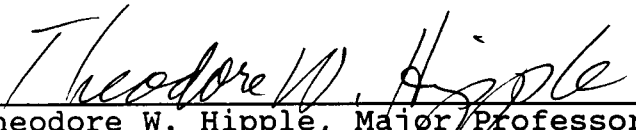


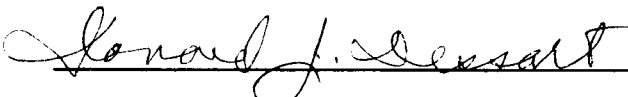
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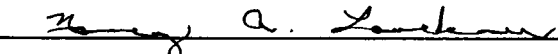
I am submitting herewith a dissertation written by Shao-Fang Huang entitled "A Study of Fairy-Tale Motifs in Selected Young Adult Novels." I have examined the final copy of this dissertation for form and content and recommend that it be accepted in partial fulfillment of the requirements for the degree of Doctor of Philosophy, with a major in Education.

  
Theodore W. Hipple, Major Professor

We have read this dissertation  
and recommend its acceptance:

  
Mark A. Christensen

  
Leonard J. Dessart

  
Mary A. Louchman

Accepted for the Council:

  
Associate Vice Chancellor  
and Dean of the Graduate School

A STUDY OF FAIRY-TALE MOTIFS  
IN  
SELECTED YOUNG ADULT NOVELS

A Dissertation  
Presented for the  
Doctor of Philosophy  
Degree  
The University of Tennessee, Knoxville

Shao-Fang Huang

December 1994

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To my parents,  
who bought me my first fairy-tale book  
and  
taught me the beauty of literature,  
  
and  
  
to Cheng-Chien, my prince.

## ACKNOWLEDGEMENTS

In every heroic adventure, the hero or heroine always receives assistance from a wise helper. So does every graduate student in the writing of his or her dissertation. My major professor, Dr. Theodore W. Hipple, is my wise helper in the preparation of this dissertation. Like the fairy-tale helpers, he is always omniscient and gives me precious advice. Unlike the fairy-tale helpers, he has never been mysterious, but always accessible. I wish to express my deepest gratitude to him. Thanks go also to Dr. Mark A. Christiansen and Dr. Donald J. Dessart, Professors of Education, and Dr. Nancy A. Lauckner, Associate Professor of Germanic and Slavic Languages, who served as my committee.

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## ABSTRACT

Using content analysis, this study examined fairy-tale motifs in selected young adult novels published in the 1980's. Eight highly-acclaimed young adult novels were selected for this study:

Jacob Have I Loved (1980) by Katherine Paterson

Notes for Another Life (1981) by Sue Ellen Bridgers

Dogsong (1985) by Gary Paulsen

Izzy, Willy-Nilly (1986) by Cynthia Voigt

The Goats (1987) by Brock Cole

Permanent Connections (1987) by Sue Ellen Bridgers

Fade (1988) by Robert Cormier

Eva (1989) by Peter Dickinson

Four fairy-tale motifs were found and discussed. They are the following:

The Helpers

The Unpromising Hero and Heroine

Abandoned Children

Magic

Chapters I and II introduced the study and reviewed related literature. In Chapter III, the fairy-tale motif of the helpers was discussed. The helper is also a strong motif in the young adult novels. Seven of the eight selected novels contain this motif, all except The Goats. The wise helpers in both genres of literature are usually

old and unpleasant-looking, but able to provide needed help to the protagonists.

Chapter IV was devoted to the fairy-tale motif of the unpromising hero and heroine. The fairy-tale protagonist is often an abused stepchild or a simpleton. This motif is found in Jacob Have I Loved and The Goats, in which the protagonists are neglected and underestimated by other characters. But as the stories end, these unpromising heroes and heroines are able to demonstrate their strengths and become real heroic figures.

Chapter V was about abandoned children. It happens in both fairy tales and young adult novels that parents relinquish their parental rights and forsake their children. This motif is in The Goats and Notes for Another Life.

The motif of magic was the main focus in Chapter VI. The man-to-animal transformation threads through the novel Eva, in which teenaged Eva, like her fairy-tale counterparts, experiences humiliation and disgrace after her transformation into a chimpanzee. Magic invisibility is found in Fade. Like his fairy-tale peers, the protagonist, Paul, exercises his magic power in voyeurism. Instead of marrying a beautiful princess as is often the case in many fairy-tale endings, Paul suffers from the guilt brought by knowing too much of people's secrets.

Chapter VII concluded the study. This chapter included a discussion of the significance of the findings and

implications for future research.

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## LIST OF ABBREVIATIONS AND SHORT TITLES

| ABBREVIATION/<br>SHORT TITLE | AUTHOR/EDITOR AND TITLE                                                                                |
|------------------------------|--------------------------------------------------------------------------------------------------------|
| <u>KHM</u>                   | Jacob & Wilhelm Grimm, <u>The Complete Fairy Tales of the Brothers Grimm (Kinder- und Hausmärchen)</u> |
| <u>Morphology</u>            | Vladimir Propp, <u>Morphology of the Folktale</u>                                                      |
| <u>Once upon a Time</u>      | Max Lüthi, <u>Once upon a Time: On the Nature of Fairy Tales</u>                                       |
| "Phenomenology"              | Carl Gustav Jung, "The Phenomenology of the Spirit in Fairytales"                                      |
| "Poetry"                     | Carl Gustav Jung, "On the Relation of Analytical Psychology to Poetry"                                 |
| <u>Portrait of Man</u>       | Max Lüthi, <u>The Fairytale as Art Form and Portrait of Man</u>                                        |
| "Transformations"            | Vladimir Propp, "Fairy Tale Transformations"                                                           |
| <u>Volksmärchen</u>          | Max Lüthi, <u>Das europäische Volksmärchen: Form und Wesen</u>                                         |

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## CHAPTER I

### INTRODUCTION

#### A. RATIONALE AND PURPOSE FOR THE STUDY

"Surely we all know that the books we read when we were children shaped our lives; at least they shaped our imaginings, and it is with our imaginings that we live..." writes Willa Cather in an early work (Curtin 852). And few things affect one's childhood reading more than fairy tales. Children love fairy tales. They know the story of Little Red Riding Hood and the big bad wolf. They empathize with Cinderella. Girls dream about marrying a prince after growing up, while boys imagine slaying the evil dragon with a sword. Bruno Bettelheim, in his The Uses of Enchantment, notes "[a] child trusts what the fairy story tells, because its world view accords with his own" (45).

As children grow to adolescence, they enter "a realistic stage during which one is ill-disposed toward fairy tales" (Lüthi, Once upon a Time 21-22). At this stage, teenagers read with the hope of finding themselves and their world in the books they read. Young adult literature serves this need and, therefore, attracts the attention of educators as much as that of teenagers.

Folklorist Max Lüthi states "Great literature of all

ages has borrowed from fairy-tale motifs and often exhibited an imaginativeness not unlike that of the fairy tale" (Once upon a Time 21). Browsing through various literary works, one can easily find the existence of fairy-tale motifs. Writers like Shakespeare and Goethe were inspired by fairy tales. Nobel prize winner Thomas Mann acknowledged the influence of fairy tales in his childhood and his writings contain numerous fairy-tale allusions (Buchanan 71-72).

Zibby Oneal, a writer of young adult novels, says that authors of young adult literature write stories with fairy-tale themes intentionally or unconsciously (11). An organized study of fairy-tale themes in young adult literature, however, is a fertile land that has not yet been explored. The purpose of this study is to examine the fairy-tale motifs in eight highly-praised young adult novels. To what extent do writers of young adult novels apply fairy-tale motifs in their writings? What are these motifs? How do they appear in young adult literature? Do the authors alter these motifs to meet teenagers' interests?

## **B. THE SIGNIFICANCE OF THE STUDY**

Using fairy-tale motifs to teach young adult literature may be a new approach to teaching literary criticism in the secondary English classroom. Researchers have acknowledged

the importance of using both young adult and folk literature in the classroom, but little connection has been made between these two bodies of literature.

The traditional ways of teaching literature are often to focus on the historical context of the work or the author's biography. According to Piaget, teenagers have reached the stage of formal operations. A youth at this stage is "capable of logical analysis and is concerned with the possible as much as with the real or concrete" (Waller 7). Therefore, secondary school students should be capable of comparing the fairy tales they have known well in their childhood to the young adult novels. This dissertation will provide examples to secondary English teachers who want to apply students' existing background knowledge to the reading and interpreting of young adult novels. This study also will provide English teachers an in-depth understanding of some elements of young adult literature.

### **C. DEFINITION AND METHODOLOGY**

#### **a. Definition of Fairy-tale Motifs**

Lüthi defines "motif" as the smallest element of a narrative which has the intensity to persist in tradition. A motif can be a single unit or a motif cluster (Märchen 18). A simple fairy tale may be a single motif by itself. A longer tale can consist of several motifs that compose a

motif cluster. Therefore, it is necessary to distinguish a main motif or core motif, which in German is called a Hauptmotiv or Kernmotiv, secondary motifs (Nebenmotive), and filler or peripheral motifs (Füll-Randmotive) (Butler-McGranaghan 5). For example, in the famous Cinderella (KHM #21) story, an unpromising heroine is its main motif, surrounded by secondary motifs like a cruel stepmother, a helpful being, a lowly heroine marrying a prince, etc.

In The Standard Dictionary of Folklore, Mythology, and Legend, Stith Thompson explains the concept of motif in folk literature:

Narrative motifs sometimes consist of very simple concepts which continually find their place in traditional tales. These may be unusual creatures like fairies, witches, dragons, ogres, cruel stepmothers, talking animals, or the like. . . . A motif may also be essentially a short and simple story in itself, an occurrence that is sufficiently striking or amusing to appeal to an audience of listeners. (753)

Thompson emphasizes that a motif must be beyond the commonplace so that readers will remember and repeat it. For example, a mother is not a motif; however, a cruel stepmother is one. Thompson elaborates upon this concept in his Motif-Index of Folk-Literature, in which thousands of motifs are listed.

In this study, fairy-tale motifs are defined according to the theories of Lüthi and Thompson. When a motif combines with other motifs, the resultant complex is called "a motif cluster." In such cases, a main motif, secondary

motifs, and peripheral motifs are identified.

#### **b. Selection of Young Adult Novels**

Choosing young adult novels that are representative is difficult. I selected novels published between 1980 and 1989. To select acclaimed novels, I decided to use the books recommended by librarians, researchers, and practitioners. I found three excellent sources:

- 1). For books that are suggested by librarians, I used the Best Books for Young Adults lists published in School Library Journal. A committee of the American Library Association reviews these books annually and selects the year's "best."
- 2). Donelson and Nilsen's Honor Sampling includes books that represent educational researchers' choice of the best novels for young adults published each year. In their Literature for Today's Young Adult, Donelson and Nilsen look at best book lists such as those in The New York Times Book Review, Booklist, and Boston Globe-Horn Book Awards, and then develop their "Honor Sampling" (4th ed. 9-13).
- 3). Ted Hipple's survey (Have you read . . . ? 91) asks specialists in adolescent literature and secondary school English teachers to name the best young adult novels published in the 1980's.

The following twelve young adult novels appear in all three

of these sources:

Jacob Have I Loved (1980) by Katherine Paterson  
Notes for Another Life (1981) by Sue Ellen Bridgers  
Dogsong (1985) by Gary Paulsen  
The Moves Make the Man (1985) by Bruce Brooks  
Midnight Hour Encores (1986) by Bruce Brooks  
Izzy, Willy-Nilly (1986) by Cynthia Voigt  
The Goats (1987) by Brock Cole  
Permanent Connections (1987) by Sue Ellen Bridgers  
After the Rain (1987) by Norma Fox Mazer  
Fade (1988) by Robert Cormier  
Fallen Angels (1988) by Walter Dean Myers  
Eva (1989) by Peter Dickinson

Eight of these novels contain explicit fairy-tale motifs and will be studied in this dissertation. They are:

Jacob Have I Loved (1980) by Katherine Paterson  
Notes for Another Life (1981) by Sue Ellen Bridgers  
Dogsong (1985) by Gary Paulsen  
Izzy, Willy-Nilly (1986) by Cynthia Voigt  
The Goats (1987) by Brock Cole  
Permanent Connections (1987) by Sue Ellen Bridgers  
Fade (1988) by Robert Cormier  
Eva (1989) by Peter Dickinson

### **c. The Use of Content Analysis**

A fairy tale is often told differently from one collection of fairy tales to another. For example, in the French version of the Cinderella story collected by Charles Perrault, a fairy godmother is Cinderella's helper who transforms a pumpkin into a beautiful coach, mice into fine horses, and rats into coachmen. She also warns Cinderella

not to stay at the ball past midnight. In the Grimms' "Cinderella," a white bird is present to bring Cinderella beautiful clothes to wear to the ball. No warning is issued by the helpful bird. To avoid the confusion that may be caused by referring to different fairy-tale collections, The Complete Fairy Tales of the Brothers Grimm is the main one used in this study. For ease of reference, I employ the abbreviation KHM, the standard scholarly abbreviation for Kinder- und Hausmärchen, the original German title of this collection, but I cite all English quotations from the Grimms' fairy tales from Jack Zipes' excellent translation, which is listed among my primary literature. In instances where Zipes has translated a fairy-tale character's name differently from the commonly accepted translation (e.g., "Little Red Cap" instead of "Little Red Riding Hood," "Brier Rose" instead of "Sleeping Beauty"), I have used the more familiar name, even though Zipes' translation is often more accurate.

Stith Thompson's Motif-Index of Folk-Literature is used as the main means of classifying fairy-tale motifs in this dissertation. After the young adult novels were selected, I read them with pre-identified fairy-tale motifs in mind, such as transformation, magic powers, the unpromising hero and heroine. I summarized every chapter within a novel, a procedure which allowed me to understand the whole book from a broader view. After each novel was carefully analyzed for

its fairy-tale motifs, a table was developed (Figure 1). Four motif clusters were found within the eight selected novels. In this dissertation, one chapter is devoted to each motif cluster; secondary motifs and peripheral motifs that support the main motifs are also discussed.

#### d. Terminology

A brief explanation of terminology is necessary. Over the years, literature written for and about teenagers has been called "literature for adolescents," "adolescent literature," "adolescent fiction," "junior teen novels," and "juvenile fiction" (Bushman and Bushman 2). The term "young adult literature" will be used in this study to represent this genre of literature.

In his book Breaking the Magic Spell, Jack Zipes states that the term "Volksmärchen"--best translated by "folk tale" in English--"clearly signifies that the people were the carriers of the tales" (23). He also traces the term "fairy tale" to the French "conte de fées" (23). Since "fairy tale" is commonly used interchangeably with "folk tale" in English, the two terms will be employed synonymously in this study<sup>1</sup>.

---

<sup>1</sup>See Huang, Shao-Fang. "The Animal Helper in German and Chinese Fairy Tales." Unpublished MA Thesis. U of Tennessee, Knoxville, 1990. p.2.

| Main Motif             | THE HELPER            |                                            |                       |                       |                | THE UNPROMISING HERO & HEROINE | ABANDONED CHILDREN | MAGIC               |   |
|------------------------|-----------------------|--------------------------------------------|-----------------------|-----------------------|----------------|--------------------------------|--------------------|---------------------|---|
|                        | Helper & Three Trials | Helper & Prophetic Ability and Magic Gifts | Helper & Advice Given | Helper as a Companion | Transformation |                                |                    | Magic Invisi-bility |   |
| Secondary Motif        |                       |                                            |                       |                       |                |                                |                    |                     |   |
| Jacob Have I Loved     |                       |                                            |                       | X                     | X              | X                              |                    |                     |   |
| Notes for Another Life |                       |                                            |                       | X                     | X              | X                              |                    |                     |   |
| Dogsong                |                       | X                                          |                       |                       |                |                                |                    |                     |   |
| Izzy, Willy-Nilly      |                       |                                            |                       | X                     |                |                                |                    |                     |   |
| The Goats              |                       |                                            |                       |                       |                | X                              | X                  |                     |   |
| Permanent Connections  | X                     |                                            |                       |                       |                |                                |                    |                     |   |
| Fade                   |                       |                                            | X                     |                       |                |                                |                    |                     | X |
| Eva                    |                       | X                                          |                       |                       |                |                                |                    | X                   |   |

Figure 1: Fairy-tale Motifs in Selected Young Adult Novels

#### D. ORGANIZATION OF THE DISSERTATION

This dissertation is divided into seven chapters. Chapter I explains the plan and purpose of the dissertation. In Chapter II, literature related to this topic is reviewed. Chapter III is devoted to the motif of the helper. Seven of the selected novels contain this motif. Secondary motifs discussed in this chapter include the hero's three trials and the helper, the prophetic helper and magic gifts, the importance of the helper and the advice given, and the helper as a companion. The common characteristics among the helpers in the young adult novels are discussed in the second part of this chapter. Chapter IV is about the motif of the unpromising hero and heroine. This motif is found in Katherine Paterson's Jacob Have I Loved and Brock Cole's The Goats. The motif of the abandoned child is the main focus in Chapter V. Brock Cole's The Goats and Sue Ellen Bridgers' Notes for Another Life are discussed in this chapter. Chapter VI is about the motif of magic found in Peter Dickinson's Eva and Robert Cormier's Fade. Motifs of man-to-animal transformation and magic invisibility are the secondary motifs discussed in this chapter. Chapter VII explains the significance of the findings, their application for pedagogy, and the directions they indicate for further research.

## CHAPTER II

### REVIEW OF THE LITERATURE

Although an organized study of fairy-tale motifs in young adult literature cannot be found, these two literary genres do have close relationships and have been the subject of considerable research. A fairy-tale character like Sleeping Beauty (Brier Rose KHM #50) falls asleep for a hundred years on her fifteenth birthday. When Snow White (KHM #53) is awakened by the prince, she is ready to marry him. Both Sleeping Beauty and Snow White are young adults. In an attempt to teach them to be independent, many fairy-tale heroes are sent out into the world by their parents when they become adolescents. Fairy tales are often told to children, but they are often stories about adolescents.

Jacob Have I Loved, for example, is a novel about sibling rivalry. Its author, Katherine Paterson, noted in her acceptance speech for the Newbery Medal given for this novel that sibling rivalry is a recurrent theme in the fairy tale (Paterson 79). Zibby Oneal, a writer of young adult novels, acknowledges fairy-tale motifs in her own works. She also describes the existence of fairy-tale motifs in other young adult novels. For example, she notes that the youngest brother is the hero in S.E. Hinton's The Outsiders; the fairy godmother motif appears in Virginia Hamilton's

Sweet Whispers, Brother Rush. Oneal concludes that authors of young adult novels write their stories, intentionally or not, with traces of fairy-tale motifs. It happens not only because the patterns of these old tales lie deep in the authors' memory, but also because both fairy tales and young adult literature are stories about growing up (10-12).

In "Every Mother's Dream: Cynthia Voigt's Orphans", Greenway discusses fairy-tale motifs, like child abandonment and the hero's long journey, in Voigt's Tillerman novels. Fairy-tale values, such as escape, recovery, and fantasy, in Zindel and Blume's novels is the main focus in Waddey's article "Cinderella and the Pigman: Why Kids Read Blume and Zindel Novels."

This chapter will review research relevant to this dissertation. It is divided into four areas: review of research on content analysis, review of research on the fairy tale, review of research on fairy-tale motifs in literature, and review of research on young adult literature.

#### **A. Review of Research on Content Analysis**

Researchers in social science have been using content analysis as a research technique for a long time. It was first developed and used by students of journalism, who were concerned with the content of the newspaper. The earlier

studies in education employing content analysis often focused on "word counts" (Cohen and Manion 44) in textbooks, such as the frequency of certain words used, sentence length, and word difficulty. Good remarks:

Although many of these earlier analyses of textbooks were regarded as mechanical, they proved valuable in textbook-writing and in instruction, as in using standard word lists to select the vocabulary appropriate for a certain age group or grade level. (Good 328)

In recent years, more sophisticated techniques have been developed to "aim at using content analysis to gain insights into complex social and psychological variables" (Borg and Gall 521).

Kerlinger describes content analysis as "a method of observation" because:

[i]nstead of observing people's behavior directly, or asking them to respond to scales, or interviewing them, the investigator takes the communications that people have produced and asks questions of the communications. (Kerlinger 477)

Berelson defines content analysis as "a research technique for the objective, systematic, and quantitative description of the manifest content of communication" (18). Holsti has modified Berelson's definition to suggest that content analysis must meet the requirements of "objectivity, system, and generality" (3). By objectivity, Holsti means that the explicitly formulated rules and procedures must be employed in every stage of the research process. Content analysis is systematic because "the inclusion and exclusion of content or categories is done according to consistently applied

rules" (4). To satisfy the requirement of generality, "the findings must have theoretical relevance" (5). Holsti explains further that these criteria are not unique to content analysis, but are necessary to any scientific inquiry.

Written documents, such as textbooks, students' compositions and magazine advertisements are usually used by educators for content analysis. It helps educators to understand more of the materials analyzed. Borg and Gall give an example on the use of content analysis: examining students' compositions reveals to English teachers what types of grammatical errors are frequently made by the students. "This information can be directly applied to the revision of English courses or the development of remedial program" (520). In their Research in Education, Best and Kahn identify eight purposes that are served by using content analysis:

1. To describe prevailing practices or conditions.
2. To discover the relative importance of, or interest in, certain topics or problems.
3. To discover level of difficulty of presentation in textbooks or in other publications.
4. To evaluate bias, prejudice, or propaganda in textbook presentation.
5. To analyze types of errors in students' work.
6. To analyze the use of symbols representing persons, political parties or institutions, countries, or points of view.
7. To identify the literary style, concepts, or beliefs of a writer.
8. To explain the possible casual factors related to some outcome, action, or event. (91)

Following each purpose, Best and Kahn also list actual

studies as examples.

In Understanding and Evaluating Educational Research, Dyer claims that categories are the heart of content analysis, because the raw data are coded according to the pre-identified categories. "The categories can be established to reflect either the substance, the style, or the form of the message, although they can also be used to infer either the cause or the effect of the content" (Dyer 183). Budd, Thorp, and Donohew establish a detailed six-stage plan for carrying out a good content analysis study:

First, the investigator formulates the research question, theory, and hypotheses. Second, he selects a sample and defines categories. Third, he reads (or listens to or watches) and codes the content according to objective rules. Fourth, he may scale items or in some other way arrive at scores. Next, if other factors are included in the study, he compares these scores with measurements of the other variables. And finally, he interprets the findings according to appropriate concepts or theories. (6)

According to Borg and Gall, the application of the computer to analyze research materials has been a new trend in content analysis. The computer has saved researchers time and energy on tedious work, such as coding, word counting, or classification. The efficiency and accuracy of the computer also help the researchers to reduce human errors that are generated in the process of analyzing data.

Content analysis is a useful research technique because "[o]btaining communications such as textbooks and newspapers is usually easier than obtaining [human] research subjects"

(Borg and Gall 529). Since researchers collect and analyze communications directly, content analysis reduces the bias caused in the data collection process. As Borg and Gall claim, the use of content analysis "is very well suited for small-scale educational research projects" (529).

## **B. Review of Research on the Fairy Tale**

Different people have different views of fairy tales. For children, fairy tales stand for magic, wish fulfillment, and happy endings. For some educators, fairy tales contain elements of cruelty, sexism, and racism, which, some say, are inappropriate for children to read about. However, these aspects represent only the surface of the fairy tale. As Röhrich explains:

Although the folktale's memorable miraculous motifs provide an important emic criterion for defining the genre today, the tale's underlying ideas are even more important for its inner reality and poetic effect . . . . Simply interpreting folktales as "wishful fiction" does not help us understand their essence: Human wishes and their fulfillment are in no way the folktale's only "theme." (Röhrich 207-08)

And over the centuries, researchers have striven to determine the "underlying ideas" of the fairy tale.

Some Finnish folklorists believe that the fairy tale is an enduring object. A tale may appear in various forms at different times and places; its basic outlines, however, never change. Therefore, the Finnish scholars "developed a

methodology for decomposing the tale into its component parts, much as linguists had analyzed sentences into words, and words into phonemes and morphemes" (Rosenberg 39).

The most representative work of this method is Antti Aarne's The Types of the Folktale published in 1910, later translated and enlarged by Stith Thompson in 1928 and 1961. Based on the narrative components of fairy tales collected from all over the world, the Aarne-Thompson index identifies five types of fairy tales: Animal Tales, Ordinary Folk-Tales, Jokes and Anecdotes, Formula Tales, and Unclassified Tales.

This content approach to the study of the fairy tale has its weakness. Although the plots of most tales seem to be stable, some of them are prone to change (Rosenberg). Sometimes, new tales are created. "[W]e can never be sure that a narrative, thousands of years old, is genetically related to one collected recently, even as 'recently' as the nineteenth century" (Rosenberg 39).

Russian formalist Vladimir Propp criticizes Aarne-Thompson's index as more "a practical reference" than "a scientific classification" (Propp, Morphology 10-11). In his Morphology of the Folktale, Propp attempts to analyze fairy tales structurally. He suggests that fairy tales can be compared by their "simplest narrative unit" (12) which is a motif. Each motif is identified "according to the functions of its dramatis personae" (20). For example,

readers often encounter initial situations at the beginning of fairy tales, like:

- 1.The king sends Ivan after the princess; Ivan departs.
- 2.The king sends Ivan after some marvel; Ivan departs.
- 3.The sister sends her brother for medicine; he departs.
- 4.The stepmother sends her stepdaughter for fire; she departs.
- 5.The smith sends his apprentice for a cow; he departs. (Propp, "Transformations" 757)

Although the actors and motivations behind these tales are variable, "the dispatch and the departure on a quest are constants" (Propp, "Transformations" 757). Propp assigns a conventional sign to each motif. The linear sequence of these signs allows him to study and compare various fairy tales syntactically.

Propp's formalist analysis is often criticized because it lacks concern about the fairy-tale context. Claude Lévi-Strauss, who applies a structural approach to study the patterns in folk narratives, states:

If there is a meaning to be found in mythology, it cannot reside in the isolated elements which enter into the composition of a myth, but only in the way those elements are combined. (210)

Unlike Aarne-Thompson and Propp, Max Lüthi focuses on the contents in the fairy tale. In his Das europäische Volksmärchen: Form und Wesen, Lüthi discusses the artistic style, function, and meanings of the fairy tale. He also distinguishes the differences between fairy-tale motif and fairy-tale theme:

**Motif.** A plot kernel, a concrete pattern of events, in contrast to a *theme*, where a conception is involved (an idea, principle, or belief; a hope, a fear, an illusion, etc.). (Portrait of Man 169)

For example, in "Hansel and Gretel" (KHM #15), the witch's becoming the victim of her own evil plot is a motif. And the incident carries various themes, such as involuntary self-destruction, self-injury, the defeat of the big/strong by the small/weak, etc. To Lüthi, fairy-tale motifs like courtship, weddings, or childlessness originate from the society where the tales are told. They are the motifs common to the society (Gemeinschaftsmotive). They reflect the relationship between human beings, between human beings and animals, and between human beings and the environment (Volksmärchen 63).

Using a sociological approach, folklorist Lutz Röhrich examines the historical, religious, and cultural aspects of the fairy tale in his Folktales and Reality. While most people think that the fairy tale derives from human fantasy, Röhrich believes that "[e]very folktale is somehow connected to reality" (3). In his book, Röhrich investigates the recurrent motifs in the fairy tale and its connections with ancient folk beliefs, manners, and customs.

Marxist and feminist approaches to literary criticism are found in recent fairy-tale research. In his Breaking the Magic Spell, Jack Zipes states that fairy tales depict class consciousness. Zipes believes that the ideal social

order in the fairy tale is the main cause of its popularity:

That is, the original magic of the tales has itself been transformed to compensate for the social injustices we encounter day in and day out in a world that curtails our individual autonomy through repressive bureaucratic and administrative systems. (Zipes xi)

Madonna Kolbenschlag's Kiss Sleeping Beauty Good-Bye examines six popular fairy tales from a feminist point of view. To Kolbenschlag, fairy tales generally diminish the female characters. For example, Sleeping Beauty and Snow White are depicted as passive and submissive to the male figures in their respective fairy tales. In Kolbenschlag's own words, her book "is concerned with the spiritual 'dwarfing' that women have endured and about the sources of that diminishment" (Kolbenschlag xi).

Modern psychologists view the fairy tale as a way in which the story tellers express their deepest emotions. They examine the influence of the fairy tale on its readers. For example, Sigmund Freud found that fairy-tale elements and situations frequently appeared in his patients' dreams. Interpreting these dreams carefully through fairy tales, psychiatrists can help their patients to understand their fears and their subconscious (Freud).

Following in Freud's footsteps, Carl Gustav Jung and his students broadened the uses of the fairy tale in their analytic psychology. Instead of motifs, they studied archetypes and symbols in fairy tales and other literary works. Jung stated that the unconscious of the poets is

often revealed in their works of art. There are two levels of the unconscious: the personal unconscious of the poets, which reflects the poets' personal relations with their parents, their childhoods, and their experiences; and the collective unconscious, which contains the "primordial images" derived from the common human heritage (Jung, "Poetry" 664). The primordial image, or archetype, is the basic component of our unconscious and appears in myths, fairy tales, and dreams. As Jung explained in his "The Phenomenology of the Spirit in Fairytales":

In myths and fairytales, as in dreams, the psyche tells its own story, and the interplay of the archetypes is revealed in its natural setting as "formation, transformation / the eternal Mind's eternal recreation." (95)

Psychiatrist Julius E. Heuscher's A Psychiatric Study of Fairy Tales is representative of Jungian interpretations of the fairy tale. To Heuscher, the fairy tale describes various stages of human growth. For example, "Hansel and Gretel" and "Little Red Riding Hood" (KHM #26) deal with the early childhood period; "Snow White" and "The Wolf and the Seven Young Kids" (KHM #5) explore the latency period; and "Sleeping Beauty" focuses on adolescence (115).

In his book The Uses of Enchantment: The Meaning and Importance of Fairy Tales, child-psychologist Bruno Bettelheim extends Freudian and Jungian theories into pedagogy. He suggests to parents that the fairy tale not only entertains the child, but also "enlightens him about

himself, and fosters his personality development"

(Bettelheim 12). The reality and cruelty in the fairy tale convey an important message to children:

. . . that struggle against severe difficulties in life is unavoidable, is an intrinsic part of human existence--but that if one does not shy away, but steadfastly meets unexpected and often unjust hardship, one masters all obstacles and at the end emerges victorious. (8)

To Bettelheim, the fairy tale is therapeutic because a child will empathize with fairy-tale characters and "extract meaning from the . . . fairy tale, depending on his interests and needs of the moment" (Bettelheim 12).

### **C. Review of Research on Fairy-Tale Motifs in Literature**

In 1812, the publication of the Brothers Grimm's Kinder- und Hausmärchen aroused great interest in the fairy tale among German scholars. With the increasing popularity of fairy tales, German writers started to write their own fairy tales, which generated a new genre of literature--the Kunstmärchen (literary fairy tale). In contrast to the folk tale that originates in the oral tradition, the Kunstmärchen is "a literary text which experimented with and expanded upon the stock motifs, figures and plots of the folktale . . ." (Zipes 7). During the eighteenth and nineteenth centuries, German authors like Goethe, Tieck, Novalis, Brentano, Eichendorff, and Hoffmann, composed Kunstmärchen

(Zipes 34), and also used fairy-tale motifs in their other literary works (Karlinger).

Thomas Mann frequently employed fairy-tale motifs in his works. In his Theatrical and Märchen Elements in Thomas Mann's "Königliche Hoheit", Buchanan claims that Königliche Hoheit (His Royal Highness) is like a fairy tale, because Thomas Mann uses fairy-tale motifs and direct allusions to the fairy tale. "[T]he Märchen elements add a folkish appeal to the novel. They help support the theme of escape from isolation to a closer integration with life through love" (Buchanan Abstract). Butler-McGranaghan's dissertation investigates fairy-tale motifs in two of Thomas Mann's works: Königliche Hoheit and Tristan. Butler-McGranaghan concludes that Königliche Hoheit needs to be viewed as both a "carefully crafted 'fairy tale of reality'" and as "a social novel or novel of development" (135). And Tristan shows Thomas Mann's special extension in integrating the fairy-tale motifs in his narrative technique.

Like their German colleagues, English writers adapted fairy-tale motifs in their works. Fairy-tale motifs enhanced the artistic style of William Shakespeare's play, Cymbeline (Rosenberg 63-68). Charles Dickens used fairy tales extensively in his novels. In Dickens and the Invisible World: Fairy Tales, Fantasy, and Novel-Making, Harry Stone looks at fairy-tale motifs in Dickens' early works, like Oliver Twist, The Old Curiosity Shop, and Dombey

and Son. Stone thinks David Copperfield is the most perfect example of Dickens' mastering the fairy-tale technique.

Nineteenth-century female novelists, like Jane Austen, Charlotte and Emily Brontë, and George Eliot, used fairy-tale motifs in their novels to portray the development of their heroines (Ralph). Ralph finds the Cinderella motif in many of Jane Austen's novels, the animal-groom motif in Charlotte Brontë's Jane Eyre and Eliot's The Mill on the Floss and Middlemarch, and the "Beauty and the Beast" motif in Emily Brontë's Wuthering Heights. Among the four novelists, Jane Austen is especially fond of using fairy-tale motifs in her novels. Relevant research is found in the dissertations of McKenzie, Miller, and Gupta.

#### **D. Review of Research on Young Adult Literature**

Like any other literary forms, young adult literature reflects not only a culture--in this case that of adolescents--but also the social values of that culture. Jackson investigates the development of junior novels in the United States from 1870-1980 and finds that there are four developmental stages of junior novels: Between 1870 and 1890, girls were the center of the family stories, whereas boys were portrayed as being economically independent. At the turn of the century, male and female adolescent roles began to change in junior novels. During this period,

school sports stories emerged in boys' books, and various homemaking activities were featured in books for girls. From 1931 to 1960, the focus of young adult books shifted from providing a role model for adolescents to supporting adolescents' social and personal adjustments. A radical change in the junior novel occurred in the fourth period between 1961 and 1980. The junior novel no longer portrayed idealized adolescents. A pessimistic tone, ironic writing styles, and explicit sexual incidents began to appear.

Donelson and Nilsen find the year 1967 marks "the birth of the new realism" (3rd ed. 84). Before 1967, young adult novels were:

. . . generally safe, pure, and simplistic, devoid of the reality that young people daily faced-- violence, pregnancy, premarital sex, profanity, drinking, smoking, abortion, runaways, alienation, the generation gap, suicide, death, prejudice, poverty, class distinctions, drugs, divorce, and on and on. Sports and going to the prom and getting the car for the big Friday night date loomed large as the major problems of young adult life in too many of these novels. (Donelson and Nilsen, 3rd ed. 422)

When S.E. Hinton's The Outsiders, Robert Lipsyte's The Contender, Ann Head's Mr. and Mrs. Bo Jo Jones, and Jean Thompson's House of Tomorrow were published in 1967, young adult literature "changed and could not go back to the good-old-pure days" (Donelson and Nilsen, 3rd ed. 422).

Lomax, in After "The Outsiders": The Literary Characteristics of Contemporary American Young Adult Fiction, 1968-1979, analyzes thirty novels during this

period and finds twelve literary characteristics of young adult novels. They include themes dealing with the young protagonists' inner conflicts or conflicts with their families. Stories are shorter and less complicated than adult novels.

Family structure, teen attitudes, and social values portrayed in young adult novels changed in the 1960's as well. The nuclear family in 1950's novels is replaced in the 1980's novels by a single parent, a missing generation, extended, and blended family units (Kerek). Parents portrayed in young adult novels have gone through the stages of perfect parents, flawed parents, and negative parents (Kaufman). Teenagers' sexual behaviors described in the novels have changed substantially from innocuous and oblique representations of sexuality to explicit sexual behaviors. Descriptions of young adult language have changed from euphemisms to obscene language. Smoking or consumption of alcohol and the use of drugs are now common in adolescent novels (Kerek). Social values shift from an emphasis on manners and civic community responsibility to one on education, freedom-liberty, and initiative-achievement (Quan).

How males and females are portrayed in young adult novels has attracted the attention of many researchers. Until the mid-1980's, the young adult literature continued to stereotype gender roles. Three dissertations conclude

that male young adults in the novels are more confident, independent, and aggressive than female characters (Kaufman; Hauser; Lee). The stereotypical portrayal has not changed, though other characteristics of the novels have gone through some major transformations. After the mid-1980's, some novels have broken with tradition and presented female characters in a more positive way (Mitchell).

Young adult literature does not only reflect social values, it also illustrates the psychological development in adolescence. Many educators think the young adult novel is a good medium to teach values to today's young adults. Wamsley's study shows that young adult novels portray realistic insights into adolescent behaviors and thinking. After a survey of criticism, Simmers finds that:

. . . adolescent readers can especially benefit from exposure to the adolescent novel, because it presents heroes who struggle to resolve conflicts in a world which is familiar to the adolescent reader. (iii)

Samuels' findings show that most secondary English teachers acknowledge the importance of young adult literature in the classroom. Young adult novels not only serve developmental and cognitive needs of teenagers, but also foster lifetime reading habits.

Atkins suggests adapting young adult novels in prewriting activities. Young adult novels often cover the theme of maturation which helps students to become self-aware. This self-awareness will provide students subjects

for their writing.

In Using Young Adult Literature in the English Classroom, Bushman and Bushman propose using young adult literature as a bridge to the classics. They suggest that English teachers pair one young adult novel and one classic with a similar plot. This method will reduce the difficulties that secondary school students often encounter while reading the classics.

This chapter covers research on content analysis, fairy tales, fairy-tale motifs in literature, and young adult novels. It provides a basis for this dissertation and offers readers background knowledge about this research.

## CHAPTER III

### THE HELPERS

In the enchanted world of fairy tales, there are magical and mysterious characters surrounding the fairy-tale hero and heroine, such as witches, dwarfs, and talking animals. Some of them are good, some are evil. While fairy-tale characters are struggling with their dilemma, "[a] helpful demon or a good fairy appears at the critical moment and tells the hero what he faces if he tries to win the princess and how he can master these difficulties" (Röhrich 210). In his index, Thompson identifies these helpful beings as "Helpers" (N800-N899).

The motif of the helper is a recurrent theme in the young adult novel. Facing the adult world, adolescent protagonists are often confused and frustrated. As the role of perfect parents in young adult literature diminished during the period of "New Realism" (1966 to the present), many young adult characters now had to solve their problems without parental aid. However, like fairy-tale protagonists, many of them get useful advice from someone they encounter along the way.

The motif of the helper is found in seven of the novels selected for this study: Jacob Have I Loved by Katherine Paterson, Notes for Another Life by Sue Ellen Bridgers,

Dogsong by Gary Paulsen, Izzy, Willy-Nilly by Cynthia Voigt, Permanent Connections by Sue Ellen Bridgers, Fade by Robert Cormier, and Eva by Peter Dickinson. The discussion of this motif is divided into five parts: 1) the hero's three trials and the helper, 2) the helper's prophetic ability and the magic gifts, 3) the importance of the helper and the advice given, 4) the helper as a companion, and 5) the characteristics of the helper.

#### A. THE HERO'S THREE TRIALS AND THE HELPER

Fairy-tale protagonists often have to finish three ordeals in order to be successful. A beautiful princess announces three riddles for her suitors to solve. A brave prince must collect three precious items in order to marry the princess. Even Cinderella visits the palace three times before she marries the prince. The protagonists are often able to solve each problem with the assistance of wise helpers.

"The Golden Goose" (KHM #64) is a typical fairy tale about a hero who finishes his three trials with the aid of a helper. At different times, three brothers go to the forest to cut wood. Unlike his brothers, the youngest brother, whom people call Simpleton, kindly shares his lunch with a little gray man he encounters in the forest. As a reward, the little gray man tells Simpleton where to find a magic

golden goose. The king of the city has proclaimed that whoever can make his daughter, the beautiful princess, laugh will be allowed to marry her, because she is very serious and never laughs. Simpleton appears at the palace with his golden goose to which seven persons, who have touched it out of curiosity, are glued. This sight makes the princess burst out laughing. The king is angry, because he does not want Simpleton to become his son-in-law. He sets three tasks for Simpleton to complete before he can marry the princess. Simpleton must find a man who can drink a cellar full of wine, a man who can eat a mountain of bread, and a ship that travels on both land and water. To solve each problem, Simpleton goes back to the forest, where he again finds the little gray man. The latter helps Simpleton by drinking the wine, eating the bread, and giving him a ship that travels on both land and water. Simpleton finishes each task and marries the beautiful princess.

The initial situation in Sue Ellen Bridgers' Permanent Connections resembles that found in many fairy tales. Unwillingly, Rob Dickson is sent away by his parents to live with his relatives in Tyler Mills, a small Appalachian town far from urban New Jersey where he lives. The Dicksons have two reasons: Rob's almost delinquent behaviors worry them, and they hope the simple country life will change him. The other reason is that Rob's Uncle Fairlee has broken his hip; and the family needs someone to take care of bedridden

Fairlee, Rob's aged grandfather, and his agoraphobic Aunt Coralee. Rob's situation is similar to what Lüthi describes as common in fairy tales:

The first thing that is apparent in the fairytale . . . is that it portrays its hero as *isolated* . . . this child is often set apart from its surroundings by some more or less obvious peculiarity. . . . (Portrait of Man 135)

Rob comes to small town of Tyler Mills where his relatives live, where there is no TV set in his grandfather's house, and where he knows no one in the school. Unlike the fairytale heroes, Rob has no villains to fight and no dragon to slay, other than those he creates for himself. But he has to be honest with himself, grow up, and find a permanent connection with his family. Like Simpleton in "The Golden Goose," Rob faces three trials in Tyler Mills.

The first trial Rob faces is his relationship with Ellery. After her divorce, Ginny Collier moves to Tyler Mills with her daughter, Ellery. Like Rob, who grew up in a big city, Ellery hates small-town life and suffers from her parents' separation. She is afraid of trusting people. Both being outsiders in Tyler Mills, Rob and Ellery become good friends and start to date. For Rob, love means he owns her and can enjoy her sexually whenever he wants. Although they have had sex once, Ellery wants Rob to "back off" and to spend some time learning to understand each other. Their attitudes toward love are seen in their choice of music. Being a rock 'n roll fan, Rob criticizes Ellery's love of

classical music as snobbish. Ellery answers that "good music takes more effort on the listener's part than junk does. But the rewards are greater" (84). It is not only music that Ellery means, but also love. It hurts Rob in the beginning, and he thinks she does not love him. But deep inside, Rob knows Ellery is right. Their unhappiness with their lives and their different attitudes toward love result in their love-hate relationship.

The second trial is Rob's lawsuit on marijuana possession. Carrying his New Jersey habits to Tyler Mills, Rob misses his smoking and drinking. When he learns that his friend Travis' family secretly grows marijuana, he asks Travis to sell him some. After Rob wrecks Fairlee's truck one stormy night, a police officer finds a joint in his car and charges Rob with using drugs. Rob not only gets himself in trouble, but almost ruins Travis' family. Because the police suspect Travis of selling him the drugs, they raid his house, but do not find any marijuana. Rob faces a lawsuit that may send him to jail.

His grandfather's near fatal injury on a stormy night is Rob's third trial. The climax of the novel occurs when Rob confronts the family in the kitchen. He thinks that he is unwelcome in the family and says:

You [Fairlee] and Coralee don't give a damn about me, . . . and neither does he [grandfather]. He's worrying about what people will think. You've been holding your breaths till you're rid of me . . . . (208)

After the bitter argument, Rob leaves the house. When he returns shortly after midnight, his grandfather is still out looking for him. Rob finally spots his grandfather who has collapsed and is lying unconscious in a swollen stream. When Rob takes him to the hospital, his grandfather has four broken ribs and a punctured lung.

Unlike the tasks that fairy-tale protagonists conquer one by one, Rob's trials intertwine. Along with his ordeals, he encounters people, like his Uncle Fairlee and Ellery's mother, Ginny, who try to advise him. For example, understanding Rob's problem with Ellery, Uncle Fairlee has told Rob: "That's a battle of wills . . . " (204). But neither Uncle Fairlee nor Ginny has any success in advising him. It is not until Father Fowler, the helper, appears and offers his words of wisdom that Rob changes.

In despair over his unresolved relationship with Ellery, the charge of criminal conduct, and his grandfather's injury, Rob drives aimlessly around the countryside. "You are not worthy of the world, Rob Dickson" (223), he tells himself. He finally stops at a little church, where he meets Father Fowler. Rob intends to be alone at first, but he asks the priest to stay with him. Rob confesses his three problems to Father Fowler.

"I met this girl two days after I arrived" (227), Rob says, starting with his problems with Ellery:

"It's over with her," Rob said, looking at his hands on his knees. His nails were still rimmed

with dirt. "I was more serious than she was." He paused, hearing Ellery's voice in his head. "No, that's not how it was. She was the serious one. I didn't want to have to think. I wanted something to be easy."

"And she felt you were using her," the priest said gently. (227)

It is the first time that Rob has ever been honest with himself about his relationship with Ellery. Then Rob continues by telling about his other two ordeals: the drug charge and his grandfather's injury. "I don't trust anybody, not even myself," (227) Rob admits. He concludes his confession with a brave self-description: "Basic, everyday screwup" (228).

Father Fowler confronts him with a bold question: "And so you came to the church . . . what did you expect would happen here?" (228). Rob tells him he wants magic: "I guess I wanted to make it all go away" (228). Father Fowler replies to Rob that magic is a trick whereas miracles require faith, and then the priest gives Rob his most valuable advice:

Rob said "I do not think there is a holy place in me."

"Of course there is," Tom Fowler said simply. "You may have to struggle to get to it. Sometimes it's covered up with other things, like a treasure in a junk pile. Or it's corroded from lack of use. But it's there. I promise you that. Now I think I'll leave you to it. . . . Just remember, Rob, there's nothing you can discover in yourself that God doesn't already know. There's nothing that He doesn't forgive. You would do well to forgive yourself." (229)

With the wise priest's advice, Rob becomes more self-aware. He faces all his trials with a mature attitude. In court on

the marijuana charge, Rob notices that everyone who is important to him in Tyler Mills is there. He is even surprised to see Ellery. There are more people who care about him than he thinks. He finally makes the connection between himself and the Dickson family. With the dismissal of the drug charge, his grandfather's recovery, and hope of a better relationship with Ellery, Rob's story ends happily. It is Father Fowler whose advice guides Rob from his adolescent uncertainty to maturity.

#### **B. THE HELPER'S PROPHETIC ABILITY AND THE MAGIC GIFTS**

Prophecy is an ability that many fairy-tale helpers possess. Often the wise persons can predict the protagonists' future and warn them in advance. To prepare the fairy-tale characters for their adventures, the mysterious wise persons sometimes grant the words of wisdom accompanied by magic gifts. These magic gifts serve important functions in the story.

"The Worn-out Dancing Shoes" (KHM #133) is a typical fairy tale that shows the prophetic helper. A king proclaims whoever learns his twelve beautiful daughters' whereabouts at night can marry one of the princesses. On the way to try his luck, a poor soldier meets an old woman. The old woman foresees the situation and tells the soldier, "Just don't drink the wine that's brought to you in the

evening, and then pretend that you've fallen asleep" (470-71). Then the old woman gives him a magic cloak which will make whoever wears it invisible.

As he is advised, the soldier keeps himself conscious by not drinking the wine brought to him and pretends to be sound asleep. Then he puts on the magic cloak and follows the princesses to an underground palace, where they dance all night. After three nights, the soldier tells the king the mystery of the princesses' worn-out dancing shoes and marries the oldest princess.

The prophecy motif is found in Peter Dickinson's Eva and Gary Paulsen's Dogsong. In the latter, the wise helper gives magic gifts along with his advice, like the magic cloak given in "The Worn-out Dancing Shoes."

### Eva

Peter Dickinson's science fiction work Eva is a story about the future world. Technology is at its peak. The earth is crammed with people and skyscrapers crowd the cities. Most traditional (twentieth century) animals are extinct, except chimpanzees. They are reserved for medical research, because they are closely related to human beings. An organization called International Chimp Pool has branches in every city to give the researchers easy access to the chimps. Having been raised by human beings for generations, the chimpanzees have to depend on human beings and have lost

their survival skills. There had been zoos for animals, but since human beings need more space, zoos are now gone, too. When people want to see animals, they turn on their "shapers"--televisions which generate the three dimensional images, thus allowing them to see the real-size animals right in their living rooms.

Eva Adamson is a beautiful thirteen-year-old girl. Daughter of a famous zoologist, she basically grows up among chimpanzees in the Chimp Pool. In a car accident, Eva's body is crushed and she lies in an irreversible coma. With her parents' consent, Eva's "neuron memory" is transplanted into the brain of a chimpanzee named Kelly. Eva wakes up in a hospital room, realizing she has become a chimpanzee. A special electronic keyboard allows Eva to communicate with human beings. At the same time, she is capable of grooming and chattering with chimps. Although she still maintains human intelligence, her instinct is confused with both human and chimp impulses.

For Eva, adjusting to her new self is not an easy task. She notices that transformation is more than just putting "a mind *in* a body":

The thing is, you aren't a mind *in* a body, you're a mind *and* a body, and they're both you. As long as the ghost of that other body haunted her, she would never become a *you*, belonging all together, a whole person. (36)

She feels lonely, especially when she is with human beings: "Eva gazed at the people, full of a sense of not belonging.

She was as different from all of them as if she'd come from another planet . . ." (78). She does not know the meaning of her life until the appearance of her wise helper, Giorgio (Grog) Kennedy.

Eva makes television commercials and meets Grog during one of her commercial shots. Grog, son of a famous commercial director, believes that being independent of the human beings is the only way to regain the happiness and to continue the existence of the chimpanzee. He wants Eva to be the leader and to bring the chimpanzee back to the jungle because he foresees a problem in human society:

Trouble with us humans is we keep forgetting we're animals. You know what happens when an animal population expands beyond what the setup will bear? Nature finds ways of cutting them back. Usually it's plain starvation, but even when there's food to go around something gets triggered inside them. They stop breeding or they eat their babies or peck one another to death--there's all sorts of ways. Us too. It's in us. We can't escape it. . . . There's a real crash coming.  
(114)

Grog believes that Eva needs to use her human intelligence to teach the chimpanzee how to survive in the jungle without human beings. Eva wonders about her ability. Grog reminds her of the importance of her existence:

What are you for, Eva? What's your purpose? Are you just a freak? Are you just here so Professor Padesh [Eva's neurosurgeon] can prove things about neuron memory? . . . Are you happy with just that? Being a scientific curiosity and selling drinks on the shaper? Your dad and the people who helped chimp you did it for their own reasons, and your mom said yes to save your life. They didn't know the real reason. The real reason was that you and Stefan [another transformed person, but

this experiment fails later] and the others are the ones who are going to show the chimps how to survive. Nature doesn't like letting species go. She's going to save the chimps if she can, and that's why she let you happen. (116)

It is Grog's advice that enlightens Eva. Grog also sketches the plan to help Eva and her chimp friends escape from the control of the humans. He arranges for a group of them to go to a remote island, where people can record and tape how the chimpanzees live in the wild. On a stormy night, Eva leads her chimp friends away from the experimental area to the other end of the island, where humans seldom can go.

Years pass. As Grog had hoped, Eva teaches the chimpanzees the essential survival skills which must be passed down from one chimp generation to another. The chimpanzees populate the island. Even Eva becomes a grandmother. Eva still has contact with human beings, who bring news from human society and blessings from her parents. As Grog, the wise helper, predicted, the human beings begin the process of self-destruction after ruining the planet:

[Denny, a new director who replaces Grog:] Some districts there's trouble getting the farms planted--just enough to feed the planters another year, a few kilometers north of where I live there was a community meeting last year where they passed a resolution to stop eating. Kept it too. Starved themselves to death. Nobody stopped them."

[Gudrun, a friend of Eva's mother:] My daughter joined the group that walked into the sea. . . . They put rocks in their pockets, joined hands, and walked in, singing. Just a couple of dozen kids.

Now they're doing it hundreds at a time. (214)

Some people begin to realize that learning from the chimpanzees is their new future. They call the chimps "the Inheritors." "Ask them to keep away," Eva tells Denny and Gudrun. She also returns the keyboard, her only remaining possession from her human life, to them before she dies. It is Grog whose advice guides Eva to search for the meaning of her life and that of human beings. Grog has been Eva's helper.

### Dogsong

Gary Paulsen's Dogsong is about the quest of a fourteen-year-old Eskimo boy, Russel Susskit. The book is divided into three parts: the Trance, the Dreamrun, and the Dogsong. In the Trance, the protagonist, Russel, is preparing for his quest with the help of a wise old man, Oogruk. The Dreamrun is Russel's journey. The Dogsong is the song Russel finds during his journey.

Growing up in a snowmachine society and Christian family, Russel longs to know more of the old Eskimo culture. He goes to Oogruk, a wise old man in his village. "Could I get a song?" Russel asks. Oogruk answers " You don't get songs, you are a song. . . . If we lived the way we used to live, mebbe the songs would come back" (29). Oogruk knows exactly what Russel needs for his journey and foresees the dangers he will encounter. To prepare Russel for finding

his song in the arctic land, Oogruk teaches him three essential skills before Russel starts his long journey: to drive the dog sled, to hunt in the traditional way, and to trust the dogs.

First, Russel must learn to drive the dog sled. Russel knows little of dogs and is afraid of Oogruk's dogs:

Russel had been in Oogruk's house many times but he always stopped before he went in. The dogs always drew him, drew his eyes over and he stopped. (12)

After listening to Oogruk's long talk, Russel tries to harness Oogruk's dogs and form a dog team. In the beginning, the lead dog growls at him. But Russel remembers Oogruk's advice:

Then a thing happened, a thing from the trance with Oogruk, and he leaned down so his head was over the top of the leader's head and he growled down at the dog. . . . he curved his head over the dog's head and . . . he bit down, hard, across the bridge of the dog's nose. The leader growled and flashed teeth but quickly backed down and that was the end of it. (37)

With the dogs tame, Russel learns quickly to control them and drive the dog sled with some helpful hints from Oogruk:

When he was on the runners he reached down and disengaged the snowhook and used the small lip-squeak sound that Oogruk had told him to use to get the dogs running. (38)

Oogruk said the leader [of the dogs] had been gee-haw trained the same as the white freighters did-to go right on gee, left on haw. (39)

Secondly, Russel has to learn hunting in the traditional way. Hunting is not unusual for Russel. Like many villagers, he hunts with a rifle. But using bows and

lances to hunt is a new task for him. Oogruk tells him how: "Look to the center of the center of where the point will go. Look inside the center" (42). In the second part of the story during Russel's Dreamrun, he runs out of food and must hunt for meat. He wanders in the icebound land for several days and finally spots a huge polar bear. Russel is not sure how to kill a beast that is larger than him and his dog team combined. He aims at the bear, and then:

Like light. It [the lance] slid through the hair and the fat and into the center of the bear, into the center of the center of the bear and Russel screamed a savage roar of triumph. . . . (160)

It is Oogruk's advice that guides him to kill the huge polar bear successfully.

Trusting Oogruk's dogs is the third thing Russel has to learn. Traveling across the icy wilderness, one loses direction easily. Gradually, Russel learns to rely on the dogs' instinct. As Oogruk tells him "Dogs are not men. And as dogs, if they are allowed to be dogs, they are often smarter than men" (60). During the Dreamrun, Russel loses his way. But he trusts his dogs, and they lead him away from danger and to his destination.

With Oogruk's gifts--the dogs, the sled, weapons, and advice on survival--Russel sets out to the arctic north and looks for his song. Oogruk tells him:

Run long and find yourself. When you leave me you must head north and take meat and see the country. When you do that you will become a man. (72)

When Russel's dog team leads him across the icy field, he remembers Oogruk's words:

It isn't the destination that counts. It is the journey. That is what life is. A journey. . . . Pay attention to the journey. (119)

This "attention to the journey" enables Russel to compose his own song. The prophetic Oogruk has foreseen Russel's difficulties in his adventure and granted him advice and gifts accordingly. It is Oogruk who helps Russel to find his own song.

### C. THE IMPORTANCE OF THE HELPER AND THE ADVICE GIVEN

The fairy-tale heroes, as well as persons in general, often have little control over their fate. Lüthi explains that the human being is "not only a creature of deficiencies but also a *creature of detours*" (Portrait of Man 139).

"This characteristic is shown more clearly where he [the fairy-tale hero] ignores advice and disregards commandments or interdictions" (139). The tendency to disobey the advice given or make detours is human nature. Many fairy-tale heroes fail to accomplish their tasks without the wise persons. Many of them do not succeed because they ignore the advice given to them. Every detour the hero makes brings him to a higher level of difficulty.

"The Golden Bird" (KHM #57) demonstrates the importance of the advice helpers give. Three princes set out to find a

golden bird. But only the kind, youngest prince accepts advice from a little fox. He does everything the fox tells him, except that he puts the golden bird in the golden cage. The bird alarms the castle security guards and the prince is sentenced to death. Only if he finds the golden horse that runs faster than the wind, will the king spare his life and reward him with the golden bird. The fox scolds the prince for not listening to its advice, but continues to help him. Not learning from his previous error, the youngest prince keeps getting himself into trouble while fetching the golden horse and then the beautiful princess from the golden castle. The fox never fails to forgive and rescue him. Finally, with the help of the fox, the youngest prince is able to marry the beautiful princess from the golden castle.

The importance of the helpers and their advice is a theme in Robert Cormier's Fade. In 1938, Paul Moreaux is thirteen and lives in a French-Canadian community of Massachusetts called Frenchtown. Growing up in a warm, family environment, Paul yearns to see the world and to become a writer. He is intrigued by his Uncle Adelard's mysterious absence in a family picture that was taken of Uncle Adelard and his relatives. Paul learns that Uncle Adelard possesses the mysterious ability to become invisible. Paul is also sexually attracted to his aunt Rosanna. Two incidents in the summer of 1938 confuse him. One night, Paul and his best friend, Pete, spy on a secret

meeting of the Ku Klux Klan. A Klansman sees Paul, but loses him during a chase. Without realizing that he has the ability to become invisible, Paul assumes that the Klansman is drunk. Later that summer, Paul's invisibility helps him to escape from the pursuit of bully Omer LaBatt.

It is not until the return of Uncle Adelard, a traveler who visits his hometown occasionally, that Paul understands about his invisibility. The ability to become invisible or "fade" has been passed down from uncles to nephews in the Moreaux family for generations. It is every uncle's responsibility to give instructions and regulations to the new fader. Warning Paul not to reveal the family secret, Uncle Adelard serves as Paul's mentor and enables him to conquer his fear of fading. He instructs Paul in the painful transition technique of fading and cautions him:

"Some precautions, Paul. Sometimes, the fade comes without invitation. There'll be a warning. . . . If you are in public, you must get away, seclude yourself as soon as possible.

"Stay away from cameras. Avoid having your picture taken when you are not in the fade." (83)

When Paul asks him about his experience of being a fader and for more guidance, Uncle Adelard tells Paul never to use the ability for his own pleasure, but to use it in a good way.

Uncle Adelard says:

Paul. Let your instincts guide you. Your instincts are good. Use the fade in a good way. I think that's the most important thing of all. (103)

However, Paul notices the fade becomes less and less

controllable. And he gradually understands why Uncle Adelard thinks of it as a curse rather than a blessing. Unwillingly, he witnesses the incestuous sexual encounter between his wealthy friends, the Winslow twins. Accidentally, he saves a little boy from bully Omer LaBatt with cruel, invisible kicks and blows. Yet the voyeurism and the physical pain brought by the fade become an unbearable burden to Paul.

Finally, Paul violates the most important advice that Uncle Adelard has given him: "Use the fade in a good way." While in a fade, he kills the town crook Toubert, who has gotten Paul's aunt Rosanna pregnant and injured Paul's father. Luckily, the town blames Toubert's missing henchman, not Paul, for committing the crime. Three weeks later, Paul's brother, Bernard, dies without obvious causes. To Paul, it is his own sins that bring about Bernard's sudden death. He vows never to fade again.

Bearing the guilt of his brother's death, Paul grows up and becomes a distinguished writer. He stays in Frenchtown and leads a reclusive life. He refuses all the rewards that accompany his big success: He does not attend the Coover award ceremony and avoids publication parties. Being careful not to invoke the fade, Paul lives a simple and peaceful life. However, he never forgets the obligation he carries as a fader: "Always be careful. Watch for the next fader. That's your mission" (105), Uncle Adelard had said.

After several years of searching and observing, Paul finally realizes that Ozzie, his sister's illegitimate son, is the next fader. When Paul hurries to Ramsey the small town, where Ozzie lives, it is too late. Having a miserable and abusive childhood, Ozzie grows into a cold-blooded killer. Discovering the ability to fade, Ozzie uses it to take revenge for all the misery he has suffered. The lack of a helper and advice in Ozzie's life leads to a tragic end with his death. Unlike Ozzie, Paul is fortunate to have Uncle Adelard, a wise helper, at his side guiding him through the confusion brought by his invisibility.

#### D. THE HELPER AS A COMPANION

During their quests, fairy-tale protagonists are sometimes befriended by helpful figures in animal form. These helpful animals accompany the protagonists throughout their journeys, advise them, and save them from danger. "The helpful animals are also not just donors of gifts, like other helpful figures, but may intervene directly and stand by the hero during the action" (Lüthi, Portrait of Man 139). Though in animal form, these helpers can speak and think like a human being, only in wiser ways. They are sometimes an enchanted prince or princess, like the little fox in "The Golden Bird." As companions, these wise helpers stand by the protagonists and constantly remind them to make the

right decision. The famous fairy tale "Puss in Boots" (KHM #216) portrays this theme.

In "Puss in Boots," after the miller's death, his three sons divide the inheritance. The eldest son gets the mill, the second one the donkey. All the youngest son gets is a cat, which he thinks is useless. To his surprise, the cat starts to speak, claiming that it can help its master, if he buys it a pair of boots. The cat puts the boots on, walking erect like a human being. One day, the cat overhears that the king and the princess will go to a lake. It runs home and tells its master to swim in the lake. When the royal carriages drive by, the cat stops them and reports to the king that someone has stolen his master's clothes while he is swimming. The king orders the servants to bring the youngest son nice clothes and invites him to ride with them.

The cat continues to help his master by ordering the farmers in the meadow, wheat field, and forest to tell the king that the youngest son is the owner of these properties. Finally, the cat goes to a sorcerer's castle. The cat infuriates the dumb sorcerer into transforming himself to a mouse, then eats him. When the king arrives at the castle, the cat welcomes him to the castle which belongs to the youngest son. The king is so impressed with the youngest son's wealth that he agrees to let the youth marry the princess.

In this fairy tale, the cat plays the role of the

youngest son's wise companion. It walks and talks like a human being. It is omniscient and possesses magic power--it can transform itself to various things. Most importantly, it is the wisdom of the cat that guides the youngest son through his difficulties to his wealth. Three of the selected young adult novels demonstrate the helper as a companion: Notes for Another Life by Sue Ellen Bridgers, Izzy, Willy-Nilly by Cynthia Voigt, and Jacob Have I Loved by Katherine Paterson.

#### Notes For Another Life

The young minister, Jack Kensley, in Sue Ellen Bridgers' Notes For Another Life, serves as a companion and a wise helper to the hero, Kevin. With their father in a mental institution and their mother working in Atlanta, Kevin Jackson and his younger sister Wren live with their grandparents, Bliss and Bill. Sixteen-year-old Kevin is the more troubled of the two children. He cannot face his father's madness, refusing to visit him in the hospital and suspecting himself of having inherited the same illness. He hates his mother's absence in their lives. When she announces she will divorce their father and move farther away to Chicago, Kevin is devastated. Ignoring the support he gets from his grandparents and sister, Kevin withdraws into his own world and feels unloved. His girlfriend, Melanie, breaks up with him. Even after his mother agrees

reluctantly that he may move to Chicago with her, her hesitation in that decision bothers Kevin and he attempts suicide. The tension between Kevin and people around him is extremely high. Even Kevin himself notices, "[t]hey tiptoe around me" (158). It is Jack Kensley whose wise guidance changes Kevin's life.

The new minister of the church the Jacksons attend, Jack Kensley is young and unconventional. In Wren's own words, Mr. Kensley is "hardly older than Kevin" (98). Jack Kensley begins to get acquainted with Kevin, when the boy, a tennis star at school, breaks his right arm. At Bliss and Wren's requests, Kensley visits the despondent Kevin for the first time. For Kevin, who had always ducked upstairs as quickly as he could during pastoral visits, Kensley's visit turns out to be enjoyable. Kensley shares one of his own experiences with Kevin, the time when he broke his shoulder during a motorcycle accident. Kevin begins to trust and like Kensley, because Kensley "hadn't seemed to expect anything at all from Kevin" (126).

After the boy's suicide attempt, Kensley spends hours in Kevin's room doing therapy. One day, he takes him camping. Kevin tells Kensley about his guilt feelings about his father's illness: When Kevin was small, a doctor had said that his father should never have married and had children. Kevin has felt that he and Wren are responsible for their father's mental instability. For Kevin, Kensley

has been "willing to listen without much advice or opinions" and like "an anonymous ear perfectly tuned" (175). It surprises Kevin, when Kensley tells him "to ditch that guilt you're lugging around" (175). Then, in a demonstration of trust, Kensley encourages him to hike a steep trail alone. Kensley is "the one person willing to let him go" (175), literally and figuratively. That night, Kevin tells Kensley "I think I'm going to be all right" (176). Returning from the camp, Kevin has a whole new attitude toward his life. He is more approachable. He begins to accept his father's illness and forgive his mother's absence.

In the novel, Kensley plays the role of the wise helper. To Kevin, Kensley is a brother, a friend, rather than the Reverend Kensley--they go motorcycle riding and skinny dipping. As a companion and a wise man, Kensley shares Kevin's problem, gives him advice, and guides him to view his life differently.

### Izzy, Willy-Nilly

Cynthia Voigt's Izzy, Willy-Nilly is another story with the motif of the helper as companion. The story starts when Izzy Lingard wakes up in her hospital room. She is a beautiful and popular tenth grader. She is the first person among her friends to be invited to a senior dance. On her way home from a party, Marco, Izzy's date, drives while drunk and crashes the car into a tree. Marco escapes from

the accident unscathed; Izzy, however, loses one of her legs.

Facing both physical and emotional traumas, Izzy feels lonely and isolated in her hospital room. The villain, Marco, never apologizes, but wants Izzy to lie to the police in order to get him out of trouble. Though they come for occasional visits, Izzy's good friends are too wrapped up in their own activities to notice her pain. Every one of their visits ends with an uncomfortable silence. Izzy's brothers talk to her in a different way; her little sister, Francie, is jealous of all the attention Izzy gets. Her parents, who seem caring and supportive of Izzy's physical recovery, fail to realize her emotional needs. No one notices her grief:

Finally they [Izzy's friends] left. I unclenched my teeth, unclenched the muscles around my eyes, which had been holding the tears back, and the miniature Izzy in my head just stood there, hanging onto a walker, all drooped over it. They'd been forced to come. They hadn't even ever asked about what had happened to me. "How are you?" they asked and I said, "Fine," and they took that for the truth. (72)

Then, an unexpected friend, Rosamunde Webber, shows up at the hospital. Rosamunde is witty, smart, and sympathetic. Her first visit does not go well, with her not knowing how to react and what to say. Her second visit, however, brings a ray of sunshine into Izzy's depressing hospital life:

At that moment, Rosamunde Webber appeared in my doorway, dragging a shopping cart with a big carton on it. She sort of looked at me, just enough to make eye contact, then she pulled her

carrier on into the room. (99)

Like a magician, Rosamunde pulls things out, one after another, from the carton. She brings her mother's art works to decorate the dull hospital room, games and books to entertain Izzy, and her own baked goods to share. Her frequent visits brighten Izzy's days in the hospital. After Izzy goes home, Rosamunde helps her to catch up with homework and school news.

Then the time comes for Izzy to go back to school. She has been afraid of this moment ever since her injury. She does not know how to face people in school:

[Rosamunde]: "What is it you're frightened of about school?"

[Izzy]: "The people. I really don't want to-- face everybody, and all that."

"But it's only the first time that'll be bad. You know how people are, they forget pretty quickly. And most of them are your friends, anyway."

"That's where you're wrong. Most of them are Izzy's friends." (226)

Rosamunde is able to sympathize with Izzy and tries to force her to face her problem by giving her advice, as these three quotations suggest:

"The trouble is, you're used to people looking at you and envying you, wishing they were you. You're not used to people looking at you and pitying you and being glad they aren't you. But if you look at it from another angle, they're both the same mistake, because people aren't ever seeing you." (224)

"And you've got the courage, Izzy." (226)

"Izzy, you can't hide away forever. Even with a pool, and even if your father does get you a special car as soon as you turn sixteen--you're

going to have to come back into the world." (227)

Although Izzy promises Rosamunde to go back to school the very next day, she still resists taking the difficult first step. On the fourth day, Rosamunde shows up at Izzy's house at eight o'clock in the morning. Half forced and half accompanied, Izzy returns to school:

We rode to town in a thick silence, with nobody saying what she was thinking. It wasn't until I was standing on my crutches beside the car, with people moving around me and pretending they didn't see me, that I realized what I had done. I had stuck by Rosamunde; but I wasn't ready to go back to school. I almost panicked. . . . I turned myself around, on the crutches, and make myself start the long, swingstepping journey back to school." (230-32)

When Izzy tries to adjust to school life and to her new self, Rosamunde is always there with her. She helps Izzy both physically and psychologically. It is Rosamunde, the wise and helpful friend, who enables Izzy to conquer the obstacles she faces after her injury. And Izzy acknowledges Rosamunde's efforts: "I honestly don't think I could have gotten through it without Rosamunde, who was there, with me, whenever she could be" (236).

### Jacob Have I Loved

In Katherine Paterson's Jacob Have I Loved, Captain Wallace is the wise and helpful friend to the heroine Sara Louise Bradshaw. In 1941, Sara Louise and her twin sister Caroline live on Rass Island in Chesapeake Bay with their parents and grandmother. During her adolescent years, Sara

Louise burns with jealousy and hatred toward her sister. Sara Louise is a few minutes older than Caroline, but has a different fate. Because Caroline is fragile, gifted, and beautiful, their families and friends have favored her over Sara Louise. People adore Caroline for her musical talent. She sings solo in the school choir and takes special music lessons. At the same time, Sara Louise has to work hard to bring extra money into the family. She hates Caroline and cherishes the few minutes when she was born and Caroline was not yet born, because "[t]hey represented the only time in my life when I was the center of everyone's attention. From the moment Caroline was born, she snatched it all for herself" (18).

Sara Louise's grandmother does not like her. She gives her difficult chores and ridicules her whenever she gets the chance. Her father treats her like a son. Her mother and sister take her for granted. She thinks her sacrifices for the family do not earn enough respect and attention: "I longed for the day when they would have to notice me, give me all the attention and concern that was my due" (39-40). She blames her sister, her mother, and her grandmother for her unhappiness.

Then, a stranger, Captain Wallace, appears on the small island. Sara Louise suspects him of being a German spy who is using the island as a harbor. She imagines how President Roosevelt is going to reward her for catching the spy and

how the islanders will look at her differently. It turns out that Captain Wallace is one of the islanders who had left home a long time ago and has now returned.

Immediately, he becomes Sara Louise's friend. Sara Louise and her best friend Call, short for McCall, frequently visit Captain Wallace. They help him fix up his house, and he repays them with interesting stories of life away from the island. Sara Louise views the little circle she forms with Captain Wallace and Call as her secret world, in which Caroline is not allowed.

However, Caroline does enter the world of this threesome with her charm. The story reaches its climax when Captain Wallace gives money for Caroline to continue her music lessons. Sara Louise is furious and feels betrayed, for she has always thought Captain Wallace was special and treated her differently from other people. Now it is Caroline he gives money to.

With Caroline in a boarding school and Call in the war, Sara Louise drops out of school and focuses on helping her father. A bigger surprise comes, when Call, who returns from the war having grown into a handsome young man, announces his engagement to Caroline. Disappointed, Sara Louise thinks she is doomed to be a loser and to live on the island for the rest of her life. It is not until the conversation Sara Louise has with her wise helper, Captain Wallace, that she sees herself in a new light and learns to

value herself.

When her parents are away to attend Caroline's wedding, Sara Louise invites Captain Wallace to have Christmas dinner with her and her grandmother. After the dinner, Captain Wallace sees her sullen. He tells her: "Sara Louise. You were never meant to be a woman on this island. A man, perhaps. Never a woman" (216). He tells her that Caroline knows what she wants, and when the chance comes, she gets it. He also advises her to find out what she really wants to be:

You, Sara Louise. Don't tell me no one ever gave you a chance. You don't need anything given to you. You can make your own chances. But first you have to know what you're after, my dear.  
(217)

She tells him that she is longing to see the mountains and wants to become a doctor. "So what's to stop you" (218), the Captain asks.

It is this conversation with Captain Wallace that changes Sara Louise's life. Taking his advice, she leaves the island to pursue her goals. Fighting her way up, she fulfills her dreams by becoming a nurse-midwife in an Appalachian community, where she can enjoy the mountains. She also meets a decent man, whom she ultimately marries. All her life she has been wanting to surpass Caroline. Finally she has arrived at a place Caroline can never ever reach.

## E. CHARACTERISTICS OF THE HELPERS

Lüthi distinguishes five categories of fairy-tale helpers: 1) otherworldly beings, like a little old gray man, an old woman, or an unfamiliar wanderer; 2) magical animals, animal brides, or bridegrooms 3) grateful animals with magic powers, like an ant, a raven, or a wolf; 4) heavenly bodies, like the sun, the moon, the stars, or winds; 5) underworld beings (Portrait of Man 138). Since most of these young adult novels are based on realism, they do not contain helpers as varied as those found in fairy tales. Yet the helpers in young adult novels are often portrayed as mysterious, old, odd-looking, and unconventional, like their fairy-tale counterparts.

### a. The Appearance of the Wise Helper

As mentioned above, many fairy-tale helpers take the form of an animal, for example, the fox in "The Golden Bird" and the cat in "Puss in Boots." Interestingly, when these helpers are in the form of human beings, they are often old or odd-looking. The helpers in "The Golden Goose" and "The Water of Life" (KHM #97) are dwarfs; the helper in the former tale is portrayed as a gray old dwarf. In "The Three Spinners" (KHM #14), the three wise women who help the heroine to finish spinning a roomful of flax are ugly. "[T]he first had a broad flat foot, the second had such a

large lower lip that it hung down over her chin, and the third had an immense thumb" (56). "Mother Holle" (KHM #24) is a wise old woman with big teeth. And the wise woman in "The Nixie in the Pond" (KHM #181) is "an old woman with white hair" (574). The appearance of the wise helper in the young adult novel is similar to that of the helper in the fairy tale.

Father Fowler in Permanent Connections is an old man with gray hair:

He was an elderly man wearing a flannel shirt, his thin gray hair waving slightly as it fell above his round tortoise-rimmed glasses. (225)

Oogruk in Dogsong is a blind old man with gray hair:

Except for a small breechclout he was nude, and his skin was the same color as the smoke, a tan-brown, rich and oily. His hair had gone white, or would have been white. . . . (14)

The eyes were opaque, a milk blindness over them, but Russel never thought of him as blind. (15)

Oogruk grinned, the teeth worn down to the gums, the hair hanging down past his cheeks. (18)

Captain Wallace in Jacob Have I Loved, who helps Sara Louise to achieve self-realization, is portrayed as an old man with gray hair and beard, too:

But this was an old man, one whom I had never seen before. He had the strong stocky build of a water man. His hair, under a seaman's cap, was white and thick and hung almost halfway down his neck. He had a full mustache and beard, both white, and was wearing a heavy winter overcoat, despite the fact that it was April. (49)

Though young, Rosamunde in Izzy, Willy-Nilly is wise and rather unpleasant-looking, like many of the fairy-tale

helpers. And her appearance is a subject of frequent discussion between Izzy and her family. Izzy's impression about Rosamunde is:

Rosamunde looked like always, in a big blue windbreaker with PAL on it, in demin overalls that did nothing for her figure, her brown hair thick and curly in two ponytails at the sides of her head, her face all wrinkled up around her beady eyes, the way it got when she was thinking hard. (80)

She stood there, short and clumsy-looking in her baggy pants that covered thick legs, her hair dull and its style unflattering. (83)

I watched her big hands, with chewed nails tossing out newspaper balls. Her hair wasn't a bad color, but it was a terrible texture, wiry-curly, and too thick. (105)

Judging people by their appearance and attire, Izzy's mother comments several times on the way Rosamunde looks:

There was a girl, probably a couple of years older than you and--Oh, not at all pretty, and not well dressed--in front of the elevators, when I got out . . . And her hair in ridiculous childish ponytails and somebody else's windbreaker--as if nobody cared how she looked, anyway? (85)

[Izzy's mother]: Well, my guess is she's not an easy child, she's not at all like Lisa and the rest. Is she? Probably she feels uncomfortable because of the way she looks."

[Izzy]: Oh, I don't think so.

[Izzy's mother]: With that nose, and hair? And her figure? (122)

## **b. The Mysterious Wise Helper**

Another common trait among the fairy-tale wise helpers is that they are mysterious. They often emerge and vanish all of a sudden in the story. At the most critical moment

of the hero's journey, they appear, presenting the right gifts and advice. Then they are gone without any trace. The fairy-tale protagonists never doubt their ability and credibility, and never try to discover their backgrounds:

It never occurs to him [the protagonist] to try to find out what context his magical helpers belong to; he does not ask about the sources of their power. He explores neither the world within nor the world around him. (Lüthi, Portrait of Man 141)

This characteristic mysteriousness exists among the wise helpers in the young adult novel as well. Especially the appearance of Father Fowler, in Permanent Connections, illustrates the point. The only function of the priest in the book is to appear and give advice, as many fairy-tale wise helpers do:

The helping animals and other supernatural beings in the fairy tale are . . . usually just as isolated as the fairy-tale hero himself. The latter takes their advice and magic gifts nonchalantly, uses them at the decisive moment, and then no longer thinks about them. He doesn't ponder over the mysterious forces or where his helpers have come from; everything he experiences seems natural to him and he is carried along by this help. (Lüthi, Once Upon a Time 141-42)

In her review, Rochman comments, "[t]he sudden appearance of a wise priest commentator is intrusive" (21). According to Hipple, many reviewers attack the role of Tom Fowler:

About the only negative remarks concerning *Permanent Connections* focused on Rob's conversation with Tom Fowler, the sensitive and wise priest Rob meets in the small country church. He had not intended to see Fowler; Rob knows of the church because he and Ellery had parked there. But some reviewers labeled this episode "intrusive," "superfluous," and "strained,"

adjectives that may be too harsh. (Presenting Sue Ellen Bridgers 37)

However, it is this suddenness that adds to the fairy-tale appeal in the novel. Having lost his self-esteem, Rob has no place to turn. The encounter between Rob and Father Fowler reminds us very much of the moment when many fairy-tale protagonists sit weeping, an act which often summons the wise helper.

Although they do not appear as suddenly as Tom Fowler, the wise helpers in the other young adult novels are presented in unpredictable and mysterious ways. Sitting in a dark, smoky room, Oogruk enters the story in Dogsong:

Against the far wall sat Oogruk. At first it was hard to know where the smoke ended and Oogruk began. Except for a small breechclout he was nude, and his skin was the same color as the smoke, a tan-brown, rich and oily. His hair had gone white, or would have been white, but it had taken the smoke, too, seemed to have flown into the smoke and become part of the smoke from the lamp. (14)

This scene may remind many readers of the genie rising from Aladdin's Magic Lamp.

Uncle Adelard, Paul's helper in Fade, is a mysterious man in his entrances and exits. The story starts with Uncle Adelard's suspicious disappearance in the family picture:

"Every family has its mysteries," he [Paul's father] said. "Some families have ghosts, we have a picture."

The mystery?

In the space that was supposed to have been occupied by my uncle Adelard, at the end of the top row, next to my father, there is simply a blank space. Nothing.

My uncle Adelard had disappeared at the moment

the camera clicked and the shutter opened. (4)

This family mystery shadows Paul's childhood, until he sees Uncle Adelard for the first time:

My uncle Adelard stood in the doorway, tall and thin, in old clothes that seemed faded from the sun and worn out with use. His face was the same as his clothes, pale and faded, eyes sunken into deep sockets. (52)

The appearance of Captain Wallace in Jacob Have I Loved is a surprise to the islanders. Rass Island is such a small place where everybody knows everybody. As Sara Louise describes the situation, "[t]he island held few secrets or surprises beyond the weather. But here was a perfectly strange man. Where had he come from, and where was he planning to stay?" (50). Captain Wallace's arrival arouses the curiosity of the islanders. From the day he gets off the ferry until he settles down in his old house which is said to be haunted, he is the center of people's attention and "the whole island was trying to unravel the mystery" (57).

Gradually, old people on the island recognize him as old Captain Wallace's son, Hiram Wallace, who left home a long time ago, and now has returned. For Sara Louise, his mysterious homecoming during war time is suspicious. She believes him to be a German spy, until she becomes his friend. However, the reason for his return at this time is never explained.

### c. The Unconventional Wise Helper

As mentioned earlier, Lüthi identifies five kinds of helpers in the fairy tale. Among them, otherworldly beings are the most numerous and defined as:

beings that belong to some other world (though they differ from the otherworldly beings of the local legend in lacking the terrifying or confounding aura associated with the "completely different.") (Portrait of Man 138)

In addition to the dwarf and witch which are otherworldly beings, dead persons help many fairy-tale characters. For example, the white bird in Cinderella (KHM #21) is the spirit of Cinderella's dead mother who returns to help her daughter.

The wise helpers in the young adult novels are often persons from a world with which the protagonists do not associate. They have distinctive personalities and are often viewed as strange persons in the society in which they live. For example, insisting on living in the old Eskimo way, Oogruk in Dogsong refuses electricity, eats raw meat, and owns the only dog team in his snowmobile society. Unlike Izzy and her friends who think only about dating, clothes, and make-up, Rosamunde in Izzy, Willy-Nilly pays attention to her intellectual development. As Izzy's mother says, "she is not at all like Lisa and the rest" (122). Even Rosamunde herself realizes she is different from others: "My mother says people think I'm crazy" (116).

In Eva, the protagonist notices the uncommonness of

Grog, her helper, during their very first encounter:

Eva liked him in a way she didn't often experience nowadays with new people. There was nothing in anything he said, in tone or glance or gesture, that suggested that he didn't find it perfectly normal to be talking to her. Even Bren [Eva's best friend] (even Mom, still) couldn't do that, quite. (103)

Unlike other human beings surrounding Eva, Grog is able to empathize with her. In Eva's own words, "his love, his passion, came out in his feeling for animals" (104).

It is worth noting that the wise helpers in both of Sue Ellen Bridgers' novels are clergymen. The works are set in the religious South, where it is customary for people to seek solutions from the church. However, both clergymen, like many fairy-tale helpers, are unconventional within their setting. Rob in Permanent Connections lives in a Baptist community in his new life in Tyler Mills. The priest is the closest thing to an "otherwordly being" Rob can get in his surroundings. As for minister Kensley in Notes For Another Life, his controversial characteristics are described when he first appears in the novel:

. . . Mr. Kensley in his black robe, a new and controversial addition to the growing ritual of the church. Mr. Kensley was new, young, and untrustworthy, having brought with him from the seminary the latest in liturgies--responsive readings printed in the bulletin, an occasional recitation of the Articles of Faith, a black robe. He would have them on their knees yet, members worried among themselves, preparing their arguments in advance for the presentation of complaints they expected to make in the event some future straw finally broke the camel's back. (5-6)

Uncle Adelard in Fade is a controversial character, too. Unlike other family members who live in Frenchtown, Uncle Adelard comes to Frenchtown only for occasional visits. He wanders around and explores the world. He is often criticized by family members, "like my [Paul's] uncle Victor, [who] didn't approve of his wanderings and thought he should settle down in Frenchtown, marry and have children" (52). Paul, on the other hand, admires Uncle Adelard for daring to lead his life in a different world: "Uncle Adelard was the only person outside my books and movies who had the dimensions of a hero, who dared to be different, who wandered the earth" (5).

Like Uncle Adelard, Captain Wallace in Jacob Have I Loved is a disreputable character among the islanders. Fifty years ago, he was a handsome young man who won many young girls' hearts. With his father's money, he had attended college, which few islanders did. During a lightning storm, he rushed out to chop down the mast of his father's ship because he was afraid that the mast would be destroyed by lightning. For the islanders, "a man who is not afraid at a time like this is a man without enough sense to follow the water" (58). Therefore, when people on Rass Island found out the mast had been axed down, the young man became the laughingstock of the islanders. Shortly after that, he left the island.

Unlike people who spend all their life on the island,

Captain Wallace presents Sara Louise with a world that she has never experienced. He tells stories about his adventures in Paris. He dares to curse, to smuggle wine into their dry community, to own the only deck of playing cards on the island. All of these things fascinate Sara Louise. Although Captain Wallace returns to the island as a native son, he does not become one of them:

He still didn't go to meet the ferry in the afternoon like most folks, or hang around Kellam's after supper matching water stories, or go to church. (101)

It is his unconventionality that leads Sara Louise to become his friend.

In the first part of this chapter, the main focus is on how the helpers in the young adult novels enable the protagonists to finish their tasks. Young adult heroes, such as Rob in Permanent Connections, face three ordeals like many fairy-tale heroes. The wise helper appears and gives him advice. The wise helpers in Eva and Dogsong have prophetic ability. They are able to foresee the protagonists' future problems and advise them accordingly. Robert Cormier's Fade shows the significance of the helper and the advice given. Sometimes the helpers accompany the protagonists throughout their adventures as good companions, a fact which is demonstrated in Izzy, Willy-Nilly, Notes For Another Life, and Jacob Have I Loved.

In the second part of this chapter, the characteristics

of the helpers in the young adult novels are the center of the discussion. The results show that these helpers are often illustrated as old and unpleasant-looking. Their mysterious and unconventional characteristics are the triggers that draw the protagonists to them.

## CHAPTER IV

### THE UNPROMISING HERO AND HEROINE

Among fairy-tale heroes and heroines there are often the simpleton, the underestimated youngest son, or the neglected stepdaughter, who appear to be inferior and less heroic. They are often ill-treated and ridiculed by other people because of their stupidity or filthiness. However, the unlikely heroes and heroines are transformed into heroic figures and triumph at the end of the story. Thompson identifies these protagonists as "unpromising heroes (heroines)" (L100-L199).

The motif of the unpromising hero or heroine is found in Katherine Paterson's Jacob Have I Loved and Brock Cole's The Goats. The protagonists in both novels are underestimated and humiliated by other characters. They seem to be useless and inferior like many unpromising heroes and heroines in fairy tales. But when the novels end, they are able to prove their strengths and abilities.

#### A. CINDERELLA

"The most famous of all unpromising heroes is Cinderella, the stepdaughter, an ash girl, ragged, dirty" (Standard Dictionary of Folklore, Mythology, and Legend

1151). "Cinderella" (KHM #21) has been one of the best-loved fairy tales in the world. It is a very old fairy tale with "at least 345 documented variants and numerous unrecorded versions" in all parts of the world (Kolbenschlag 71). The idea of a perfect foot to fit the slipper even suggests the story may have originated in ancient China where a tiny foot was considered beautiful (Bettelheim 236). Its rags-to-riches motif has been widely adapted for literary works and movies.

The fairy tale starts with the death of Cinderella's mother. Her father marries a second wife, who brings along her two daughters. The stepsisters and stepmother take away all of Cinderella's beautiful clothes, dress her in a shabby smock, and make her their servant. When the big ball at the palace is announced, Cinderella, like her stepsisters, is eager to go. But the stepmother and her daughters leave for the ball without her. Cinderella goes to her mother's grave crying for help. A white bird brings the girl a gold and silver dress and a pair of silk slippers. For three nights, Cinderella attends the ball without anyone recognizing her. She also flees successfully from the palace when the prince wants to escort her home. On the third night, however, she loses one of her slippers on the stairs. The prince tries to find the maiden whose foot can fit into the slipper. Cinderella is that maiden. Finally, Cinderella is able to surpass her stepsisters by marrying the prince.

In Jacob Have I Loved, we can see a reflection of the unpromising Cinderella in Sara Louise Bradshaw, the heroine and first-person narrator. In 1941, she is thirteen and lives on Rass Island in Chesapeake Bay with her twin sister, Caroline, their parents, and an aged grandmother. Sara Louise has felt inferior to Caroline almost since their birth. She was born a healthy baby, but Caroline was weak. Family and friends have paid more attention to Caroline because of her delicacy. Even when they tell the story of the twins' births, "it was mostly of how Caroline had refused to breathe. How the midwife smacked and prayed and cajoled the tiny chest to move" (18). Sara Louise is tortured by her jealousy of Caroline. Unlike Cinderella, whose feelings are seldom explicitly stated but are more to be inferred, Sara Louise expresses her hatred and ill feeling toward Caroline throughout the whole novel.

#### **a. The Ill-Treated Heroine**

As Sara Louise and Caroline grow up, Sara Louise, like Cinderella, works very hard for her family. To improve the financial situation of the family, she crabs and fishes. She runs most of the errands in the house. She is always dirty and smelly. Caroline, on the other hand, is like a little princess cherished by their parents and the islanders. She is gifted in music, sings solo in the school choir, and gets all the praise. She is always clean and

neat. Caroline sits at the expensive piano her parents bought her playing Chopin while Sara Louise sacrifices herself for the family's financial well-being. In Sara Louise's mind, Caroline "was so sure, so present, so easy, so light and gold, while I was all gray and shadow" (39).

The original German name for Cinderella is "Aschenputtel" which means: "a lowly, dirty kitchenmaid who must tend to the fireplace ashes" (Bettelheim 237). Because Cinderella is always dusty and dirty, her stepsisters name her "Cinderella." Caroline, like Cinderella's stepsisters, gave Sara Louise a pejorative nickname, "Wheeze," when they were two years old. People have called Sara Louise that ever since. She resents the nickname. She once tells Caroline: "Don't call me Wheeze! I'm a person, not a disease symptom" (167). One night, when Caroline beams in their school Christmas concert, Sara Louise tells the readers her wildest dream:

I tried to imagine Caroline bowing down to me. At first, of course, she laughingly refused, but then a giant hand descended from the sky and shoved her to her knees. Her face grew dark. "Oh, Wheeze," she began to apologize. "Call me no longer Wheeze, but Sara Louise," I said grandly, smiling in the darkness, casting off the nickname she had diminished me with since we were two. (40)

Readers also learn how much Sara Louise despises her nickname during the incident when she sees Auntie Braxton lying unconscious in the house. She races back to get help from her friends Captain Wallace and McCall. In a hurry, Captain Wallace tells her, "Don't just stand there, Sara

Louise. Go find some men to help me carry her down to the dock" (100). She is surprised that Captain Wallace calls her by her real name:

It was not until later that I realized that he had called me by my full name, Sara Louise. No one bothered, not even my mother, to call me Sara Louise, but he had done it without thinking. Strange how much that meant to me. (100)

As Cinderella's stepsisters do with Cinderella, Caroline constantly insults Sara Louise by accusing her of being dirty and smelly: "Mercy, Wheeze, you stink like a crab shanty" (14). Sara Louise resents Caroline's remarks and thinks it is not only her appearance that Caroline ridicules, but also her soul:

I would come in from a day of proggng for crab, sweating and filthy. Caroline would remark mildly that my fingernails were dirty. How could they be anything else but dirty? . . . How dare she call me dirty? How dare she try to make me feel inferior to her own pure, clear beauty? It wasn't my fingernails she was concerned with, that I was sure of. She was using my fingernails to indict my soul. Wasn't she content to be golden perfection without cutting away at me? Was she to allow me no virtue--no shard of pride or decency?" (73-74)

Sara Louise's senile grandmother adds to the intensity of the sibling rivalry. The grandmother is biased in favor of Caroline and admires her musical talent. Like Cinderella's stepmother with Cinderella, the grandmother torments Sara Louise both physically and emotionally. She has the girl do various chores and bosses her around. Sara Louise is able to outsmart her grandmother and ignores the anguish brought by the labor:

I gave Grandma her coffee and stood by while she noisily sucked in air and coffee. "Not enough sugar."

I whipped the sugar bowl out from behind my back. She was clearly annoyed that I'd been able to anticipate her complaint. I could see on her face that she was trying to decide how to shift to something that I wouldn't be prepared for. (44)

The grandmother is not as insane as she appears to be. She is the only person who senses Sara Louise's secret crush on Captain Wallace and her jealousy of Caroline. Instead of comforting the confused Sara Louise, she makes Sara Louise suffer for her guilt.

During a hurricane, Captain Wallace loses his house and moves in with the Bradshaws temporarily. Sara Louise's sympathy toward the old man turns into a crush. She is bewildered by her passion for Captain Wallace and feels guilty for falling in love with a man who is older than her grandmother. On the one hand, she is tormented because of being unable to express her love to Captain Wallace. On the other, she is afraid of revealing her secret. The grandmother detects Sara Louise's crush and humiliates her mercilessly:

[Caroline]: "Wheeze, what on earth are you doing? You've been to the front door five times in the last five minutes."

[Sara Louise]: "Oh, leave me alone."

"I know what she is doing." Grandma was rocking as usual in the living room. "She's peeking around for that heathen Captain of hers."

"Yep. Yep." The voice continued from the other room. "Can't keep her eyes off that wicked man. I see it. 'Deed I do."

Caroline began to giggle in earnest then. I didn't know which one I wanted to kill more.

. . .  
I was holding a jar of string beans in my hand,  
and I swear, if my mother had not happened down  
the stairs at that moment, I might have hurled  
that quart at the old woman's nodding head. (141)

When Auntie Braxton, Captain Wallace's former wife,  
dies, the grandmother accuses Captain Wallace of murdering  
Auntie Braxton with the help of Sara Louise:

"He killed her, you know."  
We all gaped in astonishment. Even from  
Grandma this was strong stuff.  
"He wanted her house. I knew soon as he moved  
in there this was bound to happen."

. . .  
"Poisoned her. That's how." She gazed about  
the table in triumph. "Rat Poison." . . .  
"Louise knows," she said in a sneaky little  
voice. She smiled at me. "But you wouldn't tell,  
would you? And I know why." . . .

. . .  
Grandma continued unperturbed. "Ever see how  
she looks at him?"

. . .  
"She thinks I'm only a foolish old woman. But  
I know. 'Deed I do." She stared at me full in  
the eyes. I was too afraid to look away. "Maybe  
you helped. Did you, Louise? Did you help him?"  
Her eyes were glittering. (169-70)

When Captain Wallace gives money for Caroline to go to  
a boarding school in Baltimore, Sara Louise is shocked at  
the announcement: "I sat there as stunned as though he had  
thrown a rock in my face" (176). Sara Louise has believed  
that Captain Wallace is the only person who favors her over  
Caroline. However, it appears that it is Caroline whom  
Captain Wallace likes and to whom he offers the opportunity.  
Attending a boarding school has been Sara Louise's dream.  
Now, the dream is shattered and Sara Louise feels betrayed.  
The devilish grandmother enjoys Sara Louise's misery: "My

grandmother twisted in her chair to look at me. I looked away as fast as I could. She was smiling" (177). When Sara Louise makes an excuse to leave the living room, the grandmother follows her into the kitchen and whispers a biblical quote into her ears: "Romans nine thirteen, . . . As it is written, Jacob have I loved, but Esau have I hated" (178).

In the Bible, Jacob and Esau are the twin sons of Isaac and Rebecca. When Isaac is old and blind, Jacob pretends he is Esau and steals Esau's birthright and their father's blessing. Sara Louise has empathized and identified with Esau ever since her childhood. That night, she wonders who is the speaker of the verse that her grandmother cited earlier:

I took my Bible from our little crate bookcase, and bringing it over to the light, looked up the passage Grandma had cited. Romans, the ninth chapter and the thirteenth verse. The speaker was God.

I was shaking all over as I closed the book and got back under the covers. There was, then, no use to struggling or even trying. It was God himself who hated me. And without cause . . . . God has chosen to hate me. And if my heart was hard, that was his doing as well. (181)

The grandmother has reminded the girl that it is Sara Louise whom everyone hates, including God.

The relationship between Sara Louise and her parents is worth noting. Sara Louise's mother loves her, and Sara Louise acknowledges it: "She [the mother] never suggested that I was dirty or that I stank. . . . She was a real

lady, my mother" (15). Whereas Cinderella's real mother tries to help her from beyond the grave by sending the white bird, Sara Louise's mother is helpless in terms of solving the girl's dilemma with Caroline. Sara Louise's father treats her as the son he longs to have and takes her for granted. One day, Sara Louise is at the harbor waiting for the ferry to arrive:

My father had walked up. He smiled at me and touched my arm in greeting. For a happy moment, I thought he'd spied me from his boat and had come on purpose to say hello. And then I saw his gaze turn toward the hatch of the under deck passenger cabin. It was Momma he had come to meet and Caroline, of course. (47-48)

The father, like Cinderella's father who fails to realize Cinderella's grief after his second marriage, ignores Sara Louise's heartache.

#### **b. The Unpromising Surpasses the Promising**

Sara Louise makes several attempts to win people's attention, but fails. She wants the choir master to stop celebrating Christmas by cancelling the Christmas concert, because it is war time and people are suffering. She gains nothing and is even ridiculed. She enters a song lyric contest which turns out to be rigged. She finally sees her chance when Captain Wallace appears, a native islander who has been away from the island for fifty years. Sara Louise imagines him as a German spy and dreams of catching him and being rewarded by President Roosevelt. However, Captain

Wallace is not a spy, and he becomes her friend.

In "Cinderella," the heroine plants a twig, which her father brings back to her, on her mother's grave. Later, the twig grows into a beautiful hazelnut tree, in which a white bird lives. Three times a day, Cinderella goes to the grave to weep and pray. The white bird grants whatever Cinderella wishes. The bird and the tree form Cinderella's secret world, from which she gets comfort. In order to step out of Caroline's shadow, Sara Louise, like Cinderella, tries to make her own world by entering a threesome with her best friend Call and Captain Wallace. The fatherless and pudgy Call is, like Sara Louise, a loner. They have been best friends for a long time. They go fishing and crabbing together. They visit Captain Wallace's house regularly. At first, Sara Louise is jealous of Call's being close to Captain Wallace, because "Call was my [Sara Louise's] only friend. If I gave him up to the Captain, I'd have no one" (72). Gradually, she accepts Captain Wallace's friendship and enjoys her world with the Captain and Call.

With her charm, Caroline invades Sara Louise's special world. When Sara Louise, Call, and Captain Wallace do not know how to take care of Auntie Braxton's cats while she is hospitalized, it is Caroline who convinces the neighbors to give the sixteen cats homes. When Captain Wallace loses his house in a storm, it is Caroline who suggests that Captain Wallace find a home by marrying Auntie Braxton. Sara Louise

is angry at Caroline:

Who did she think she was, inviting me to go see the Captain? As if she owned both him and Call. Call, who had always belonged to me because nobody else besides his mother and grandmother would have him, and the Captain, who finally through all our troubles and misunderstandings had become mine as well. . . . she thought she could snatch them both for herself. (116)

Auntie Braxton dies shortly after the marriage. Sara Louise is devastated when Captain Wallace takes money from Auntie Braxton's estate and sends Caroline to a boarding school. Going to a boarding school has been Sara Louise's dream, and she has been saving money for it. Now, without any effort, Caroline gets the opportunity.

As Caroline leaves home and Call goes to war, Sara Louise drops out of school in order to help her father support the family. Years pass, and Call, who has become a handsome young man, returns from the war and visits Sara Louise. To her surprise, Call announces his engagement to Caroline.

Unlike the white bird which brings Cinderella beautiful dresses to wear to the ball, Captain Wallace, the wise helper, grants the gift to Caroline. And Sara Louise is not as lucky as Cinderella, who marries the prince, but loses Call to her sister.

Katherine Paterson does not let Sara Louise follow in Cinderella's footsteps. She creates the wise man, Captain Wallace, to help Sara Louise realize that she is the only one who can rescue herself: "You don't need anything given

to you. You can make your own chances" (217). (See Chapter III). Sara Louise follows his advice and leaves the island. She goes to college and becomes a nurse-midwife. Thereafter, she marries a decent man and lives in an Appalachian community, where she can enjoy the mountains which she has been longing to see since her childhood. All her life she wanted to surpass Caroline, and now she has stepped out of Caroline's shadow. And it is Captain Wallace's advice that guides Sara Louise from an unpromising heroine to a successful young woman.

#### B. THE SIMPLETON

In the fairy tale, an unpromising hero is sometimes the youngest of three brothers. He is often called "simpleton" because of his naiveté. The innocent youngest son is found in fairy tales like "The Golden Bird" and "The Golden Goose." In the latter, Simpleton "was constantly mocked, disdained, and slighted" (286). In the former, even the king, the father of the youngest prince, does not trust this son to find the golden bird because the youngest prince is "not the smartest person in the world" (217). However, when the stories end, both heroes marry beautiful princesses and become kings.

"The Queen Bee" (KHM #62) is a typical fairy tale that illustrates the unpromising simpleton as a hero. Two

princes go out to search for adventure. They lead such a wild life that they forget to return. Their youngest brother, who is called Simpleton, sets out to look for them. When he finds them, "they ridiculed him for thinking that he, as naive as he was, could make his way in the world when they, who were much more clever, had not been able to succeed" (252). Then the three of them travel together and encounter an anthill, a great lake with many ducks, and a beehive. The two elder brothers want to kill the ants, the ducks, and the bees. The youngest prince begs them to spare the animals' life. Finally they come to an enchanted castle. To disenchant the castle, one has to finish three tasks given by a gray dwarf. The two elder princes fail in the first task and are turned into stones. With the help of the ants, the ducks, and the bees which he rescued earlier, the youngest prince gathers one thousand pearls from the moss, fetches the key to the bedroom of the princesses from the lake, and picks the youngest one among three sleeping princesses who look alike. The castle is disenchanted and the youngest prince marries the youngest princess.

Brock Cole's The Goats is a novel about an unpromising hero and an unpromising heroine. At a summer camp, a boy and a girl are stripped naked and marooned on Goat Island by their camp mates as a practical joke. The boy and the girl are chosen to be the goats, because they have not adjusted well to camp life. Instead of staying on Goat Island

overnight as their persecutors have planned, the boy and the girl decide to leave the island. For three days, they wander around, but are able to survive through their ordeals. The story ends happily, when they join the girl's mother.

#### **a. The Ill-Treated Hero and Heroine**

The novel begins with the scene in which a group of campers strip the boy to his skin:

Murphy pulled down his shorts. The boy's knees folded, and as he fell Bryce tugged his sweat shirt over his head . . . . Someone sat on his knees so they could pull off his shoes and socks. Then they let him go. He scuttled sideways on his hands and knees into a thicket of reeds and fell on his side. He could hardly breathe.

"Come on, Howie," Murphy said. "You're a goat. Don't you get it?" (4)

Then they leave the naked boy alone on the island. It begins to get dark, and mosquitoes start to bite. He spots an old tent platform in the center of the island and walks toward it. To his surprise, a girl is curled up inside the platform. Crying and gulping, she wraps her naked body up in an old blanket. Like the boy, she is the goat selected by her female camp mates.

Both the boy and the girl feel humiliated. Being a goat, the least popular person in the camp, is a disgrace, as is having to face someone of the opposite sex naked. Their camp mates leave them only one blanket, which the girl is using. The boy is hungry and freezing. When he lights a

candle to keep himself warm, he recognizes the girl. The boys in the camp have classified all the girls into categories. The girl belongs to the lowest group--real dogs: "He couldn't remember her name. She was one of the real dogs. Bryce had classified all the girls into queens, princesses, dogs, and real dogs" (8). Like fairy-tale simpletons, the boy and the girl are both looked down upon by their peers.

After a short conversation, they find that both of them were tricked into coming to the island by their camp mates. The boy believed there was going to be a cookout:

"We brought hot dogs and stuff." He remembered telling the others that they didn't have enough hot dogs. He had even argued about it, as if he was the only one who could count. Bryce had agreed and said that they were lucky he was such a brain. (9)

The girl experienced a similar scheme:

"They told me Julie Christiansen was going to be the goat. We were all supposed to come out and go skinny-dipping, and then we were going to lose her." (9)

It is the girl, not Julie Christiansen, who was left on the island. The boy feels sorry for the girl: "She was an even bigger jerk than he was, thinking that Julie Christiansen could ever be a goat" (9). Both of them are angry. Simple and innocent, they trustingly follow their cunning camp mates to the island, but fall into their traps.

Before their camp mates come back to spy on them, the boy thinks of a plan to get revenge. He tells the girl:

"We'll go down to the shore, and when they come sneaking up, we'll grab their canoes. We'll leave them here. They'll be the goats" (13). The boy's plan falls apart, when they see several people on the shore watching the canoes. So they decide to swim across the lake. Their camp mates are surprised at their disappearance and believe the goats are still on the island. The campers underestimate the courage and ability of the boy and the girl who have swum away from them:

Max flipped his cigarette into the water.

"Well, they must be somewhere around. They wouldn't try to swim for it, would they?"

"I don't think so. Laura can't swim. She's afraid of the water. What about Howie?"

Max shrugged. "I don't know. He can swim all right, but it's a mile and a half, and he's kind of wimpy." (16)

The boy is not as coward as the other children think; and the girl is also courageous. With the boy's help, the girl swims across the lake by holding on to a big log. Both of them arrive safely on the other side of the lake.

#### **b. The Unpromising Surpasses the Promising**

After leaving the island, the two goats break into an empty summer cottage and find themselves some clothes and a temporary shelter. They try to contact their parents. The boy's archaeologist parents are working in Turkey. The girl's mother is busy with work and agrees to come only for Parents' Weekend on Saturday. The boy, whom people describe as small and quiet, and the girl, who cries a lot, have to

survive on their own for two days.

Although they have already left Goat Island, the stigma of being goats still follows them. They both know that they are not sociable. The girl tells the boy "I'm socially retarded for my age" (29). "Yeah. Me too," the boy answers. It is not until they accidentally befriend a group of inner-city camp children that they begin to view themselves in a new light.

On the first day of their ordeal, the boy and the girl spot their camp counselor with a policeman in a gas station. They dodge into a group of inner-city children, then mistakenly get into a nearby bus. The bus takes them to another camp site with these children. Several of these campers, such as Tiwanda and Calvin, know that the boy and the girl are in trouble and are trying to escape from the police. But they still keep the goats in their camp for one night.

Being mocked at their own camp, the boy and the girl have lost their self-esteem and assume that these campers will also see them as the goats. Contrary to the boy and the girl's expectations, the new youth treat them nicely. They help the boy and the girl adjust to their camp. The girl is brought to the girls' cabin, the boy to the boys'. A black girl called Tiwanda shares her bed and other necessities with the girl. The other girls in the cabin are nice to her also. In the beginning, the girl is afraid of

trusting anyone:

Lydia looked down and bit her lip, as if she had something embarrassing to say. The girl waited, wondering what had been found wrong with her. Had she already broken some rule or other? Or was Lydia going to tell her in the nicest way that it would be better if she just disappeared?

Lydia took a deep breath. "You want to borrow my comb?" she asked. (75)

Gradually, the girl realizes her new friends have no intention of harming her. On the contrary, some of them even try to protect her. Tiwanda has warned the girl to avoid the camp bully, Pardoe, who is interested in the girl. During dinner, Pardoe describes his plan for stealing money from a supermarket. He points at the girl and wants her to carry it out:

Everyone looked at her. It made her nervous. She hadn't thought that Pardoe had noticed her. She didn't want him to think about her. . . .

"No, she couldn't," said Tiwanda, she had come back with two boxes of chicken. "She's not going to mess with any of that stuff . . . ."

"Get off her case, Tiwanda," said Pardoe.

"What's she supposed to do? Get a paper route?"

"I mean it. You shut up about that stuff. She's not going to do any of it." (77)

That night in the cabin, the girl is not as scared as she was in her own camp. Her new friends lend her nice clothes and money. She feels warm and comfortable among them. The new friendship proves that she is not "socially retarded" and is capable of making friends:

She didn't feel nervous and scared anymore. Maybe it was because they were nice to her. Nice to a goat. She'd almost forgotten that she was supposed to be a goat. No, not forgotten. She wouldn't forget, and she wouldn't forgive, either. But it didn't seem important in the same way. It

was as if it had all happened to some other, littler kid. She was crying a bit for that kid, too. It wasn't the same as feeling sorry for herself, because she wasn't quite the same person. (93)

The boy goes through a similar experience, too. During the dinner, he tells his new friends about his scary and breath-taking adventure in a Greek cave. Though identified as a quiet child, the boy shows a different side. Like a heroic adventurer, he tells a great story and keeps complete control of the audience:

Everyone was quiet for a minute.  
"Well, what did you see, man?" asked Calvin.  
"I'm not sure. I was feeling pretty weird . . . . Anyway, I was walking back and back and it was getting darker and darker, and I saw something move." He had been holding his hands up to talk with, and now he held them still, just above his shoulders. He was smiling a little.  
"Oh, man!" said Lydia. "I thought you said this wasn't scary!" (81)

When some children begin to dance, Lydia invites the boy to dance with her. The boy refuses at first. "I don't dance very well" (82), he tells Lydia. But Lydia likes him and insists on dancing with him. Lydia "caught his hands and pulled him away from the table. He liked Lydia, but he was glad when one of the big kids from the bus started dancing with them too" (82-83).

The boy begins to worry about his new friendship after his fight with bully Pardoe. Pardoe tries to force the girl to leave the cafeteria with him, but the boy interferes. Scared, but angry, he kicks the side of Pardoe's knee while Pardoe is not paying attention. He is stunned to see Pardoe

fall to the ground. His new friends hustle him away to their cabin. The boy realizes that kicking Pardoe while he is not looking is a cowardly blow. He is worried that the other children will harm him:

He wondered what they were going to do to him. He thought they would probably beat him up because he had kicked Pardoe when he wasn't looking. That was a cowardly thing to do, he knew. That's one of the reasons he was a goat, because he did things like that. Calvin and the others hadn't known he was a goat, but now they would. (87)

To his surprise, some of these children admire him for his act:

In the cabin Calvin threw himself on one of the bunks. He was holding his stomach and laughing. "Oh, man," he said. "We've got a kung fu expert here. Did you see Pardoe go down? Bang!" (88)

Although one child thinks the boy does not fight fairly, Calvin tells them his theory on how to survive in the society they live in:

"Listen, children, I'm going to tell you the first bandit rule." He held up a long, straight finger. "If you see you're going to get popped in a fair fight, don't fight fair." He lay back on the bunk, his arms behind his head. "It's like society, don't you see? They got all these rules that everybody's supposed to play by. But sometimes you see that those rules are going to cut you up. That makes you a bandit. You're a smart bandit when you know you don't have to play that game no more." (88-89)

Though the boy does not completely understand Calvin's theory, it has comforted him. "He didn't think he was really a bandit. But then maybe he wasn't a goat, either" (89), thinks the boy.

"A true folktale numskull [simpleton] is not actually dumb, only naive; but his heart's naiveté is the basis for his later success" (Röhrich 212). Like many fairy-tale simpletons, the boy and the girl may appear to be unpromising when the story begins. They are not really as socially retarded as their camp mates believe. The fact that they get along with the group of inner-city children proves that the boy and the girl, bright and cunning, are capable of making friends and surviving in a new environment.

In this chapter, the motif of the unpromising hero and heroine is discussed. Katherine Paterson's Jacob Have I Loved and Brock Cole's The Goats are two novels containing this motif. Sara Louise in Jacob Have I Loved is the unpromising heroine depreciated by her family. At the end of the story, she is able to prove herself a heroic figure by achieving her goal of becoming a nurse-midwife. In The Goats, the boy and the girl are the protagonists who seem to be unlikely. But they outsmart their camp mates, who mock and maroon them, by escaping from the island. Later, they begin a courageous journey. During their ordeal, they encounter various persons and are able to deal with them. Making friends with the group of inner-city camp children demonstrates the boy and the girl's social ability.

## CHAPTER V

### ABANDONED CHILDREN

We often describe something that is ideal and beautiful as "a fairy tale." But fairy tales are not so innocent and pretty. Almost every fairy-tale family has problems. Cinderella is badly abused by her stepmother and stepsisters. Hansel and Gretel are small children abandoned in the forest by their parents. In "All Fur" (KHM #65), the beautiful princess runs away from home, because her father wants to marry her. These family problems, including child abuse, child abandonment, and incest, to name but a few, are recurrent incidents in fairy tales. Tatar remarks: "In real life, every unhappy family may be unhappy in its own way, but in fairy tales unhappy families are very much alike. Nearly every sibling is a rival, and at least one parent is an ogre" (58).

The family problems portrayed in the fairy tale are not merely based on the storytellers' imagination. On the contrary, "the facts of fairy-tale family life often squared with the facts of every day life" (Tatar 50). Among the family problems in the fairy tale, child abandonment was a common practice in eighteenth-century Europe. Poor people often left their children in the forest to starve.

"[F]ragmentary evidence suggests . . . urban abandonment rates ranging from 15 to 30 percent of registered births"

(Boswell 16). According to The Standard Dictionary of Folklore, Mythology, and Legend, the motif of child abandonment appears in folk tales all over the world. "Poverty and lack of food are the most frequent reasons; fear of the fulfillment of a prophecy is next" (Standard Dictionary of Folklore, Mythology, and Legend 1).

Abandoned children (S300-S399) is a motif identified by Thompson and found in two selected novels: Brock Cole's The Goats and Sue Ellen Bridgers' Notes for Another Life. The protagonists in both novels are deserted and neglected by their parents, who, like many fairy-tale parents, are rejecting, unloving, and selfish.

#### A. THE GOATS

No fairy tale illustrates the motif of abandoned children better than "Hansel and Gretel" (KHM #15). Hansel and his sister Gretel live on the edge of a large forest with their woodcutter father and their stepmother. A great famine ravages their village, and there is no food in the house. At the stepmother's suggestion, the parents take the children twice to the forest and leave them to starve. The first time, Hansel is able to outsmart his parents by marking a little pebble trail behind him, which leads the children home safely. Because the parents lock the front door at night and Hansel cannot collect any pebbles, the

second time Hansel uses bread crumbs as marks. Birds eat the bread crumbs before Hansel and Gretel can use them to find their way home. The two children are lost in the forest for two days.

Finally, they see a little bread house in the middle of the forest. It belongs to a cannibalistic witch who has built the house to lure small children. She locks Hansel up in a cage to fatten him before she eats him. She also makes Gretel do housework for her. Every day the witch examines Hansel's finger to see whether he is fat enough. Smart Hansel tricks the witch by sticking out a chicken bone instead of his finger. The witch becomes impatient and wants to eat Hansel right away. She orders Gretel to build a fire and to put her head into the oven to check the temperature. When the witch shows Gretel how it can be done, Gretel pushes her into the hot oven and kills the witch. Hansel and Gretel go into the witch's house and fill their pockets with jewels and pearls. On their way home, they reach a large river without a bridge. Gretel asks a white duck to carry them across the river. The children finally arrive home and join their father. The stepmother has died while the children are out in the forest. Sharing the jewels with their father, Hansel and Gretel live happily ever after.

Brock Cole's The Goats is a novel about the adventures of two abandoned children. According to camp tradition, the

least popular boy and girl in the camp will be selected as "the goats" and left alone on an island for one night. A boy and a girl who are the victims of this tradition, are stripped and marooned on a small island. Their friends take away all of their clothes and leave them nothing but one blanket and an empty cabin. Angry and humiliated, they decide to disappear from the island to get revenge.

They swim across the lake and break into a summer cottage. They find food and clothes there. Like Hansel and Gretel, who go back to their parents the first time, the boy and the girl reach out for parental help. The girl calls her mother at the latter's office. The mother is busy at work, seems not to care about her daughter's problem, and simply tells her to go back to the camp. The boy has no one to call, for his parents are working in Turkey. Being rejected by the other children in the camp and by their parents, the boy and the girl have to learn to survive in the modern jungle for two days until the girl's mother comes for Parents' Weekend.

The first day they are accidentally taken to another summer camp in a nearby city. There they meet a group of inner-city children who are curious about them. In contrast to the rejection they suffer at their own camp, they are well treated by these inner-city children who offer them food and lodging and lend them money. The boy and the girl are like Hansel and Gretel in the witch's bread house with

danger lurking around. A bully, Pardoe, tries to take advantage of the girl. Suppressing his fear, the boy kicks Pardoe, who falls to the floor, and thus saves the girl.

With the help of these inner-city children, the boy and the girl are transferred to another city, Barnesville. The girl pretends to be the cleaning lady in a motel, which gives them an opportunity to sneak into a motel room and dine in the motel restaurant by using other people's names. However, the real cleaning lady discovers their scam and captures the girl while the boy is in the bathroom. The boy distracts the motel staff's attention by setting off the fire alarm and rescues the girl.

Next morning, the boy and the girl plan to walk back to their camp in Ahlburg, where they will meet the girl's mother. They hitchhike and are picked up. The driver turns out to be a deputy sheriff who attempts to bring them to the police station. The policeman locks the boy and the girl in his truck with the car keys while he is making a phone call to his colleagues. The girl drives off in the truck and runs over the policeman's foot. Again, the two children escape.

During their journey, the boy and the girl learn to trust and help each other. Their friendship grows stronger as they travel. Finally, they end their journey with a reunion with the girl's mother.

The whole novel reminds one very much of "Hansel and

Gretel." Both stories are about the journey of a male and a female child who are cast out. In addition to the fairy-tale motif used in the novel, The Goats is also like a fairy tale because of the apparent fairy-tale technique of naming the hero and heroine.

In The Uses of Enchantment, Bettelheim remarks on the differences between fairy tales and myths. Every mythical hero or heroine has a specific name, e.g., Hercules, Brunhild, or Antigone. Even the names of the hero's parents or other minor characters in the myth are known. The fairy-tale hero and heroine, by contrast, have no specific names. They are often referred as the youngest son, the poor fisherman, or the prince. Cinderella gets her name from her habit of sleeping in the ashes. Little Red Riding Hood is so called because she wears a beautiful red hood: "Even when the hero is given a name, as in the Jack stories, or in 'Hansel and Gretel,' the use of very common names make them generic terms, standing for any boy or girl" (Bettelheim 40). Fairy-tale readers can easily identify with the characters in the stories. "The fairy tale. . . . makes clear it tells about every man, people very much like us" (Bettelheim 40).

This fairy-tale characteristic is used in The Goats as well. Although the protagonist are Laura Golden and Howie Mitchell, their names are mentioned only when the police and the girl's mother talk about them. Throughout the novel,

they are referred to as "the boy and the girl" or "he and she." When they are with the group of inner-city children, the boy and the girl conceal their names from them. Therefore, Tiwanda, a friendly black girl, calls them "Clyde and Bonnie"--names of two famous robbers in the 1930's. The boy and the girl simply accept these new names without correcting them. Although she travels with the boy, the girl does not know his name until later in the story:

"Do you know something?" she asked.

"What?"

"I should have asked you before, but I didn't."

"What? Tell me."

She took a deep breath and held it for a second. "I don't know your name," she said all at once. She covered her face with her hands and looked at him through her fingers. "That's pretty stupid, isn't it?" (135)

She also reveals to him that her real name is not Laura. Shadow Golden is her name on her birth certificate and other documents.

In an interview, Brock Cole says that a copy editor of The Goats have wanted him to use the children's names in the novel. But Cole decided to leave them out. "Names are caught up with identity. When they leave the island, they lose their old identities" (McDonnell 604), Cole explained. Like the fairy-tale characters, Howie and Laura are actually every boy and girl.

#### **a. Child Abandonment**

In his The Kindness of Strangers: The Abandonment of

Children in Western Europe from Late Antiquity to the Renaissance, historian John Boswell defines child abandonment:

the voluntary relinquishing of control over children by their natal parents or guardians, whether by leaving them somewhere, selling them, or legally consigning authority to some other person or institution. (24)

Hansel and Gretel's parents abandon them twice by leaving them in the forest. Their motivation is clear: there is not enough food in the house. Lüthi remarks that poverty and distress do not usually make a person better; on the contrary, they make him or her worse. To be more precise, they are the cause of evil ("Hänsel und Gretel" 108). This statement explains why the poor woodcutter and his wife would forsake their children.

It is worth noting that the Brothers Grimm altered the original "Hansel and Gretel" story to accommodate the moral standard. As mentioned in the Introduction, the Grimms often added or deleted certain elements in their fairy tales to please their middle-class Christian readers. It seems acceptable that a stepmother would make the suggestion to cast out her stepchildren. However, it was the real mother who wanted to abandon the children:

In their [the Grimms] edition of the original version, the fairy tale unequivocally speaks of a mother. The Grimms changed this word to "wife" seven times; twice, they changed the parents or the father and mother into "the old ones"; and finally, they turned the mother into a (wicked) stepmother. And that settled the matter: As far as anyone else is concerned, Hansel and Gretel now

have a stepmother. (Mallet 52)

In modern society, deserting one's child in the wilderness is rare. But the "abandoning impulse" is a universal characteristic of human parents (Hoyme 32). And "all parents sometimes experience the wish to be free from the burdens and constraints of childcare and . . . they are therefore (naturally) inclined to resent the child whose living presence frustrates that wish" (Hoyme 33). This phenomenon is found in The Goats. The initial situation in The Goats may look like a camp prank. But when one examines it closely, the boy and the girl are not only abandoned by their fellow campers, but also by their parents.

The boy and the girl are from wealthy, middle-class families. The boy's parents are archaeologists. The girl lives with her mother, who has a corporate job. For workaholic parents, sending children to summer camp is an ideal way to get rid of them temporarily.

The boy's parents leave him alone at the summer camp, while they work in Turkey. He has no one to go to outside of the camp. The boy does not have a close relationship with his parents. He knows he may be the result of an unplanned conception. "I was an accident, maybe" (128), he tells the girl. He feels:

. . . he never seemed to fit into his parents' life. They loved him, and they wanted him to be happy, but they didn't know what to do with him. He had to be careful not to get in the way. It had made him watchful. (128)

Attending the summer camp allows him not to interfere with his parents' life.

The girl's mother is busy at work, too. After one night of humiliation on the island and of struggling to find food and shelter, the girl calls her. "What now," (35) is the mother's first reaction upon receiving her daughter's phone call. When the girl explains about her adjustment difficulties at the camp, the mother simply tells her to solve the problem by herself: "Laura, I don't know what else I can do. I'm trying to earn a living. For both of us. You can really help me if you try to manage things by yourself for a change" (37).

Unwillingly, the mother agrees to come for Parents' Weekend. Then, she hangs up the phone without even saying goodbye. When the camp director calls, she is furious: "'I could kill her. . . . I could really kill her.' She pushed the button on the phone angrily" (38-39). The mother's aloofness shows again when she arrives at the camp:

Maddy [the girl's mother] wondered if she should have come. In her first panic upon hearing that Laura was missing, it had seemed the obvious thing to do. Now she wasn't so sure. What if Laura should greet her with that dull puzzled look that came down over her face like a mask, making her fears into something pointless, even ridiculous? Maddy didn't think she could stand that. (59)

For the parents of the girl and the boy, sending their children to summer camp is a benefit for their busy working schedule. They relinquish their control over the children to the camp, unconcerned about its quality. In terms of the

camp facilities, the girl notices her camp is inferior to the inner-city children's:

There was a small room built onto the back of the cabin, with washbasins and toilet stalls. It was a better camp than the one her mother was spending a fortune to send her to. (91-92)

As for the camp staff, the boy and the girl are marooned on the island with the consent of a camp counselor. The parents in both "Hansel and Gretel" and The Goats share the common traits: unlovingness, rejection, and selfishness.

#### **b. Fate of the Abandoned Children**

##### **Lost in the Forest**

The forest is an important setting in the stories of "Hansel and Gretel" and The Goats. Hansel and Gretel live on the edge of a large forest. Their parents abandon them in the forest. The witch's bread house is located in the forest. When we trace Hansel and Gretel's journey, we find that they never leave the forest throughout their ordeal (See Figure 2). In the forest, they meet someone good--the white duck which carries them across the river, and someone evil--the witch who plans to eat them.

As for the children in The Goats, they never leave the big pine forest surrounding the lake, though it seems that they travel quite a distance (See Figure 3). Like Hansel and Gretel, the boy and the girl lose their way in the big forest, where they encounter good and bad people.

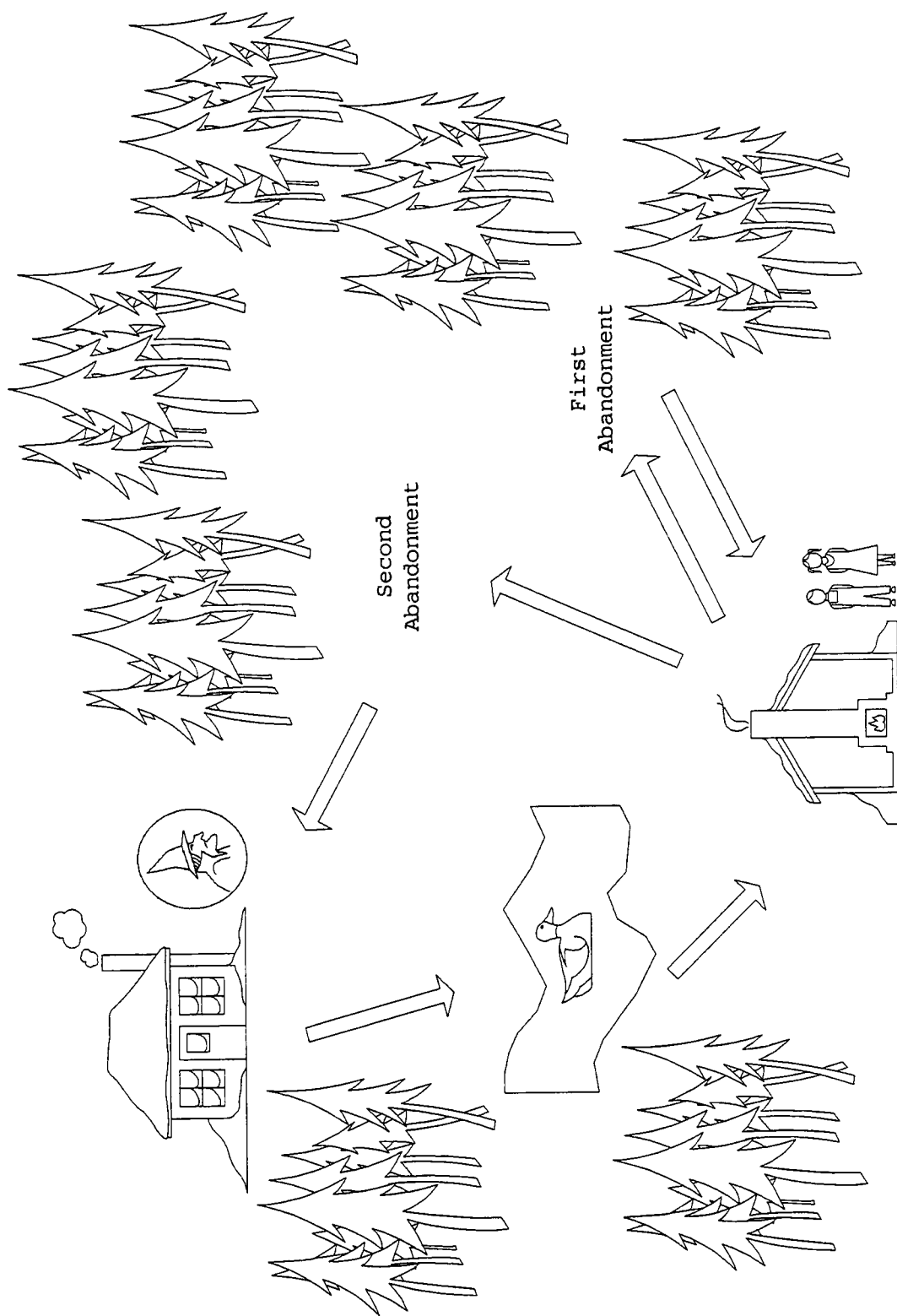


Figure 2: Travel Route of Hansel and Gretel

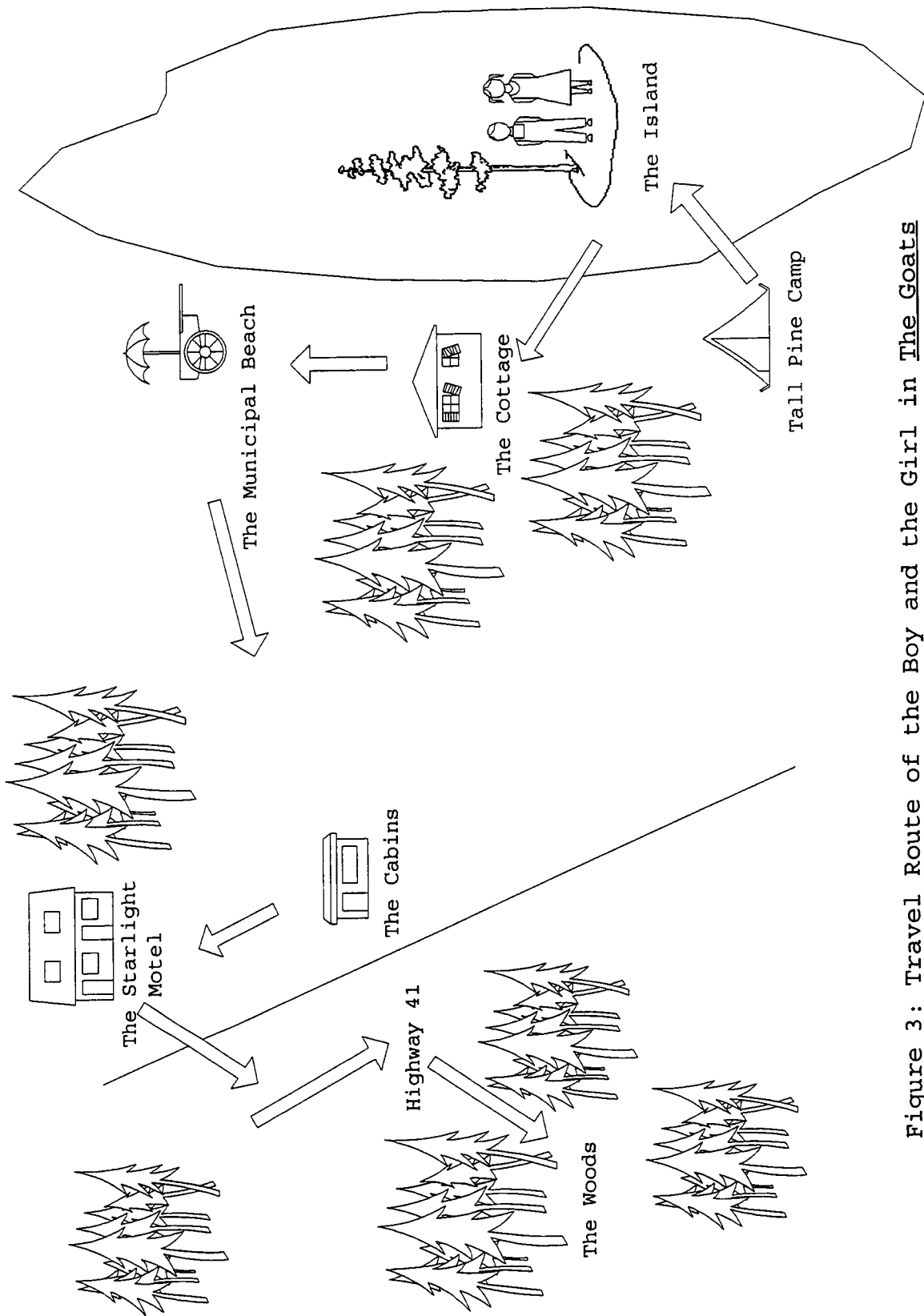


Figure 3: Travel Route of the Boy and the Girl in The Goats

The group of inner-city children are the nice persons they meet, like the white duck. Knowing that the boy and the girl are running away from the police, these children provide them food and shelter and lend them money for their journey. Among these children, a black girl named Tiwanda takes special care of them. She helps the boy and the girl to adjust to their camp and shares her bed with the girl. The conversation between the girl and Tiwanda before they fall asleep shows the Tiwanda's kindness:

[Tiwanda]: "Laura, I want you to promise me something. Just as soon as you get to town tomorrow, you call your mom. You call her and tell her that she's got to come get you right away. I don't care what you say. Anything that will make her come. You promise me that?"

[Laura]: "Okay."

"Say, I promise."

"I promise."

"Do you have any money?" Tiwanda asked.

"No. Forty-one cents."

"That's not enough. I'll lend you some. But you pay me back."

"Okay. Thank you."

"You're welcome. Maybe I can sleep now."

(94-95)

And Mr. Lockwood who lends them change for the telephone is another nice person they encounter.

The boy and the girl face more danger in their forest than Hansel and Gretel in theirs. There is the bully Pardoe, who tries to harm the girl. There is the cleaning lady in the motel, who has been watching them:

They didn't notice the old woman with pink hair pushing a broom [the attribute of a witch] along the balcony. She leaned over the railing and looked down at them as they passed beneath her.

(139)

And the deputy sheriff who tries to bring them to the police station is another bad person they encounter.

### **Fall of the Innocent**

Iring Fetscher claims that one should read "Hansel and Gretel" as a "Kriminalgeschichte"--literally, a story about criminals (161). The woodcutter and his wife forsake their young children in the forest, which suggests premeditated murder. The second crime occurs when Gretel pushes the witch into the oven. Then Hansel and Gretel take the jewelry and gold from the witch's house, thus committing robbery. Bettelheim accuses Hansel and Gretel of indulging in oral greediness. Upon seeing the bread house, they begin to devour it without asking anyone's permission. Even when the witch inquires as to who is nibbling on the house, they lie to her by answering it is the wind (160-161).

By the same token, The Goats could be a story about juvenile delinquency. The boy and the girl break into someone's summer cottage, taking food and clothes. The girl steals money from a dashboard compartment of a car in order to make a phone call. The girl tricks a motel guest into believing she is a janitor, obtains the key of his motel room, and checks into the motel by using his name.

When we compare "Hansel and Gretel" to The Goats, we find both pairs of children commit so-called crimes out of one motivation: survival. Tired and hungry, Hansel and

Gretel have wandered in the forest for three days without any food. Out of necessity, they eat whatever they find to support their life. They are deserted because of being economic burdens to their parents. With the witch's jewelry, they return home as breadwinners. The money they bring home has an important meaning: it helps them at home. They do not take any more money than they need, neither do they try to remember the route to the witch's house in order to take more from her. As Fetscher explains, it is society that is to blame for producing the crime (166).

The boy and the girl in The Goats are innocent, too. They are forced to steal in order to survive in a cruel society. They keep records of the things they borrow or steal in order to return them later. After eating and sleeping in the cottage they break into, they remember to clean the place before leaving:

They folded up the blankets and quilt and washed the pot and dishes in the lake. The boy found a garbage can behind the cottage near the outhouse and put the bottle, the empty saltine carton, and the tin cans inside. As they left, the girl helped him prop the shutter back up on the window.  
(31)

They are actually "sweet kids," as Mr. Lockwood describes them. It is their world and the adults who fail to recognize their innocence. Cole admits that this sentence from Yeats' poem "The Second Coming" influenced his writing of The Goats: "The ceremony of innocence is drowned,/ The best lack all conviction, while the worst/Are full of

passionate intensity" (McDonnell 602).

### c. Strength of the Abandoned Children

In most fairy tales, an adolescent boy or girl is the hero or heroine. Oftentimes, the hero or heroine gets advice or help from a supernatural being (Lüthi, "Hänsel und Gretel" 107). These adolescent protagonists leave home in search of adventure. On the other hand, "Hansel and Gretel," like "Little Red Riding Hood" (KHM #26), "the Wolf and the Seven Young Kids" (KHM #5), and "Thumbling" (KHM #37), belongs to the children's fairy tales (Kindermärchen), in which young children are the protagonists (Lüthi, "Hänsel und Gretel" 107). The purpose of Hansel and Gretel's journey is to go back home.

Although they are cast out by their parents, Hansel and Gretel use their common sense, helping each other throughout their ordeal. Hansel is the stronger one in the first part of the story. After overhearing their parents' plan, Gretel does nothing but cry. Hansel is the one who comforts her and thinks of the plan to outsmart their parents by using pebbles as markers. He has success the first time. Although his plan fails the second time, he still tries to stay calm and console his sister. He also tricks the witch by sticking out a chicken bone instead of his own finger when she wants to determine his size. Gretel becomes more important in the second half of the story. She is able to

delude the witch into falling into her own trap and saves Hansel and herself. Gretel is also the one who asks the duck for help.

The boy and the girl in The Goats are barely into adolescence:

He [the boy] looked at her [the girl's] body. It was long and white. She had no breasts, just two shriveled nipples. At the bottom of her belly was a little patch of hair, like a Hitler mustache. That meant that she was more mature than he was. He didn't have any hair yet. . . . We're just little kids, he thought. . . . (18-19)

Though young, both of them are bright and resourceful. Sticking together, they use each other's strength to survive throughout their adventures. Like Hansel, the boy is more active in the first part of the story. He is the one who plots the revenge, while the girl lies there and cries. He is the one who gets both of them across the lake, because the girl does not swim. He breaks into the empty cottage to find them a temporary shelter. To free the girl from the motel staff, he sets off the fire alarm to distract the workers. The girl, like Gretel, has more strength in the second half of the novel. Her resourcefulness earns them a quiet motel room and a feast. She rescues them from the deputy sheriff by driving his truck away. She tries to calm the boy, who is worrying about not being able to go home with the girl. During their entire journey, they are able to outsmart every adult they encounter, to be independent, and to show their talents for surviving in their world.

## B. NOTES FOR ANOTHER LIFE

In fairy tales, parents abandon their children for various reasons. Snow White is deserted in the forest because her stepmother is jealous of Snow White's beauty. The father in "The Three Languages" (KHM #33) orders his servant to kill his son because of the son's stupidity. The servant spares the son's life and deserts him in the forest. For lack of food, Hansel and Gretel's parents forsake them in the forest. The abandoned children face different fates. The heroine in "Okerlo" (KHM #222) has the misfortune of being picked up by cannibals after her mother lets her cradle drift away in the sea. On the other hand, the hero in "The Devil With the Three Golden Hairs" (KHM #29) has the good luck to be adopted by a miller and his wife who take good care of him.

"The Three Little Birds" (KHM #96) is a story about three abandoned children. A queen gives birth to two boys and a girl while the king is away. The queen's two sisters, who are jealous of her, throw the children into a river. Each time, the two sisters report to the king that the queen has delivered an animal. The king is so angry that he puts the queen into prison. Luckily, all three children are rescued by a fisherman and his wife who raise them as their own children.

The children grow up. One day, the eldest child goes

fishing and is mocked by other boys as a foundling. He is very upset and asks the fisherman for the truth. His foster father tells him the story of his origin. The child is determined to search for their biological parents, no matter how hard the fisherman tries to stop him. He comes upon an old woman who is fishing at a river. Because he is impolite to her, he is unable to find either his father or his way home. The second boy sets out to look for his brother and the same event ensues. Finally, the daughter goes out to look for her brothers. Because she is polite to the old woman, the latter gives her directions to find her brothers. She also rewards the girl with a magic bird. The three children bring the bird home and are reunited with their foster parents. Shortly after that, the king visits the fisherman's house. The magic bird begins to sing the story of how the queen's two evil sisters attempted to drown the children in the river and how the fisherman saved them. The king, then, realizes that the three beautiful youngsters are his own children. They are brought back to the castle and reunite with their parents.

Sue Ellen Bridgers' Notes for Another Life focuses on the struggles of two abandoned children, Kevin and Wren Jackson. Sixteen-year-old Kevin and his sister Wren, thirteen, live with their grandparents, Bliss and Bill. Their father, Tom Jackson, suffers from mental illness and has spent much of his life in a mental institution. Working

as a production designer for a department store, their mother Karen lives alone in Atlanta and comes occasionally for short visits. Kevin and Wren have been long distressed at their parents' inability to take care of them. Kevin is the more troubled one of the two children. He does not want to face his father's illness and refuses to visit him in the hospital. He resents his mother for her indifference to them. Although she is troubled by her parents' separation, Wren concentrates on her music lessons and her new relationship with Sam Holland. As their relationship becomes firmer, Wren knows that one day she will be like her mother, having to choose between her career and her family. Although it is a formality, their mother's decisions to divorce their father and to move to Chicago still hurt Wren and Kevin. Wren is able to handle her mother's rejection by encircling herself with the love of her grandparents and Sam. Kevin, however, attempts suicide to win his mother back. Under the guidance of the wise helper, Jack Kensley, Kevin becomes less tense toward himself and gradually accepts his parents as who they are (See Chapter III). When the story ends, Kevin and Wren have a new understanding of their life and greater respect for their parents.

#### **a. Child Abandonment**

Among the characters, Karen, Kevin and Wren's mother, is distinctive in the novel's rural Southern setting. The

readers first meet Karen, when she is sitting in the kitchen with Bliss:

Karen was in the kitchen with Bliss. . . . The blurred colored light off the red and yellow tulips behind her seemed to brighten the picture she made, illumined the auburn hair that framed her profile--smooth, silken hair, as manageable as everything else about her. . . .  
. . . She was wearing a new color, something between blue and green, and a fuchsia blouse, startlingly rich. It resembled the outfits she put on mannequins in Atlanta and were not the kind of clothes a mother wore. (14-15)

Beautiful, stylish, and clever, she is a successful career woman who enjoys big city life. She dresses in the latest fashion and "in sheer stockings, expensive heels" (21). Her lips are "perfectly formed, brow arched, lids lined" (127). Jolene, Wren's best friend, describes Karen: "She's a knockout" (99).

Karen had married Tom Jackson, had children, and then moved to Larkwood, a small southern community, where Tom grew up. She had played the role of a good mother and wife for several years:

Tom was seeing clients at night, building an insurance business that would in turn build them a country house and pay for a summer place at the beach. Karen made simple dinners to be eaten in front of the T.V., supervised baths and homework, listened while Kevin read, read to Wren herself, then collapsed to bed. (18)

However, this life full of husband and children dissatisfied Karen. Deep inside, she yearned for something different:

. . . she had always intended to live in a city. She had always wanted an apartment in an elegant old building with a doorman and no lawn to mow, no trash to take to the curb, no neighbors to be

chummy with. She wanted all the things she'd never had, like take-out Chinese food and expensive Italian shoes and a season ticket to the ballet. (17)

As Tom's depression became severe and he entered a mental hospital, Karen decided to pursue her career by taking a job as a window designer for a department store six hours away in Atlanta. She left her children behind in Larkwood with their grandparents. In the beginning, she visited them frequently and planned to have them move to Atlanta with her when she could afford it. But "[t]hey seemed to belong to her less and less, to need her less and less, and so she never arranged for them to come live with her" (20).

Karen tries to rationalize her abandoning of the children as an act that "was more a filling in of her life than it was a clearing out" (20). She surrenders her maternal obligation to Bliss and is hardly ever there when Kevin and Wren need her. Although she does come for occasional visits, she is more a guest than a mother:

She had sampled their eggnog, their fruitcake, embraced their gifts, wrapped herself in their month's preparation because her coming was a happening as eventful to them as the arrival their faith celebrated.

And then she was gone. (21)

Even when she spends time with the children, her work is all that is on her mind. The conversation between her and Kevin, which triggers his suicide attempt, shows Karen's indifference to the broken-armed boy:

She patted the bed, and Kevin sat down facing her.

"You have a new cast," she said.

"Yes. Getting it wet was so stupid. I just didn't think."

"No harm done." Karen smiled. "This one looks better."

"It's lighter and smaller." He held up his arm so she could see that his fingers were freer now.

She hardly noticed; her attention was already somewhere else. Back in Atlanta, he gathered. Or speeding ahead to Chicago.

"I hope you can come see the new apartment sometime, Kevin."

He was right. Chicago. (143)

Karen tries to compensate for her absence in Kevin and Wren's life with money. For example, she offers to buy something expensive for Wren, when she fails to attend Wren's commencement. She plans to take Kevin and Wren on a costly vacation next summer. Bliss reminds her that spending quality time with her children is more valuable than offering them something expensive:

"Next summer," Karen said, brightening. "By next summer I should be into the job enough to take some time, maybe even a month. I'll take them on a trip, a real vacation. Maybe to Mexico or even to Europe."

[Bliss]: "I think they'd rather just have you for a while. It doesn't have to be an expensive vacation. Your time with them is what matters."  
(129)

Karen is capable of being a good mother, but she refuses to do so. She is too full of herself and her career. She admits to Wren that she is selfish:

"I don't deny I've been selfish, Wren. But if I say I'm sorry and don't come back here to live with you and Kevin, being sorry doesn't count for much, does it?"

Wren was silent, fingering the glass.

"We have to live with things the way they are, not the way we want them to be."

"But things are the way you want them to be,"

Wren said bluntly. (170)

Karen does not realize the turmoil she has brought to the abandoned Kevin and Wren, but still expects them to love her. She and many fairy-tale parents are alike: they abandon their children because of selfishness.

#### **b. Fate of the Abandoned Children**

Like the lucky protagonists in "The Three Little Birds" who are nurtured by the fisherman and his wife, Kevin and Wren are fortunate to have their grandparents, Bliss and Bill. With Tom in the mental hospital and Karen working in Atlanta, Bliss and Bill compensate for their absence by becoming Kevin and Wren's surrogate parents. They take good care of them and do various things for them that normal parents do for their children, such as attending their school activities and going to church with them.

Bill owns a drugstore in Larkwood; Bliss is a traditional homemaker and gives piano lessons. Bill is the breadwinner in the family. Understanding that his son Tom is unable to provide for the children, Bill takes over the responsibility and supports his grandchildren financially:

The store was like home to him and the customers his friends; he never thought about retiring, although he and Bliss hadn't had a real vacation in years. They never even talked about it anymore. Unspoken between them was their responsibility to their grandchildren. And to Tom. Although Bill intended to see Kevin and Wren through college, he didn't know what the future held for his son who had not made a regular living

in eight years now and didn't seem likely to ever completely support himself again. (27)

Bliss takes care of her grandchildren: preparing meals, inviting their friends to the house, and giving advice when they need it. She sees herself as a mother to Kevin and Wren:

Now the house was empty. Kevin at tennis practice. Wren at the store with Bill. Karen gone without a trace, except for two children left behind. Bliss' children now. Hers and Bill's. They didn't seem to belong to Karen anymore and certainly not to Tom. They were her children, and yet they were also her connection to her son.  
(33)

Bliss shares her love of music with her grandchildren, especially with Wren. She teaches Wren to play the piano, listens to her practice, and comments on her playing, all things which are supposed to be done by Karen:

Bliss had held her at the piano when she was three, patiently repeating a tune. Bliss had explained, day after day, the strange markings on the staff; she had counted slowly, clapping her hands softly at Wren's shoulder. Bliss had sat through the beginner and elementary books, had listened to variation after variation. . . .

And then, two years ago, she had found another teacher, someone who perhaps knew more and who certainly cost more, and had given up an afternoon every week to drive Wren to her lesson at the college. And then had continued to listen, to correct practice mistakes, to console and praise.

Bliss had done all that, and yet her mother had been there first. (167-68)

The hours of piano practice distract Wren from the sorrow brought by her father's illness and her mother's absence. To ease each of their unpleasant visits with Tom in the mental institute, Bliss sings with Wren in the car. The

singing, as Wren describes, brings "comfort and courage against the panic that accompanied every visit to her father" (2).

Bliss also has tried to comfort Kevin. Upset by his parents' rejection, the boy is moody and temperamental. Bliss understands that Kevin cannot bring himself to see Tom in the hospital, and she excuses him. She also knows that Kevin will be hostile to Karen because of her decision to move farther away to Chicago. Bliss calms him down before he sees Karen:

Wren nodded, knowing her grandmother wanted to see Kevin alone, to make sure he was all right before Karen saw him. She would take a minute to prepare him, but not just brush his hair across his forehead with her fingers or adjust his collar as if he were about to be photographed. She would do more than that, hugging him to her although he shunned embraces. She would be reminding him that she was always there, this house was always his. No matter what Karen had come to tell them, it wouldn't have to make a difference in his life.  
(16)

When Kevin breaks his arm during a tennis match, Bliss is there to take care of him. She asks Reverend Kensley to console the confused boy. She is the one who wakes up in the middle of the night out of a mother's instinct and discovers that he has taken an overdose in time to keep him from dying of his suicide attempt.

To Kevin and Wren, who are abandoned by their biological mother, Bliss is more a mother than a grandmother. It is Bliss, not Karen, who receives Mother's Day gifts and cards from Kevin and Wren:

But still she waited through the weekend and into the first week in May, days easing toward Mother's Day when her grandchildren would bring her gifts. . . . At eight, Wren had meant what her card said and had even added her own carefully spaced *I love you* under the rhyme and then a row of x's to mark a multitude of kisses.

Kevin's cards had been similar but less sentimental, more homey. (63-64)

Bliss even has to remind them to buy cards and gifts for Karen for Mother's Day. She knows buying a Mother's Day card for Karen is not an easy task for the children, because "it was difficult to find a verse that didn't announce gratitude for care, devotion, and constancy" (64). Kevin and Wren acknowledge what their grandmother has done for them. Even Karen appreciates Bliss for her efforts in taking care of the children. "You're a saint" (129) Karen tells Bliss; "Just a grandmother" (129), Bliss replies.

### **c. Strength of the Abandoned Children**

In Grimm's fairy tale "The Three Little Birds," the three protagonists are determined to look for their biological parents after knowing that they were adopted by the fisherman. They wander, encounter dangers, and finally are reunited with their birth parents. In Notes for Another Life, all Kevin and Wren want is to be with their parents. They understand that their father's depression will never be cured, but they hope that one day he will be released from the hospital and lead a normal life with them.

Neither Kevin nor Wren is able to cope with the fact

that Karen forsakes them to pursue her career. Wren, thirteen years old, is as beautiful as Karen and is a talented pianist. She has a new relationship with Sam Holland, a decent boy from a close-knit family, unlike her own. Wren cries every time she sees Karen, because she knows Karen is bound to leave very soon:

I mustn't cry, she thought, parking herself momentarily under Mrs. Baker's elm and hugging her backpack. I always cry when I see her, but today I won't. I promise I won't. She took a deep breath and tightened her arms around the backpack. I will not cry, she said to herself. I will not. But halfway down the street, she felt the tears come. (14)

Wren cannot understand why a mother would desert her children. Neither can she even trust any mother other than Bliss. She feels reluctant when she meets Sam's mother for the first time:

Wren shivered. Were there mothers like that, women other than Bliss who could spin magic, drawing children into treasure them, protect them, help them love themselves? She wanted to believe there were. She knew there would be if wishing could make it so. (75)

Wren tries to turn her frustrations to her love for music. She spends hours practicing the piano. Being close to Bliss, Wren understands that her grandparents will be her haven if she ever needs one:

She knew the constancy of that life, and so she would let her mother go this time. She wouldn't cry or lie in bed tonight thinking up ploys to make Karen either stay or take them with her. There was no keeping her, any more than there was any reaching her father. There was only Kevin and her grandparents. There was music, the hours of practice that cleared her mind of everything but

the distinct pattern of notes on the staff and the meter of a prescribed signature. She would make that be enough. (25-26)

As her relationship with Sam becomes serious, Wren realizes that she will soon face a decision like her mother's. Wren is ambitious to become a professional pianist; but Sam wants her to be like Bliss, playing the organ in the church and giving piano lessons at home. She is confused. On the one hand, she is not willing to give up her ambition. On the other, she does not want to be like Karen, who leaves her children in turmoil because of a selfish reason. After a long time of struggling, Wren begins to accept Karen's decision and forgives her. Wren understands no matter what decision she--Wren--makes, she always needs to be honest with herself. She tells Kevin what she thinks of herself and her parents at the end of the story:

Mother's away. She'll always be away. And Daddy's going back to the hospital. He'll probably be there within a week or two. Of course there's Sam, and I do feel close to him--I guess I love him a lot--but I can't let him change me. I won't, even if he tries. There are so many things I have to decide for myself, Kevin. It's like there are spaces inside, separate places for music and for Sam, for you and our family, for school. But there's another place just for me. Right now I feel as if I have to take special care of that place that's just mine because it's where I can be honest with myself and decide what's right for me no matter what other people want. (192)

Kevin has a harder time facing his parents' problems than Wren does. He refuses to visit his father in the hospital and is worried that he himself may inherit the

chronic depression from his father. Kevin loves his mother, but resents her for abandoning him and Wren. He is hostile toward Karen when she comes to visit. Deep inside, he is begging Karen to stay and to love him. The self-centered Karen never senses Kevin's need of her. When Kevin was younger, he had thought of hurting himself in order to bring Karen back:

When he was younger, eleven or twelve, he had thought about being in an accident--something temporarily deforming. Once he'd almost turned his bike into the side of a slow moving car. He had wanted to. But his inability to accurately evaluate the outcome had, at the last moment, caused him to respond to the blare of the frantic horn and he'd swung the other way, into the curb.  
. . . (101)

After he hears of Karen's decision to divorce his father and move to Chicago, he knows that nothing will change her mind. In despair over his mother's leaving and his breaking up with his girl friend, Kevin swallows a whole bottle of sleeping pills. Bliss discovers the unconscious boy in time and sends him to the hospital. Bliss also asks Reverend Kensley, a wise helper, to counsel him. Kevin confesses to Jack Kensley that his attempt at suicide is intended to bring Karen back:

"When I was a kid," Kevin said, "I used to plan accidents, little plots to bring Mother back, but I could never go through with them. I was too afraid. I guess taking the pills was my big try."  
(161-62)

Under the guidance of Kensley (See Chapter III), Kevin gradually accepts who his parents are rather than trying to

change them. He also comes to realize the love of his sister Wren and his grandparents. Kevin becomes more mature and loves himself more.

Unlike the abandoned children in the fairy tales who join their biological parents and live happily ever after, Kevin and Wren in Notes for Another Life do not solve their problem in the end. However, they go through the hard times and grow more mature. Their problem remains, but they will be able to cope with it with a more positive attitude. And that is what counts.

This chapter focuses on the discussion of the motif of abandoned children in Brock Cole's The Goats and Sue Ellen Bridgers' Notes for Another Life. Like their fairy-tale counterparts, the parents in both novels abandon their children because of selfishness. The abandoned children face different fates. The boy and the girl in The Goats wander around by themselves. They encounter good as well as bad people in the modern jungle. In Notes for Another Life, the abandoned Kevin and Wren are lucky to be raised by their grandparents, who help them to deal with the difficulties brought by their parents' rejection.

## CHAPTER VI

### MAGIC

Magic is one characteristic that distinguishes the fairy tale from other literary genres. In fairy tales, there are magic figures: a cannibalistic giant, a friendly dwarf, a wicked witch. There are magic objects: a bird that lays golden eggs, magic water that can restore one's life, a cloak that can make whoever wears it invisible. Magic power dominates many fairy tales: a handsome prince is transformed into a frog by an evil power, a cat can be omniscient, a magic kiss from a prince can disenchant a beautiful princess who has slept for one hundred years. These magic events appear repeatedly in the fairy tale. Thompson devotes a major section in his motif index to the motif of magic. Among all the magical events listed by Thompson, transformation: man to animal (D100-D199) and magic invisibility (D1980) are found in the selected novels.

#### A. TRANSFORMATION: MAN TO ANIMAL

Besides human beings, animals also play important roles in the fairy tale. The worlds of human being and animal are not far apart here. Animals interact with human beings in various ways. Sometimes an animal is a helpful being; sometimes it is a magical or evil creature. It can speak

and behave like a person, for example the omniscient cat in "Puss in Boots." It also has emotions and feelings as people do. These ideas about animals are part of the folk imagination and philosophy<sup>1</sup>.

In his The Folklore of Fairy-Tale, Yearsley suggests that there are two periods of primitive man's cosmic belief --Naturism and Animism (4). In the Naturism period, "The world was not yet regarded as full of spirits, but as merely alive" (4). Gradually, the human being advanced to the Animism period in which:

. . . he conceived that all nature objects, animate or inanimate, possessed a nature like his own. Everything was as much alive as himself. This stage of Animism has exercised a very widespread influence upon the world, and has led to remarkable developments in superstition and worship. . . . (Yearsley 4)<sup>2</sup>

Yearsley elaborates on the thought of Animism:

To the primitive mind there is nothing illogical in these beliefs [Animism and related views]. If every man, animal, and plant, every rock and stone, every star, river, and wind, is animated by a spirit, there is nothing to prevent such spirits passing from one object into another. . . . (58)

Based on this folk belief, the motif of transformation abounds in the fairy tale. Variants of the animal children,

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<sup>1</sup>See Huang, Shao-Fang. "The Animal Helper in German and Chinese Fairy Tales." Unpublished MA Thesis. U of Tennessee, Knoxville, 1990. p.2.

<sup>2</sup>See Huang, Shao-Fang. "The Animal Helper in German and Chinese Fairy Tales." Unpublished MA Thesis. U of Tennessee, Knoxville, 1990. p.3.

the swan maiden<sup>3</sup>, and Beauty and the Beast<sup>4</sup> are told in different parts of the world.

Among the fairy tales with a transformation motif, "The Frog King, or Iron Heinrich" (KHM #1) is one of the best-known. A princess accidentally drops her favorite golden ball into a well. Emerging from the water, a frog is willing to retrieve the ball if the princess agrees to be its companion in exchange. However, when the frog brings back the golden ball, the princess grabs it and forgets her promise. The frog appears in the castle the very next day and insists on playing, eating, and sleeping with the princess. She is so furious that she picks up the frog, flinging it at the wall. Suddenly, the frog turns into a handsome young man, standing there and smiling at the princess. He tells her that he is the prince in a neighboring kingdom. A wicked witch has cast a spell on him and transformed him into a frog. The princess has helped

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<sup>3</sup>Swan maiden: The swan maiden is a common fairy-tale type that illustrates a half-human and half-supernatural maiden transforming from a swan into a beautiful woman. The power of her transformation depends on the possession of a magic feather robe or a pair of wings. In the fairy tale, the maiden encounters her human lover, who steals and hides the magic feather robe from her. The maiden has to remain in human form until she finds the robe. (Standard Dictionary of Folklore, Mythology, and Legend 1091)

<sup>4</sup>Beauty and the Beast: Beauty and the Beast is a fairy tale of beast marriage. In the story, a prince is magically transformed into a beast. He has to find a maiden whose love and devotion to him will sequentially break the spell. (Standard Dictionary of Folklore, Mythology, and Legend 129)

him to restore his human form; they get married the next day and live happily ever after.

"Hans My Hedgehog" (KHM #108) is another fairy tale about transformation. A farmer and his wife are unhappy because they have no children. The farmer wishes to have a child, even if it is a hedgehog. Shortly afterwards, his wife does give birth to a half-hedgehog and half-human child. The child is christened "Hans My Hedgehog." Growing up, Hans My Hedgehog is much ridiculed and ill-treated by his parents and friends. One day, he decides to leave home and tend donkeys and pigs in the forest. Years later, a king gets lost in the forest and asks Hans My Hedgehog for directions. Hans My Hedgehog agrees to help. In exchange, the king has to give Hans My Hedgehog the first thing the king meets in the royal courtyard. Unexpectedly, it is the princess who comes out to meet the king. Several days later, a second king encounters Hans My Hedgehog in the forest and makes the same promise.

When Hans My Hedgehog goes to the first king and wants to marry the princess, he is not welcomed by the king and refused by the princess. Angry, Hans My Hedgehog has the princess punished and goes on to the second kingdom. The second king and his daughter welcome Hans My Hedgehog cordially. That princess is also willing to marry him. Hans My Hedgehog instructs the king on how to restore his human form on his wedding night: When Hans My Hedgehog is

ready to go to bed and slips out of his hedgehog skin, someone is to grab the skin and throw it into the fire. Hans My Hedgehog, then, returns to his human form and lives happily ever after with the princess.

The motif of transformation into animals is found in Peter Dickinson's science fiction work Eva. Thirteen-year-old Eva wakes up after a long coma and finds she has become a chimpanzee. (Please see Chapter III for the synopsis of the plot.) Expecting to resume a normal family life, Eva discovers that she has become an obsession with the media. She is also under contract with a corporate sponsor which pays her huge medical and rehabilitative expenses--she will act in several of their commercials. They dress Eva in human clothes and ask her to imitate human beings. Eva finds it is humiliating. Being dehumanized in the human world, Eva starts to empathize with her chimp friends. After coming to know Grog, her wise helper (See Chapter III), she realizes that escaping from human society and returning to the natural habitat is the only way to preserve the happiness of the chimpanzee. With Grog's help, Eva and her chimp friends escape to a remote island where Eva uses her human intelligence to teach the chimpanzees to survive in the wild.

Although Eva's transformation is carried out by a medical technique, it still shares some traits in common with the fairy-tale transformation.

#### a. Transformation Through the Wish of Parents

Röhrich categorizes the fairy-tale transformation into three groups:

1. "So and so is an animal," or can be an animal as well;
2. "He transformed himself into an animal";
3. "Someone changed him into an animal." (82)

Fairy tales like "The Frog King, or Iron Heinrich" or "Hans My Hedgehog," and Dickinson's Eva belong to the third group.

In the fairy tale, transformation into animals is usually caused by black magic or a curse (Röhrich 79). For example, the frog in "The Frog King, or Iron Heinrich" and the fox in "The Golden Bird" are actually enchanted princes. An evil witch casts a spell on them and transforms them into animals. The curse brought on by the protagonists' parents is another force that causes transformation. The hero in "Hans My Hedgehog" is transformed because of his father's unintentional wish. So are the protagonists in fairy tales like "The Seven Ravens" (KHM #25) and "The Raven" (KHM #93).

In Eva, after being unconscious for eight months in the hospital, Eva wakes up feeling different. She does not know she has become a chimpanzee until she sees herself in the mirror:

Eva stared at the face in the mirror. She'd recognized it at once, but couldn't give it a name. Then it came. . . .

"Hi, Kelly," said her voice.

Kelly was--had been--a young female chimpanzee.  
(17)

Eva is devastated and does not know what has happened to

her. Her mother explains about the car accident and her transformation. "It's something called neuron memory, darling," her mother starts:

You were in an irreversible coma after the accident, and Joan Pradesh heard about it and said she'd try and . . . do *this*, if we wanted. She's never done a human before, you see. It was a risk, she said, but we thought, in the end . . . well . . . your poor body, it was so broken, and just lying there . . . anyway, we said yes. And it's worked. (20)

Like the father in "Hans My Hedgehog" who wants a child even if it part hedgehog, Eva's parents are so desperate to save her life that they allow the experiment to be carried out. At their wish, Eva becomes a chimpanzee.

#### **b. Capabilities of Human Beings and Animals**

Although many fairy-tale characters are transformed into animals, most of them retain their human speech, now coupled with the instinct of the animal into which they have been transformed<sup>5</sup>. The frog in "The Frog King, or Iron Heinrich" is able to communicate with the princess by using human language. At the same time, it maintains the characteristics of the frog. Like its frog counterparts, it lives in a well where it swims and dives comfortably. It can only hop and crawl on land. Therefore, when the princess runs off with her golden ball, it cannot catch up

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<sup>5</sup>See Huang, Shao-Fang. "The Animal Helper in German and Chinese Fairy Tales." Unpublished MA Thesis. U of Tennessee, Knoxville, 1990. p.26.

with her. The difficulty of being a transformed animal appears in "Hans My Hedgehog," too. Because of his quills Hans My Hedgehog cannot be too close to the princess in the second kingdom.

We are usually not told in fairy tales how the enchanted persons feel about their transformation and their animal-human abilities. In Eva, the protagonist is confused by her new status:

Kelly's body wasn't just something she had to get used to; it was something she had to learn to be happy about. Okay, it *was* better than dying, but that wasn't enough. You had to awaken and open your eyes and see your new face and like what you saw. You had to make the human greeting and the chimp greeting and mean them. (31)

Like the frog in "The Frog King, or Iron Heinrich," transformed Eva retains her human speech. The first thing she learns after the transformation is how to communicate with her human parents. Scientists invent an electronic keyboard and Eva straps it to her body:

First you pressed a couple of keys to set it to "Talk" mode, and then you tapped out what you wanted to say in ordinary English spelling, and then you coded for "Tone," and last of all you pressed the "Speak" bar, and it spoke. (12)

The keyboard does not make phony digitalized sound. In fact, it projects Eva's real voice, taken from her recording before the accident. Eva can chat and express her feelings to her parents and human friends.

In addition to her human speech, Eva still has her human instinct and urges, which she thinks of as an

inevitable "ghost." From a physical standpoint, the ghost hinders her motor coordination:

Carefully Eva pushed herself off the pillow and sat. With her right arm she heaved the bedclothes aside, then twisted herself till her legs dangled over the edge. All wrong. She was thinking too much. This was how a human would try to get out of bed, unaided for the first time, after a long illness. The ghost was very strong. All the shapes and distances seemed strange. (39)

Emotionally, Eva dreams about going skiing and skating like a regular teenage girl and yearns for her old self:

The ghost had been particularly strong this morning, because of being home and waking in her own bed. Eva had awakened on the edge of horrors, desperate for the feel of her own long-limbed smooth-skinned body, her own hair to brush, her own teeth to clean, her own dark blue eyes to ring with eye shadow. (57)

Eva tries to suppress "the ghost" and accommodate herself to being a chimp.

At the same time, Eva starts to enjoy her abilities as a chimpanzee. She can chat with, groom, and befriend the chimpanzees. She gains insight, understanding, and respect for them. She even has the chimp's inward desires. For example, she always dreams about forests and trees:

The trees in the dream had been wild, part of the forest no one looked after, tree tangled into tree, stretching on and on, a forest where people had never been, a forest before there were people. (24)

She craves grapes:

But Eva had stopped listening again. The thought of grapes had returned, not out of her conscious mind but up from below. A whole bunch of grapes, purple, the bloom untouched, the skins bulging with sweet juices. Saliva spurted inside her

mouth. . . . (29)

She even loses some of her human traits. For example, she becomes afraid of snakes, which she was not afraid of as a human:

The snake was pale green, with a dark stripe along its spine. Eva felt herself shudder at the sight of it. She almost jumped back into Grog's arms. She hadn't minded snakes when she'd been human . . . . (112)

As time goes by, Eva becomes more comfortable as a chimpanzee than as a human teenager. The ghost, her human instinct, has gradually faded away.

### **c. Transformation as a Tragic Fate**

"In our folktales, transformation into an animal is usually a tragic fate which degrades the victim into a nonhuman" (Röhrich 79). After the transformation, the enchanted persons must lead idle and dehumanized lives, waiting patiently to be disenchanting. They are humiliated by most of the persons they encounter. For example, the frog in "The Frog King, or Iron Heinrich" is mistreated by the princess, who deceives it and calls it "stupid" and "nasty." Although she promises to share everything with the frog when it brings back her golden ball, she actually thinks she is too good to be its friend: "What nonsense that stupid frog talks! He just sits in the water croaking with the rest of the frogs. How can he expect a human being to accept him as a companion?" (3). Hans My Hedgehog has to

leave home and live alone in the forest because his father dislikes him.

Röhrich explains that no matter how animals are portrayed in the fairy tale, they are always perceived from a human perspective:

Broadly generalizing, we find positive and negative attitudes toward animals in folktales. One view sees animals as related, equal, or even superior to humans; the other sees them leading a miserable, subhuman existence purely to serve man. In either case animals are always perceived in human terms: Humans measure animal physiognomy, anatomy, poise, and way of life by their own standards. (79)

We find this idea in "The Frog King, or Iron Heinrich," in "Hans My Hedgehog," and in many other fairy tales. In Eva, transformed Eva experiences the same fate and dehumanization as her fairy-tale counterparts.

Unlike the fairy tales that regard animals as subhuman standard, the novel Eva speaks for animals through Eva's role. Eva grows up among the chimpanzees. She can understand chimp chatter before she can even speak human language. It is not until she herself becomes a chimpanzee that she realizes how the chimpanzee is treated in the human-centered society. As the human population increases, it leaves no space for wild animals to live. There are no animals running free in the wild. The chimpanzees have been living under human protection for generations. They are unable to survive in the wild by themselves. They live in a cage with plastic bars and cement walls around it. After

the transformation, Eva understands how horrible it is to live in human society as a chimp. She yearns to return to the jungle, but cannot even find one.

Eva accepts the fact of her transformation and considers herself more a chimp than a human being. "I'm not going to try and look human" (44), Eva tells her mother. However, human society treats the chimpanzee disgracefully. They dress Eva and other chimps in human clothes and want them to act like human beings. To humans, these bicycle-riding or cowboy-impersonating chimpanzees are funny. To Eva, such behavior is degrading and contrary to the nature of the chimpanzee.

Eva's interview by a prominent reporter, Dirk Ellan, shows the egotism of the human being. When Dr. Joan Pradesh, Eva's neurosurgeon, introduces Eva to Dirk Ellan, he ignores her existence:

"This is Eva," said Joan. "This is Dirk Ellan, Eva. I'm sure you've seen him on the shaper."

Eva grunted a greeting. The man just nodded, not to her but to Joan, telling her Yes, he'd seen this chimp. (49)

Dick Ellan perceives Eva's transformation into a chimpanzee as a humiliation and believes she should feel the same way. However, Eva handles his attitude with dignity and pride:

"But inside there you're really a young woman?" he said.

"I'm Eva, okay."

He didn't seem to notice her answer wasn't the same as Yes. He wouldn't.

"And how exactly does it feel?"

"It feels great," she said. "I am looking

forward to things."

"No regrets?"

"No regrets."

"I've seen pictures of you. You used to be a very pretty little miss. How about that?"

. . .

"I'm very pretty now, "she said.

"Sure, but . . ."

"Don't you think so?" (51-52)

Before Dirk Ellan asks more probing questions, Eva grabs him and gives him a big chimp kiss. This sudden kiss scares Dirk Ellan as much as the frog's requests to the princess:

No professional comic could have reacted quite as beautiful as Mr. Ellan did, his horrible self-satisfied calm suddenly ripped away, leaving him with bulging eyes, head uselessly twisted aside, mouth gaping in a yell of fright. (73)

The incident shows how human beings like Dirk Ellan look down on animals.

#### **e. The Disenchantment**

Fairy-tale disenchantment often occurs through marriage (Röhrich 83). The enchanted persons can be restored to their human form only when they find true love. In "The Frog King, or Iron Heinrich," the frog returns to its human form when it goes to bed with the princess. Hans My Hedgehog is able to become a human being after he receives true love from the princess in the second kingdom.

In Eva, the protagonist's parents have thought of using marriage to restore Eva's happiness. After Eva's transformation, two more operations of transformation are carried out. Eva is furious, because human beings are

sacrificing the limited chimpanzee population for the experiments. But her parents wish there could be another Eva to keep her company. When Eva's father asks her whether she has ever thought of wanting another transformed person, she answers: "A little. I keep changing my mind" (81).

Then Eva realizes her parents' intention:

Your idea is we'll go along to the Pool and I'll choose a sexy male and you'll find some boy with an IQ of a hundred and eighty who's just walked under a bus, and then Joan will put them together and we'll have a lovely wedding and live happily ever after?"

Dad laughed. Mom didn't.

"I hadn't gotten that far," said Dad, but Eva had heard in the laugh and the silence that this was something they'd talked about, often. (81-82)

However, these two subsequent experiments fail. Instead of waiting passively to be disenchanted, Eva attempts to find real happiness by the standards of a chimpanzee--she leads her chimp friends to escape to a remote island where she uses her human intelligence to teach them to survive in the wild. Several years later, the chimpanzees have populated the island; even Eva herself becomes a mother. Unlike the transformed persons in the fairy tales whose desire is to resume their human form, Eva finds happiness when she completely accepts her role as an animal and separates herself from the human world.

## **B. MAGIC INVISIBILITY**

In the Standard Dictionary of Folklore, Mythology, and

Legend, the definition of invisibility is:

The state of being unseeable; specifically, the condition of being invisible, not because of being hidden behind something but because of some factor blinding a possible viewer to one's presence  
. . . . (526)

Becoming invisible has been a favorite motif in folk literature. In mythology, some Greek gods possess the power to be seen or not seen. The most famous fairy tale that illustrates the motif of invisibility is Grimms' "The Worn-Out Dancing Shoes" (KHM #133).

A king in a far away kingdom is puzzled by the fact that his twelve daughters wear out a pair of dancing shoes every night. He announces that whoever can solve the mystery can marry one of the princesses. From an old wise woman, a discharged soldier receives a magic cloak, which can make whoever wears it invisible. The soldier, then, goes to the palace to solve the mystery.

In the evening, the soldier puts on the magic cloak and follows the princesses to an underground palace. The twelve princesses meet twelve princes there and dance all night until their shoes are worn out. Being invisible, the soldier is able to tell the king the princesses' secret, and the king rewards him with the hand of one of the princesses in marriage.

Robert Cormier's novel Fade tells the story of a boy who possesses the magic power of being invisible. Thirteen-year-old Paul Moreaux leaves a family secret from his Uncle

Adelard--the supernatural ability to become invisible has been passed down from uncles to nephews for generations in the Moreaux family. The invisibility is called the "fade," because one has "faded away. Like color gone from an old piece of cloth . . ." (82). Uncle Adelard has been a "fader," a person who can become invisible, ever since he was a teenager. Paul is the new fader of his generation, and Uncle Adelard is obligated to instruct him on how to fade. Under the guidance of Uncle Adelard, Paul is able to master his new power. To Paul's surprise, the magic power is a curse rather than a blessing. The voyeurism brought by his invisibility becomes a burden. During a violent strike, Paul's father is injured. Paul's anger evokes his invisibility and he kills the town crook Toubert, who is responsible for the strike. Although the town blames Toubert's death on his missing henchman, Paul suffers from his brother's sudden death that he construes as punishment for his sin of murder. He vows not to fade again.

Years pass. Paul becomes a successful writer, but leads a reclusive life in his hometown. He never forgets his responsibility as a fader--to find the next fader in the new generation and to advise him on the "dos" and "don'ts" of fading. Paul searches for the new fader in vain for several years until he learns about Ozzie, his sister's illegitimate son. Having had a miserable childhood, Ozzie has grown into a cold-blooded killer. When Ozzie discovers

his magic power to become invisible, he abuses the ability to do some evil deeds: to kill people and to steal. It is too late to advise Ozzie when Paul arrives in his nephew's town. In a midnight showdown, Paul has to kill Ozzie to protect himself. Ozzie's death ends the novel tragically.

#### **a. The Techniques of Being Invisible**

It is interesting to compare "The Worn-Out Dancing Shoes" to Fade in regard to the techniques of achieving the state of invisibility. In "The Worn-out Dancing Shoes," it is the magic cloak that enables the soldier to be invisible. The soldier can enter or leave the state of invisibility by putting on or taking off the cloak. In Fade, the invisibility or the fade is portrayed as an inherited quality passed down from one generation to another. Paul, the protagonist, is the person in his generation who inherits the invisibility along with his uncle Adelard in the previous generation and his nephew Ozzie in the next. All of them become aware of their magic power during their adolescent years, Adelard at age sixteen, Paul and Ozzie at thirteen.

Unlike the soldier in "The Worn-out Dancing Shoes," Paul, Adelard, and Ozzie exercise their will, instead of any magic object, to summon the invisibility. However, the process and rules of being invisible are more sophisticated in Fade than in the fairy tale. The readers learn the

process of becoming invisible, when Uncle Adelard instructs Paul on the mechanics of the fade. Uncle Adelard tells Paul to close his eyes and think about the fade. When Paul's mind is free from distractions, the process begins. There are three phases involved in becoming invisible--the pause, the pain, and the cold. Each of these phases has its special trait:

[The Pause] The pause is a moment in which everything in your body stops, the way a clock stops. A terrible stillness that lasts only the length of a drawn breath--although it seems longer than that, almost an eternity--and then, at the onset of panic, the heart beats again, blood rushes through your veins and sweet air into your lungs.

[The Pain] After that, the flash of pain, like lightning, pain that darts throughout your body, so intense that you gasp at its brutality. But the pain is merciful in its quickness, gone as quickly as it comes.

[The Cold] The cold begins when the fade begins and remains all the time you are in the fade. It has nothing to do with the time of year or the seasons of the weather. The cold comes from inside, spreading under the surface of the flesh, like a layer of ice between skin and bone. (73)

Going through these phases takes no more than three seconds.

The soldier in "The Worn-out Dancing Shoes" seems to apply his magic power with ease. For example, after following the princesses all night, he simply takes off his cloak and pretends to be sound asleep a few seconds before the princesses return. They do not notice anything unusual about him. In Fade, the invisibility consumes the fader's energy as Uncle Adelard explains:

The fade will also take away your energy. After the fade, you will feel wrung out, tired. Not so

much at your age, perhaps, but as you grow older. The longer you are in the fade, the bigger toll it will take on your body. (83)

Paul is always exhausted after each fade:

Later, in the shed at home, I endured the pause and the flash of pain as I forced the fade away . . . . I stayed there a while, sitting on the floor, knees drawn up to my chest, exhausted, body limp, as if I had traveled long distances. (80)

Although it is not explained explicitly, the soldier in "The Worn-out Dancing Shoes" seems to be able to make not only himself invisible, but also everything within his immediate surroundings, like his clothes and everything he touches. For example, when he is in the underground world with the princesses, he sees some marvelous trees with leaves made of silver, gold, and diamonds. He decides to take some samples back to the king as evidence. The princesses never notice the branches the soldier carries. Apparently, everything the soldier takes becomes invisible. The invisibility in Fade is less powerful than that in the fairy tale. Uncle Adelard has told Paul:

Anything within the immediate energy of your flesh, even a wristwatch or a ring, goes into the fade with you. But anything you touch or pick up will not be affected, will still be visible. (82)

Paul, somehow, forgets this fact. After seeing his father being stabbed in a fight with the strikebreakers, Paul summons the fade and looks for Toubert, the town bully who is instrumental in bringing in scabs to end the strike. Sneaking into Toubert's house, Paul picks up a knife:

I stood with a knife in my hand and Rudolphe

Toubert saw it.

But what did he really see?

A knife suspended in the air. A miracle, magic, and, of course, utterly impossible.

Forgetting that I was in fade, I had picked up the knife from the counter and turned to face him. Found him facing me, and immediately realized my mistake. My uncle Adelard had warned me that once I was in the fade, any object that I touched or picked up or moved would give the game away, would appear to be moving by itself. (200)

It is a horrible moment for Toubert, who sees a knife floating in the air and darting at him. Before Toubert is able to reason, Paul has already killed him.

In spite of these differences, the invisibility in Fade and "The Worn-out Dancing Shoes" does share some common traits. The notion of being invisible in both stories is that one's flesh is simply unseen by others unlike a ghost whose essence does not exist. Being invisible does not make one disappear or vanish, but become transparent. Those who are around the invisible persons are able to sense their existences, but unable to see them.

In "The Worn-Out Dancing Shoes," the soldier accidentally steps on the dress of the youngest princess. Terrified, she cries out, "What's that? Who's holding my dress?" (471). When the princesses meet their princes at a big lake, each prince takes one princess in his boat. To cross the lake with the princesses, the soldier goes aboard with the youngest one. The prince complains about the boat being heavier than usual while the princess whines about being hot.

Paul's magic power is similar to the soldier's in "The Worn-Out Dancing Shoes." People can sense Paul's very existence and hear his footsteps if he is not careful. For example, one night Paul sneaks into Dondier's Market and spies on Mr. Dondier:

His pencil leapt across the pad as he resumed his work, and I advanced stealthily. Moving closer to him, amazed at my boldness, I watched as he tabulated the figures, his lips moving with his calculations. I shivered a bit.

He raised his head.

"Who's there?" he called.

He looked directly into my eyes and for a frantic moment, I was again afraid that the fade had failed and I was visible, standing directly in front of him. Then I reasoned that he would not have asked "Who's there?" if he could see me.

(77)

Paul's transparent substance enables him to win an impossible fight with Omer LaBatt. Omer is a bully in the neighborhood. He often beats up small children or takes advantage of them. Paul has long been scared of Omer: "He had been the bully in my life for at least three years and I couldn't figure out the reason" (31). One day, Paul witnesses Omer extorting money from a newspaper boy. Infuriated, Paul summons his invisibility and begins his fight with Omer:

I flew at Omer LaBatt. He looked up at my approach, puzzled, hearing the rush of my body toward him but unprepared for the assault as I drove my shoulder into his stomach, my head into his chest. I rejoiced at his bellow of pain when he reeled backward, grabbing at air, face twisted with pain. He sank to the ground, dazed, shaking his head in confusion, and then began to pick himself up, rising to one knee. (123)

Heroically, Paul rescues the newspaper boy and gets his own revenge on Omer.

**b. Voyeurism**

What if . . . you could make yourself invisible? What would you do first? How would this ability change your life and your world? What would be its pleasures and dangers? Would it be a gift or a curse? (137)

Patricia Campbell begins her discussion on Robert Cormier's Fade with these interesting questions. Paul, as many of us would have imagined, thinks the magic invisibility will empower him to do whatever he likes:

I could go anywhere, I thought. Into any of those tenements. Spy on whomever I chose. Watch them talking and arguing and making love. See the women take off their clothes as they went to bed. Stand close enough to touch them. I could slip into parlors and bedrooms.

I was lifted on a wave of possibilities and thought of all the possible heavens at my fingertips. (76)

Paul, an honest boy, does not want to abuse the power for anything illegal. However, he cannot resist the temptation of being a voyeur.

In "The Worn-Out Dancing Shoes," the soldier is also a voyeur, who spies on the twelve princesses and discovers their deepest secrets. The voyeurism brings him the reward of marriage to one of the princesses. Like the soldier, Paul exercises his magic power to spy on people. However, he soon finds out that the promise and freedom brought by the invisibility are only an illusion; and the voyeurism

brings him nothing but guilt.

In addition to the practice sessions he does with Uncle Adelard, Paul exercises his magic invisibility four times--once to rescue a newspaper boy from Omer LaBatt, once to kill the town crook Toubert, and twice to engage in voyeurism. The first time he is a voyeur, he enters Mr. Dondier's market at night. Paul's motivation is nothing but the desire to play a naive prank: "Mr. Dondier, such a serious man, seldom a smile. I wondered if I could make him smile" (76). Paul is surprised when Theresa, his classmate, appears in the store at this time of the day. He is astonished to witness the elderly Mr. Dondier paying Theresa to have sex with him. Paul rushes out of the store in terror:

Vomit rose in my throat, my heart pounding so dangerously that I backed away instinctively, my cheeks hot and pulsing.

I had to get out of there.

As I headed for the front of the store, the image of Mr. Dondier and Theresa Terrault burned in my mind, like the dancing spots that linger after you've stared too long at a bright light.  
(79)

The second time Paul invokes his invisibility is to peek at his new friends, the Winslow twins. Emerson Winslow is Paul's classmate. Paul meets Emerson's twin sister, Page, while visiting the wealthy Winslows. He is dazzled by Page's beauty and decides to sneak back to their house that night. Silently, Paul enters Page's room. Instead of enjoying being in the same room with the beautiful Page,

Paul beholds an incestuous encounter between Page and Emerson. Shocked by the unbelievable scene, Paul finds, however, he is unable to prevent himself from seeing them:

The kiss went on, small moaning sounds coming from them, and his hand slipped inside her robe. I closed my eyes against the sight. But, astonished, still saw them clutching each other, having forgotten that my eyelids, too, were in the fade, and could not prevent me from seeing. (120)

All Paul can do is to look away and clamp his hands against his ears. After leaving the Winslows' house, Paul stands on the street, staring at the house and pondering on his experiences with the magic invisibility: "I had seen things I had not wanted to see, would never have wanted to see" (121). Now Paul realizes why Uncle Adelard is sad all the time and considers the fade "the opposite of [a] gift" (121).

In Chapter VI, the motif of magic is discussed. Two secondary motifs have been found among the selected novels: man-to-animal transformation and magic invisibility. In Peter Dickinson's Eva, the teenage girl Eva is transformed into a chimpanzee. She is humiliated and ill-treated in the human world, like her counterparts in fairy tales. Unlike the transformed persons in fairy tales who return to their human form at the end of the story, Eva reaches a happy acceptance of her fate after she leads a group of chimpanzees in an escape from the human world.

The second part of this chapter focuses on the magic

invisibility in Robert Cormier's Fade. Thirteen-year-old Paul Moreaux finds that he possesses the magic power of becoming invisible. When Paul exercises his invisibility in voyeurism, he suffers the guilt and burden brought on by knowing people's deepest secrets.

## CHAPTER VII

### CONCLUSION

#### A. Summary and the Significance of the Findings

The purpose of this dissertation was to analyze fairy-tale motifs in selected young adult novels. Eight highly-acclaimed novels were used in this study. They were Jacob Have I Loved by Katherine Paterson, Notes for Another Life by Sue Ellen Bridgers, Dogsong by Gary Paulsen, Izzy, Willy-Nilly by Cynthia Voigt, The Goats by Brock Cole, Permanent Connections by Sue Ellen Bridgers, Fade by Robert Cormier, and Eva by Peter Dickinson. Four fairy-tale motifs were found and discussed in this study.

Chapter I was the introduction. In this chapter, the purpose and design of the study were established; the terms of fairy-tale motif and young adult novel were also defined. In this study, I used the fairy-tale motifs listed in Stith Thompson's Motif-Index of Folk-Literature and fairy tales in the Grimms' fairy-tale collection to explain and illustrate the fairy-tale motifs. As for young adult novels, I chose the novels that were recommended by librarians, researchers, and practitioners. Twelve novels were selected, but only eight of them contain explicit fairy-tale motifs.

In Chapter II, I reviewed and synthesized the research

done in the areas of content analysis, the fairy tale, fairy-tale motifs in literature, and young adult literature. The research discussed in this chapter established a basis for this dissertation.

The main focus in Chapter III was the fairy-tale motif of the helper. Seven out of eight selected novels contain this motif. Like the fairy-tale helpers, the wise helpers in young adult literature always appear and give advice at the most critical time in the protagonists' lives. For example, Father Fowler in Permanent Connections advises the hero, Rob, to view his life with a positive attitude, when Rob is frustrated by the outcomes of his own behaviors. Grog in Eva and Oogruk in Dogsong are able to predict Eva and Russel's future and grant them advice accordingly. Robert Cormier's Fade demonstrates the importance of the advice given. Like his fairy-tale counterparts, the hero, Paul, ignores the advice given by his wise helper, Uncle Adelard. Consequently, he has to suffer from the guilt brought on by the misuse of his invisibility. Rosamunde in Izzy, Willy-Nilly, Reverend Kensley in Notes for Another Life, and Captain Wallace in Jacob Have I Loved share their friendship with the protagonists. They accompany the protagonists on their journeys and help them to make the right decisions.

The second part of the third chapter concentrated on the characteristics of the wise helpers. In both fairy

tales and young adult novels, the wise helpers are often described as old and unpleasant-looking. For example, Father Fowler in Permanent Connections, Oogruk in Dogsong, and Captain Wallace in Jacob Have I Loved are wise old men. Although the wise Rosamunde in Izzy, Willy-Nilly is the same age as the teenage Izzy, she is unpleasant-looking. Mysteriousness and unconventionality are the other common characteristics shared by the wise helpers. It is these two traits that draw the protagonists closer to them.

The wise helper has always been a common motif in fairy tales. The strong presence of this figure in these young adult novels reinforces its importance in the heroic adventures. Without the helpers' advice or gifts, the protagonists will never accomplish the tasks. The findings also suggest that writers of young adult novels still stereotype the wise helpers' appearance as old and unpleasant-looking. The helpers' mysterious and unconventional characteristics persist in these young adult novels.

Young adult literature has been known for being anti-parent. Donelson and Nilsen claim that "in many YA books teenagers solve all problems without any help from parents" (3rd ed. 97). From the findings of this chapter, one can also notice that none of the helpers are the parents of these young adult protagonists. Donelson and Nilsen explain that the element of absent parents appeals to teenagers

because young adult readers "are desperately involved with changing from someone's child to an individual with rights" (3rd ed. 97). Therefore, some writers of young novel novels create these mysterious and unconventional wise helpers to assist the protagonists. After all, "young readers don't honestly want realism. Instead they want romance masked as realism" (Donelson and Nilsen, 3rd ed. 97).

Chapter IV was devoted to the motif of unpromising heroes and heroines. A simpleton or an underestimated stepdaughter is often the protagonist in fairy tales. In Jacob Have I Loved, Sara Louise, like Cinderella, is the neglected heroine. Sara Louise is surpassed by her twin sister, Caroline, during their childhood and adolescent years. As the story unfolds, Sara Louise is able to outdo Caroline by fulfilling the dreams of her life. In The Goats, the boy and the girl are selected as the goats, the least popular persons, in their summer camp. Their fellow campers trick them into coming along to a small island, then maroon them there. To everyone's surprise, the boy and the girl escape from the island and begin a heroic adventure. On their journey, the boy and the girl demonstrate their ability to survive and prove that they are not socially retarded as the other campers believe.

Children love to read fairy tales and are prone to sympathize with their favorite fairy-tale characters. But a child's tendency to identify with fairy-tale characters

worries many educators. Fairy-tale women are often passive, waiting patiently to be rescued:

Woman is Sleeping Beauty, Cinderella, Snow White, she who receives and submits. In song and story the young man is seen departing adventurously in search of a woman; he slays the dragon, he battles giants; she is locked in a tower, a palace, a garden, a cave, she is chained to a rock, a captive, sound asleep; she waits.

*Un jour mon prince viendra . . . Some day he'll come along, the man I love - the words of popular songs fill her with dreams of patience and of hope. (Beauvoir 291)*

Sleeping Beauty (KHM #50) is awakened from her long sleep and disenchanted by the prince. Snow White (KHM #53) waits in her coffin until the arrival of the prince. Rapunzel (KHM #12) is rescued from the tower by the prince.

Cinderella is granted magic gifts by the helpful white bird and released from her misery by marrying the prince. All of these characters' "change of fate (Schicksalswende)" depends on the appearance of their princes (Beit 722).

It is this scenario that Sara Louise in Jacob Have I Loved wishes would happen to her. But to Sara Louise's surprise, her helper, Captain Wallace, grants the gift to Caroline; and her prince, Call, marries her twin sister. Under the guidance of her wise helper, Sara Louise, unlike Cinderella, becomes active and gains control over her life. Her final success is built upon her own efforts and devotion, not upon her marriage. The Sara Louise that Katherine Paterson creates establishes a positive role model for today's young woman.

At the conclusions of fairy tales, good is often rewarded and evil is often punished. In both Jacob Have I Loved and The Goats, the persons who mistreat the protagonists drift away from the story. Not a word is mentioned at the end of the story about how they feel about their wrongdoing. Nor are they punished. Although these young adult novels employ fairy-tale motifs, they are more realistic than fairy tales are.

The motif of abandoned children was discussed in Chapter V. Like many fairy-tale protagonists who are abandoned by their parents for various reasons, the heroes and heroines in The Goats and Notes for Another Life face a similar fate. Busy at work, the parents in The Goats simply send their children away to summer camp. They are unavailable when the boy and the girl, after being humiliated by their fellow campers, reach out for their help. On their own, the boy and the girl wander around in the modern jungle where they encounter good and evil persons. Wren and Kevin Jackson in Notes for Another Life are the unlucky children rejected by their parents. Their father suffers from chronic mental illness and lives in a mental institute. Their mother gives them up in order to devote herself to her career. With the help of their grandparents, Wren and Kevin struggle to forgive and embrace their unloving parents.

In folk literature, the reasons for abandoning one's

child are:

. . . either economic and social, such as unfitness to survive, illegitimacy, incestuous parentage, famine or destitution, disease, etc., or various other reasons common to folklore and legend, such as supernatural parentage or birth, fear of the fulfillment of a prophecy, jealousy of a relative, parent, or step-parent, alleged ungratefulness on the part of the child, as well as disobedience or stupidity. (Standard Dictionary of Folklore, Mythology, and Legend 1)

Interestingly, the parents in both Notes for Another Life and The Goats forsake their children because of their careers, a reason that did not appear in folk literature. However, it does reflect the culture of today's society, in which one's personal fulfillment is emphasized over the well-being of one's family.

Chapter VI was about the motif of magic. Two secondary motifs--transformation and magic invisibility--are identified and discussed. Man-to-animal transformation is a popular fairy-tale motif. It also appears in Peter Dickinson's Eva, in which teenage Eva is transformed into a chimpanzee. Like many transformed persons in the fairy tale, Eva preserves her ability to use human speech and attains animal instincts. Living in human society, transformed Eva is ill-treated and much ridiculed by the human beings, just as her fairy-tale counterparts are. In contrast to the normal fairy-tale expectation that transformed persons ultimately will regain their human form, Eva remains a chimpanzee. Her happiness resumes after she leads a group of chimpanzees to escape from human society

and live on a remote island.

The motif of magic invisibility was also discussed in the sixth chapter. The motif is found in Robert Cormier's Fade, in which the hero, Paul, possesses the magic power. The techniques of exercising magic invisibility in the fairy tale and in Fade were compared. Paul, like his fairy-tale peers, uses his magic invisibility to engage in voyeurism. Contrary to the way fairy tales usually end, Paul's voyeurism does not bring him happiness and wealth, but guilt.

The fairy-tale motif of magic threads through the stories of Eva and Fade. However, the endings of both novels differ from those of fairy tales. In Eva, the protagonist's ultimate goal is not to be restored to her human form, but to preserve the welfare of the chimpanzee. The conclusion of Eva reflects the growing awareness of animal rights in the twentieth century. From the pain and guilt brought by Paul's magic invisibility, the novel Fade may reflect the reality of voyeurism better than fairy tales do.

#### **B. Implications for Further Research**

In this study, I examined the fairy-tale motifs in eight young adult novels published in the 1980's. Certainly more young adult novels need to be analyzed and discussed.

This type of content analysis can also be used in analyzing popular novels for adults or other types of literature. The uses of different sets of fairy-tale motifs and fairy-tale collections would also shed a different light on this study.

As for the pedagogic research, studies on how well secondary school students perceive these fairy-tale motifs in their reading of young adult novels and other types of literature are needed. The fact that literary works are usually composed of various motifs and archetypes will facilitate the use of different activities and research in the English classroom.

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## APPENDIX

# LIST OF FAIRY TALES MENTIONED

| TITLE                                 | TALE NUMBER    |
|---------------------------------------|----------------|
| The Frog King, or Iron Heinrich       | <u>KHM</u> 1   |
| The Wolf and the Seven Young Kids     | <u>KHM</u> 5   |
| Rapunzel                              | <u>KHM</u> 12  |
| The Three Spinners                    | <u>KHM</u> 14  |
| Hansel and Gretel                     | <u>KHM</u> 15  |
| Cinderella                            | <u>KHM</u> 21  |
| Mother Holle                          | <u>KHM</u> 24  |
| The Seven Ravens                      | <u>KHM</u> 25  |
| Little Red Cap                        | <u>KHM</u> 26  |
| The Devil with the Three Golden Hairs | <u>KHM</u> 29  |
| The Three Languages                   | <u>KHM</u> 33  |
| Thumbling                             | <u>KHM</u> 37  |
| Brier Rose                            | <u>KHM</u> 50  |
| Snow White                            | <u>KHM</u> 53  |
| The Golden Bird                       | <u>KHM</u> 57  |
| The Queen Bee                         | <u>KHM</u> 62  |
| The Golden Goose                      | <u>KHM</u> 64  |
| All Fur                               | <u>KHM</u> 65  |
| The Raven                             | <u>KHM</u> 93  |
| The Three Little Birds                | <u>KHM</u> 96  |
| The Water of Life                     | <u>KHM</u> 97  |
| Hans My Hedgehog                      | <u>KHM</u> 108 |

## TITLE

## TALE NUMBER

The Worn-Out Dancing Shoes

KHM 133

The Nixie in the Pond

KHM 181

Puss in Boots

KHM 216

Okerlo

KHM 222

## VITA

Shao-Fang Huang was born in Taichung, Taiwan, Republic of China, on February 10, 1967. In June 1984, she graduated from Lan-Yang Girls' High School in I-Lan, Taiwan. From September 1984 to June 1988, Ms. Huang studied at Fu-Jen Catholic University in Taipei, Taiwan and received a Bachelor of Arts degree in German. She decided to do graduate study in German in the United States because she would thus be able to increase her proficiency in both English and German. In the Fall of 1988, she left Taiwan and began her graduate studies toward the Master of Arts in German at the University of Tennessee, Knoxville. While in that program, she also worked as a teaching assistant in the Department of Germanic and Slavic Languages. The master's degree was awarded in August, 1990. Beginning in August 1990, Ms. Huang continued her graduate study in Education at the University of Tennessee, Knoxville. At the same time, she worked as a graduate assistant in the College of Education. She received the Doctor of Philosophy degree in December, 1994.

Ms. Huang is a member of Delta Phi Alpha and Phi Delta Kappa. Ms. Huang is married to Mr. Cheng-Chien Liu.