Campbell’s Hero’s Journey, “*BEYOND THE VEIL*” uses mythic structure to blend Welsh folklore with urgent environmental storytelling, creating a narrative that is both timeless and timely.

Technical R&D for Cinematic Realisation

Bringing the hidden world of “*BEYOND THE VEIL*” to life requires a sophisticated blend of digital and practical filmmaking techniques. The technical research and development (R&D) phase focuses on how visual effects (VFX), computer generated imagery (CGI), and practical effects can be used to authentically and artistically realise the Morgens, Tylwyth Teg, and their environments, while maintaining a sense of cultural authenticity and visual wonder.

Creature Creation and Animation

Morgens

- **Bioluminescence Simulation:** Morgens’ glowing skin and underwater movement are achieved using advanced fluid simulation software such as Houdini. Particle systems and shaders in Unreal Engine 5 or Autodesk Maya can replicate the shifting colors and light diffusion seen in bioluminescent marine life.
- **Transformation Effects:** Practical prosthetics (silicone skins with embedded fiber optics) are combined with CGI overlays to depict Stephen’s metamorphosis into a Morgen. Motion capture is used for realistic, fluid movement, referencing the anatomy of cephalopods and amphibians.

Tylwyth Teg

- Glamour and Camouflage: The Tylwyth Teg's ability to blend into forest environments is visualised using digital compositing and distortion filters (e.g. in Nuke or After Effects). Subtle shifts in texture and color, inspired by lichen and moss, are layered onto actors' skin in post-production.
- Practical Costuming: Costumes incorporate 3D-printed lichen patterns and lightweight, translucent fabrics. These are enhanced with digital effects for scenes where the Tylwyth Teg emerge from or disappear into their woodland habitats.

Environmental Worldbuilding

Annwn and Hidden Realms

The Otherworld (Annwn) is constructed using a hybrid approach: digital matte paintings and 3D environments for sweeping vistas, combined with practical fog, mist, and lighting effects on set for atmospheric depth.

Water and Plumbing Systems

Miniature sets and digital water simulations are integrated to create the Morgens' pipe-like habitats. Macro photography of water droplets and real plumbing is composited with CGI to achieve a seamless, magical realism.

Integration of Practical and Digital Effects

Hybrid Sequences

Key transformation scenes (e.g., Stephen's first change) use a blend of prosthetics, animatronics, and CGI. This hybrid approach grounds the fantastical in tactile reality, enhancing believability and emotional impact.

On-Set Reference and Previsualisation

Augmented reality (AR) tools and virtual production techniques are used during pre-production to visualise creature placement and movement. This helps directors and actors interact convincingly with digital characters.

Sound and Sensory Effects

Bioluminescent Audio Cues

The Morgens' presence is signaled by unique water sounds and subtle, ethereal musical motifs, reinforcing their connection to aquatic environments.

Tylwyth Teg's Forest Ambience

Ambient sound design, layered bird calls, wind, and the rustle of leaves, immerses viewers in the Tylwyth Teg's woodland world, with audio cues shifting as their glamour is activated or deactivated.

Research and Testing

Reference Gathering

The VFX team studies marine biology documentaries, macro photography, and Welsh landscapes to ensure authenticity in creature and environment design.

Prototype Testing

Early tests with prosthetics, digital shaders, and AR previsualisation are conducted to refine the look and movement of both the Morgens and Tylwyth Teg before a full scale production.

Cultural Consultation

Welsh Heritage Integration

Visual motifs, such as Celtic knotwork and traditional Welsh color palettes, are incorporated into the digital and practical designs. Collaboration with Welsh artists and cultural advisors ensures respectful and accurate representation.

“*BEYOND THE VEIL*” aims to create a visually stunning and immersive experience by combining cutting edge VFX and CGI with practical effects and cultural consultation. The technical R&D process not only brings these mythic creatures to life but also reinforces the film’s themes of hidden worlds, transformation, and the enduring power of folklore.

Defining a Proposal Plan

Logline & Synopsis

A Welsh fisherman discovers a magical book that transforms him into mythic beings from local legend, drawing him into a hidden world of Morgens and Tylwyth Teg, spirits who hold the key to ecological renewal and cultural memory.

Story Structure

The narrative will be mapped to Campbell's Hero's Journey, ensuring a universally resonant arc. Key act breaks and pivotal scenes are outlined in the previous section.

Character Profiles

Detailed character descriptions will bring depth to Stephen, the antagonists, and the mythic beings. Each character's motivation and arc will be linked to broader themes of belonging, stewardship, and the unknown.

Visual Language & Mood

A mood board and sample storyboards will illustrate the film's aesthetic, blending Welsh folklore motifs (Celtic knotwork, natural color palettes) with contemporary VFX. Morgens are going to be rendered with bioluminescent, fluid forms, while Tylwyth Teg are going to be designed with arboreal camouflage and subtle glamour effects.

Setting & Worldbuilding

Key locations like coastal villages, misty forests, and hidden realms will be described with vivid detail. The magical book itself will become a central visual motif, its design drawing from historic Welsh manuscripts.

Key Scenes

This proposal highlights transformative and visually striking sequences, such as Stephen's first metamorphosis, the Tylwyth Teg's moonlit dances, and the climactic flooding of the village, showcasing the film's dramatic and emotional range.

Development Timeline

A phased timeline would detail pre-production (script development, casting, concept art), production (principal photography, practical effects), and post-production (CGI, sound design, editing). Gantt charts or visual schedules can be used to track milestones.

Technical & Creative Team

This proposal introduces the director, VFX supervisor, production designer, and cultural consultants, emphasising their expertise in fantasy filmmaking and Welsh heritage.

VFX & Practical Effects Integration

The plan in the previous section outlines how practical effects (prosthetics, costumes) will be seamlessly combined with digital VFX, ensuring both authenticity and a visual spectacle. Early prototype testing and AR previsualisation will be incorporated to streamline the workflow.

Target Audience & Market Positioning

The film, ideally, would be targeted for audiences interested in fantasy, folklore, and eco-conscious storytelling.

Evaluation & Conclusion

Evaluation

“BEYOND THE VEIL” succeeds in blending authentic Welsh mythology with contemporary environmental themes, demonstrating a thoughtful and original approach to fantasy filmmaking. The project’s strengths lie in its meticulous research into mythological foundations, innovative creature design grounded in biomimicry and local symbolism, and its commitment to ethical representation through cultural consultation. The narrative structure, inspired by Campbell’s Hero’s Journey, provides a universally resonant framework that supports both character development and thematic depth. The integration of advanced VFX and practical effects, combined with a clear production strategy, ensures that the film’s visual storytelling is both immersive and achievable within modern industry standards.

Conclusion

By presenting a clear, visually engaging, and strategically sound proposal, *“BEYOND THE VEIL”* stands out as a project with both artistic depth and commercial potential, a cinematic journey that bridges the ancient and the contemporary. The film not only revitalises lesser known folklore for new audiences but also uses myth as a lens to address urgent ecological concerns. With its balance of creative vision, technical innovation, and cultural integrity, *“BEYOND THE VEIL”* is positioned to make a meaningful impact within the fantasy genre and beyond.

Bibliography

- “Ruth Tongue,” Wikipedia, Oct. 22, 2021. https://en.wikipedia.org/wiki/Ruth_Tongue
- S. Allison, “Melting in the Daylight: The Asrai’s emergence in modern myth,” *Shima*, vol. 17, no. 2, Oct. 2023, doi: <https://doi.org/10.21463/shima.198>.
- “Welsh Folklore Trail | Fonmon Castle Park and Gardens,” Fonmon Castle, 2024. <https://fonmoncastle.com/things-to-do/interactive-story-trail> (accessed May 08, 2025).
- “Top 10 Scariest Welsh Mythical Creatures,” Welsh Treasure. <https://www.welshtreasure.com/blogs/news/weird-welsh-mythical-creatures>
- C. Team, “The year of legends with Augmented Reality,” Digital and Data Blog, Jul. 21, 2017. <https://digitalanddata.blog.gov.wales/2017/07/21/the-year-of-legends-with-augmented-reality/> (accessed May 08, 2025).
- E. L. Jones, “Away with the Fairies,” Idigarchaeology.co.uk, Jun. 12, 2017. <https://idigarchaeology.co.uk/away-with-the-fairies/> (accessed May 08, 2025).
- “Gregynog Forest Fairy Trail - Llwybr Tylwyth Teg | Gregynog,” Gregynog, 2024. <https://gregynog.org/whats-on/gregynog-forest-fairy-trail-llwybr-tylwyth-teg/> (accessed May 08, 2025).
- “Somerset Folk Tales - The History Press,” The History Press, Oct. 18, 2024. <https://thehistorypress.co.uk/publication/somerset-folk-tales/> (accessed May 08, 2025).
- “WELSH FOLK-LORE, FAIRY MYTHOLOGY,” Project Gutenberg, Mar. 15, 2017. Available: <https://www.gutenberg.org/files/34704/34704-h/34704-h.htm>
- “Mabinogion,” Wikipedia, Nov. 04, 2022. <https://en.wikipedia.org/wiki/Mabinogion>

- C. to, “Book of Dragons (Short),” How to Train Your Dragon Wiki, 2025.
[https://howtotrainyourdragon.fandom.com/wiki/Book_of_Dragons_\(Short\)](https://howtotrainyourdragon.fandom.com/wiki/Book_of_Dragons_(Short)) (accessed May 08, 2025).
- Wikipedia Contributors, “Katharine Mary Briggs,” Wikipedia, May 04, 2024.
https://en.wikipedia.org/wiki/Katharine_Mary_Briggs
- “British Goblins: Welsh Folk-lore, Fairy Mythology, Legends and Traditions (1880),”
The Public Domain Review, 2018.
<https://publicdomainreview.org/collection/british-goblins-welsh-folk-lore-fairy-mythology-legends-and-traditions-1880/>

References

- [1] S. Gerringer, “Joseph Campbell and the Hero’s Journey,” Joseph Campbell Foundation, 2023. <https://www.jcf.org/learn/joseph-campbell-heros-journey>
- [2] Puca Printhouse, “Mythical Beasts of Wales,” Pucaprinthouse, Aug. 24, 2022. <https://www.pucaprinthouse.com/post/mythical-beasts-of-wales>
- [3] “Top 10 Scariest Welsh Mythical Creatures,” Welsh Treasure, Apr. 02, 2021. <https://www.welshtreasure.com/blogs/news/weird-welsh-mythical-creatures>
- [4] Bangor University, “Y Tylwyth Teg. An Analysis of a Literary Motif.,” Bangor University, 2022. <https://research.bangor.ac.uk/en/studentTheses/y-tylwyth-teg-an-analysis-of-a-literary-motif> (accessed May 08, 2025).
- [5] Wikipedia Contributors, “Hero’s Journey,” Wikipedia, Feb. 24, 2019. <https://en.wikipedia.org/wiki/Hero>
- [6] P. Mago and R. Anand, “Ecological Worldview in Folklores and Folk Tales Leads to Environmental Conservation,” Social Science Research Network, Jan. 2022, doi: <https://doi.org/10.2139/ssrn.4164904>.
- [7] A. Kagaba, “The Role of Myth in Contemporary Storytelling,” Eurasian Experiment Journal of Arts and Management, vol. 6, no. 2, 2024, Accessed: May 08, 2025. [Online]. Available: https://kiu.ac.ug/assets/publications/2979_the-role-of-myth-in-contemporary-storytelling.pdf
- [8] “The timeless magic of The Mabinogion, a book of Wales’ legendary tales,” Wales, May 2024.

<https://www.wales.com/about/history-and-heritage/welsh-traditions-myths-and-legends/timeless-magic-mabinogion>

[9] “Henry Blois and the Vita Merlini | The Matter of Britain, Isle of Avalon, King Arthur,” The Matter of Britain, Isle of Avalon, King Arthur, Feb. 13, 2019.

<https://geoffreyofmonmouth.com/henry-blois-and-the-vita-merlini/> (accessed May 08, 2025).

[10] Wikipedia Contributors, “Ys,” Wikipedia, Mar. 14, 2025.

<https://en.wikipedia.org/wiki/Ys>

[11] Wikipedia Contributors, “Ruth Tongue,” Wikipedia, Oct. 22, 2021.

https://en.wikipedia.org/wiki/Ruth_Tongue

[12] V. Flood, “The Supernatural Company in Cultural Translation: Dafydd ap Gwilym and the Roman de la Rose Tradition,” *Cultural Translations in Medieval Romance*, pp. 65–84, Jan. 2022, doi: <https://doi.org/10.1017/9781800104402.004>.

[13] E. Owen, “Y Tylwyth Teg,” Celtic Source, Nov. 03, 2024.

<https://celticsource.online/courses/y-tylwyth-teg/> (accessed May 08, 2025).

[14] W. Sikes, “WELSH FOLK-LORE, FAIRY MYTHOLOGY,” Project Gutenberg, Mar. 15, 2017. Available: <https://www.gutenberg.org/files/34704/34704-h/34704-h.htm>

[15] “The Tylwyth Teg- Ancient Dwellers on the Land?,” British Fairies, Feb. 28, 2023.

<https://britishfairies.wordpress.com/2023/02/28/the-tylwyth-teg-ancient-dwellers-on-the-land/>

[16] C. Barrand, “Eight Disturbing True Tales Of Welsh Changelings | Spooky Isles,” Spooky Isles, Jun. 16, 2018. <https://www.spookyisles.com/welsh-changelings/>

[17] “BBC Wales - History - Themes - The Red Book of Hergest,” Bbc.co.uk, 2025.

https://www.bbc.co.uk/wales/history/sites/themes/society/myths_red_book.shtml

[18] “Journal 3,” Gravity Falls Wiki. https://gravityfalls.fandom.com/wiki/Journal_3

- [19] “Dragon Manual,” How to Train Your Dragon Wiki.
https://howtotrainyourdragon.fandom.com/wiki/Dragon_Manual
- [20] “The Celtic Otherworld,” Roman Britain, Apr. 06, 2024.
<https://www.roman-britain.co.uk/the-celts-and-celtic-life/celtic-religion/the-celtic-otherworld/>
- [21] “Press | S4C,” S4c.cymru, 2023.
<https://www.s4c.cymru/en/press/post/55962/tudur-owen-outlines-the-importance-of-welsh-place-names/> (accessed May 08, 2025).
- [22] “Introducing Cadw,” 2019. Accessed: May 08, 2025. [Online]. Available:
[https://cadw.gov.wales/sites/default/files/2019-07/37616%20Introducing%20CADW_ENGLISH%20WEB%20\(003\)_1.pdf](https://cadw.gov.wales/sites/default/files/2019-07/37616%20Introducing%20CADW_ENGLISH%20WEB%20(003)_1.pdf)
- [23] “How Wales’ ancient rainforests inspired folklore,” BBC News, Feb. 17, 2024. Available:
<https://www.bbc.co.uk/news/uk-wales-68310929>
- [24] K. Rogers, “Noctiluca | Definition, Facts, Classification, & Bioluminescence,” Encyclopædia Britannica. May 11, 2017. Available:
<https://www.britannica.com/science/Noctiluca>
- [25] “Investigation: Bioluminescence.” Available:
<https://oceanexplorer.noaa.gov/edu/materials/bioluminescent-creatures-adaptations-investigations.pdf>
- [26] Wikipedia Contributors, “Cephalopod,” Wikipedia, May 19, 2020.
<https://en.wikipedia.org/wiki/Cephalopod>
- [27] S. Tsu, “Biomimicry as a Pathway to Sustainable Development - An Overview,” Scholarly Review Journal, vol. SR Online: Showcase, no. Winter 2024/2025, Dec. 2024, doi:
<https://doi.org/10.70121/001c.127054>.

- [28] D. Wangpraseurt et al., “Bioprinted Living Coral Microenvironments Mimicking Coral-Algal Symbiosis,” *Advanced Functional Materials*, vol. 32, no. 35, p. 2202273, Jun. 2022, doi: <https://doi.org/10.1002/adfm.202202273>.
- [29] A. Adamatzky and J. Jones, “Towards Physarum Robots: Computing and Manipulating on Water Surface,” *Journal of Bionic Engineering*, vol. 5, no. 4, pp. 348–357, Dec. 2008, doi: [https://doi.org/10.1016/s1672-6529\(08\)60180-8](https://doi.org/10.1016/s1672-6529(08)60180-8).
- [30] W. Trust, “Beard Lichens (*Usnea* species),” Woodland Trust.
<https://www.woodlandtrust.org.uk/trees-woods-and-wildlife/fungi-and-lichens/beard-lichens/>
- [31] M. N. Ledoux, M. L. Winston, H. Higo, C. I. Keeling, K. N. Slessor, and Y. LeConte, “Queen and pheromonal factors influencing comb construction by simulated honey bee (*Apis mellifera* L.) swarms,” *Insectes Sociaux*, vol. 48, no. 1, pp. 14–20, Mar. 2001, doi: <https://doi.org/10.1007/pl00001738>.
- [32] “Mycorrhizal Fungi,” www.spun.earth.
<https://www.spun.earth/networks/mycorrhizal-fungi>
- [33] “Iron in folklore,” Wikipedia, Aug. 25, 2021.
https://en.wikipedia.org/wiki/Iron_in_folklore
- [34] Emily, “The Top 30+ Celtic Symbols And Their Meanings - Hatchwise,” Hatchwise, Jul. 11, 2024. <https://www.hatchwise.com/resources/the-top-30-celtic-symbols-and-their-meanings>