-As If -
Childhood as Metaphor: a psychoanalytic examination of twentieth century texts depicting childhood in the garden and the school

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Abstract

As If/Childhood as Metaphor takes as its critical method a kind of over-determined 'performative' dialectic: the presentation and discussion of diverse yet interrelated ideas without privileging one above the other in the light of a principle, rather than the quest for a single proof, or truth. The principle is that childhood is peculiarly accessible to metaphoric representation, where it features as 'unique experiences accessible to adults only as knowledge and memory,' and the discussion illuminates how metaphor serves this purpose with reference to selected texts. The objective is to test each reading as a new dialectical experience, employing psychoanalytic theory also as a dialectic.

The **Introduction** examines metaphor and literary analysis as critical method in two parts. Part 1. presents a defence of the application of psychoanalytic theory which has developed 'grammars' with which to comprehend the human psyche, of which metaphor is one of central significance, and where in analysis, the notion of transference may fruitfully be applied. Part 2., via a survey of diverse texts, examines the discourses of childhood and children's literature with the objective of questioning fixed categories.

Chapter one, part 1, sets a context for childhood figured in the garden, and parts 2. and 3., through close readings of *The Secret Garden, The Go-Between* and *Tom's Midnight Garden,* suggest that metaphors of time suspension, development in articulacy and psychic growth demonstrate the child aspect of the adult.

Chapter two, part 1, with *Kindergarten* as a bridging text and exemplification of the 'change by conflict' of the dialectic, sets a context for childhood figured in school, and parts 2. and 3., through close readings of *The Pupil, The Rainbow, A Kestrel for a Knave* and *Matilda,* argue that metaphors of inarticulacy, unreality, combat and damage, demonstrate the adult aspect of the child.

Chapter three links the 'erotics' of the transference situation (where the analyst and patient can 'bind' together intimately), to the sexual curiosity of the child and Cupid figure. The metaphor of the putti figure, in an upward or downward flight, exemplifies the movement made by the author and reader in reading metaphors of childhood in the garden and school. The upward flight of eros or libido is sited in the garden and the downward fall of thanatos in the school. These transferential spaces, when depicting childhood, are bound by metaphoric interpretation, including a psychoanalytic sense of unreal time in a school space to a sense of the real to which the self can retreat in a garden.

The **Conclusion** reflects how a mixed mode of reading and interpreting representations of childhood which incorporates historical, literary and psychoanalytic models, can generate new insights into metaphors of childhood, in performative convergence.
An over-determined dialectic, like a dream, presents material in imaginatively linked circles, or associative chains of connotation, where some metaphors such as 'green' (disguising highly complex transference material through apparently naive childhood motifs), *have* turned into culture: partly revealing, partly concealing a retrospective Englishness bound to deferred maturity, an innocence at risk, emblematic of cultural life and death.

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INTRODUCTION

Part 1: Metaphor & Childhood

> Miss Prism: Maturity can always be depended upon.
> Ripeness can be trusted. Young women are green. (Dr. Chasuble starts.)
> I spoke horticulturally. My metaphor was drawn from fruit.[1]

'Metaphor', shared by Latin and Greek as 'metaphora', has its etymological roots in transformation: the prefix 'meta' denoting some kind of shared action, or change, and 'phora' the carrying over, or transfer. As one of the richest tropes in imaginative writing and visual representation, metaphor cannot be reduced to one theory, and seems to require many models of definition and interpretation. Given that the special character of metaphor is that some thing stands for some thing else, this persistent ambiguity is perhaps to be expected. A direct example is the self-consciousness with which I write 'some thing' rather than 'something', so that 'some' refers to an unknown or unspecified determiner and 'thing' to an object or concept considered as a separate entity, rather than 'something' which seems to imply specific alternatives (she knows something you don't). It is also likely that I have become attached to the idea of metaphor as comparison between unlike things, in that the word 'thing' is itself a universal metaphor.[2]

If metaphor offers two similar or apparently different things as related, as Aristotle[3] defined it, the nature of a riddle or enigma takes effect, and functions as surprise. This may be purely decorative or argumentative in intention or effect, as part of the field of rhetoric and poetics to which metaphor first belonged. The Romantic poet Coleridge, however, criticised the definition of metaphor where words correspond directly to *things,* in favour of *thoughts.*[4] Hence metaphor moved into the field of philosophy, and a single definition became impossible. In contemporary terms, according to Wayne Booth, there has been:

> An immense explosion of meanings for the word...(which) has by now been defined in so many ways that there is no human expression, whether in language or any other medium that would not be metaphoric in *someone's* definition.[5]

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[1] Oscar Wilde, "The Importance of Being Earnest", Act II, *The Complete Works of Oscar Wilde*, London : Hamlyn, 1983, p.160.

[2] 'Thing' is highly expressive of idiomatic English, where people say 'thing' or 'thingy' (affectionate or diminuitive form?) as a substitute for the 'proper' word in casual speech, invariably quickly understood because of its context and hidden importance (the most important thing about that is...)

[3] Aristotle, "On the Art of Poetry", in Classical Literary Tradition, trans.T.S.Dorsch, London:Penguin, 1965, in which Aristotle explores the different use of metaphor in prose and poetry, although in both cases it is a decorative aspect raising ordinary language above the commonplace.

[4] E.L.Griggs, (ed.) *Unpublished letters of S.T.Coleridge*, London, 1932, pp.155-156.

[5] Wayne Booth, "Metaphor as Rhetoric", in Sheldon Sacks' *On Metaphor*, Chicago Press, 1980, p.48.

Both Gerard Genette and Christian Metz have referred somewhat cynically to the 'tendency to baptise any symbolic operation a 'metaphor''[6] in contemporary literary studies, where any shift from literal to figurative sense constitutes metaphor at work. Roman Jakobson's famous article naming metonym and metaphor as "Two Aspects of Language and Two Types of Aphasic Disorder," [7] dealt with the tropes as part of the functioning and process of language and not just its figurative use, and made the important distinction that metonym rests on named contiguity (a substitution of one name for another) and metaphor on oblique resemblance (a substitution of one thing for another).

If 'the word is an immediate sign of its literal sense and a medial sign of its figurative sense,'[8] there is an obvious distinction to be made in merely perceiving word signs and interpreting elements of playful surprise. This is precisely what is 'acted out' in Dr.Chasuble's 'start' with surprise at Miss Prism's declaration of young women as green, and her consequent explanation of her horticultural metaphor, 'drawn from fruit' (even this is metaphoric of course, the word 'drawn' as 'taken', but with all its associations with the visual impression or sketch). Wilde intends us to experience pleasure at the absurd picture of green women, at the spectacle of male surprise, and at the death of the metaphor in over-clarification. If metaphor must be explained to be understood, it has failed.

Ricoeur's 'encyclopaedic and highly provocative study' of metaphor refers continually to the 'pleasure of understanding that follows surprise,'[9] where metaphor plays with the reader's expectations. This is perhaps the most problematic aspect of metaphor, rather than the structuralists' functional naming of parts, or even the poets and philosophers labelling of all thinking as metaphorical. Ricoeur's huge study, which as Jerry Gill points out, 'undertakes to trace the history of the notion of metaphor from Aristotle to contemporary times,'[10] suggests that it takes a new idea to make a metaphor, distinguishing it from simile from the outset. Ricoeur comes up with a distinction between simile and metaphor that is biased towards metaphor as shorter therefore better: 'The simile, as it has been said before, is a metaphor, differing from it only in the way it is put,... and just because it is longer, it is less attractive.' Where simile suggests 'this is *like* that', metaphor uses the more economic 'this *is* that'. Instead of wasting time working out the explicit resemblance or comparison suggested

[6] Chritian Metz, *Psychoanalysis and Cinema: The Imaginary Signifier,* trans. Celia Britton, Annwyl Williams, Ben Brewster & Alfred Guzetti, London: MacMillan, 1983, p.199.
[7] "Two Aspects of Language and Two Types of Aphasic Disorders" originally in Roman Jakobson & M.Halle *The Fundamentals of Language,* The Hague:Mouton, 1956. Aphasia is a disorder of the central nervous system characterised by partial or total loss of the ability to communicate, especially in speech or writing.
[8] Paul Ricoeur, *The Rule of Metaphor*: *Multi-disciplinary studies of the creation of meaning in language,* trans. Robert Czerny, London: Routledge, 1994, p175.
[9] Ricoeur, *The Rule of Metaphor*, p.188, quoting from Paul Henle.
[10] Jerry H. Gill, *Merleau-Ponty and Metaphor*, London: Humanities Press, 1991, p.116.

in simile, Ricoeur argues that the 'abbreviated', 'inspired' or 'superior' art of metaphor works at an implicit level, where the mind can 'seize a new idea promptly.'[11] As George Whalley has pointed out, the 'is' of metaphor tends to destroy the idea of mere comparison, renders the complexity of reality and is replaceable by the literal[12] .

But metaphor is never just literal; England is not literally a garden, though writers (generally called William), from Shakespeare[13] to Blake[14] to Morris[15] employ that metaphor. Neither can England nor a woman or a child be green: how could they be? Metaphor defies the laws of science and logic, in favour of the arts that Aristotle called rhetoric (mimesis, or imitative representation) and poetics (the principles and forms of poetry, and the art of persuasion). There are critics who have argued that metaphor is indistinguishable from the literal, particularly in terms of how it is to be understood;[16] of literal metaphor as myth.[17]

One of the most influential, Monroe Beardsley,[18] presented four theories of metaphor, including a 'literalist' metaphor, yet argues it cannot be the 'best' form, where we literally mean what we say. A good example of Beardsley's point can be found in *The Importance of Being Earnest,* where Oscar Wilde examines the idea of literal identities and truths via a play on various male characters calling themselves 'Earnest', over whom two women believe they are competing. Significantly, the women use the metaphoric and idiomatic phrase 'calling a spade a spade' (speaking anything but plainly and frankly, as the phrase connotes) to illustrate their (class and verbal) warfare.

> Cecily: ... When I see a spade I call it a spade.
> Gwendolen (satirically): I am glad to say that I have never seen a spade. It is obvious our social spheres have been widely different.[19]

What makes the reading of this metaphor literal is actually the line 'It is obvious our social spheres have been widely different'. Gwendolen wins the unspoken competition in class superiority by never having actually seen something so lowly as a garden tool, (and by implication, known manual labour). Wilde simply cannot resist turning a (literalist) metaphor

[11] Ricoeur, *The Rule of Metaphor,*, p.26.
[12] George Whalley, *Poetic Process*, London: Routledge, 1953, "Metaphor", pp.139-163.
[13] William Shakespeare's *Richard II*, Act III, Scene IV, associates England with the Garden of Eden.
[14] William Blake's poem, now set to a hymn defending 'England's green and pleasant Land'.
[15] William Morris, *From an Earthly Paradise*, which suggests a Utopian 'London, clean and green/ The clear Thames bordered by its gardens green.'
[16] Robert Brown, "Metaphorical Assertions", *Philosophical Studies* 16, 1965, pp.6-8, argues that many statements are 'boundary cases'; neither clearly literal or metaphorical.
[17] Morris Cohen, "The Logic of Metaphors -Figurative Truth", *A Preface to Logic,* Cleveland: World Publishing Co., 1965, pp.96-99.
[18] Monroe C. Beardsley, *Aesthetics*, New York: Harcourt, Brace and World, 1958, pp.133-147. The 4 theories are: 1. Emotive, 2. Supervenience, 3. Literalist, 4. Contraversion (logical absurdist). In the final, 'best' case, there is a 'twist' to connotative meaning in which the predicate gains new intention.
[19] *The Complete Works of Oscar Wilde,* p.169.

into an ironic maxim, and following Wilde, Christopher Fry's 'A spade is never so merely a spade as the word / Spade would imply'[20] runs the same risk of assuming too little of its audience's wit. Unlike the light, often flippant work of these two dramatists, Beardsley favoured his more serious 'contra-version theory', where the metaphor is absurd if taken literally, (such as 'lend me your ears') so a second level meaning must be found to make sense of the metaphor, and the entire context. In other words, metaphor must be literally false to be figuratively true, under which conditions one would never call a spade a spade. Where critics may reach agreement is summed up by Terence Hawkes as 'what happens in metaphor is that the 'literal' or 'dictionary' level at which words usually operate is systematically avoided, even violated'.[21]

Metaphor could therefore be argued as a kind of elite protective, poetic device against word-for-word communication, ensuring refuge may be taken in alternative meanings. It is possible that metaphor functions as some kind of defence mechanism, particularly for those of us working in the wordsmith craft. As C.S.Lewis points out: 'literalness we cannot have.'[22]

In appreciating the metaphor, the reader must first realise the expression is a metaphor, and must then work out its point, the former inducing the undertaking of the latter. Ted Cohen suggests, somewhat in contrast to Hawkes, that in doing this the reader moves through an invitation and acceptance to grapple with the metaphoric reference, moving through:

> ...a network of assumptions, hypotheses and inferences *at the core of which is the literal sense of the expression*...sometimes there is this wish to say something special, not to arouse, insinuate or mislead, and not to convey an exotic meaning, but to initiate explicitly the cooperative act of comprehension which is...something more than a routine act of understanding.[23]

If one takes the word 'green', for example, it has over thirty literal senses in the English Dictionary, including:

> 1. Any of a group of colours, such as that of fresh grass, that lie between yellow and blue in the visible spectrum in the wavelength range 575-500 nanometres... Related ad.:*verdant.* 5. An area of ground used for a purpose: a *village, golf or bowling green*...7. a person, espy. politician who supports environmental issues... 11. an indication of gullibility or immaturity: *green in one's eye*.... 14. vigorous, not faded: *a green old age*... 17. characterised by foliage or green plants: *a green wood; a green salad.* 18. fresh, raw or unripe:

[20] Christopher Fry, *Venus Observed*, 1950,Act II, Scene i.
[21] Terence Hawkes, *Metaphor*: Critical Idiom. London:Routledge, 1972, p.71.
[22] Warren A. Shibles, *Metaphor: An Annotated Bibliography and History*, Wisconsin: The Language Press, 1971, p.ix, quoting C.S.Lewis.
[23] Ted Cohen, "Metaphor and the Cultivation of Intimacy", in *On Metaphor*, p.7.

green bananas...22. (of pottery) not fired.... 26. (of concrete) not having matured to design strength. -vb.27. to make or become green...,[24]

and a combined etymology, where 'grün/groen' meant only the colour green in Old German and Dutch, yet in Gaelic and Celtic 'uaine' meant both green and pallid, or wan. In verb form 'urainich/urail/uraich' meant making something gay, greening, becoming green, fresh, flourishing, renewed, the noun 'ur' connoting new forms, fresh, recent, novel, curious, young, unripe.[25]

The history of English folklore, myth and legend features figures from pagan folk belief such as the Green Man, as an archetype of 'oneness with the earth' to Jack in the Green, Robin Hood, the King of May and the Garland, all of whom share close links with forest life and Spring festivals.[26] Expressions such as 'green as May, green as grass, 'wheat that springeth green' may be traced to sources such as the mediaeval Easter carol *Now the Green Blade Riseth* and the Bible's 'For if this shall be done in the green tree, what shall be done in the dry?' linking in turn to the tradition that green colour used in religious iconographic painting denotes hope.[27] The English language is extraordinarily rich in metaphoric uses of the word green; many associated with ethnic or national pride, from Robin Hood's 'green archer' 'wearing of the green', to Blake's description of England as this 'green and pleasant land'. English folk history has regional idiom referring ironically to vegetable states of intelligence, such as 'I'm not as green as I am cabbage-looking', mysterious legends of children 'green in the whole body', and children's games such as that where one player is covered in grass, the others hide, call out "Green Man, Rise Up!" and the green figure chases and tries to catch them.[28] Folkloric traditions and superstitions abound, such as the moon being made of green cheese, Martian aliens being green, green with envy, green as an unlucky colour, (therefore not wearing green to a wedding, as it is seen as the antithesis of chastity and virginity), unmarried women 'wear green garters' whilst widows 'wear the green willow', to the 'green reaper'

[24] *Collins Dictionary of the English Language*, London: Collins, 1990, 'green' entry, p.668.
[25] Etymology of 'green' taken from Malcom Maclennan, *A Pronouncing and Etymological Dictionary of the Gaelic Language,* Edinburgh: John Grant, 1925, and Alfred Holder's *Alt Celtisher Sprachschatz,* LeipzigBG Teubner, 1896.
[26] William Anderson has traced the Green Man figure to Greek myth in Adonis born from a tree, Osiris from ancient Egypt whose face is painted green, the Roman god Dionysos with his vine leaf beard, and the Celtic god Cernunnos, his hair formed of leaves, his mouth regurgitating vegetation, symbol of the evergreen nature of the soul, creativity and irrepressible life.
[27] *the gospel according to Luke,* Chapter 23, Edinburgh: Canongate, 1998, p.76. Interestingly, in his introduction, Richard Holloway points out that for the gospels 'the process would be more like that of a musical historian who goes round the highlands and islands of Scotland to record folk tales, poetry and songs that are in the memories of people, but have never been written down'.(xi).
[28] The legend of two green children found in Woolpit in Suffolk dates from accounts written in the C12th by an abbot and a canon, and have been re-written into children's literature such as Kevin Crossley-Holland's *The Green Children,* and Adrian Mitchell's *Maudie and the Green Children.*

marking out the dead, 'putting on green' who then 'lie under grass.' Using Shakespeare's early comedies, Frye notes the symbol of 'the green world charges the comedies with the symbolism of the victory of Summer over Winter'[29] as a folklore healing motif. Moreover the green world has 'analogies, not only to the fertile world of ritual, but to the dream world that we create out of our own desires'.[30]

Children's Literature is equally rich in green associations, from traditional tales where 'the grass is greener on the other side' to 'the green song' such as *Green grow the rushes, O,* or *Ten Green Bottles,* the nonsense of Edward Lear's 'beautiful pea-green boat', *Anne of Green Gables* and the *Green Knowe* stories to more contemporary versions such as *Green Smoke, The Green Ship, Camberwick Green* and the *Teletubbies.*[31] Adrian Mitchell's *Maudie And The Green Children* of 1996 retells the archaic legend of two green children found in Woolpit in Suffolk, narrated by Maudie, a simple girl who speaks in regional dialect. The book thus appears to take a 'green' perspective: a fresh, unspoiled voice mediates the tale, but Maudie's ironic introduction colours the reading.

> Some call me simple. That's all right. Simple folk are lucky folk if they don't get troubled... I'm full-grown now, but this story happen to me some stounds ago when I was five going on six. I know the year were 1499 because Mother Marchant say the world were going to end but it didn't.[32]

Later Maudie tells the tale directly as a little child, when she first sees the green children:

> So I blew 'em a kiss and clumb up out the pit and run back to the harvest. Nobody believe me at first. Thay laugh at me wicked. Howsumever they come in the finish and I show 'em my Green Children.

The blurring of when exactly this took place is also achieved by the non-standard English dialect mixing of verb tenses from past 'blew', 'clumb', to present 'run', 'believe', 'laugh', 'come', 'show.' At the end of the legend, Maudie follows the now grown-up green girl and her baby back down the wolf-pit, sees them swimming 'a wide green river.'

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[29] Northrop Frye, *Anatomy of Criticism*, Four Essays, Princetown Univerity Press, 1954, p.152

[30] Frye, *Anatomy of Criticism*, pp182-3.

[31] 'the grass is greener on the other side' in *The Three Billy Goat's Gruff*, Edward Lear's *The Owl and the Pussycat* went to sea in a 'beautiful pea-green boat', *Anne Of Green Gables* even dyes her hair green as one of her misadventures, the *Green Knowe* stories are all resolutely pastoral, the *Green Smoke* series recalls heroic times with a dragon that breathes green smoke, *The Green Ship* is children's literature Laureate Quentin Blake's picturebook about nostalgia for a green world against modernity, *Camberwick Green* was one of the first UK television programmes designed and made for child viewers (set around a model village green) and *Teletubbies* one of the most recent (set again in green meadows with the futuristic (cuddly alien) characters Tinky-Winky, Dipsy, Po, and La-La who is green).

[32] Adrian Mitchell's *Maudie And The Green Children*, London: Tradewind, 1999 (no page numbers). The original written accounts of this tale by an Abbot of a Cisterian monastery at Little Coggleshall in Essex and a Canon of the Priory of Newburgh in Yorkshire, are that the children 'green in the whole body' were found by villagers of Woolpit during the reign of King Stephen (1135-54), setting it much earlier than Mitchell.

> ...And I see them climbing up the bank on the far side and I see them vanish into the green distance. But I can't swim, so I couldn't follow no further. I stood there a whiles, then off home.... Now my Mam's died and I got a baby of my own and her name it is Maudie. I often tell her the story of the Green Children. One day I'm going to take her down in the Wolf-pit. One day, when we've learned ourselves to swim.'

The register shifts from the first statement as a child to the last as an adult, where the verb forms seem more deliberate, and are conditional on future promise. There is an implication that Maudie, being 'simple', has a special relationship with the green referred to, as a place to which she and her child can retreat (once they can swim). The 'wide green river' that creates the 'green distance' is like that from childhood to adulthood with only memory 'swimming' the gap. The description of the green children who 'vanish into the green distance' might infer a new life that is also death, since the waters of the Lethe are green. There is also the play on the fact that we, the reader, may have been green for believing in the tale, told as it is by a simple girl, though contradicted by the adult Maudie's narrative authority.

So, is green there at all? In colour blindness, green is most often the colour not seen. As a hue it is defined only by being in-between yellow and blue, and as such is therefore both 'coloured' (a metaphor which is suggestive of having a strong fictive quality) and 'colourful' (with vivid and distinctive character). In an encyclopaedia, 'green' has over a thousand entries, including complex botanical descriptions of the green pigment chlorophyll which creates the green in plant life, and reference to what is most valuable (minerals such as 'green gold' alloys and the emerald) and poisonous (verdegris). Green has changed in its symbolic meaning over centuries of art history and politics worldwide, with over fifty national flags using the colour to symbolise religious faith, land, agricultural prosperity, hope, and life.[33] Speaking figuratively, one may call something 'green', and in doing so, will expect Cohen's network of assumptions, hypotheses and inferences at the core of which might be the literal sense of the expression, though in the case of 'green' that may only be that it is a colour somewhere on the spectrum between yellow and blue. 'Green' may have a certain scientific reality, but also carries a network of associations from the 'natural' world, with which the representational arts have such a problematic relationship.

André Breton's surrealist line 'tonight a green murder will be committed'[34] though largely

[33] According to the *Grolier Interactive CDRom Encyclopedia,* 1997, across world flags the use of the colour green stands variously for the Muslim, Islamic and Catholic faith; it is one of the key colours for Pan-African, North African and Arab countries, such as Libya's national flag which is plain green to symbolise that country's hope for enough food to live and the Saudi Arabian flag where green stands for life. The reason green was included in the design for the Italian flag in 1796 is allegedly because it was Napoleon's favourite colour.

[34] Andre Breton, 'Il y a ce soir un crime vert a commetre'.

literal (remove the adjective 'green' and the sentence is a familiar intimidation from the suspense or thriller genre), could not under any circumstances be described as 'routine' because of the word 'green.' It suggests an intriguing sense of unfamiliar threat, coloured by the adjective . Pablo Neruda's poem *Death Alone* , where 'the face of death is green,/ and the gaze of death is green,'[35] begins a collection titled *Residence on Earth,* where the pull of nature towards death frequently discolours his imagery green. Though more optimistically sensuous, Neruda's compatriot Federico Garcia Lorca's lines 'Green I love you Green. Green wind. Green branches,'[36] function in similar ways, with the literal prospect of green branches appearing advisedly last in the refrain, setting up alternative or 'non-routine' possibilities for less visible 'Greens' concealed in the wind, or in the heart. For Lorca, metaphor unites two antagonistic worlds, and ironically in this example the worlds opposed are 'green' and 'nature'. This is precisely how Virginia Woolf began her novel *Orlando,* with an image of the child writer:

> ...describing, as all young poets are for ever describing, nature, and in order to match the shade of green precisely he looked (and here he showed more audacity than most) at the thing itself which happened to be a laurel bush growing beneath the window. At that, of course, he could write no more. Green in nature is one thing and green in literature another. Nature and letters seem to have a natural antipathy; bring them together and they tear each other to pieces. The shade of green Orlando saw spoilt his rhyme and split his metre.[37]

The 'real' greenness of the laurel bush confounds all linguistic possibilities, where the unfortunate young writer is faced with such a real shade of colour, it 'spoilt' his aspirations to capture it in print. Woolf knowingly refers to 'the thing itself' as a 'split' idea, ironically reminding the reader 'green in nature is one thing and and green in literature another'; 'literally' and 'naturally' divorced in metaphor. Like Lorca's restraint with the 'natural' green of the branch, Woolf's ironic message seems to be that nature simply cannot literally, or even descriptively, translate into text. Yet as the whole of her text exemplifies, fiction resists 'real' greens for poetic ones, and does so self-consciously. Writing before Neruda or Lorca, Woolf would have been acutely aware of countless 'greens' in English poetry with its rich and ancient tradition from the Middle English verse narrative *Gawain and the Green Knight* to Marvell's Renaissance lyrical poem *The Garden*. Just as the creator of the 'Green Knight' is

[35] 'la cara de la meurta es verde, / y la mirada de la muerte es verde', ('Solo la Muerte', from the collection *Residencia en la tierra, II,*1935). Pablo Neruda, *Selected Poems*, trans. Anthony Kerrigan, London: Penguin, 1975, pp.58-59.

[36] Federico Garcia Lorca's *Romance Sonambulo* 'Verde que te quiero verde, verde viento. Verde ramas' clearly loses considerably in the translation into English, in terms of poetic rhythm and rhyme.

[37] Virginia Woolf, *Orlando*, Leipzig:Bernhard Tauchnitz, 1929.

thought to have based the 'nature versus nurture' narrative on popular local legend about green men with the cyclical power of nature's seasons, Marvell's poem creates green by way of ironic contrast with the world of white ladies and red desire, which cannot compete with the green produced in a tree: 'No white nor red was ever seen/So amorous as this lovely green.' Marvell suggests the poet 'turn his back on the man-made world ('Annihilating all that's made') - the world of politics and sexuality - to the superior world of nature and solitude' (To a green thought in a green shade'). [38] According to Roger White's study of the poem,

> Marvell must be taking sensuous delight in the sheer visual impression of greenness; but most importantly of all, if there are connotations of innocence, vigour, freshness and the rest introduced by the word 'green'... it is not in virtue of a common metaphorical sense of the word green.[39]

What White insists are 'uncommon' metaphorical senses are the entire context and argument of Marvell's poem grounded in the metaphor of 'a happy garden state' in the natural world ***as if*** free thought. As he pictures himself in the act of creation, the poet stumbles through plants, flowers and fruits in sensuous verdant surrender ("I fall on grass") as a naturally fulfilling alternative to human relations. This is a marriage of true minds to be found under a tree, on one's own. Marvell's view of the mind 'Where each kind/Doth straight its own resemblance find' is finally not about comparing, but recognising and capturing a moment when all that finally exists is the singular 'green thought in a green shade'. The shifting sensations of greenness in the poem are, for White, 'subjected to a phenomenological reduction and converted into the experience' of total green, under specific conditions that in order for the poet to succeed (echoing what Woolf points out the young poet lacks): 'His eyes must be filled with greenness'.[40]

Later notions of metaphor play with this tension between real or natural green, such as the seventeenth century critic Baltasar Gracian's[41] view of art as more diverse than nature, perfecting nature by efforts of the mind, whereas reality is but a literary conceit. Clearly drawing on Aristotle's view that poets imitate nature, Gracian developed a series of categories of 'wit' relating to complex games played with language set in concrete contexts but never chained to literal description.

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[38] Edward Leeson, (ed) *English Verse*, London Pan, 1980, pp.162-164.
[39] Roger M.White, *The Structure of Metaphor: The Way the Language of Metaphor Works*, Oxford: Blackwell, 1996, pp.128-130.
[40] White is quoting Robert Ellrodt with the line 'His eyes must be filled with greenness', p.289.
[41] Baltasar y Morales Gracian, "Agudeza y Arte de Ingenio" (1642) *The Mind's Wit and Art,* trans. Leland Chambers, PhD.diss, University of Michigan, 1962.

Dylan Thomas's line "The force that through the green fuse drives the flower" has a literal sense at the core of its expression: that the natural flow up the green stem of a flower causes it to grow, but the fact that he goes on: 'The force that through the green fuse drives the flower/ Drives my green age,' violates what the human species thinks it knows about the rules of natural evolution, of the biological and cultural superiority of human to plant life, and thus his lines go beyond the 'routine'. Thomas encourages the reader to see nature's green force as equivalent to the 'green age' of youth, itself a metaphor. He 'drives' the reading to the point the reader's eyes must become 'filled with greenness' by repeated green metaphors thrust into sight and hearing with the forcefully alliterative 'f''s of 'force, fuse, flower'. Thomas does not need to be literal to be unequivocal; it is clear he wishes to 'initiate a cooperative act of comprehension' via green metaphors, and there is no expectation here that metaphor might 'mislead' the reader. Like all of the 'green' prose and poetry cited, the writer's intentions relate closely to their (conscious or unconscious) knowledge of greens so far experienced in the arts and literature, and their expectations of what the reader might also know and feel.

For Max Black, metaphor depends on an author's views, intentions, and the larger historical context. Black, who presented two existing theories of metaphor: 'substitution' and 'comparison', developed an interactive model of his own, where the old and new meaning must be attended together. Here two thoughts remain connected and active , cooperating as a new 'frame' or 'filter'[42] which pose an extension of meaning upon a point of focus. In this sense, the reader is required to 'transfer' the experience of reading text into levels of associative (personal, historical, cultural, possibly emotive) meaning, likening the process of reading, and reading response, to metaphor itself.

The fact that there exists a difference between what is stated and what is implied in language suggests that texts require reading on a number of levels. For Norman Holland, the dynamics of literary response have a 'basic way of meaning', in that 'they transform the unconscious fantasy discoverable by psychoanalysis into the conscious meanings discovered by conventional interpretation'.[43] Wolfgang Iser is rather disparaging about this approach, however:

> The psychological interpretation would then prove to be a diagnosis of the barriers holding the reader back from the truth, and attention would be focussed on his reactions and his resistance to the communicative 'symbols'... A response that depends upon the reader finding a reflection of himself could scarcely bring the reader anything *new.*[44]

[42] Max Black, *Models and Metaphors*, Cornell University Press, 1962, pp.219-243.
[43] Norman Holland, *The Dynamics of Literary Response*, New York, 1968, p.28.
[44] Wolfgang Iser, *The Act of Reading: A theory of Aesthetic Respnse,* London: Routledge, 1978, p.42.

For reader-response critics such as Iser, the text and reader actively participate, with each reading a 'new' dialectical experience. Iser cites the eighteenth century humorist Laurence Sterne's introduction to the novel *Tristram Shandy*, where he suggests no author could presume to 'think all: the truest respect you can pay to the reader's understanding is to halve the matter amicably, and leave him something to imagine, in his turn, as well as yourself.' Iser thrusts Sterne into the unlikely company of Jean-Paul Sartre, by calling this relationship a 'pact', where 'the process of writing... includes as a dialectic correlative, the process of reading.'[45] Unless writing at the same time, as Iser points out, 'with reading, there is no face-to-face interaction', so the relationship takes a great deal on trust, whilst as much might be concealed, like the relationship between the child that was and the adult it becomes. This condition might be exemplified by the metaphors used in the Epistles of Paul the Apostle to the *Corinthians*:

> When I was a child, I spake as a child,
> I understood as a child, I thought as a child,
> but when I became a man,
> I put away childish things.
> For now we see through a glass, darkly;
> but then face to face.
> Now I know in part;
> but then shall I know even as also I am known.[46]

Paul's words are unusual in that they have always been written text and not originally an oral aspect of *The Bible*, and in that they reflect the radical change of identity he experienced from Saul the Christian persecutor to Paul after the revelation on the road to Damascus. This metamorphosis is pictured as a rite of passage, a transition period of putting away 'childish things' and facing adulthood, though there remains the contradiction of seeing 'through a glass, darkly.' The metaphor of the reflection seen at once 'darkly' and 'face to face' mirrors that of childhood present and past in the adult; a state of knowing only 'in part' since the person moves between states of self-awareness ('but then shall I know') and those impressions based on outsider's perspectives ('even as also I am known'); a state of forgetting and remembering. This same metaphor in turn 'mirrors' the complex progression of children's to adult literature as examined throughout this introduction.

Paul's theme is repeatedly picked up throughout the many books of *The Bible,* such as the gospel according to Matthew, where Jesus takes a child as a metaphor for humility, preaching

[45] Iser quoting from Laurence Sterne, *Tristram Shandy,* and Jean-Paul Sartre, *What is Literature?* in *The Act of Reading,* pp. 109-111.

[46] *Corinthians* 1, (authorized King James version) chapter 13, lines11-12, Edinburgh: Canongate, 1998), p.23.

'except ye be converted, and become as little children, ye shall not enter into the kingdom of heaven'.[47] In the Christian sense, a state of meek unknowing seems to be the condition most sought after. St. Paul's and Matthew's metaphors of childhood, like Wordsworth's on one level, are 'bound' in time to its adult state, yet free from sin and deserving of paradise in its 'natural piety.' Victor Watson, in his study of *Children's Literature and Literature's Children*, points to 'the anxiety barely concealed in the last two lines' of:

> The Child is Father of the Man;
> And I could wish my days to be
> Bound each to each by natural piety[48] .

This anxiety Watson attributes to the problem for Romantic thinking, asking:

> '...how is it possible to understand the gradual progression from child to adult if there is an absolute difference between the two states? It is epistemologically baffling. And in what way 'bound' - like slaves roped together? Or, as in book binding, with each page 'bound' to the next?'[49]

This key metaphor of binding is one to which this thesis will return in more detail.

In *The Significance of Theory* Terry Eagleton offers this surprising declaration:

> Children make the best theorists, since they have not yet been educated into accepting our routine social practices as "natural", and so insist on posing to those practices the most embarrassingly general and fundamental questions, regarding them with a wondering estrangement which we adults have long since forgotten.[50]

Representations in the arts and literature of childhood set in opposition to adulthood (pupil versus teacher figure, for example) could be said to exemplify the Marxist dialectic.[51] This in turn can be argued to relate strongly to how metaphor functions, where the 'wrong' word is used in a specific context in order to juxtapose contrasting notions and thereby examine or reach a new truth. It is important that Marxist theory is acknowledged as highly relevant to the debate of representing the child, particularly with respect to the child in the school environment, notwithstanding the disclaimer that the thesis is not a Marxist analysis in itself. The general approach nonetheless could be said to be broadly Marxist in that the thesis is

[47] *Matthew*, (authorized King James version) Chapter 18:1, Edinburgh: Canongate, 1998, p.44.
[48] WilliamWordsworth, "Poems Referring to the Period of Childhood, I," *Poetical Works,* p.62.
[49] Victor Watson, in Styles, Bearne &Watson, eds, *The Prose and the Passion: Children and Their Reading*, p.166.
[50] Terry Eagleton, *The Significance of Theory*, Oxford: Blackwell, 1993, p.34.
[51] By the 'Marxist dialectic' I mean the Hegelian dialectic Karl Marx and Friedrich Engels explored, working towards an interpretive method in which the contradiction between a proposition (thesis) and its opposite is resolved at a higher level of truth (synthesis), by resolving the differences between the two sides, rather than establishing one as true.

grounded on the premise that ideological images of childhood have been represented through certain fictions, and delivered ***as if*** 'natural'. In contrast, Structuralist and Stylistics theories, in terms of their development within the field of linguistics, examine texts not as 'natural', but for how their languages work and function as a series of systems or patterns. Though I shall not be making close linguistic examination of language (in phonological detail, for instance) the thesis will be concerned with the function of metaphor in its use in language as well as part of its interpretation in a broadly cultural context. Detailed study will be made as to how metaphor influences the reader within the context of the text as a whole, rather than as a single trope or category of language.

Similarly, the reader I will refer to is one capable of bringing their own life to the text, in the post-structuralist context of Barthes's 'death of the author', but not one specific reader 'type' of the reader-response categories mentioned earlier. In fact, in the light of Rex Gibson's argument that structuralist theory 'runs counter to the child-centred, individualistic, humanistic assumptions that those working with children might be supposed to share', the preferred reader is a 'decentred subject' rather than a child, or child-centred type[52] . The assumption this thesis makes is that the reader is not bound to a particular hermeneutic position, and is capable of close reading in a metaphoric mode; in other words, reading ***as if.*** The reader of children's fiction and the child reader must, by virtue of the fact that the literature is a self-conscious construct, read 'variably', as Geoffrey Williams puts it. He goes on:

> Much in the way that Barthes describes in his introductory discussions in *S/Z* ... children can learn to read, on the one hand, as though for the moment a character were a real psychological entity and there were such places as midnight gardens, and, on the other hand, there was nothing but the patterning of language which was the source of their pleasure.[53]

Williams plays deftly with an image of a highly sophisticated child reader, book in 'hand', who juggles reality suspended in the imaginative aspect of narrative and at the same time the real and immediate phonic pleasures of language; affect and effect in practice. It is in the relations between affect and effect which post-structuralist and psychoanalytic theories might be said to differ; how words work at the level of their obvious (linguistic) function and pattern, versus unconscious (semantic) transfer.

With respect to the interpretation of concealed or unconscious textual readings,

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[52] Rex Gibson, *Structuralism and Education,* London: Hodder & Staughton, 1984, p.105.

[53] Geoffrey Williams's "Children Becoming Readers: Reading and Literacy" in Hunt, ed, *Understanding Children's Literature*, p.158.

there are a number of psychoanalytic approaches I intend to privilege, attempting a constructive blend of psychoanalytic theories pertaining to the child depicted in imaginative writing. It will be important to cite classical Freudian readings, partly as any study of literary depictions of the child and childhood fictions begins with the post-Freudian thinking of Bettelheim, whose ground breaking *Uses of Enchantment* is of immeasurable influence upon the fields of psychoanalytic readings of literatures pertaining to the child. Serious acknowledgement of infantile sexuality is Freud's brainchild, as is his acute awareness of the workings of the playful, imaginative unconscious, particularly those at work in *The Interpretation of Dreams*, *Art and Literature,* and *Wit and the Unconscious.*[54] Freud affirms the connection between the arts and childishness, not as a reproach (a child of four could do that!) but a return to a past state where we needed neither wit nor reality to make us happy,

> to find our way back to sources of pleasure that have been rendered inaccessible by their capitulation to the reality-principle which we call education or maturity.[55]

This is 'forgetting in play'; a means of allowing the unconscious consciousness. Art has to assert itself against the hostility of the reality-principle, with its aim of a deeper, anarchic truth, and as Freud pointed out, it wears a disguise to both confuse and fascinate. Given the maxim: 'Reality is a cliché from which we escape by metaphor,'[56] becoming as if a child in the play of language can resist or repress the imposition of the organisation of the reality-principle or literal language order. The play of imagination and reality depicted in my selection of realist fiction has led me to apply the post-Freudian, post-Kleinian theoretical positions of D.W. Winnicott's 'Playing' and 'Reality.'[57] Warren Shibles' annotated bibliography and history of metaphor suggests (though somewhat sweepingly) that metaphor necessarily imposes limits on reality, and 'what we call imaginative usually is largely just a use of metaphor.' [58] Notwithstanding the hesitation of Shibles and others to reading the emotive aspects of metaphor as linked to the unconscious, there seems to be workable similarity between Freud's dream work, Melanie Klein's assertion that no child is too small to form intense transferences, and later D.W.Winnicott's play work, for the interpretation of works of imaginative fiction.

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[54] I am referring to the first English translation of Freud's *Der Witz und seine Bezihung zum Unbewussten,* published in 1916, rather than the later -1960's to present- title which substitutes the word 'Jokes' for 'Wit'. I prefer 'wit' in the Shakespearian sense of quick minds at play as well as word play.

[55] quoting from Freud's essay "Wit and the Unconscious", Norman O. Brown, *Life Against Death: The Psychological Meaning of History*, Conneticut: Wesleyan University Press, 1985, p.66.

[56] Terence Hawkes, ed, *Metaphor,* 25, London: Routledge, 1972, quoting Wallace Steven, p.57.

[57] D.W.Winnicott, *Playing and Reality*, Routledge, 1989.

[58] Warren A.Shibles, (*Metaphor: An Annotated Bibliography and History*, The Language Press, 1971.

For Klein, and the analytic technique Winnicott developed from Klein, the analysis of the object relations of creative play would reveal the unconscious structured like a fantasy, and allow for better relations to reality, developing the child's ego, or sense of self. The 'Real' according to Winnicott, describes a sense of self to which you can retreat, which I hope to test out against the texts in terms of their shared fictional themes -childhood in the garden and the school- and the authors, in terms of their shared motive for representing childhood in these contexts.

Although making psychoanalytic readings via metaphor, and acknowledging autobiographical detail where relevant, I do not intend to conduct psychobiographies of the authors concerned, to 'diagnose'[59] the writer as Rose dryly puts it, and thereby liberate the myth, as it is the nature, or culture of the myth that must be of most significance, and since metaphor is written into the imaginary field, I cannot and do not want to explain it entirely away.

Post-structuralists have merged interests across the disciplines of Marxist and Psychoanalytic fields, in 'the attempt to work out grammars or codes for a wide range of cultural forms, taking linguistics as a model.'[60] As Derrida puts it, response to text is such an open hypothesis, 'the dreamer invents his own grammar.'[61] In this sense, psychoanalytic theory could be said to have developed 'grammars' with which to comprehend the human psyche, of which metaphor is one of central significance. This is not to suggest that post-structuralist, or psychoanalytic theory for that matter, suggests a 'cure', but that both are concerned with analysing ambiguous subject matter and forming affective interpretations on the grounds of unreliable evidence. Interpretation is a highly subjective matter, not least in the sense that language, in its effects, affects the reader/critic, influencing response and interpretation accordingly. Psychoanalytic theory, developed as a method of treatment for the human mind, has close associations with literary criticism, as both are concerned with the analysis and interpretation of texts (and especially sub-texts), though of course texts, whilst providing 'evidence', are not patients, and cannot answer back.

Recent blending of all three theoretical approaches suggests compatible interest in the constructedness of language and in turn of culture, reading all representations as 'texts' open to interpretation. Just as therapy can be seen as a two-way, or dialectical process, readings of texts and reader must be a dialogic process.

> Meanings thus do not arise only from the text or only from the reader but through the interaction and collaboration of both: it is a totally

[59] Jacqueline Rose, *The Case of Peter Pan: The Impossibility of Children's Fiction*, London: Macmillan, 1984, p.5.
[60] Alan Durant, & Nigel Fabb, eds, *Literary Studies in Action,* London: Routledge, 1990, p.33.
[61] Jacques Derrida, *Writing and Difference*, trans.Alan Bass, London: Routledge, 1978, p.209.

> interdependent relationship...Reading is a major form of self redefinition and the interaction of literary and psychoanalytic discourses can help us to understand this process.[62]

Throughout the twentieth-century; various disciplines, and especially hermeneutics, have scorned the notion of transparent literary readings or interpretations, or those free from personal bias.

> A person trying to understand a text is prepared for it to tell him (sic) something. That is why a hermeneutically trained mind must be, from the start, sensitive to the text's quality of newness. But this kind of sensitivity involves neither neutrality in the matter of the object nor the extinction of one's own self, but the conscious assimilation of one's own fore-meanings and prejudices. The important thing is to be aware of one's own bias, so that the text may present itself in all its newness and thus be able to assert its own truth against one's own forecomings.[63]

The text's 'quality of newness' as part of 'its own truth' must, it is argued, be matched by a sense of 'newness' in the reader, tempered by a worldly, informed understanding of their own bias (including, one would hope, the assumption that the reader is male). This is asking for child and adult qualities at once in the reader looking for 'truth' in the text and their own meaningful response to it.

Ricoeur challenges Jakobson's semiotic definition of metaphor, where the 'central problem of predication has vanished', and sees metaphor as linked to 'entire statements with new meaning'[64] rather than isolating single words (or even sound parts, as linguists do) and focussing solely on them. This is an important distinction when working with texts in their entirety, and with extended metaphor, asserting for instance a quality or attribute of childhood to Thomas's 'green age' - an 'impertinent predication'[65] - rather than a signifier. It seems easier to define what metaphor is not, rather than what it might be.

That metaphor is a form of self-conscious, contradictory artifice is central to Ricoeur's argument, as a technique that 'made discourse conscious of itself', where 'the borrowed word takes the place of the absent proper word'.[66] That 'proper' word may not be easily found, however, as in Marvell's 'green thought', despite all definitions that have come before. In Ricoeur's analysis, there is the notion of the production of a knowledge in the new idea, with a certain resistance to old ideas, as metaphor is variously called a 'calculated error', an

[62] Roger Webster, *Studying Literary Theory*, London: Arnold, 1990, p.91.
[63] H.G. Gadamer, *Truth and Method*, London: Sheed & Ward, 1975, p.238.
[64] Ricoeur, *The Rule of Metaphor*, pp.172-180.
[65] Gill, *Merleau-Ponty and Metaphor*, p. 126.
[66] Ricoeur, *The Rule of Metaphor*, pp.10-18.

aberrant attribution', or a 'categorical transgression'.[67]

It is therefore of central importance to this study that transgression of categories must be made when writing or reading about childhood, given that it is a state of having been and not being at once. Childhood exists in the adult perception as does metaphor; in perceiving resemblances, in the absence of the actual. Representing childhood within fictional work works like metaphor, as an informed pretending; ***'as if'.***

Looking for a theory of metaphor that will join poetics and ontology, Ricoeur employs a nineteenth century treatise by Pierre Fontanier on the notion of the figure, who interestingly uses a child metaphor to describe poetic figures; 'where all the tropes are like poetry, the children of fictive fancy,' and where standardised tropes are nothing special, but those that give pleasure 'an incentive to invention.'[68]

Ricoeur maintains that somewhere between Aristotle's theory of rhetoric and poetics, 'one resorts to metaphor to fill a semantic void'.[69]

> The rhetoric of metaphor takes the void as its unit of reference. Metaphor, therefore, is classed among the single word figures of speech and is defined as a trope of resemblance. As a figure, metaphor constitutes a displacement and an extension of the meaning of words; its explanation is grounded in a theory of substitution[70].

As Ricoeur points out, the word 'figure' is itself metaphorical, implying a quasi-corporeal form, with contours and features It is used in this analytic context to determine 'categorical transgression' of its meaning in relation to mathematical figures, and shifts somewhere between images of the body, imagery itself, and literary stylistic category. He prioritises the work on rhetoric of Gérard Genette, and quotes his definition:

> '...every figure is translatable, and carries its translation visible in transparency, like a filigree or a palimpsest, beneath its apparent text. Rhetoric is linked to this duplicity of language'.[71]

Genette's metaphors, in writing of metaphor, are drawn from layers of concealment to visibility, like the process of cleaning a painting, or revealing another beneath it, or that of scholarly research and analysis itself. Freud spoke of 'memory traces'[72] or tracks, which we, like the criminal, attempt to cover over.An example drawn directly from the visual arts may

[67] Ricoeur, *The Rule of Metaphor*, p.21.
[68] Ricoeur,*The Rule of Metaphor*, pp.61--63.
[69] Ricoeur, *The Rule of Metaphor* p.17.
[70] Ricoeur, *The Rule of Metaphor,* p.13.
[71] Ricoeur, quoting Gérard Genette's *La rhetorique des figures*, in the introduction to Pierre Fontanier's *Les Figures du discours,* Paris, Flammarion, 1968, p.211.
[72] Sigmund Freud, *The Interpretation of Dreams,* trans. James Strachey, Penguin, 1975.

help to illustrate this duplicity of metaphor, of shedding light whilst covering over an image as part of its process and production. In Julia Margaret Cameron's photograph "Cupid's Pencil of Light" of 1870, (fig.1) her deliberate technique of physically scrubbing, scratching, brushing and fingerprinting the glass plate is both visible to the eye whilst concealed by the soft-focus blurring effect. As her contemporary critic P.H.Emerson observed:

> An interesting and beautiful study of the nude taken in the studio with the light streaming through the glass upon the figure. The descending rays of light are produced by withholding the cyanide at the proper moment, and the effect is marvellous.[73]

The child in the image **is** a figure, a metaphor implying the discourses surrounding itself as a construct of childhood in the Victorian perception, as is the very technique employed to depict it. Thus verbal metaphor and non-verbal metaphor belong to an associated plane of reference. Verbal and non-verbal symbols, or description and representation, work very similarly in interpreting metaphor, since the image expresses itself both literally (figuratively) and approximately (metaphorically). Paul Ricoeur calls this literal component 'possession' and the metaphoric aspect'expressive'. Thus the naked child possesses putti-like qualities, whereas the dramatic use of shadow punctuating the glowingly lit curls, the hand that holds the pencil, and the foot, creating a diagonal line highlighting the centre page on which the child writes, a page so dazzlingly white as to blind the viewer from reading it., expresses divine knowledge and innocence. The image is even technically described as "Autotype, blind stamp". Cameron's prints, produced by the Autotype Company, were made by a photo-mechanical process in which gelatin-coated paper was exposed to light under a negative. Those parts of the gelatin which had not hardened were then washed away, leaving a kind of transfer image. Here process mimics metaphor: the child is an angel, its message a revelation which remains a mystery, yet the very process of deliberately blurring the photograph, or making it less visible, recalls the viewer to a sense that this is only ***as if.***

[73] P.H. Emerson, quoted in Mike Weaver's *Julia Margaret Cameron 1815-1879,* Southampton: The Herbert Press, 1984, p.44.

fig.18.
Cameron, Julia Margaret, *Cupid's Pencil of Light*, (1870)
brown carbon, Autotype, blind stamp, Royal Photographic Society, London

Ricoeur maintains that where Jakobson attempts to reflect upon the 'visibility' and 'spatiality' of the figure, Tzvetan Todorov claims that figure is what makes discourse appear in the opaque; 'the exercise of figures equals the existence of discourse'.[74] Ricoeur favours Gerard Genette's acceptance of Pascal's aphorism: 'figure carries absence and presence'.[75] Once you lose sight of a metaphor, the danger, according to Spence, is in turning psychoanalytical theory into a 'blueprint of the mind'[76] ; an important disclaimer in the context of this study. I do not intend to make claims for interpreting texts as 'evidence' or 'proof' of certain common depictions of childhood, nor do I see, as does Booth, that metaphor has a (simplistically) therapeutic role, 'it is a quest for ways to improve my culture and myself; that is, a search for a cure'[77]. The necessary complexity of interpretation precludes notions of 'cure' through metaphor, although that certain solace and pleasure may be found in associative language seems a fair assumption. What seems most important, in reading adult depictions of childhood, is reading metaphor as a form of surprise, rather than to find confirmation. There is nothing to seek, if nothing is hidden.

As Sabina Prokhoris has pointed out, in a study of Freud, Faust and transference:

> A metaphor, then, or else a displacement, trope, or swerve that permits some new meaning to emerge and thus conveys the "absence and presence" of the unconscious; a metaphor that can, in consequence, be genuinely effective only if it is not taken for what it in fact is. A curious game of hide and seek, this...[78]

For Ricoeur 'the borrowed word takes the place of the absent proper word'[79] where terms such as 'absent', lack' and 'lacuna' have special significance:

> ....the absence of the proper word in actual discourse may result from a stylistic choice or from some real lack. In either case, recourse to an improper term has as its purpose the filling of a semantic, or better, lexical lacuna...Thus, the postulate of 'semantic lacuna.'[80]

At its literal, dictionary level, 'lacuna' refers to a gap found, if one may 'find a gap', specifically within a book or manuscript. Metaphors such as these, therefore, cannot be judged without reference to a context (for text and reader) and understanding of the implied

[74] Ricoeur, quoting Tzvetan Todorov's *Littérature et Signification*, Paris Larouse, 1967, p.102.
[75] Ibid, Fonatier, *Les Figures du Discours*, p.211.
[76] Donald P. Spence, *The Freudian Metaphor: Towards Paradigm Change in Psychoanalysis,* London: W.W. Norton, 1987,p.4.
[77] Wayne Booth, "Metaphor as Rhetoric", in Sheldon Sacks' *On Metaphor*, Chicago Press, 1980, p.62.
[78] Sabine Prokhoris, *The Witch's Kitchen: Freud, Faust and the Transference*, trans. G.M.Goshgarian, London: Cornell University Press, 1995, p.5.
[79] Ricoeur, *The Rule of Metaphor,* p.18.
[80] Ricoeur, *The Rule of Metaphor,* p.46.

discourse. Literary criticism is generally confined to the works examined, rather than the study of discourse analysis, or rhetoric, as Ricoeur points out. This is an essential difference to point to in that this study is rooted in and confined to the literary criticism of selected texts, making the work as discourse the level of consideration. Jerry H.Gill critiques how Ricoeur's 'substitution' and 'interactionist' theories of metaphor merely parallel semiotics and semantics in linguistic theory. Though one reality may be represented, or taken as another in substitution theory, there must be some degree of oscillation between that and the play of usual, unusual and contextual meanings as argued in interaction theory. Gill maintains this separatist view offers, at best, the notion of metaphoric speech as translatable into literal speech, and at worst, 'word salad.'[81]

If the word 'childhood' implies the discourse surrounding and within the constructed child, then according to Ricoeur an example such as the phrase (childhood) 'salad days' carries the presence of 'salad' with the absence of 'childhood'.[82] The phrase occupies firstly the 'inner space of language', as signs with meanings, and secondly 'the writer draws the limits of this space' in the contour of the figure; in this case, 'salad'. This figure, bound within its phrase implies youth through its associations with the young, fresh, crisp, cool, tender green vegetation eaten in Spring and Summer, implying a newness, a sappiness and bloom in the early seasons, at once a kind of entree or side dish to adult life, though also perhaps the prime of it, as its happiest days. For most European readers, it will also be recognised as Shakespeare, perhaps further complicating the association with its accompanying lines: "My salad days! /When I was green in judgment:-cold in blood,/To say as I said then!"[83] introducing the notion of bitter regret often absent from its everyday twentieth-century nostalgic use. This raises the thorny problem of metaphor 'giving the thing a name that belongs to something else'[84] , as C.Day Lewis puts it .

Shakespeare's 'salad days' is a classic case of improper naming, in that Cleopatra refers to that time as naive, 'green in judgment' from which she has since matured, implying a cultural movement from raw to cooked, to borrow Levi-Strauss's metaphor. This 'salad' metaphor has been cooked to the extent that it is familiarly used to refer to happy 'childhood days', where the sharp frailty of Cleopatra's image has wilted to sentiment.

This slippage, or 'space' or distance between the 'letter and virtual meanings' and the complexity of author's and reader's shifting position, is 'untranslatable' according to Ricoeur,

[81] Ricoeur, *Merleau-Ponty and Metaphor*, p.119.
[82] Thus the metaphor 'salad days' is arguably less significant than the predicate 'green'. (The word 'predicate' indicating a quality or attribute asserting something).
[83] William Shakespeare's *Antony and Cleopatra*, Act I, Scene V.
[84] C. Day Lewis, *The Poetic Image*, London, 1947, p.17.

contrary to what Genette believes. Although Ricoeur admires Genette's 'brilliant maxim' of language spatialising itself in order to inscribe itself in figure, he goes on to say:

> Genette is in a hurry to translate the metaphor of the space in language and is happy to stay with it. The space in language, in effect, is a condensed space, connotated, manifested more than pointed to, speaking rather than spoken of, which betrays itself in metaphor like the surfacing of the unconscious in a slip or as dream.[85]

Ricoeur is scathing about Genette's and Jakobson's reading of figures that hint at the poetic quality of the discourse that contains it. Reading 'salad days' as merely 'Look, poetry!' would seem to reduce literature to nothing more than an 'auto-significative'[86] experience, rather than the wide open spaces of the unknown or a slip in a dream. The innumerable interpretations open to metaphor favours the analogy of the dream, where almost everything functions 'as if'.

It is at this point, the 'surfacing of the unconscious in a slip or a dream', that psychoanalytic theory, particularly Freudian in origin, lends itself to greater understanding of metaphor. Ironically enough, this takes place through obscuring surface levels of logical meaning, and accepting that metaphor 'simultaneously veils and reveals',[87] through a kind of perceptual or linguistic screen, as Merleau-Ponty put it. I wish to argue that this notion of metaphor working as a 'screen' may be interpreted variously in its noun form as a protective blind, as well as its verb form suggesting a process of hiding or sifting. Yet what is language hiding from? Interestingly, the use of metaphor is thought by some linguists to have carried demonic power in antiquity. The Anglo-Saxon 'concealing-kenning' is one of the earliest forms of figurative language in English, and thought to be a language ritual concealing the ugly or taboo. Although 'greens' in the natural environment (such as grass-greens, tree-greens, bush-greens, sea-greens, and so on) stare us in the face with what seem to be obvious descriptors, what calling them all simply 'green' might conceal, or 'condense', is the complexity of their reference. This view of metaphor relates specifically to Freud's seminal study *The Interpretation of Dreams*, which examines forms of representation in dreams such as condensation, displacement, symbols, affects, grouped into what Freud called 'the dream-work'. Freud refers to 'collective and composite figures' as 'one of the chief methods by which condensation operates in dreams,'[88] where the mind makes a selection of particularly rich and evocative images or figures out of the countless number that occur when dreaming, in

[85] Ricoeur, *The Rule of Metaphor*, p.147.
[86] Ricoeur, *The Rule of Metaphor*, pp.146-147.
[87] Ricoeur, *Merleau-Ponty and Metaphor*, p.129.
[88] Sigmund Freud, *The Interpretation of Dreams*, The Pelican Freud Library, London: Penguin, 1977, p.400.

order to recall, or make sense of the seeming chaos. This is compatible with the way metonymy functions; where an associated name comes to refer to a large and complex concept. The work of displacement is more of an act of censorship, when the content of the dream no longer resembles the core of the dream-thoughts, which results in a distortion of the dream-wish that exists in the unconscious. This is compatible with metaphor as an act of deliberate misnaming, such as calling a child 'green', as Dylan Thomas does to extraordinarily diverse effect in the poem "Fern Hill".

Wendell Muncie, examining what he called the 'psychopathology of metaphor'[89] suggests it is a form of displacement, or the transference of thoughts from latent to manifest content. Combining this notion with Freudian concepts of metaphor, critics such as Dean Rohovit[90] interpret Richards' terms 'tenor' as conscious manifest content, and 'vehicle' as unconscious manifest content. Clinical tests and case studies suggest that patients' use of metaphors can reveal their problems by disclosing latent content. There is some disagreement, if not reversal, after Freud about condensation and displacement, coupled with the shift towards seeing the unconscious structured as a language. Jacques Lacan, in psychoanalytic and linguistic analysis based on the work of Freud, Saussure and Jakobson, refers to a 'sliding' of meaning with metaphor, where unconscious signifying, or transposition takes place, which may represent the distorted return of the repressed symptom. Lacan developed Jakobson's idea of metonymy[91] as a form of displacement and metaphor a form of condensation; a property of unconscious free thought, yet also a consequence of repressive self-censorship. Like Lacan (at least in this respect!) interpreting the unconscious as structured like a language, Davidson opens his study of *What Metaphors Mean* with the observation that: 'metaphors are the dream-work of language,'[92] and according to Roger Webster's study of literary theory, the most important influence on changing perspectives in reading and interpreting text for the twentieth-century was:

> The ways in which Freud interpreted dreams in stressing symbolism and the related phenomena of displacement and condensation. These had a particularly effect on Modernist writing in the early twentieth-century and later encouraged ways of reading which looked for readings beyond the literal.[93]

[89] Wedell Muncie, "The Psychopathology of Metaphor," *Archives of Neurology and Psychiatry* 37, 1937, pp.796-804, argues the psychopath shows metaphor disorder by using it to escape from reality as a kind of autistic gratification.

[90] Dean D. Rohovit, "Metaphor and Mind:A Re-evaluation of Metaphor Theory", *American Image: A Psychoanalytic Journal for the Arts and Sciences* 17, 1960, pp.289-309.

[91] Roman Jakobson, "Two Aspects of Language and Two Types of Aphasic Disturbances", *Fundamentals of Language*, The Hague: Mouton, 1956, pp.55-82, suggesting metaphor is based on similarity and metonymy on congruity. In aphasia one or both of these processes is restricted.

[92] D. Davidson, "What Metaphors Mean", *Critical Inquiry* 5, 1978, p.31.

[93] Webster, *Studying Literary Theory*, p.88.

Displacement and condensation have also been linked to Jakobson's language poles of similarity shifts or metaphor, and contiguity shifts, or metonymy. An example of how the distinction between these can blur might be found with the work of poets such as Walt Whitman with his collection *Leaves of Grass* and Emily Dickinson's highly metaphoric verse. These American poets emerged out of a cultural history of 'greens' told and written in English, and Dickinson originates this 'infinite tradition' in popular legend and fairy tale:

> As infinite tradition
> As Cinderella's Bays -
> Or Little John - of Lincoln Green -
> Or Bluebeard's Galleries.[94]

Dickinson's faith in the existence of fairies or 'pretty people in the Woods' ('Ne'er such a ring on such a green') does not in any way clash with her Christian conviction, since she calls religious, supernatural , and natural forces simply 'mystic green'. [95] 'Mystic green' is an example of Dickinson's treatment of metaphor as if metonymy,

> -that is, as if the signifier and signified were at the same level of figuration, and as if her substitution involved a shift of reference between two objects that have some relation ***outside*** language.
> At the same time, Dickinson takes great care to construct her own metaphoric diadem, or linked circle of connotation, ***within*** language.[96]

Dickinson's unique use of metaphor emphasises its dual relationship with the psychological act of displacement, where the unconscious is able to make diverse chains of associations, and as a linguistic device. Her own playful definition of metaphor as 'flowers of speech', that 'both make and tell deliberate falsehoods, avoid them like the snake'[97] reads like a forewarning for late twentieth-century literary theory that takes on a psychoanalytic aspect regardless of the fact that the reader in a kind of patient/psychoanalyst model contains the dangers of transference and counter-transference. Freud pointed out 'a transference and displacement of psychical intensities occurs in the process of dream-formation',[98] accounting for the marked perceptual difference between content and interpretation. His association of ideas is based on two principles that Christian Metz[99] describes as 'direct contact', or metonymy, and 'contact

[94] Emily Dickinson, *The Complete Poems*, No.302, c.1862, p.142.
[95] Dickinson, *The Complete Poems*, no's.111, p. 24.
[96] Helen McNeil, *Emily Dickinson*, London: Virago, 1986, p.8.
[97] Thomas H.Johnson & Theodora Ward, (eds) *The Letters*, Cambridge, Mass: The Belknap Press of Harvard University Press, 1958, p.88, a letter to close friend Abiah Root, c.1840's. It is as if Dickinson is playing on translations of German expressions for figures of speech 'die Blume des Mundes' (the flower of the mouth) and 'Worte, wie Blumen' (words, like flowers).
[98] Freud, *The Interpretation of Dreams*, p.417.
[99] Metz, *The Imaginary Signifier*, p.203.

in the figurative sense', corresponding to similarity, or metaphor. According to Metz, in this context,

> ...contiguity is a 'real' connection (felt to be real), and resemblance a 'felt' connection (felt to be felt). Neither is true or false, but nothing more or less than the experience....the impression of resemblance and the impression of contiguity-taking these terms in the widest possible sense- are always the major pretexts for psychical transfer from one representation to another.[100]

In *The Rule of Metaphor*, Ricoeur argues beyond the meanings of individual words to sentences where the reader grasps differences and relatedness of terms operating apart, as they confront each other. He suggests this 'turns imagination into the place where the figurative meaning emerges in the interplay of identity and difference', where sense and image are described within a psychology of 'seeing as'. In their study of poetic metaphor, Lakoff and Turner argue that the same kinds of meanings recur again and again through the history of Indo-European languages, using the example of the word 'see' acquiring the meaning of 'know' (as 'wit' and 'vision' share the same Indo-European root). Though often functioning unconsciously, metaphor is a conceptual matter, and certain metaphors, (like that of 'green') 'have the form of structural mappings across conceptual domains.'[101] This argues the case for metaphor as part of the serious matter of life, rather than mere ornament, where imaginative writing (or any mark-making) is both an attempt to be creative and truthful. One cannot reduce metaphor to every worn-out, 'dead' cultural allusion, since metaphor allows us to understand one domain of experience in terms of another, as a slip or surprise. If it no longer does that, it is literal, or dead in meaning, and there is no moment of 'transfer'.

> Let this serve as an apology for any and all sciences of displacement: the meaning transferred matters little or nothing, the terms of the trajectory matter little or nothing: the only thing that counts - and establishes metaphor - *is the transference itself.* [102]

For Roy Schafer, 'in the psychology of metaphor we shall find a useful analogy to the psychology of transference interpretations'. His view of transference takes in metaphor, where 'things are also other than themselves, where meaning is multifaceted.' He asks:

> Just what is the 'it' that the metaphor 'is' or 'captures' or 'says'? If this 'it' or this 'experience' can only be rendered metaphorically, then we can know it only as such, that is, as the metaphor itself'.[103]

[100] Metz, *The Imaginary Signifier,* p.203.
[101] George Lakoff & Mark Turner, *More Than Cool Reason: A Field Guide to Poetic Metaphor*, London: University Chicago Press, 1989,p.138.
[102] Roland Barthes, *Roland, Barthes*, trans. Richard Howard, London: Papermac, 1995, p.123.
[103] Aaron H. Esman, ed, *Essential papers on Transference*, London: New York University Press, 1990, pp.414-416.

So for Schafer, metaphor can represent 'certain constituent experiences', but is essentially a 'new' experience, under surprising rather than alienating conditions. In psychoanalytic terms, metaphor offers an opportunity to remember or experience something over a period of time that might - in literal terms -otherwise be considered too threatening, and so would be concealed through defensive measures. His analogy is that metaphor functions like transference as 'transformational' and is open to interpretation (though interpretation generally has the structure of simile; 'This is *like* That').

If, as pointed out by the oldest Latin treatises on style, 'metaphor occurs when a word applying to one thing is transferred to another, because the similarity seems to justify the transference,'[104] then the notion of transference as a kind of borrowing is far more ancient than Freud. Terence Hawkes begins his book on metaphor with the image of language turning its back on the dictionary, to face less certain, even new resemblances, as poetic language does:

> The various forms of 'transference' are called figures of speech or tropes; that is, 'turnings' of language away from literal meanings and towards figurative meanings.[105]

Transference in psychoanalysis is based on perceived resemblance, where a patient displaces feelings or ideas based on previous figures in their life onto their analyst, as if the analyst were some former significant object. Freud states:

> Some of these transferences have a content which differs from that of their model in no respect whatever except for the substitution. These then - to keep up the same metaphor - are merely new impressions or reprints. Others are more ingeniously constructed, their content has been subjected to a moderating influence - to sublimation -... and they may even become conscious... these, then will no longer be new impressions, but revised editions.[106]

It is interesting that the history of transference resembles that of metaphor, in that it was originally thought to be a regrettable phenomenon, disturbing positions of objectivity. Early treatise such as that of Thomas Hobbes[107] critique the misleading, absurd or decorative effect of metaphor, disrupting truth and reliability in language, deceitful in intent, as language should best be expressed literally.

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[104] Cicero (pseudo/unknown author of c.86-82 B.C.) *Ad C. Herennium de Ratione Dicendi*, trans. Harry Caplan, Cambridge: Harvard University Press, 1954, p.343.
[105] Hawkes, *Metaphor*, p.2.
[106] Sigmund Freud, *Case Histories 1*, London: Penguin, 1990, pp.158.
[107] Thomas Hobbes, *The Art of Rhetoric*, London, 1681, pp.103-145.

Freud began by seeing transference or 'übertragung' in the psychology of dream processes, as interfering with the recovery of repressed memories, but by 1912 had come to see it as an essential part of the therapeutic process. Regarding the impossibility of its direct translation Freud uses the printing and publishing metaphor of different editions of an old text, and concludes implying textual analysis and psycho-analysis will inevitably be a painful battle: 'finally every conflict has to be fought out in the sphere of the transference.'[108] These metaphors suggest the patient's internal struggle including resistance to remembering the past or facing anxiety, inextricably bound to their relation with the analyst. It is also assumed that therapeutic effects are largely due to the opportunity provided to resolve within the transference conflicts dating from childhood and infancy, where early object relations may not be remembered accurately but can be reconstructed or reenacted in the transference.
As an example of this re-enactment process, Dylan Thomas's "Fern Hill," could be said to use metaphors of 'green' operating at many levels and perspectives on childhood, both general and personal. The poem is thought to have been first written with the farm of Fern Hill only a mile or so away from where the poet lived, but over two hundred drafts later, finished in 'exile' out of Wales, with Thomas in a deeply nostalgic mood.[109] As a kind of paean to childhood, the poem links religious associations of the 'green pastures' of the Lord's Prayer, and of Christ's birth: 'Out of the whinnying green stable/On to the fields of Praise' with the predictability and charm of everyday rural life at one with nature: 'happy as the grass was green'. The metaphors are further complicated by the biblical representation of the child at play as ruler, like God, over his dominions, 'And honoured among wagons I was prince of the apple towns', combined with pagan, mythical godlike figures descriptive of the child at the kind of play which is timeless, recalling ancient pastoral pastimes 'and green and golden I was huntsman and herdsman', until the tragic last lines recall the adverse aspect of time, holding the unknowing child captive:

> Oh as I was young and easy in the mercy of his means,
> Time held me green and dying
> Though I sang in my chains like the sea.

Time throughout is the omnipotent antagonist' as Clark Emery has pointed out, taking the personae of 'Prince, Shepherd, Runner and Adam', demonstrating the relative positions of life and time, however much the poem also longs for timeless make believe: 'what Thomas has achieved is to create a child's world from the viewpoint of the child who has never lost it.'[110]

[108] Charles Rycroft, *A Critical Dictionary of Psychoanalysis*, London:Penguin, 1995, p.186.
[109] According to Paul Ferris' research for *Dylan Thomas*, London: Hodder & Stoughton, 1977, p.201.
[110] Clark Emery, *The World of Dylan Thomas*, London: Jim Dent, 1962, pp.31-33.

Thomas returned to this theme time and again in his work, describing the natural phenomenon of aging in scientific, electrical metaphors, suggesting the 'force that through the green fuse drives the flower/Drives my green age' cannot be interrupted once the charge is set. David Holbrook, in his chapter entitled "An inability to Mourn", suggests that Thomas and the reader (whether consciously or subconsciously) may appreciate all three phases of developing childhood as an act of transference at once avoiding the 'monstrous image' of death, and also wanting to 'seek to make out that death does not really exist'.[111] It is clear that Thomas structures the poem to follow a line of 'green' thought transferences that parallel the process of time, where the metaphor begins by referring to callow, unthinking green youth ('happy as the grass was green'), then suggests the green radiance of religious ecstasy, ('onto the fields of Praise') then sinks to a deteriorating green, ('Time held me green and dying') where the films of seaweed coat and choke the sea chains of the last line ('Though I sang in my chains like the sea).

It might be claimed that if all of our subtler states can only be expressed through repressed forms (such as analogy and metaphor), it follows that the former state of childhood shared by all adults will be represented in metaphoric transferences of various kinds. Douglas Berggren's notion of modes of 'metaphoric transference of type-boundaries'[112] includes the pictorial, structural, emotional and linguistic use of metaphor , where several may operate at once acting as screens or filters of ideas. The kind of slippage accepted within the field of transference is the psychoanalytic model I aim to use for how metaphor works with respect to representations of childhood.

All of the texts depicting childhood I examine in this thesis incorporate hiding, or secrets of some kind or another, where the metaphor may be literally false, but imaginatively, or fictively, carry some truth. An example of this might be the levels of ambiguity attached to 'green' metaphors of childhood. For writers working in realism, this reality has been approached by means of metaphor or indirect discourse.

Psychoanalysis is not therefore chosen arbitrarily as an intertext for literary analysis, but rather a particularly insistent and demanding intertext, where the relation of author to text, text to reader, reader to author and so on, is part of that interdisciplinary set of meanings, all of which only exist in so far as they become part of a what Peter Brooks calls a 'process of exchange'. Brooks cites Shoshana Felman's thesis that literary criticism allows one not to

[111] Dylan Thomas's "Llareggub Revisited" quoted by David Holbrook in an argument of Thomas as unable to mourn and thereby unable to find reality, in *Dylan Thomas: The Code of Night,* London: Athlone, 1972, p.194.

[112] Douglas Berggren, *An Analysis of Metaphor and Truth*, PhD.Diss, Yale, 1959, and "From Myth to Metaphor", *Monist* 50, Oct.1966, pp.530-552.

have to choose between the roles of analyst and analysand because of a paradox. Firstly, the work of literary analysis resembles the work of the psychoanalyst, and secondly the status of what is analysed - the text - is not that of a patient but rather an authority, 'the very type of authority by which Lacan indeed defines the roles of the psychoanalyst in the structure of the transference.'[113] Brooks argues that the reader shuttles between these places in an unstable dynamic, rejecting the work of reader response theorists such as Stanley Fish who argue only the reader is left and the patient has disappeared. Brooks states that the belief in cure can be translated as the 'possibility of an enhanced listening to the discourse of others', where transferential dynamics like metaphors modify the textual reader in a '*moment of reference.*' For Brooks:

> Narratives speak of their transferential condition'- of their anxiety concerning their transmissibility, of their 'need to be heard, of their story to become the story of the listener as well as the teller... And if the story has been effective, if it has 'taken hold', the act of transmission resembles the psychoanalytic transference, where the listener enters the story as an active participant in the creation of design and meaning, and the reader is then called upon himself to enter this transferential space.[114]

This thesis will argue that the the garden and the school are 'transferential spaces', where recall of the past takes the form of unconscious repetition, a way of remembering brought into play, acting childhood out through metaphor as if it were present.
Transference in psychoanalysis, like metaphor in literature and the visual arts, is not a cure, but part of a process of treatment or representation, of mutual understanding between figures, past and present (and by optimistic implication, future).
Freud's term 'spielraum' (playdream) is itself a metaphor for the condition of childhood, particularly as it exists for the adult in retrospection. Ellenberger's work on psychoanalysis has explored what he called 'the pathogenic secret', some hidden experience to discover via analysis, in need of a cure. Freud offered an alternative to 'cure' which he called 'spielraum' - an analogy between the transference and a play space. Play takes place in an imaginative, or even illusory space, and its communications (particularly those observed for the purposes of child psychotherapy) are associative, like metaphor, resistant to logical (adult) grammatical regulations and conventions. 'One felt another person, one *was* another person', as the aged narrator comments back on his childhood, emphasising how the reader is constantly reminded of imaginative role play, not only as a reader of fiction, but perhaps specifically of fiction

[113] Shoshana Felman, ed., "To Open the Question", *Literature and Psychoanalysis*, Baltimore: John Hopkins University Press, 1982, p.7.
[114] Peter Brooks, *Psychoanalysis and Storytelling*, Oxford: Blackwell, 1994, pp.50-72.

representing the child.

If the gaps widen between the written metaphor and the definition of it, as Freud suggested, 'in the service of repression', it would seem that reading metaphors of childhood, by their continued resonance for every reader in some respect, must involve levels of reading denial. Perhaps one of these is the creation of literature for children, where only literature *about* childhood appears to be the criterion.

Karîn Lesnik-Oberstein's recent study of criticism and the fictional child concludes by taking up from the point she understands as Jacqueline Rose's conclusion; namely, the view of the child as a Freudian construct of the unconscious. Drawing on psychoanalytic theory which she feels to be particularly appropriate in examining the constructs of child and children's literature, Oberstein cites the work of child psychotherapists such as Donald Winnicott. According to Oberstein, these therapeutic case studies free a space for the child out of its defined status into more independent positions, which she contrasts with what she calls 'the self-defeating operations of a children's literature criticism struggling to preserve the 'real child for its own needs'.[115]

For example, in metaphors of childhood such as 'The Child is father of the Man', the reader is, at the primary level, offered the child as miniature adult as depicted in Renaissance portraits, although the reinstatement of feeling in the Romantic era rejected this image in favour of the cult of childhood sensibility. This is the man in copy, a familiar developmental model from Milton's *Paradise Regained*, where 'The Childhood shows the man / as morning shows the day'(Bk.iv.220). The assumption here is of the child indicating its potential for future inheritance. This is not the child represented before the conditions of childhood, such as may be found in the paintings of Breugel, as merely smaller than all the other figures playing, dancing, eating, defecating. Reading paradoxically backwards, the context of the Middle Ages may offer the reader something new in Wordsworth's tired, or possibly even dead, metaphor. According to Hawkes,[116] '...when a metaphor loses its deviant character, and becomes part of 'standard' language, then it is said to be 'dead'.' In the standard Medieval sense of the representation of childhood[117] one can resist the notion of the child as father to the man (how could it be, logically?) and consciously choose to (mis)understand the intended metaphor.

[115] Karin LesnikOberstein, *Children's Literature:Criticism and the Fictional Child,* Oxford: Oxford University Press, 1994, p.225.

[116] Hawkes, *Metaphor*, pp73-76. Hawkes goes on to contradict the notion of metaphor as an 'overt deviation from the rules of language' in favour of its 'ordinary' value and its covert rather than overt role.

[117] As contested by Philippe Aries in *Centuries of Childhood*, Penguin, 1973, in which Aries charts the gradual rise of the idea of childhood as a distinct phase of life away from the collective communities of the Middle Ages.

American poet Ogden Nash's satiric poem "The Strange Case of the Wise Child" describes a boy who, along with much precocious knowledge, 'knew his own father, and he was all fixed.' Unfortunately a interfering adult poses the following metaphor/riddle: 'Oh he was, was he, and how about the child is father of the man?' By trying to 'uncomplicate this complication', all the intelligence of the child is undone, and he regresses to reading *Peter Rabbit*. Ogden Nash is no fan of metaphor. In another poem "Very Like a Whale" Nash deplores the habit poets have for figures of speech like 'blanket' (playing ironically on the term as a universal):

> 'The snow is a white blanket after a winter storm. Oh it is, is it, alright then, you sleep under a six-inch blanket of snow and I'll sleep under a half-inch blanket of unpoetical blanket material and we'll see which one keeps warm.'[118]

Metaphors are not for pragmatists. As Booth puts it, the reader is faced with the choice 'to decide whether to join the metaphorist or reject him (sic), and that is simultaneously to decide either to be shaped in the shape his metaphor requires or to resist.'[119] Booth seems to imply the model of the reader as a lump of clay, rather as that favoured of the child in educational theories implying psychological plasticity.[120] Yet is it not the case that the more you know about blankets, or green, or the child, father and man, the more you can recover the metaphor's intention? The reader is forced to suppress logical reading in favour of a new idea, and has to accept there is no 'blanket' definition. Just as the child's first responses to the world shape its entire adult history, the notion of age equals experience can be inverted, or at least challenged. These two functions relate to I.A. Richard's two elements of metaphor: 'vehicle' and 'tenor.'[121]

If the original idea, principal subject, or 'tenor', is the impossible notion of a child fathering an adult, its figurative, implied meaning or 'vehicle', is the identification of a worldly innocence plus a knowing ignorance, and all of these oxymoronic associations may be contained in a single response. Richard's notion has been revised[122] by relating 'principle' and 'accessory idea' to 'visual' (tenor) and 'figurative sense' (vehicle), where one term pictures the other. An equivalent single response is clearly not likely to be simplistic, not to

[118] Ogden Nash, *Good Intentions*, London: J. M. Dent & Sons, 1942, pp.24-28. 'Very Like a Whale' is taken from a comic scene in Shakespeare's *Hamlet,* where the Prince and Polonius are in dialogue about what clouds look like. Shakespeare is playing on the fact that Polonius is trying to humour Hamlet whom he thinks is mad, and Hamlet is enjoying making the older man agree that the clouds change according to his whim.
[119] Booth, *The Rhetoric of Fiction*, p.63.
[120] Extreme Behaviourist theory, for instance, with its emphasis on physical response and behaviour change, and lack of recognition of independent consciousness.
[121] Ivor A. Richards, *The Philosophy of Rhetoric*, New York: Oxford University Press, 1936.
[122] Hugh Blair revises Richards' and Lord Henry Home Kames' figurative subjects and attributes of metaphor in *Lectures on Rhetoric and Belles Lettres*, Southern Illinois University Press, 1965, pp.295-314.

be read at face or 'word' value. Richards warned against metaphors 'tricking us and our fellows into supposing matters to be alternatively much simpler and much more complex than they are.'[123] Whether metaphor works by resemblance or dissimilarity, to compare is always to connect things, part of what Richards called 'tied' rather than 'free' images, where the association of ideas is part of a complex arrangement of meanings. This must be the case when examining text not at single word level, but at sentence, passage and novel length, where the interplay of metaphor is bound within the construction, or form of the work.

Literary criticism is generally confined to the works examined, rather than the study of discourse analysis, or rhetoric, as Ricoeur points out. This is an essential difference to point to in that this study is rooted in and confined to the literary criticism of selected texts, making the work the level of consideration.

Following Locke's theory or notion of language as 'frankly semantic rather than semiotic', or as Paul de Man puts it, 'a theory of signification as a substitution of words for "ideas"...and not of the linguistic sign as an autonomous structure'[124] should explain, at least in part, my resistance to the theories of metaphor and metonymy put forward in the extensive studies of linguists such as Roman Jakobson.

If 'the test of essential metaphor is the quality of semantic transformation'[125] then the precise ways in which siting the child in the garden in literary texts I have selected should reveal how these figures work metaphorically, by standing proxy for something beyond themselves as literary images or symbols, so that as Hawkes puts it rather scathingly, 'the 'literal' or 'dictionary' level at which words operate is systematically avoided, even violated.'[126]

Psychoanalytic theory would certainly seem to apply directly to the suspension of disbelief necessary in reading representations of childhood, depicted as they are retrospectively by adults. As Dickinson puts it, what is probable is paradoxically only made possible by remembrance:

> This was the White of the Year -
> That - was in the Green -
> Drifts were difficult then to think
> As Daisies now to be seen -
>
> Looking back is best that is left
> Or if it be - before -
> Retrospection is Prospect's half

[123] Shibles, *METAPHOR,* 1971, p.xi.
[124] Paul de Man "The Epistemology of Metaphor," in Sheldon Sacks, ed., *On Metaphor*, Chicago Press, 1980, p.14.
[125] Philip Wheelwright, *Metaphor and Reality*, 1962, p.29.
[126] Hawkes, *Metaphor,* p.71.

Sometimes, almost more.'[127]

I hope to make analysis of that which appears both unreliable yet indispensable to the literary texts I have selected; namely, a shared yet secret concept of childhood in the garden and the school, where retrospection colours the depiction of childhood. As Rose has emphasised:

> The most crucial aspect of psychoanalysis for discussing children's fiction is its insistence that childhood is something in which we continue to be implicated and which is simply never left behind. Childhood persists - this is the opposite, note, from the reductive idea of a regression to childhood most often associated with Freud.[128]

With respect to the interpretation of concealed or unconscious textual readings, there are a number of psychoanalytic approaches I intend to take, attempting a constructive blend of psychoanalytic theories pertaining to the child depicted in imaginative writing. Recognising precisely the paradoxical situation in which the adult writer representing childhood finds her or himself, struggling for control of something at once present and absent in themselves, I intend to read words, not as abstractions, but like weeds, capable of infinite proliferation, to quote de Man quoting Condillac:

> ...there is something of Rappaccini's garden about them, something sinister about those vigorous plants that no gardener can do without nor keep in check.'[129]

[127] Dickinson, *Complete Poems*, pp.462-3, (c.1894)
[128] Rose, *The Case of Peter Pan*, p.12.
[129] de Man, quoting Condillac's *Essai sur l'origine des connaissances humaines*, 1746.

INTRODUCTION

Part 2 : Children's Literature or Literature of Childhood?

'Discourse on children's fiction sits at the crossroads of a number of other discourses.'[130]

This thesis examines twentieth-century English literary texts with the child in the garden and the school as their subjects. In chronological order, the written texts given particularly close readings are: Henry James's *The Pupil* (1901), Frances Hodgson-Burnett's *The Secret Garden* (1911), D.H.Lawrence's *The Rainbow* (1915), L. P. Hartley's *The Go-Between* (1953), Philippa Pearce's *Tom's Midnight Garden* (1958), Barry Hines's *A Kestrel for a Knave* (1968), P.S.Rushforth's *Kindergarten* (1979), and Roald Dahl's *Matilda* (1989)[131] . The texts have been chosen for their relationship to Englishness in cultural terms, as well as how they span the twentieth century of English history and literature. Social and historical ideologies behind childhood representations require analysis, perhaps particularly in the context of works of realism, as does critiquing the ideological motives for the specialised and selective criteria that defines literature as Literature, thereby recognising it as a social and historical category.

Arguably half of the texts were written for children, or are read by children as well as adults; all of the texts are read and critiqued by adults. Whether children would read any of the texts by independent choice is neither testable nor provable, since children neither enjoy free will in terms of decisions about their reading nor about literacy and the publishing market. It is as impossible to determine whether the texts most frequently recommended for children of various ages are actually written to match that age of readership, though difficulty of vocabulary and length of text without pictures tends to represent a rough guide. As Myles McDowell has pointed out in his study of 'essential differences' between fiction for children and adults, 'children's books are generally shorter,'[132] but then so are children.

It is also perhaps significant that as well as the gradual disappearance of illustrations, the older and larger readers grow, the books they read become proportionally smaller. How do we measure 'great' literature, but by invented concepts of 'grown-upness', from which height we

[130] Charles Sarland, "The Impossibility of Innocence: Ideology, Politics and Children's Literature" in *Understanding Children's Literature,* ed.Peter Hunt, London: Routledge, 1999, p.39.

[131] Selected extracts from further prose and poetry and images depicting childhood in key ways are used as exemplification or illustrations to the thesis, including secondary reference to Charlotte Bronte's *Jane Eyre*(1847), H.G.Wells's short story *The Door in the Wall* (1906) and Adrian Mitchell's picturebook *Maudie and The Green Children* (1999).

[132] Myles McDowell, "Fiction for children and adults: some essential differences", *Children's Literature in Education,* Vol.10, p.51, (1973).

look down upon the book?

> I come more and more to the view that there ***are*** no children's books. They are a concept invented for commercial reasons and kept alive by the human instinct for classification and categorisation. Honest writers.. .write what is inside them and must out. Sometimes what they write will chime with the instincts and interests of young people; sometimes it will not. ...If you must have a classification it is into books good and bad.[133]

All the texts examined for this thesis have variously been assumed to be 'suitable' reading for children and adults of varying ages, and a considerable number of them have been or are still set texts on syllabi from the Primary level English curriculum and Secondary level English GCSE and A Level, to studying for an English degree at University.[134] As set texts for national tests, and as books that are republished at regular intervals since (in some cases) the turn of the century, the texts selected have stood the 'test of time', and merited regular criticism. Many, if not all of the authors, are extremely well known in English Literary study, their works having been prize-winning, or a notable publishing phenomenon in their own time.[135] The texts selected take the novel form, using a narrative style that may loosely be categorised as modern realism. Realism could be considered a stable, even traditional form operating within an experimental period of disintegration and fragmentation for imaginative writing. The modernist period was one in which representations of the child no longer conformed to established sentimentalised patterns. Freud had discovered, or uncovered childhood sexuality, and his theories showed their influence, even on turn of the century literature. A case in point is Burnett's *The Secret Garden*,

> ... often considered the first modern novel for children...presents a departure from the idealised attitude towards childhood that was popular in much of the literature of the nineteenth and early twentieth centuries.'[136]

By contrast, *The Go-Between* and *Tom's Midnight Garden* seem more frequently cited as texts that represent conservative narrative form, if not attitude. *The Secret Garden, Tom's*

[133] Paraphrased from Marcus Crouch on The Nesbit Tradition, in Egoff, S, Stubbs, G, Ashley, R & Sutton, W, eds, (1980) *Only Connect: Readings on Children's Literature*, Oxford: Oxford University Press.
[134] For example, *The Secret Garden, Tom's Midnight Garden, & Matilda* have all been recommended reading for the Primary National Curriculum lists for English since its inception in 1989, and *A Kestrel for a Knave, The Go-Between and The Rainbow* have been set texts for CGSE and A Level English since 1979. All these texts could be said to have received statutory conservative approval, therefore.
[135] For example, Frances Hodgson-Burnett's *The Secret Garden* (1911) and Philippa Pearce's *Tom's Midnight Garden* (1958), quickly reached 'classic' status as prize winners and best-sellers in their own times, D.H. Lawrence's *The Rainbow* was banned in the UK on its initial release in the 1920's as the novel was considered anti-war, and Lawrence suspicious as a conscientuous objector who had taken a German lover, P.S.Rushforth's *Kindergarten* won the Hawthornden Prize as his first novel the year after its release and Roald Dahl's *Matilda* sold half a million copies in Britain in its first six months.
[136] *Children's Literature Review*, Vol.24, ed. G.J.Senick, Gale Research, 1991, p.21.

Midnight Garden, and *Matilda* have all been cited as evidence for the narrative 'voice' peculiar to literature written for children. Ironically, perhaps, these three (so-called children's) texts have received far more written critical acclaim than say,*The Pupil*, *The Go-Between, A Kestrel for a Knave* or *Kindergarten.*

John Rowe Townsend, who has made an extensive study of children's literature as an independent genre, quotes Isaac Bashevic Singer , who turned to writing children's literature in the modernist period as the 'the last refuge from a literature gone berserk and ready for suicide'[137]. There is some irony in turning to the child reader, who is arguably both 'madder'[138] and figuratively closer to death than the adult.[139] Karin Lesnik-Oberstein has pointed to the dominant concept of adulthood with that of childhood having 'strong parallels with Foucault's interpretation of the role of insanity within society' [140] and may also be thinking of Derrida's play on 'différance' where 'man calls himself man (sic) only by drawing limits excluding his other,' such as 'childhood, madness, divinity.'[141] Although truisms regarding the classification of literature for children are often simplistic, the resulting theorisation is far from simple, and is invariably a question of power relations. If, as Christine Wilkie puts it, children are more often 'the powerless recipients of what adults choose to write for them', this makes, '*de facto,* children's literature an inter-textual sub-genre of adult literature.' She asserts the 'writer/reader relationship is also asymmetric because children's intersubjective knowledge cannot be assured.'[142] This does not make children mad, or simple, but simply less knowing; an irony considering how knowing the adult writer is who constructs and critiques texts for them. As Joan Aiken (herself a writer for children) points out, with all the 'psychological screening' with which society is already preoccupied, it seems odd that the world of writers with 'troubled childhoods' is left free to 'address themselves to children':

> After all, you need a licence to keep a dog, you need all kinds of official authority before you can adopt or foster a child or start a school or run a playgroup - yet any paranoid can write a children's book.[143]

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[137] John Rowe Townsend, *A Sense of Story*, Longman, 1971, p.12.
[138] D.W.Winnicott, refers to the madness 'conceded to babies' and the work of Melanie Klein in the (self) destructive fantasies of babies in *Playing and Reality*, Routledge, 1989, pp.70-71.
[139] The link of Putti (winged babies or children) to the heavens associates the child and the soul, and the special nature of the child to fecundity and life after death in the spirit.
[140] Lesnik-Oberstein, *Children's Literature,* p.26.
[140.] Jacques Derrida, *Of Grammatology,* trans. Gayatri Chakravorty Spivak, Baltimore: John Hopkins University Press, 1976, p.224.
[142] Christine Wilkie's "Relating Texts: Intertextuality" in Peter Hunt, ed, *Understanding Children's Literature,* London: Routledge, 1999, p.131.
[143] Joan Aiken's "Purely for Love" in *The Cool Web: The Pattern of Children's Readin*g, Margaret Meek, Aiden Warlow & Griselda Barton (eds), London: Bodley Head, 1977, p.171.

In pointing ironically to this social inconsistency, Aiken is also sensitive to the fact that the children's literature field *has* been subject to censorship, a fact expressed more bitterly through feeling metaphors of 'barbed' 'entanglement' by Ivan Southall as early as 1969:

> Beyond the writer, between him and the child, has grown a barbed-wire entanglement through which his book, beating with its own blood, must thrust its way.[144]

For Southall, the integrity of the living book, 'beating with its own blood' is pictured as if at war with the guardians of children's morality and the critics of children's literature genre. Yet, given that adults write for and about children, and that texts themselves construct children's reading, might it not also be argued that the production of subjectivity and the culture of childhood *itself* is constructed through text ? The fact that real children have relatively little opportunity to investigate literary meaning-making has been outlined by Geoffrey Williams as part of a 'personal response' metaphor which allows children to interact imaginatively but not critically with fiction:

> Activities of the imagination are refracted through the metaphor of personal response as though they were universal features of childhood rather than specific forms of interpretive activity which are learned through specific social practices.[145]

Seeing 'personal response' as a metaphor 'refracting' literacy strategies, suggests that pedagogic reading practices are bent or framed to fit an existing mould of childhood which actually avoids social reality, rather than critiquing it. This would seem to be the opposite motive for adults reading the fiction of realism. Yet L.P. Hartley said of realism that it could attempt no more than 'imitating the surface of life,'[146] referring to the earlier statement that reality is a cliche from which we escape by means of metaphor. If 'the truth to feeling is more important than a simple transcription of surface actuality',[147] perhaps most adults are just surface versions of original children. Pamela Travers, author of *Mary Poppins*, said of writing:

> You do not chop off a section of your imaginative substance and make a book specifically for children for - if you are honest - you have in fact no idea where childhood ends and maturity begins. It is all endless and all one.[148]

[144] Ivan Southall's *A Critique of Children's Book Reviewing,* 1969, quoted in *The Cool Web*, p.262.
[145] Geoffrey William's "Children Becoming Readers: reading and Literacy" in *Understanding Children's Literature,* p.157.
[146] L. P. Hartley, *Sketch,* Jan22, 1936, p.168.
[147] Introduction to *The Cool Web*, p.11.
[148] Pamela Travers quoted in Karin Lesnik-Oberstein's "Essentials: What is Children's Literature? What is Childhood?" from *Understanding Children's Literature,* pp18-19.

Contemporary children's writer Rosemary Sutcliff has declared that she, like many writers for children, writes for 'a pocket of unlived childhood within myself,'[149] whilst L. P. Hartley confessed:

> The truth is...I can see more easily through the eyes of a child than those of an adult...A case of arrested development, I fear. I confided this disability to a friend, and told him I thought it would be an insuperable handicap to a novelist. 'Don't worry about it' he said. 'People on the whole are much less grown-up than they appear, or want to appear.' I hope there is some truth in that.[150]

The passages above are revealing in their (perhaps defensive) emphasis on candour; 'if you are honest', 'the truth is' and Hartley's tentative, inconclusive 'hope there is some truth'. What do they truthfully believe, and if they knew it, could they confess it? Writers depicting childhood use metaphors which lend themselves to psychoanalytic interpretation. Travers points to a gestalt-type wholeness ('all endless and all one') of the writing experience, where childhood cannot be chopped off in 'section', yet Hartley describes himself as 'case' study material of 'arrested development'. Why, if Hartley felt anxiety about lacking 'grown-upness', do Hartley's critics describe him as ' born more adult than most people; this, even if it seems a paradox, is why he has written so understandingly about children.'[151] There are certain blocks in communicating the 'truth', or exact process of writing for and about children, which are doubtless linked to the sheer impossibility of literature representing the child as depicted by adults. After all, adultness does not replace childness, but is merely an additional set of attributes. It is not by accident that Sutcliff titled her essay on writing for children "Still in the Making", allowing herself the room and the time for the work to be read as unfinished and forthcoming as a child is viewed as potential adult.

Jacqueline Rose's study of the seminal text of a child that refused to grow up, *The Case of Peter Pan or The Impossibility of Children's Fiction*[152] examines this 'impossibility' in great detail. She argues the 'innocent generality' of labelling children's fiction as written for the child addressee may not be read as pure fact, and the relationship between the adult 'author, maker, giver' to the child 'reader, product, receiver' [153] is confused, violated and erased by complex desires. Rose's thesis is that there is no child in the category of children's literature, other than the imaginary ones the category sets in place, and she calls the label 'the idea of a

[149] Rosemary Sutcliff, "Still in the Making", *School Bookshop News*, March, 1976, quoted in Hollindales's *Signs of Childness*, p.75.
[150] L. P. Hartley, Lecture 2, p.285.
[151] Paul Bloomfield, "L. P. Hartley", *Writers and their Work*, No.144, Longmans Green & Co, 1962, p.22.
[152] Jacqueline Rose, *The Case of Peter Pan, or The Impossibility of Children's Fiction*, London: MacMillan, 1984.
[153] Rose, *The Case of Peter Pan*, pp1-2.

service rendered or a gift' which 'seems to work like a decoy or foil' to an 'adult fantasy of origins'. As she puts it, 'Children's Literature brings together two concepts of origin - that of language and that of childhood - whose relationship it explores.'[154]

Karin Lesnik-Oberstein's study, subtitled *Criticism and the Fictional Child,* follows Rose using psychoanalytic theory to examine the problem of adult investment in the fictional 'real child'. As Oberstein puts it, the definition of children's fiction is founded largely on adult notions of the reading child identifying meaningfully with the child it finds in the work: 'An essential 'child' in fiction is still supposed to be recognised by the 'reading child' as 'real'. Oberstein feels that 'as children's literature operates at present, it makes 'non-statements' with reference to a given child reader that supports its own purposes. For her the genre is 'only a sub-plot of wider problems with 'knowing' the child, reflecting false notions of an imagined child and child reader, where 'the attempt to read children's fiction as an adult involves a self-created paradox.' The only solution for Oberstein is a model, drawn from D.W.Winnicott's psychotherapy, of 'mutual construction.'[155]

The notion of the child itself as a social construction is well established, through historical studies such as those by Philippe Aries, in which he examines the 'invisible' child before the Middle Ages and its subsequent 'invention' after the Renaissance, through a lively study of French painting and iconography.[156] Lloyd DeMause offers a 'psychogenic theory of history', tracing a movement for children from the 'hell' of antiquity to a supposed 'heaven' of post-Enlightenment existence. [157] Carolyn Steedman suggests childhood was reconceptualised in Britain from the late nineteenth century to the first world war, laying far more emphasis on the children of the poor. Her work, like that of Martin Hoyles,[158] and Hugh Cunningham,[159] has been instrumental in its stress on the importance of examining problematic areas such as how historical studies of childhood have been used teleologically, to present a society moving towards increased Enlightenment, and how disadvantaged and dispossessed groups such as children, particularly of the working class, must inform the very 'nature' of the construct. Recent studies have hinted at the possible 'disappearance' of childhood, and Chris Jenk's recent social constructionist critique, in summary of these former positions, makes the conclusion that in contemporary terms:

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[154] Rose, *The Case of Peter Pan,* pp.137-138.
[155] Oberstein, *Children's Literature,* pp. 140-164.
[156] Phillippe Aries,,*Centuries of Childhood,* London:Penguin, 1973.
[157] Lloyd DeMause, *The History of Childhood,* London:Souvenir, 1976, p.1.
[158] Martin Hoyles, 1979, *Changing Childhood, & The Politics of Childhood,* 1992.
[159] H. Cunningham, *The Children of the Poor: Representations of Childhood since the C17th,* Oxford: Blackwell, 1991, examines the increasing rights and claims made on behalf of children in periods of major and irreversible change.

> Children have become the testing ground for the necessity of independence in the constitution of human subjectivity and also the symbolic refuge of the desirability of trust, dependency and care in human relations. In this latter role 'childhood' sustains the 'meta-narrative' of society itself...[160]

Interestingly, the most recent studies (Cunningham, 1991, Jenks, 1996, Steedman 1996) all appear to have shifted from socio-historical to psychoanalytic positions when examining childhood constructs, suggesting that figures of the child have deep unconscious associations with the personal as well as the social. The notion of the child as 'meta-narrative' remains of deep cultural interest from Peter Fuller's theory based on examples from fine art, that 'the increasing awareness and recognition of childhood' was part of the 'C19th bourgeois understanding of nature'[161] to Neil Postman's conviction that childhood was invented along with the printing press, as part of the politics of literacy. For Postman childhood was nothing more than 'an outgrowth of literacy'[162] as a result of the invention of print that swept European culture, and totally redefined adulthood in less than the next hundred years as a reading culture, rather than an oral one. If this thesis is true, then the idea of the reading child is almost a contradiction in terms. If the child (in itself) is defined through its reading, childhood can only be an embodiment of its reading, and as the child reads itself in lowly form in literature and the visual arts, so it becomes little.[163]

To label the child a sociocultural 'outgrowth' is an interesting variation of the tendency of (adult) academics to use the child 'as a mere prop for some particular theory of development,' such as Darwin viewing the child as 'a living expression of his theory of evolution.'[164] Caroline Steedman's study of the fictional child figure Mignon, examining child performers and street children of the poor, suggests the figure of the child came to represent or embody the human dilemma of growth, deterioration and death as an 'idea of human interiority.'[165] For William Kessen, though the child is a 'continuing social construction', 'the real child lies behind all the surface variation', and distinctions need to be made when attempting readings of the child or of children. He has argued that metaphors of childhood are constructed to suit the times, such as the nineteenth century child representing both an object to be saved and the salvation for

[160] Chris Jenks, *Childhood*, London: Routledge, 1996.
[161] Peter Fuller, "Uncovering Childhood" in Hoyles, *Changing Childhood*, p.97.
[162] Neil Postman, *Concientious Objections: Stirring up trouble about language, technology and education*, New York: Vintage Books,1988, p.152.
[163] For example, illustrator Edward Gorey's work invariably depicts the child figure as notably small in its environment, pictured low down in the frame, dwarfed by furniture, room and adult size.
[164] Nicholas Tucker, *What is a Child?* London: Fontana, 1977, p.17.
[165] Caroline Steedman, *Strange Dislocations: Childhood and the Idea of Human Interiority 1780-1930*, London: Virago, 1995.

society, and the twentieth-century child as 'consumer good.'[166] For Marx Wartofsky, any 'essentialist "natural" ontologies of childhood, or of biologically reductive conceptions of the child as some genetically fixed or determinate entity' fails before 'a radically cultural conception of the category ***childhood***, one that acknowledges the historicity of the conception'. As 'an artifact of human making', Wartofsky says children have their origin in intentional human production and communication, teleological objects already endowed with meaning.' I agree figures of childhood are no match for the diversity of actual child identity (active in its own construction of childhood), and that this inadequacy of representation results in adult insecurity and what Wartofsky calls 'excessive categorisation and the creation of mythologised childhoods'. As he puts it, 'we cut the subject to the measure of adult capacities, whether of measurement, manipulation, domination, or conceptual understanding', where the state requirement for compulsory schooling is one of the 'main components in the cultural construction of childhood in recent history.[167] This factor has been crucial in terms of the cultural investment in literacy for the school child, which in turn effects the status of literature for children and of childhood.

Critically reviewing Oberstein's study, Margaret Meek accepts the 'constructedness of children' to a certain extent, though she argues against Oberstein's generalisations made without specific reference to children's literature texts, or children's own reading. Meek dryly points to the 'constructedness' of children's literature criticism, too. The differences of position and opinion between Oberstein and Meek exemplify an endless, unsolvable debate in the field of children's literature criticism. The dialogue concerns the importance of the process and progress of children's actual reading, as it is experienced by expert adults and the children themselves, versus the analysis of their books simply as literature, as part of culture. This division has long been categorised by John Rowe Townsend as separately represented by 'child people' and 'book people', whom Oberstein re-labels 'educationalists' and 'pluralists'. It is universally assumed that the two have very little in common in that critics involved in education are ideologically shackled to literature only as it serves literacy, and 'book people', whereas 'pluralists' are, according to Oberstein, 'ideologically and emotionally committed to the individuality and non-predictability of children's responses to books and literature'. "Books ***and*** literature'? This implies a telling distinction between the two, which one might imagine categorises *Matilda* as a book, and *The Secret Garden* as Literature, yet is simply bound to that other furious debate: the reviewing of 'quality'. This debate, tangled with the

[166] F.S.Kessel & W.Siegel, eds, *The Child and Other Cultural Inventions*, New York: Prager, William Kessen, 1983, pp.27-32.
[167] Kessel & Siegel, *The Child and Other Cultural Inventions*, quoting Marx Wartofsky, pp.192-200.

popular appeal of common-or-garden literature set against established classics is like that of attempting to distinguish flowers and weeds, when their value is relative to the onlooker or the gardener. Peter Dickinson's influential "Defence of Rubbish"[168] remains a critical reminder that children can make their own order out of what they choose to read, even in material 'overgrown with a mass of weeds.' Conversely, children's book historian and reviewer Brian Alderson has argued that it is tokenist to include children's own criticism and comments on literature, since their opinions are likely to be 'immature and inarticulate', and it is ultimately the adult's responsibility to 'create intelligently literate young people.'[169] Cannot educationalists and pluralists ever be one and the same thing?

Margaret Meek for one is concerned not to represent Oberstein's former category as meek servant of the state, concerned with 'mass education', as the latter category of researcher in children's book response better describes her actual work. As she asks, 'How is the distinction made? What are its origins? Is *that* me?' As with most critics in this field, her questioning reveals a telling concern with 'origins' and self, asking 'is that me?' of the category, and also, perhaps, a reminder of the central identity crisis faced by all us grown-ups creating and critiquing the specialty of children's literature: is this (for) me? Meek's influence on the field has arguably been one of the greatest, and her experience of the longest duration, asking repeatedly for analysis of children reading, 'in their social actuality', in contexts that move them from ciphers to active speakers, and in ways that may be useful to them. In this respect Meek is part of a long history and community of research into children's educational development, referring back to figures such as Maria Montessori and her theories of learning by discovery. Interestingly, Montessori believed that 'the adult considers everything that affects the psyche of the child from the standpoint of its reference to himself, and so misunderstands the child', a divisive attitude which at once 'unconsciously cancels the child's personality' yet allows the adult to feel 'a conviction of zeal, love and sacrifice.'[170]

If there *is* a split between educationalists and pluralists in the field, it might be that the first has a relationship with children's literature which is grounded in what it might realise for the child's individual development (particularly in reading), whilst for the second, the interest is more what the work might realise for literary culture as a whole. By 'literary culture', I am referring to a field of study and developing body of knowledge which takes the text and the reader as representatives of given cultural mores and as focal points for analysis.

[168] Peter Dickinson, "A Defence of Rubbish", *Children's Literature in Education,* No. 3, (1970), p.9.
[169] Brian Alderson, "The Irrelevance of Children to the Children's Book Reviewer", *Children's Book News,* Jan/Feb 1969, quoted in Peter Hunt's (1990) *Children's Literature: The Development of Criticism,* London: Routledge, pp.54-5 and Peter Hollindale's (1997) *Signs of Childness in Children's Books, Stroud: Thimble Press,* p.15.
[170] Maria Montessori, *The Secret of Childhood,* London: Sangham, 1983, pp.11-12.

Ironically, when I was trained to teach reading (using children's literature), and now train teachers or teach children directly, there was never an either/or approach, but an eclectic method of learning, which might work as a metaphor for the approach this thesis takes. As someone who straddles this seeming divide very comfortably, I find the separation an artificial one, manufactured perhaps to protect certain invested interests in specific fields of study. English literary studies has taken on countless different theoretical fields for use in analysis (such as the sciences of linguistics and psychoanalysis, for example) and there is consequently no good reason for its rejection of the field of educational theories of reading, other than perhaps a reluctance to allow a pragmatic, pedagogic, state-controlled influence into a relatively liberal arts subject. Pedagogy is a notoriously fraught subject since it cannot exist as an independent theoretical entity, and ***must*** directly relate to practice.

The politics of the divide that both created and maintains children's literature as a discourse and a category outside English Literature is part of a politics that created itself as an elite field of study, which critics from both sides of the debate agree was part of a liberal 'civilising' or humanising process, bound up with its religious instigation and a set of somewhat charged moral purposes. Historically, the infrastructure of the subject is hierarchical, where texts effectively occupy 'their place' in a traditional literary canon, though many critics have seriously questioned the ideological justifications for these categories. Terry Eagleton points to the relativity of value judgments made over the centuries informing notions of literary 'heritage', 'tradition', 'classic', 'value', and so on, and outlines the rise of English literature as a series of 'alternative ideologies', including that of writers using their work as displacement from anxiety by creating 'comfortingly absolute alternatives to history itself.'[171] Like Eagleton, who goes so far as to state 'English Literature rode to power on the back of wartime nationalism', this thesis recognises the influence of British involvement in two world wars on its twentieth century texts. Eagleton's points about national motives for writing and reading English Literature relate strongly to those argued throughout for why childhood re-occurs as a metaphor:

> Literature would be at once solace and reaffirmation, a familiar ground on which Englishmen could regroup both to explore, and to find some alternative to, the nightmare of history.[172]

Given the fact that out of all the written texts selected for this thesis, six out of the eight are by men, Eagleton's point is perhaps not unnecessarily male-centred. Direct physical contact

[171] Terry Eagleton, *Literary Theory: An Introduction*, Oxford: Basil Blackwell, 1983, pp.17-20.
[172] Eagleton, *Literary Theory*, p.30.

with war, in the twentieth century at least, was largely a male preserve, and the greatest loss to society was of men, of fathers to children, and of those little older than children themselves. In terms of the way society and culture functions, politics has everything to do with literature and the arts, and as Peter Hollindale puts it, 'to write books for children, and to write about them, is a political act,' [173] (and to read them is, too). Defining precisely the politics of childhood is no easy act, nor one on which critics agree. In Martin Hoyles's *The Politics of Childhood*, he asks 'Why is there so much research into differences between children and adults? Clearly it is a political choice...which justifies and perpetuates the present split,' and interestingly, in this study the role of children's literature is not even mentioned, whilst to others it is the primary source of difference.[174]

Peter Hunt has stated definitively that 'there can be ... no single definition of Children's Literature,'[175] and that perhaps the reason for so many differing views is because reading 'texts designed for a non-peer audience' is more complex for the adult than simply reading adult literature would be. Wayne Booth's question: 'Who is the reader to become, in the act of reading?' is a telling one for texts depicting the child, as read by adults. Yet reader-response theory has demonstrated that 'Reading against' the implied readership is child's play, to use a loaded metaphor.[176]

According to a study of reader-response criticism, there are now many established reader 'types':

> The mock reader (Gibson), the implied reader (Iser), the unreliable (Booth) the reliable (Wall) the aberrant, questioning or model reader (Eco), the super reader (Riffaterre), the enscribed or encoded reader (Brooke-Rose), the narratee (Prince), the ideal reader (Culler), the literent (Holland), the actual reader (Jauss), the informed reader or the interpretive community (Fish),[177]

though for the complier of this list, the point is that none of these are 'real' readers, but 'personifications'. This aspect of personification, or role playing in the act of reading is perhaps why the field of children's literature and literature of childhood draws upon reader-response criticism, in attempting to invent and develop itself in character. In a sense a similar

[173] Peter Hollindale, *Signs of Childness in Children;s Books,* Stroud:Thimble Press, 1997, p.11.
[174] Martin Hoyles, *The Politics of Childhood,* London: Journeyman, 1989, p.32, which challenges the myth of childhood innocence and immaturity in the face of historical and anthropological evidence to the contrary, and raises key questions as to the future that might be imagined for children active in their own cultural politics.
[175] Peter Hunt, "Defining Children's Literature," in *Only Connect: Readings on Children's Literature,* 3rd.ed, Oxford: Oxford University Press, 1996, p.2.
[176] 'child's play' is anything but a dictionary definition of the term as 'easy, simple', since a huge body of theory about play has established it as highly complex cognitive and object relations. Psychoanalytically, a Winnicotian definition of child's play would be to be 'lost' in the text, rather as Jacqueline Rose has argued the reader reads: not to find, but to be disorientated.
[177] E. Freund, *The Return of the Reader: Reader Response Criticism,* London: Methuen, 1987, p.7.

list of reader types for the field of children's literature is constantly being reinvented, compiled by critics across a wider range of interests (neurologists, cognitive theorists, educationalists, psychologists, authors, librarians, historians, literary critics, publishers, and so on) who do not, metaphorically, speak the same language.

Stanley Fish's interpretive communities of reading, created by agreed cultural associations and responses to certain acts of reading, could readily be argued for children's literature as a community committed to its genre, were it not for the fact that the contemporary community, as diverse as it is, agrees on neither the category nor response issues. The active research work of Michael Benton, Geoff Fox and others argues for a 'reader-response criticism that accommodates both the reader and the text.'[178] Their work has demonstrated the young reader to be both 'interrogative' and acquiescent' in response to literature, creating 'possible' or 'secondary worlds' in the process.[179] Peter Hunt argues that defining literature per se 'is important for children's books', though for him the 'worlds' most significant in the interpretation of texts are those of 'orality and the sub-culture, or anti-culture or parallel culture of childhood'.[180] For Hunt, the child reader does not belong to general culture, though how, exactly, is not clear. What is clear is his use of defensive metaphors of measurement, cutting children's literature down to size, culturally 'delimiting' a potentially unmanageable' crowd, in case all literature and readers in terrifying 'flux', were to join forces.

> To define children's literature may seem to be marking out a territory. It is, but only in so far as the subject needs some delimitation if it is to be manageable.Yet, despite the flux of childhood, the children's book can be defined in terms of the implied reader.

Hunt seems convinced that 'careful reading' will determine children's literature as belonging to that category, and concludes equally convinced of 'the need, culturally, for a distinction in literature, that is in some way referable to a higher authority.' Hunt's recognition of the cultural need for adults to graft seriousness onto existing 'childishness' is challenged by Peter Hollindale's term 'childness.' Hollindale describes his entire book on the subject as 'an exercise in definition'[181] which asks:

> Is children's literature not really literature at all? Is it a mere courtesy title, like the earldoms given to the sons of English dukes while they waited for their fathers to die, giving intermediate status but no power? ... Children's

[178] Michael Benton's "Readers, Texts, Contexts: Reader-Response Criticism", in *Understanding Children's Literature,* Peter Hunt, ed, London: Routledge, 1999, p.95.
[179] eg: Michael Benton & Geoff Fox, *Teaching Literature 9-14,* Oxford: Oxford University, 1985, & Benton's *Secondary Worlds: Literature Teaching and the Visual Arts*, Milton Keynes: Open University Press,
[180] Hunt, in *Only Connect*, p.6.
[181] Hollindale, *Signs of Childness in Children's Books*, p.7.

> literature may by implication be provisional and intermediate literature, called so by grudging courtesy (as Henry James intended when he wrote of the 'literature, as it may be called for convenience, of children') but not real literature at all.[182]

This passage is fascinating in its range of metaphoric reference, and in how much it works against its own argument by use of rhetorical questions. Hollindale repeatedly negates children's literature as a genre; only existing by 'mere courtesy', to the point of 'not really' existing, or 'not real... at all'. This illusory and ironic image is wittily sustained with the reference to the 'title' of earldoms given to children as representative of their emerging status, dependent on their parent's death. As I read the neat play on the word 'title' as a status in name only, I thought of how titles themselves are invariably metaphoric (such as *The Pupil, The Secret Garden, The Rainbow, The Go-Between, Tom's Midnight Garden, A Kestrel for a Knave, Kindergarten).* Interpreting the inheritance metaphor, what must then 'die' for children's literature to come into its own? The title? The child? The categories of separatism? If 'advanced, sophisticated' fictions (such as L. P. Hartley's *The Go-Between*) 'invoke a construction of childhood', then for Hollindale they fall into his category of children's literature, since children may be able to identify with the childhood depicted. In his historical survey Victor Watson suggests that it was not until Charlotte Brontë's *Jane Eyre* that 'a fictional child (made) space for herself in the English novel', where difference is no longer distanced, and 'the 'I' of the narrative is simultaneously the child Jane was and the intelligent adult she grew into, so that the reader is both inside and alongside her'.[183] This would seem to suggest the reader / author need not be categorically divided (in a manner intentionally confused throughout *The Go-Between,* for instance). Watson goes on to suggest that the opening chapters of *Jane Eyre* provided the imaginative antecedent of what was subsequently to be referred to as 'children's literature', offering reasons why this text could be read in this seminal way:

> It was not those legions of hack writers who had been producing didactic books for children since the Puritans; it was not even John Newbery - he founded a trade, not a literature; it was certainly not Hannah More and the writers of the Religious Tract Society - for they wrote in the belief that moral texts were directly imprinted on receptive minds. We know that children do not read like this; so did Charlotte Brontë. She established connections which have interested writers ever since - between loneliness and solitary reading; between children and pictures; between girls and

[182] Hollindale, *Signs of Childness in Children's Books*, p.9.
[183] Victor Watson, "Children's Literature and Literature's Children", in Styles, Morag, Bearne, Eve, & Watson, Victor, eds, *The Prose and the Passion: Children and their Reading*, London: Cassell, 1994, p.170.

enclosed spaces. The history of children's fiction is inseparable from the history of childhood in fiction.[184]

What is most persuasive to me about this argument above (alongside its confident register and its use of negation as a means of suggestive contrast), is that it sees *Jane Eyre* as literally *produced* in the act of reading, linking directly to the points made earlier about reception theory. Its assertion that since Charlotte Brontë chose to represent Jane Eyre as a child, the text's narrative themes and metaphors must be those of childhood, accessible to the child reader, is a simple, though not simplistic equation. In this context, distinctions of adult/children's literature are surely untenable. For the purpose of this thesis, then, there is no such thing as children's literature.

For the work selected for this thesis, the theme of childhood is the common factor, not as an adult in the making, but a culture unto itself shaped as Peter Hollindale puts it, not as a 'prelude,' but a '*Prelude*, in Wordsworth's sense, containing unique experiences accessible to adults only as knowledge and memory.' His attempt to define children's literature uses 'childness' as the child's qualities of dynamism, imagination, experiment, interactivity, and instability, key properties influencing children's literature as a genre, and the reading of it, encompassing a sense of continuity from child to adult. Yet, however convincing Hollindale's new use of an old word is, surely all literature worthy of interest would ideally possess the qualities or characteristics he claims for 'childness'? Hollindale's incidental point, which this thesis will examine in some detail, is the examination of childhood as metaphor, or 'unique experiences accessible to adults only as knowledge and memory'.

That the arts depicting childhood share common characteristics with the arts ***for*** and ***by*** children, makes common sense. ***How*** children engage with fictional or imaginative representations of themselves is a matter for educational, linguistic, psychological, even neurological research, and for children themselves to express, all of which contributes towards theories that have been and remain open to intense speculation. The special difficulty in communicating clearly about this field is a constituent part of the medium of communication itself: language. The child (particularly when very young) has a more limited - or to (mis)use Basil Bernstein's term - 'restricted' vocabulary for understanding, speaking, reading or writing with, and is therefore restricted to the same proportion in producing contributions to its own culture of childhood. The adult reading of this phenomenon tends towards the idea of children's literature as necessarily having a recognisable narrative voice, addressed specifically to the child. For Barbara Wall, 'If a book is written ***to*** children, then it is ***for*** children', as if a

[184] Styles, Bearne & Watson, *The Prose and the Passion,* pp.170-171.

matter of fact. In direct opposition to many children's writers who use metaphors of 'writing up' to the child reader, Wall insists 'all writers for children must, in a sense, be writing down'.[185] Wall assumes a 'nature of the addressor and of the addressee', rather than a culture. Yet Wayne Booth, by disputing the judgments of the 'implied reader', had already declared all narrators to be 'unreliable.'[186]

There is also the issue of cultural associations made in literature and the arts which might be beyond the reach of the reading child; which I do not dispute, except with the proviso that they may also be out of some adult experience. I have certainly found this to be the case with the interpretation of literature, and have argued elsewhere (using the controversial text *A High Wind in Jamaica,* variously directed at children and adults in its publishing history) that close reading depends on the reader, rather than their age, or the text.[187] There is no easy answer to the question: 'What are the literary transformations that make adult knowledge of childhood and the child communicable in children's books?' and many critics remain skeptical about it being possible at all, under any circumstances.[188]

If you ask a child what literature is, you would be likely to get the reply: 'Stuff you read". As if a child, then, this thesis will dispense with the great canonic debate about what constitutes approved categories or genres of Literature, whether classic, popular, children's, and so on, and simply refer to texts depicting childhood.

This deliberate impasse is culturally very similar to that of some naive, Dadaist, surrealist or contemporary artwork which receives the criticism: 'But a child of four could do that!' The key difference is that a child of four's work would not be exhibited in a major gallery. The world of the artwork (whether painting, photography, poetry or prose) is managed by adults to serve their own ends and interests, and recapturing certain qualities of childness has arguably always been part of that culture. There are at least two good reasons for this: firstly, that since every adult has been a child, they carry that memory continually with them, and secondly there is a strong belief that the child's imagination and creative drive is relatively unrepressed when young. Paradoxically, then, the child ***represents*** the limitless wealth of

[185] E.B.White for example, states 'You have to write up, not down. Children are demanding'. Barbara Wall, *The Narrator's Voice: The Dilemma of Children's Fiction*, London: MacMillan, 1991, p.15.

[186] Wayne.C.Booth, *The Rhetoric of Fiction*, Chicago, 1962, p.211.

[187] Ayeshea Zacharkiw & Victoria de Rijke, "Re-inventing the Child Reader", in *Children's Literature in Education* , Vol.26, No.3.1995, which examines Ayeshea's reading of a complex novel at the age of 10 broadly compared to degree students studying the same text. The child's reading is arguably found to be 'closer', and begs the question of how much is ***lost*** in the development of the reader from child to adult. It has struck me since we wrote that article that if I am honest, one of the reasons I teach literature and reading to and about young children, is so that I can re-live my childhood passion for total engagement in the text - living, or acting it out, rather than just criticising it. ***Becoming*** an outlaw. (see Richmal Crompton's *Just William* books)

[188] Denise Escarpit, ed, *The Portrayal of the Child in Children's Literature*, International Research Society for Children's Literature Conference Proceedings, London: K.G. Saur, 1985, Maria Lypp's question in her paper "The King Incognito or the Portrayal of the Child in J.Korczak's *Matthew the Young King, p.367.*

imaginative language for expression in the arts, without being able to apply these languages for itself. Thus as a cultural construct of the unconscious, the child is a figure - a metaphor - something that stands for something else. Just as the best metaphors (such as 'Lend me your ears') are absurd taken literally but have a certain logical as well as imaginative consonance with real life (or daft logic), there exists a rational as well as impossible consonance at play in metaphors of the child and childhood, as depicted by adults. William Wordsworth's phrase 'The Child is Father to the Man' from his poem *My Heart Leaps Up*,'[189] violates the rules of biological chronology, but offers an argument that is made manifest in children's literature and the literature of childhood; namely, the medium of communication is adult, but the imaginative leap the reader is required to make is to being ***as if*** a child. The reader is presented with the the child as miniature adult as depicted in Renaissance portraits, or as part of an older culture that did not discriminate quite as much between the states, as depicted in Breugel's paintings where children play and work alongside adults. If the reader is literally a child, they must make a similar cognitive leap, or suspension of disbelief; that the author and the childhoods depicted by the author are as if made by a child, and that they hold some promise of authenticity or 'truth' about childhood. Either way, the writer and the reader are complicit in acting out Wordsworth's maxim.

This is a shared (secret) agreement between writer and reader, where both suspend disbelief about their actual condition, about their role as somebody specific, or recognisable. This is not just about writing children's literature, but the best writing which questions or plays with apparently simple metaphors for the shifting status of addressor and addressee; nothing more than a 'pair' of nobodies sharing a childhood secret:

> I'm Nobody! Who are you?
> Are you - Nobody - Too?
> Then there's a pair of us?
> Don't tell![190]

What we categorise as literature for children is surely no more than written fictions ***about*** the child, and as such, reflects not beliefs, but intentions and value-systems. The same applies to constructions of childhood, children's literature and children's literature criticism. In my view, there is no hope for the future of childhood or for children's literature unless both concepts are regularly and radically challenged. It is arguable that market forces have largely invented

[189] William Wordsworth, "Poems Referring to the Period of Childhood," I, *Poetical Works*, London:Oxford University Press, 1965, p.62.

[190] extract from 'I'm Nobody', from *Emily Dickinson; The Complete Poems,* edited by Thomas J. Johnson, London: Faber & Faber, 1970, p.133, (c.1891). The more serious (and ironic) aspect in Dickinson's case is that her strikingly original talent went largely unrecognised in her own lifetime.

both concepts and have huge investments in their subsistence, so perhaps adults lack the courage to question them too deeply. The best we can do is to take children's literature as seriously as any other we read, and what is proposed for in this thesis is the interdisciplinary study of so-called adult and children's literatures as simply fiction about fictions of childhood. Margaret Mahy, herself a writer of children's books, quotes Russell Hoban's book *Turtle Diary*, in which the narrator, a writer for children, reflects in language so simple one might say it was directed at children:

> People write books for children and other people write books about the books written for children, but I don't think it's for the children at all. I think that all the people who worry so much about children are really worrying about themselves, about keeping their world together, and getting the children to help them do it, getting them to agree that it is a world.[191]

Mahy points out that even this is 'only half the story' since children themselves are also active agents in the process of defining the world, or agreeing what it might be. (For example, it could also be argued that children have the imagination to create worlds adults cannot). This thesis, itself only part of that story, will concern itself with how metaphor serves this defence mechanism, offering adult notions of childhood as if they were something else, in order to maintain certain cultural fictions that sustain the adult world. In this sense, the thesis occupies precisely that evasive position of not consulting children directly, and concealing the inspiration of many years working with them, where their influence works like texts written in invisible ink in the bibliography. So one could easily accuse 'real' children, or real childhoods (such as my own) as being part of the 'para-text' to this thesis.[192] Having studied texts depicting childhood with actual children and adults, my conclusions are that categorising precise differences in reading or viewing positions and responses is not possible, and occupy that perplexed space 'in-between', where the representations of childhood are considered as more important than whose childhood is being referred to. It seemed more legitimate for me to approach childhood from the position of being an adult academic, given that I am one (though even as I write this I suspect it is a strategy of convenience). As it is figures of the child in the garden and the school that concern this thesis, I shall also choose not to enter into speculative and genre-based analysis of literary categories which sets out to test whether texts may be classified as literature for children, or make specific appeal to an imagined child or adult reader. I hope I have established that the field, if one were to list only a few reader types, suggests the child reader might be at once:

[191] Margaret Mahy, "A Dissolving Ghost" in *Only Connect,* p.151.
[192] Margaret Meek uses the term 'para-text', attributing it to Genette, and referring to the book conventions such as index and bibliography in "The Constructedness of Children", p.6.

> oral and playful (Opies), That Small Person or shorter (Hodgson-Burnett, McDowell) of arrested development (Hartley), one of unlived childness (Sutcliff, Hollindale) unsubtle (Dahl) interrogative and acquiescent (Benson, Fox,) measurable (Hunt), irrelevant (Alderson), relevant (Meek), of corporate design (Townsend), a reader of convenience (James, Pearce), constructed (Oberstein), defined and destroyed by reading (Postman), both inside and outside (Watson) indefinable (Lawrence), impossible (Rose), metaphoric (de Rijke).

Yet, if one follows Postman's or Oberstein's argument, the child reader is written into the text to its own extinction. This thesis is not taking Hunt's distinction of childhood as an entirely separate culture, but rather, as Rose suggests, following Freud in his close association of the child that was to the adult via memory. I will argue that transference theory describes a way of 'finding our way back' to sources of (childhood) pleasure that have been disguised - through metaphor - and thereby made accessible to adult readers. I am hoping, not so much to 'expose' these cultural fictions as myths, but through applying transference theory, to reach an understanding about what the key metaphors might be, and why they have been used. What David Mann calls the 'erotics' of the transference situation (where the analyst and patient can 'bind' together intimately), will be linked to the sexual curiosity of the child and Cupid figure as metaphors for the willingness to explore and be explored. [193] The 'eroticised transference' Freud called 'a blessing in disguise', again, an interesting definition of metaphor itself.[194] In turn, this is very close to Iser's definition of the reading process as 'continual interplay between modified expectation and transformed memories.'[195] If, as Iser argues, each reading is a new dialectical experience and, as Lacan argues, psychoanalysis itself is a dialectic, then the close psychoanalytic reading made in the following chapters cannot 'prove' or 'cure' anything. Resisting such illusions, it is an attempt to offer the reader a reflection of the 'unceasing internal dialectic'[196] which is ever-present in metaphors of childhood.

In this sense all texts about childhood play with this illusory, elusive material, and result in the reader 'played by the text'.[197] Rose's 'impossibility' is of interest in relation to the function of metaphor, as is Oberstein's criticism of the 'real' child. What most concerns this thesis is how metaphor makes Rose's impossibility possible, and how metaphoric depictions

[193] David Mann, *Psychotherapy: An Erotic Relaionship: Transference and Counter-Transference Passions*, London: Routledge, 1997, p.24.
[194] *On Freud's Observations on Transference-Love*, quoting from Freud's letters to Jung, June 1909, p.122.
[195] Wolfgang Iser, *The Act of Reading: A Theory of Aesthetic Response*, London: Routledge, 1978, p.111.
[196] Malcom Bowie, *Lacan*, London: Fontana Press, 1991, p.96.
[197] Wolfgang Iser, *The Fictive and the Imaginary: Charting Literary Anthropology*, London: Johns Hopkins University Press, 1991, p.xviii.

of childhood in the garden and the school reveal certain cultural anxieties and concerns for what childhood has represented and come to represent in the twentieth-century. What follows in the next two chapters, is an attempt to examine figures or metaphors of childhood as they have been depicted in the garden and the school in twentieth-century English literature.

The question is: can a mixed mode of reading and interpreting representations of childhood that incorporates historical, literary and psychoanalytic models, generate new insights into metaphors of childhood, in dialectic convergence?

CHAPTER 1: METAPHORS OF CHILDHOOD IN THE GARDEN

Part 1: Historical context of childhood & the garden

The examination of contextual material is essential to provide an historical framework for these motifs and metaphors which have evolved over the centuries to carry considerable cultural intensity. A trope such as the garden has strong associations with the construction of Englishness, and can suggest 'the suburban solution to rural mythology, where class, gender and domesticity entwine in a miniature Eden.' For such a strong emblem of shared national consciousness, critics are often strangely sneering about the 'simulacrum of the English garden,'[198] perhaps because of the fact that they are metaphoric by nature, because 'gardens always mean something else.'[199] In a chapter titled "Green Dreams: Gardens", Robert Harbison suggests the patriotic dream is one associated with the security of childhood: 'to rationalise confusion,... to reduce it to comfortable proportions for play, to summon up other places and other times, to have everything to hand, to stay at home.' Without using the term, Harbison knows that gardens are metaphors, stating 'every garden is a replica, a representation, an attempt to recapture something', and his description of the garden as a metaphor for 'the need to memorialise the past and hallow it' is directly related to the link this thesis will make between childhoods both cited and sited in gardens.[200]

The garden is generally agreed to be a much more ancient concept than the school,[201] both in real and representational terms. In antiquity figures of the garden and the child tend to be deployed symbolically, indicating ritual and mythological belief systems. *The birth of Eros*, (fig.2) now in ruined fragments in Aphrodisias, indicates the birth of a trend for Eros or Putti figures, often sited in gardens. The earliest putti were probably 'erotes'; representing the Greek god of Love, the words 'Putto', 'Putti', derived from the late-Latin word 'Putus', meaning 'little man'. In classical times he took on human shape, as a youth just attaining puberty, with wings, indicating he belonged to the category of 'daemons';- flying between the upper and lower regions. Euripides introduced Eros with bow and arrow into his tragedy *Medea*. (484-406 BC) But unlike his possible mother, Diana, Eros uses these weapons for play, such as mischievous match-making, rather than for hunting, or war.[202]

[198] Iain Chambers, *Border Dialogues: Journeys in Postmodernity*, London: Routledge, 1990, p.32.
[199] Robert Harbison, *Eccentric Spaces*, London: Andre Deutsch, 1977, p.20.
[200] Harbison, *Eccentric Spaces*, pp.3-4.
[201] Aries, *Centuries of Childhood*, pp.133-134, mentions some controversy as to whether certain law and private schools date back to antiquity. He points to a 'radical breakdown' between the ancient and mediaeval school, given that the latter came into existence to 'satisfy the requirements of ecclesiastical recruiting'.
[202] In classical mythology, Eros is without named parents, though is linked to many gods, including Venus and Aphrodite in his associations with erotic love and fertility, Diana the huntress with bow and arrows, and Hermes in flight.

fig.2
Birth of Eros,
stone antiquity fragment, Aphrodisias, Turkey

fig.3.
Attributed as C16th Italian, Armacao: Joas de Criancas,
Tapecaria: A Pesca, (tapestry), Museu Calousse, Portugal

fig.4.
Botticelli, Sandro, (1446-1510), *Primavera*, (detail)
oil on wood, painted for a young cousin of Lorenzo the Magnificent,
Uffizi Gallery, Florence

There is not a living-room, a garden, nor hardly a bath or grave that does not feature playing erotes in the excavations of Pompeii, for instance. The Christians of the first centuries, inheriting this erotic world of antiquity combined the palatable motifs such as erotes carrying flowers symbolic of life, and especially clambering among vines, as the Tapestry attributed to Guilio Romano c.C16th depicts (fig.3) [203]

Christians also shared with the Greeks and Romans the belief that all human fate, even that of heroes and saints, was a toy in the hands of God.[204]

The Greek concept of the erotes linked directly to the Roman one of 'genii', (guardian spirits that lift a soul to heaven after death), and Christian notions of cherubim gave erotes angelic form. Despite elevating erotes into symbols of life and after-life, many mediaeval monks offered considerable resistance against equating body with soul, and earthliness as the necessary counterpart to spirituality. This contention over love-types ultimately brought the putti into bad repute, and they were relegated into either bad sinners or blind fools.

The blindfolded Cupid in Botticelli's (c.1446-1510) *La Primavera* (fig.4) is an example of these misunderstood doctrines of the counter-reformation, ironically able to see well enough to shoot a fiery dart at one of the dancing trio of Graces, but escaping the vice of wilfully instigating lust (to see is to desire).

In terms of the Christian appropriation of the garden, the Genesis Myth of origin is familiar to most:

> And the Lord God planted a Garden eastward in Eden; and there He put the man whom He had formed. And out of the ground made the Lord God to grow every tree that is pleasant to the sight, and good for food: the tree of life also in the midst of the garden, and the tree of knowledge of good and evil[205]

The ambivalence of the garden is rarely forgotten; it simultaneously represents innocence and the possibility of sin. The *Song of Solomon* likewise emphasises the garden as a metaphor for sensuality, evocative of sexual and cultural identity:

> A garden enclosed is my sister, my spouse: a spring shut up, a fountain sealed. Thy plants are an orchard of pomegranates, with pleasant fruits...A fountain of gardens, a well of living waters...Let my beloved come into his garden, and eat his pleasant fruits...[206]

The walled garden, often containing fruit trees, fountains, pictures, cultural artifacts and

[203] The New Testament Bible, "I am the vine, ye are the branches", *John,* 15,5.

[204] 'Verily, we deserve to be called a plaything of God' , a humanist version of innocence, later taken up by Rousseau: 'Aimez l'enfance, favorisez ses jeux'.

[205] The Old Testament Bible, *Genesis* 2, 8-9.

[206] The Old Testament Bible, *Song of Solomon* 4, 12-16.

memories, is the Hortus Conclusus of Western spiritual tradition. This inviolate garden may stand for the soul, the Church, or the virginity of Mary, most often represented in early Renaissance art as the Madonna and Child in an enclosed garden. Again, the ambiguity of the metaphor may suggest the Madonna and Child genre was by no means fixed. Reindert Falkenburg argues that botanical metaphors in religious painting all refer back to the *Song of Solomon* and to 'the Solomonic garden of Love, which is also a garden of suffering and virtue.'[207] Tracing the multifarious interpretations of the garden as a paradise, Falkenburg describes a tension between the allegorical garden as associated with spiritual piety and love of the soul, and the more earthly love between the Christ child and his mother Mary, resolved in his opinion by the function of the works as contemplative devotional models. Although many of these images may be read as erotic, the union alluded to is that of the lovers in the *Song of Songs*, metaphors for the spiritual union of man and faith, the soul and God.

It is important, moreover, to consider the possibility, as the art historian Philippe Aries[208] has done, that childhood did not exist at this point in time; certainly not as we know it. Aries argues that there was no concept of childhood in the Middle Ages but for the Christ child, and Putti figure, invariably depicted as a miniature adult. This is a contentious theory, and one rejected by many medievalists as a mistaken conclusion, largely on the grounds that studying fine arts and church records inevitably results in a flawed and narrow source methodology. Further studies of medieval diaries, autobiographies, and legal documentation such as wills and coroner's reports, resist the notion of an abrupt shift after the medieval period; or indeed at any time in the lives of children, particularly in terms of how they were valued by their parents.

'The history of childhood as an idea was thus sharply differentiated from the history of children'[209] , and according to Cunningham, was invariably a 'history of sentiment,'[210] unless one were to include source material indicating the specific social and economic conditions of the children concerned. It would appear that subjectivity goes with the territory. Although it is important to accept the limitations of the study of the arts in representing *children*, they may have a great deal to say about *childhood*, (particularly as lasting symbolic or metaphoric references, rather than 'real' children).

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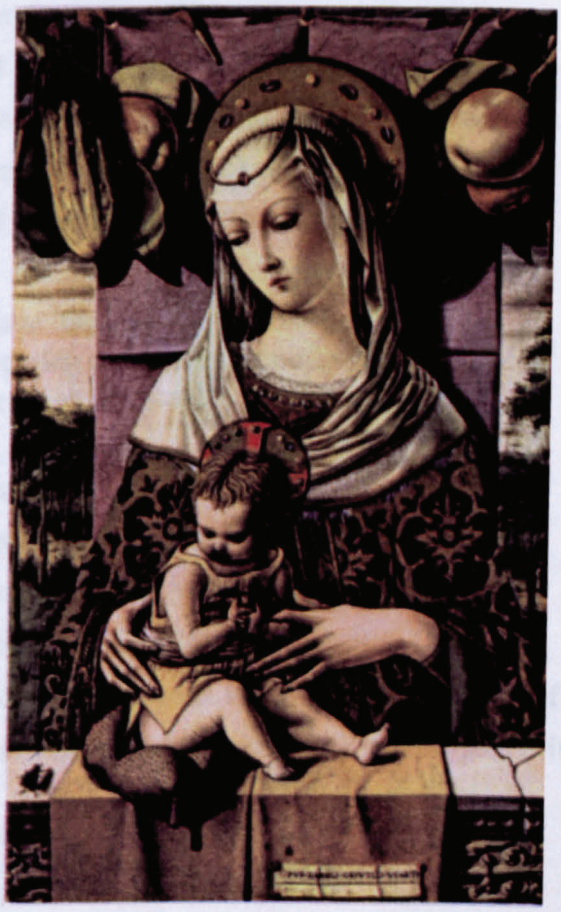
[207] Reindert L. Falkenburg, (1994), *The Fruit of Devotion and the Images of Love in Flemish Paintings of the Virgin & Child 1450-1550,* trans. S. Herman, Amsterdam: John Benjamins Publishing Co., p.9.
[208] Aries, *Centuries of Childhood.*
[209] Linda Pollack, *Forgotten Children: Parent-Child relations from 1500-1900,* Cambridge University Press, 1983, pp.71-73.
[210] Hugh Cunningham, *Children & Childhood in Western Society since 1500*, London: Longman, 1995, p.15.

fig.5.
Lochner, Stephen, (d.1451), *Rose-garden Madonna*,
oil on wood, Wallraf-Richartz Museum, Cologne

fig.6.
Schongauer, Martin, (c.1435-91), *Madonna*, (detail)
oil on wood, Church of St .Martin, Collmar

fig.7.
Crevelli, Carlo, (1457-95), *Madonna and Child*,
oil on wood, Metropolitan Museum of Art, New York



A study of Putti and Christ child figures, for example, reveals inconsistencies. Stephen Lochner's (fig.5) and Martin Schongauer's (fig.6) Madonnas are both sited in a rose-garden, Gothic and tapestry-like in effect, framed by an ordered trellis and adoring angels, but wary of the thorns. They share the metaphor of a walled or fenced garden enclosure, offering an allegorical reminder of being outside or inside the gates of the garden of Paradise. In many cases, the garden offers a flat screen or back-drop (feminised in meticulous floral detail) to the figure of Madonna and child, in a style which was valued many centuries later by the Victorian pre-Raphaelites, precisely because of its simple, devotional, child-like quality. Yet Carlo Crevelli's (c.1457-1595) *Madonna and Child* (fig.7) framed by fecund fruits and turgid vegetables screening off the garden behind, shares the flatness of the Gothic tradition, but unusually, hints at a rather problematic piety as the mother and child look distastefully at a bug on a cracked wall.

Thus the garden, in terms of its metaphoric representation in art history, carries connotations of the innocent bliss found in the original garden of Eden, as well as the loss of that bliss, in the fall from grace. The influence of this contradiction on representations of childhood in the garden space cannot be overestimated. There are countless images of the Madonna and Child depicted in pastoral settings, suggesting the 'natural' consonance of childhood to spiritual purity and sensual knowledge through the deliberate placing of the child in green space.

In Francis Bacon's essay *Of Gardens* he called them 'the Purest of Humane pleasures... the Greatest Refreshment to the Spirits of Man,'[211] where the sensual experience of a garden can be likened to learning through the senses. Referring to the literature of the Protestant Reformation concerning training the model child such as conduct books, catechisms, and school ordinances, Cunningham contends:

> The analogies and metaphors which pervade the books are not ones of natural growth, but of horticulture, of preparing good soil, of rooting out weeds, of training young shoots in the direction you want them to go...[212]

Shakespeare's use of gardening metaphors can, at times, labour the point. In *Richard II*, for instance, the metaphor of pruning and sapping over-ripe over-ambitious fruit trees in the garden directly parallels the corruption of Richard's court, where his neglect of both is the reason for his ruin, and 'our sea-walled garden, the whole land,/ Is full of weeds'. The gardener, or 'old Adam's likeness' as the Queen calls him, bewails the king's need to be rid of such parasites as the metaphorically named 'Bushy' and 'Green', prosing: 'O! What pity is it

[211] Francis Bacon "Of Gardens", in *Essays or Counsels Civill & Morall*, p.167.
[212] Cunningham, *Children & Childhood in Western Society since 1500*, p.48.

/ That he had not so trimm'd and dress'd his land / As we this garden!'[213] A further equation is made in a monologue famous for its patriotic fervour; that of England as the garden of Eden 'This other Eden, demi-Paradise...this blessed plot, this earth, this realm, this England.'[214] Although the metaphorical equations of gardening, kingship and nationhood appear so straightforward as to risk becoming cliché, or 'dead' metaphor, 'the gardener's simplistic formula is at odds with the ambiguous world of concealed motive,'[215] as Paul Gaudet points out. Shakespeare's intention may well have included reference to a patriotic pride equating England and Paradise, or Eden, but there is also the sneaking suspicion that the author of such nationalistic fervour is either a simpleton, or (more likely) lampooning his own king and country, with his punning references to 'like an executioner' ...'lop away' 'Green' herbivorous parasites. The rhetoric of Gaunt's 'this other Eden' speech is similarly undermined by its conclusion that England 'hath made a shameful conquest of itself,'[216] and that the words are his last.

Eighteenth century garden imagery, increasingly measured and rational, encouraged Alexander Pope to liken gardening not to religion but to philosophy, paraphrased as 'one is nearer to wisdom in a garden.'[217] Citing the portrait as exemplary of this reluctant change, as does Aries in his study, Cornelius Johnson's *The Capel Family*, c.1640 (fig.8) offers 'an expression of the interplay between formality and informality.'[218] The focus made upon linking of hands implies a degree of intimacy hitherto absent from family portraits, although the glimpse of stately formal gardens maintains the genre as an instrument of public display of private wealth. Interestingly, the gardens are located behind the two little girls of the family group, one of whom offers a rose from her basket to the baby. The girls, despite appearing as miniature adults, are wearing what was later to become still more décolletage clothing typical of Gainsborough's work, evocative of a Romantic vision of the child close to Nature. Gainsborough's *Daughter's Chasing a Butterfly* , c.1756 (fig.9) illustrates this perfectly, painted as if lit from the tiny butterfly in the edge of the frame, suggestive of the ethereal nature of youth and natural beauty and pleasures.

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[213] William Shakespeare, *King Richard II*, Act III, Scene IV.
[214] Shakespeare, *King Richard II*, Act II, Scene I.
[215] Paul Gaudet, "The Parasitical Counsellors in Shakespeare's Richard II, *Shakespeare Quarterly*, 33, 1982, p.152.
[216] Shakespeare, *Richard II*, Act II, Scene I.
[217] Martin Hoyles, *Gardener's Delight: Gardening Books from 1560-1960*, London: Pluto Press, 1994. In a letter to Ralph Allen in 1736 Pope wrote: "My garden like my life, seems to me every year to want correction and require attention," p.130.
[218] *Innocence and Experience: Images of Children in British Art from 1600 to the Present*, (1992), exhibition catalogue, Manchester: Pale Green Press, p.18.

fig. 8.
Johnson, Cornelius, *The Capel Family*, (c.1640),
oil on canvas, National Portrait Gallery,
including the then fashionable garden at Much Hadham, Hertfordshire.
Three of the children were later to become celebrated horticulturalists

fig. 9.
Gainsborough, Thomas, *Gainsborough's Daughters Chasing a Butterfly*,
(c.1756), National Gallery, London, oil on canvas

fig. 10
Reynolds, Sir Joshua, *The Age of Innocence*,
(c.1788), oil on canvas, Tate Gallery, London

Iconographically, childhood was not just depicted at the centre of a series of 'Holy Family' portraits, but also as youth incarnate; a religious idealisation of youth, especially feminine innocence. The posed freedom of Gainsborough's girls sits uneasily somewhere between a fixed religious idea and the paternalistic depiction of an (idealised and threatened) human condition of innocence, fragile and elusive as the butterfly.

Similarly, Sir Joshua Reynolds' *The Age of Innocence*, c.1788 (fig.10) depicts his niece as 'an icon of unsullied spirituality...the white dress and the unbound hair which explicitly equate her with Nature and the uncorrupted rural landscape'.[219]

In the nineteenth century there was a revival of Christianity, in particular as a reaction against the French Revolution and in order to bolster the social order,'[220] and in this century the child's special relationship to the garden was reasserted. The nineteenth century expressed tremendous ambiguity over the child, in all its literary, artistic and commercial representations, investing and idealising its figure, from scenes of marked sentiment to graphic realism. This ambiguity was at the heart of a developing capitalist era, whereby the child set up on a pedestal could conceal iniquitous social injustices. 'Large families were both an investment in human capital and a hedge against infant mortality', as Jenks flatly observes, and the tension of this social reality created some of our most classic texts with child figures at the centre. Philanthropists, as Cunningham points out, were as much part of these economic, social and political structures, reinforcing the status quo whilst appearing to challenge it. One example of this cited by Cunningham was the perpetuation and control of the myth of childhood innocence, through the 'surveillance or control' of working class children by charitable organisations. Examining Philip Gaskell's survey of factory workers of 1836 which employed Wordsworth's notion of 'heaven (lying) about us in our infancy' in its pamphleteering, Cunningham shows how familiar metaphors were put to propagandist effect: 'childhood here was a fountain irrigating the arid soils of adulthood. It came indeed to be seen as some recompense to mankind for the loss of Eden.'[221]

For the Victorians, the metaphoric consonance between gardens and their owners and schools and their teachers was so consistent that it amounted to a denial of metaphor's capacity to surprise. Charles Dickens must be the greatest proponent of this: the barren geometry of Gradgrind's garden in *Hard Times* betrays his total want of feeling, and in *Dombey and Son* Paul dreams of walking hand in hand with his sister 'through beautiful gardens'[222] each night, though it is not his father's garden. This crushingly patriarchal household looks 'out upon a

[219] *Innocence and Experience*, p.70.
[220] Hoyles, *Gardener's Delight*, p.133
[221] Cunningham, *Children & Childhood in Western Society since 1500*, P.143.
[222] Charles Dickens, *Dombey and Son*, (1848), London: Penguin, 1970, pp.207-225.

gravelled yard, where two great gaunt trees with blackened trunks and branches, rattled rather than rustled, their leaves were so smoke dried.'[223]

For Dickens, a good garden is a palliative: Oliver Twist recovers his health in the Mayle's country cottage garden, surrounded by rose and honeysuckle, and Dora Spenlow, most asexual of all Dickens' child-women, is first seen by David Copperfield in a picturesque setting among the geraniums in the garden. A similar contrast may be found in the visual arts; Kate Greenaway's charming if not twee illustrations, often to children's books of verse, depicted little children in garden settings, such as the high-walled protected *Garden Seat*, c.1890 (fig.11). John Ruskin, the most prolific art critic of his century, appeared to lose his punitively critical faculties when faced with the possibility of divine solace manifest in depictions of little children in the 1880's: '...you have the radiance and innocence of reinstated divinity showered again among the flowers of the English meadows by Mrs Allingham and Kate Greenaway'.[224] The fact that the Victorians exercised such interesting double sexual standards[225] has been well documented, and equally well challenged by Foucault.[226]

It seems indicative that Greenaway's illustration to *Draw a Pail of Water*, also of 1890 (fig.12) suggests an almost institutionalised, repressive garden environment, like the plots given to orphan girls at Lowood school in Charlotte Brontë's *Jane Eyre*, as reflecting that double standard. Here childhood (and in particular young girls' childhood) is offered a sensual, reproductive outlet in the form of a garden, yet the plot is also strictly institutionalised and repressive, a patriarchal, utilitarian response to manage unharnessed sexual energy in women and girls. Dickens, for all his criticism of the utilitarian model (*Hard Times*, for instance) recommended the therapeutic upkeep of garden plots for his plans for an asylum for 'fallen' women. The Victorian era offered some of the most sentimentalised images of childhood in the garden, whilst concealing some of the worst conditions for the child, particularly the urban poor.

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[223] Dickens, *Dombey and Son*, pp.74-75.

[224] John Ruskin, "Fairyland", *The Library Edition of the Works of John Ruskin* (39 vols, 1903-12) VolXXXIII, pp.339-340.

[225] Ruskin's relationship to Greenaway's work in particular, was problematic. His attraction to the perfections of young girlish innocence is part of what twentieth century critics have considered an uncomfortable paedophiliac trend during the Victorian period, found in the photographic work of Julia Margaret Cameron and Lewis Carroll, which in turn parallels the more underground pornographic or erotic art practices of the period. Ruskin has embarrassed himself historically by the uncovery of flattering letters to Kate Greenaway culminating by asking her to undress the little girls she depicts for his pleasure, which Greenaway refused to do. In further irony, Ruskin's own marriage was annulled on the grounds that he could not consummate it once he had seen his (adult) wife undressed. James R.Kincaid's contraversial book *Child-Loving: The Erotic Child and Victorian Culture,* London: Routledge, 1992, examines this phenomenon as a series of 'fables of psychotic repetitions' that have informed contemporary society's 'allowable cultural pornography,' pp.382-390.

[226] Michel Foucault, *The History Of Sexuality,* Penguin, 1976.

fig.11.
Greenaway, Kate, *The Garden Seat*, (c.1890),
watercolour on board, British Museum

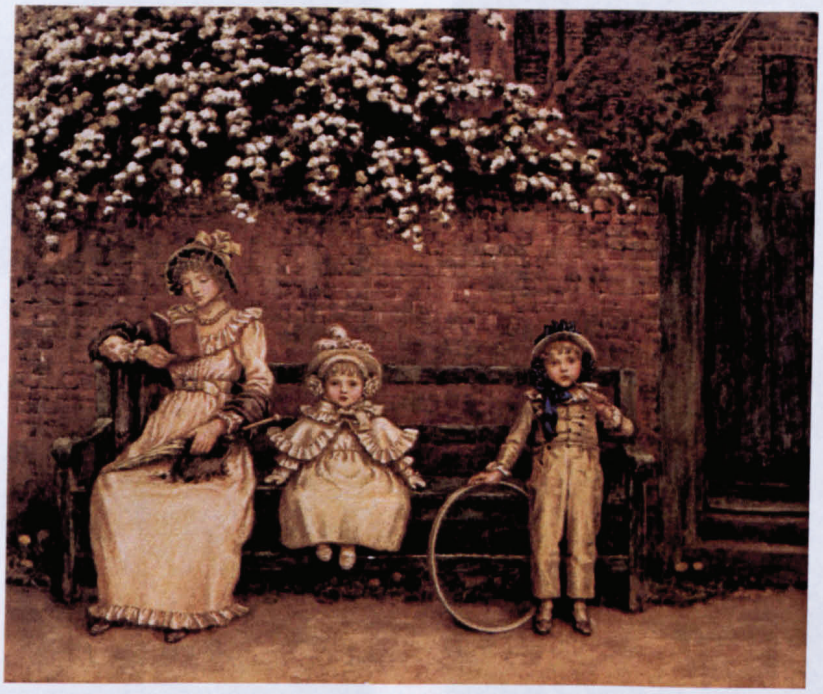

fig.12.
Greenaway, Kate, *Draw a Pail of Water*,
pen, ink & watercolour wash illustration to book of verse,
private collection, date unknown

fig.10.
Reynolds, Sir Joshua, *The Age of Innocence*, (c.1788),
Tate Gallery, London, oil on canvas

fig.13.
Cameron, Julia Margaret, *Spring*, (1865), b/w photograph

fig.14.
Steigliz, Alfred, *Spring*, (1901), b/w photograph

fig.15.
Jilted, from the Pearl series of Christmas cards, (1914),
b/w photograph

Even the development of photography through this period did not, until the work of sociologists such as Lewis Hine,[227] reflect the horrific life conditions endured by many children, nor the brutal social reality of many childhoods. Middle class (largely female) childhoods were depicted by photographers working in the school of Pre Raphaelite painting, intentionally avoiding photo-realism in favour of idealised (often dressed in white or transparent cloth, or semi-naked) forms composed in allegorical or studied postures, such as Julia Margaret Cameron's *Spring* of 1865, (fig.13) which may well have influenced later work such as Alfred Stieglitz's *Spring* of 1901, (fig.14).

Increasingly, popular imagery, on Christmas cards or underground soft pornography, featured small children in seemingly guileless poses, yet titled with more knowing adult sexual innuendo, such as *Jilted* of 1914 (fig.15). Carol Mavor labels such representation of female children 'an erotics of tininess'[228] I intend to pursue this tension between Edenic and Fallen childhoods in some detail throughout the thesis, arguing for a connection between the visual and written depictions and discourses of childhood through key metaphors, such as those of innocence and experience. I am interested in Michael Benton's interpretation that across visual and literary images, each era looks for a false security in fixed childhood myths, such as these.[229] I will argue that myths such as childhood innocence cannot, in the light of the multipicity of readings that metaphor demands, be fixed in simplistic opposition to experience.

To return to the enormously influential Kate Greenaway, *The Garden Seat* (fig.11) might as well be titled *The Door in the Wall*, as for me it immediately evokes that later, written text. Like Greenaway's work, H. G. Wells' (1906) short story *The Door in the Wall* could be seen as an anxious response to what the nineteenth century feared to lose - and did lose - in terms of a cultural greenness or 'innocence' about technological and economic progress blinding individuals to the equivalent need for psychological development as regards survival. Greenaway's image defensively recalls a recent past in terms of the costumes the figures wear, fetishising the child as a decorative ornament or plaything. The painting also seems to highlight the passivity and inactivity of female (domestic) experience, as has been pointed out: 'Greenaway's image of a high-walled garden is symbolic of the restrictive but safe life of

[227] Lewis Wickes Hine, an American sociologist, took up photography in 1905 to highlight working conditions for European immigrants, exposing the shocking conditions for children which contributed to the passing of the Child Labour Law .

[228] Carol Mavor, *Pleasures Taken:Performances of Sexuality and Loss in Victorian Photographs*, London: I.B.Tauris, 1996, p.22.

[229] I am referring to Michael Benton's article "The Image of Childhood: Representations of the Child in Painting and Literature 1700-1900," *Children's Literature in Education,* 27, 1, (1996).

middle-class women and children.'[230] What is assumed to be a little girl sits as if a doll propped up, staring directly at the viewer, passive and still, between the reading adult and a boy child standing with his hoop.[231] The pastel shades of watercolour became Greenaway's hallmark in a successful career in commercial prints, as did the idea that her paintings were themselves 'childlike'. The great art critic John Ruskin said of her 'she lives with her girlhood as with a little sister', and though Greenaway made her money on the adult market producing the 'first stylistically "innocent" images of innocence', she insisted publicly that she made the images for children.[232] In *The Garden Seat*, the lines of the green garden bench lead the eye to a green garden door in the wall on the far right of the painting; and as the foliage overhanging the bench ends before the door, its plain greenness, its blankness, seems marked. It is as if the perfect solitude of the garden space is actually defined by the confines of the green seat, and framed by the green door. The security of the garden ends at the boundary of its exit. Might that green door mark the exit point of all that was smugly confident about the Victorian period of Romantic childhood, and mark the defensive, unknown entry point of the twentieth century child?

H.G.Wells' *The Door in the Wall* acts as a fascinating text situated between the nineteenth century's spiritual attachment to the idea of the secret garden and the twentieth-century's growing cynicism about psychological utopias in the face of economic necessity and convention. The narrator recounts a tale told by a friend the night before about a green door in a white wall which has haunted him all his life, and which, though he has passed it at significant moments, he has only entered once, as a young child. Wells describes the child '*coveting*, passionately desiring, the green door'[233] which he then enters with the spontaneity of a child, and finds what he is now sure 'was an enchanted garden. I know.'

Wells begins the narrative with a technique typical to twentieth-century writing about childhood; a technique shared by Henry James and L. P. Hartley, for instance, where the reader's confidence in the authority of the text is intentionally undermined by the first few lines. '...And at the time I thought that so far as he was concerned it was a true story.'[234] Like James and Hartley after him, Wells sets up an oddly effective imbalanced narrative

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[230] *Innocence and Experience: Images of Children in British Art from 1600 to the present*, p.34.

[231] In the Victorian era, it was not unusual for very young male and female children to be dressed in clothing associated (in twentieth century terms) as that for little girls, such as frilly capes, bonnets, long ringletted hair and ribbons. This figure recalls Joshua Reynolds's *Portrait of Penelope Boothby* (1798) and John Everett Millais's *Cherry Ripe* (1879), both of which are indisputably girls. For Greenaway, the Regency period of clothing was considered more innocent and Romantic than the late Victorian.

[232] *Pictures of Innocence: The History and Crisis of Ideal Childhoods,* Anne Higonnet, London: Thames & Hudson, 1998, pp.53-54.

[233] "The Door in the Wall", H.G.Wells, (1906) *The Red Room & other stories,* London: Phoenix, 1998, p.230.

[234] *The Door in the Wall*, p.227.

position, where the story itself seems unreliable as the second narrator objectively recalls it, yet the first narrator 'knows' it as true. Hollindale explores writing (within the children's literature genre) as

> ... a philosophy of selfhood based on patterning and memory (in which childhood is an indispensable continuing event) expressed through an aesthetic linear narrative (which children like , and which squares with their provisional, evolving organisation of relations between themselves and their worlds). The two elements of memory (as an essential part of childness) and of linear narrative are therefore indissolubly linked.[235]

Hollindale examines Mary Warnock's study *Memory*, and suggests that it is 'necessary to agree broadly' with what she describes as a 'natural' human need for an 'unbroken line of connection between our past and our present', which, within his theory of childness in children's literature, can be realised.[236] What is inconsistent with this declaration is the plain fact that Hollindale does not argue in an 'unbroken line'; **all** his references to childness are in parentheses, as mere asides, not 'indissolubly linked' at all, but visibly separate. This is an interesting example of the unconscious acting -through punctuation- as resistant to complete inclusivity of the child within the adult argument, since he argues 'the writer's childness is composed of memory'. One could even argue it was transference - metaphor.
Wells's narrator similarly uses quotation marks as speech remembered and spoken, his memory exposed as both highly detailed and yet faulty:

> He mused for a while. 'Playmates I found there. That was very much to me, because I was a lonely little boy. They played delightful games in a grass-covered court where there was a sundial set about with flowers. And as one played one loved... But it's odd - there's a gap in my memory. I don't remember the games we played, I never remembered'.[237]

This inability to replay the 'delightful games' once back in his nursery, or ever to enter the green door again once at school is as disturbing as the response adults made to the child's account of the garden, following 'a terrible questioning'. Again, the narrative position moves unsettlingly from third-person past to present interruption ('Eh?' reminding the reader of this account as a recalled conversation and the question-answer mode as an ironic reminder of the child's experience).

> 'Even my fairytale books were taken away from me for a time - because I was too "imaginative". Eh? Yes, they did that! My father belonged to the old

[235] Hollindale, *Signs of Childness in Children's Books,* p.66.
[236] Hollindale, *Signs of Childness in Children's Books,* quoting from Mary Warnock's *Memory,* London: Faber & Faber, 1987, pp.66-73.
[237] *The Door in the Wall,* p.232.

school... And my story was driven back upon myself'.[238]

In a very dense paragraph Wells sums up all the complexities attached to childhood memory as a form of storytelling- 'too "imaginative"- where in the face of adult disbelief and opposition, the metaphors are violently self-destructive but highly evocative of the terrible marks and weight left by such as experience: 'my story was driven back upon myself.' The reference to the father as 'of the old school' is an interesting metaphor drawn from a national idiomatic understanding of the values and attitudes shaped by the British Public school system, which both the parent and child are a part of. These same 'old school' traditional values result in another child telling older 'bigger boys' of Lionell's 'secret', and they insist upon seeing the garden, which, of course, cannot be found.

> 'And afterwards when I could go alone I couldn't find it. I never found it. I seem now to have been always looking for it through my school-boy days, but I never came upon it - never.'[239]

Like a beacon at a critically lonely time of his childhood, the green door cannot be tested out in classroom terms of proof or fact. When the narrator confesses it 'now' appears as if he searched all through his school days, it is as if the door clearly stood for something lacking in that environment and time of life, which is only exacerbated by his later education and career. As a successful politician, the loss continues to destroy him and to send him out searching at night:

> '...full of unappeasable regrets...A Cabinet Minister, the responsible head of that most vital of all departments, wandering alone - grieving - sometimes near audibly lamenting - for a door, for a garden!'[240]

In classic Wellsian style, the story ends abruptly with the Minister falling to his death by going through a small door which is merely the boarding for an excavation in the London underground. Might the door have been the entrance to a gaping pit of nothingness all along; a manifestation of a semantic void? The piece ends with a question that challenges the reader's final conceptions in terms of the metaphor laid before them: 'Was there, after all, ever any green door in the wall at all? I do not know. I have told his story as he told it to me.' For Hollindale, who tells this story in full at the end of his study of the genre of children's literature and the child, the story illustrates a literal 'hole' in the childhood depicted, which results in a hopeless quest for the adult to 'fill' with narrative:

> In the ambivalences of this remarkable story, we find a classic fictive

[238] *The Door in the Wall,* p.234.
[239] *The Door in the Wall,* p.237.
[240] *The Door in the Wall,* p.241.

> statement of the 'double and divergent' movement of the will which lies at the heart of childhood, and of the imaginative experiences that children's literature can offer to reflect, support and clarify. In Lionell Wallace's story, child-being is set against child-becoming. Both are necessary.[241]

This 'double and divergent' dialectic exemplifies how garden metaphors have undergone a number of significant historical and cultural shifts, from their joint beginning in the Christian doctrine founded on the garden of Eden. In the place of human birth, renewal, and growth in Western Christian belief, the child figure in relation to the garden is fraught with tensions and ambiguities linked to innocence and experience, to knowledge of good and evil, life and death.

[241] Hollindale, *Signs of Childness in Children's Books*, p.118.

CHAPTER 1

Part 2: Metaphors of childhood in the garden

The Secret Garden

Hodgson-Burnett's *The Secret Garden* (1911) has, as a consequence of almost a century of critical acclaim, taken on mythical qualities. Described as a 'psychological miracle'[242] or 'one of the great icons of children's literature'[243] it is an account of the regenerative powers of a garden for two initially unpleasant and self-centred children.

Mary Lennox, sent to Misselthwaite Manor in Yorkshire after the death of her parents in India, is an unusual heroine in that she is depicted from the start with 'a little thin face, and a little thin body, thin light hair and a sour expression' and 'by the time she was six years old she was as tyrannical and selfish a little pig as ever lived.'[244] Hodgson-Burnett's uncompromising description emphasises the contrast between Mary as a non-feminine girl and Colin, her hysterical cousin, locked away in his sick-bed, as reminiscent of nineteenth century feminine frailty,[245] with his 'sharp delicate face the colour of ivory...also a lot of hair which tumbled over his forehead in heavy locks...and what strange eyes he had.They were agate grey and they looked too big for his face because they had black lashes all round them.'[246] This is an inverted gendered definition of childhood. It is Mary's unorthodox upbringing which gives her little charm but boyish initiative, whereas Colin may almost be a Barbara Cartland heroine, described (as if by Little Red Riding Hood[247]) in fairy tale terms, to point to his extreme vulnerability. Such gender displacement is resolved by the end of the novel, if unsatisfactorily for feminists, as Colin masters his (feminine) hysteria, inherits the earth (the garden and his father's estate) and although it is she who found it, and replanted it, it is only intimated Mary might become pretty:

> "Mary is an also-ran. She fades quietly into the background, the perfect wallflower. The irony implicit in Mary's story is that the secret garden, the place of growth, is also the place of her defeat."[248]

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[242] Alison Lurie, *Don't Tell the Grown-Ups: Subversive Children's Literature*, Bloomsbury, 1990, p.141

[243] Adrian Gunther, "The Secret Garden Revisited", *Children's Literature in Education*, Vol.25, No.3, 1994, p.159.

35 *Children's Literature*, ed.Francelia Butler & Richard Rotert, Library Professional Publications, 1986, pp.42-54.

[244] Frances Hodgson-Burnett, *The Secret Garden*, (1911) Oxford University Press, 1987, pp.1-2.

[245] The madwoman in the attic motif familiar to novels such as Brontë's *Jane Eyre*, which is considered a source of inspiration for *The Secret Garden*

[246] *The Secret Garden*, p.127.

[247] *The Secret Garden*, p.215. Colins eyes are described as 'as big as the wolf's in Red Riding Hood'.

[248] Lissa Paul, "Enigma variations: what Feminist Theory knows about Children's Literature, *Signal* 54, 1987, p.158.

Paul points to the frustration central to a feminist reading of *The Secret Garden*, of Mary seeking, finding, hiding and nurturing the garden, and doing the same for the parasitical Colin, all sacrifices in the name of her gender.

> For Colin, growing up in the garden, being nurtured in the garden means that he will be able to overcome the physical and emotional deprivation of his early childhood - without earning it. For Mary growing up, outgrowing her early deprivation means learning to be a follower not a leader, learning that winning self hood means losing self.[249]

For Winnicott, the splitting of sense of self described here is focussed on separation anxieties. Adaptive social behaviour, such as Burnett's depiction of Mary's submission to Colin by the end of the novel, does not appear to threaten the false self with which Mary began, where 'nobody thought of her, nobody wanted her'...and right through the cholera crisis she had 'actually been forgotten.'[250] Winnicott, working in Britain through the evacuation trauma of the 1940s, recognised the importance of environment in realising the potential of the child, and it would appear Burnett is offering much the same pragmatic sense, in the realistic context of women and girl's place in turn of the century Britain.

Lissa Paul's pessimistic view of *The Secret Garden* is by no means the only feminist one, as Judith Plotz's palimpsest reading of *The Secret Garden* demonstrates, juxtaposing it with Lawrence's *Lady Chatterley's Lover.* Although making some unacceptably patronising comment upon *The Secret Garden* as written in a 'traditionally minor genre' compared to '***the*** major modern English genre' (Plotz's emphasis) Lawrence writes in, Plotz cites Gillian Adams[251] and others acknowledging *The Secret Garden* as 'a powerful female plot in which matriarchal power is consistently privileged above patriarchal.'[252] This is doubtless the case, where even the young Pan figure Dickon, who helps Mary replant the garden with seeds and bulbs, dominates the psychological rejuvenation less than: 'two powerful maternal influences, his earth-Mother Mrs Sowerby, and Colin's dead mother, who first planted the secret garden. Burnett's restorative Nature is clearly Mother Nature.'[253]

Mrs Sowerby's generous nature extends unselfishly beyond her own family, to the gift of the skipping-rope which first brings the red to Mary's cheeks, linking her metaphorically to the Robin red-breast who shows her the door to the secret garden. The robin not only recalls the

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[249] Paul, *Signal,* p.159.
[250] *The Secret Garden,* pp5-7.
[251] Gillian Adams, "Secrets and Healing Magic in The Secret Garden", *Triumphs of the Spirit in*
[252] Judith Plotz, "Secret Garden II; or Lady Chatterley's Lover as Palimpsest", *Children's Literature Association Quarterly*, Vol.19, No.1, 1994, p18.
[253] Lois Kuznets, "The Fresh-Air Kids, or Some Contemporary Versions of Pastoral", *Children's Literature II,* 1983, p.129.

rabbit who had a key to the garden in Carroll's *Alice in Wonderland*, but those creatures who embody the spirit of the dead mother in fairy tale tradition, such as the bird in *The Juniper Tree*, or those in *Aschputtel* (Cinderella), safeguarding and providing for their motherless children. When Dickon leaves a note for Mary, as he cannot write, he draws a picture of a bird on a nest, which is of great significance as it is a missel thrush, after which Misselthwaite Manor is named. As the name implies, it is the site of Mary's waiting, and Hodgson-Burnett leaves no room for interpretation:

> "Mary took the picture back to the house when she went to her supper and showed it to Martha. "Eh!" said Martha with great pride. "That there's a picture of a missel thrush on her nest, as large as life and twice as natural." Then Mary knew that Dickon had meant the picture to be a message. He had meant that she might be sure he would keep her secret. Her garden was her nest and she was like a missel thrush.[254]

In conventional Freudian terms, the garden and the nest may be read as images of the womb, representing Mary's locked and secret sexuality, an illustration of what Mitchell,in her feminist reading of Freud calls 'a haven from the castration complex, a love ***nest*** in which the girl can gain the love she requires by winsome flirtation and pretty ways.'(my emphasis)[255] But Burnett complicates this as Mary is not 'winsome' and it is actually Dickon who has 'pretty ways'. The boy is the model of these values for Mary. As Steedman has said in another context, it is 'the theorisation of nurture rather than a simple celebration of nature.'[256] The tale rejects the orthodox Freudian notion of the female as reproducing society (all three children replant the barren garden) although Colin could be seen as stereotypically male producing his new Science: 'Magic'.

The authorial tone of the passage, familiar in Victorian writing, also describes the simple associations made from image to language, and is an interesting play on literacy. Dickon, although illiterate in real terms, commands a symbolic vocabulary through his special relationship to nature, thereby avoiding mastery of the narrative drive, which Mary 'keeps'. This is a key point.

Burnett's own insecurities in her professional and personal life (taking up writing in desperate response to her family's declining fortunes in post Civil-war Tennessee, followed by two divorces based partly on her fear that her husbands married her solely for her wealth and fame) suggest that ownership of her writing was a somewhat fraught subject. Roxburgh[257]

[254] *The Secret Garden*, p.124.
[255] Juliet Mitchell, *Psychoanalysis and Feminism*, Penguin, 1974, p.117.
[256] Carolyn Steedman, *Childhood, Culture and Class in Britain*, Virago, 1990, p.88.
[257] S.D. Roxburgh, "Our First World: Form and Meaning in the Secret Garden", *Children's Literature in Education*, Vol.10, No.3, 1979, pp.121-123.

suggests that the reader of *The Secret Garden* 'encounters a symbolic enclosed garden of the submerged literature of children', and points to the further 'metaphorical identification' of Mary to the garden; like the garden she existed but was uncared for, the two sharing the same need for nurturance. Interestingly, Roxburgh sees The *Secret Garden* as 'analogous to the virginity myth that pervades the genre of romance', and as Burnett began by writing romantic formula fiction for women's magazines, perhaps writing serious children's literature became yet a further strain within the adult conception of what makes literature 'great'. *The Secret Garden* made no great impression at first, and Burnett was clearly irked. 'This is the first instance that I know of a child's story being published in an adult magazine', she wrote.[258] Is it possible that it was originally written for adult readership, and Burnett hastily changed tack in defence? In her adult fiction, characters are criticised as 'child-like'[259], and she has been accused of manufacturing 'aggressive'[260] commercial tactics to maintain her popularity. *The Secret Garden* has been described as 'a story founded on deceit'[261] where the children keep their secret of personal growth until they have managed to undo all the damage done to them by adults.

> 'Grown-ups (except for the rustic child-like sort) are depicted in *The Secret Garden* as destructive and morbid'...Mary and Colin lived in a world where separation between grown-ups and children was possible, and in their case, a positive asset. That separation is no longer possible.'[262]

The novel begins with an almost brutal objectivity, as the little child hides forgotten in the nursery of her parent's house in India, whilst cholera kills them and all the servants. Mary's terrible secret is not their deaths, but that neither she nor they could care less: 'she was not an affectionate child and had never cared much for anyone... no-one came and looked for her.'[263] The garden she begins to care for in England works as a metaphor for both the literal and psychological secrecy necessary for such a state of exile, where human nature has little meaning for her and rural Nature provides a substitute. As Evans' essay "The Girl in the Garden" points out:

> 'This kind of feminine pastoral offers an intensely private and enclosed world, the image of the emotional life of the girl who tends it. In this form of pastoral, the sense of enclosure, seclusion and secret labour is essential to the

[258] Ann Thwaite, *Waiting for the Party: The Life of Frances Hodgson-Burnett 1849-1924*, Secker & Warburg, 1974, pp.94-5.
[259] Alison Lurie, *Don't Tell the Grown-ups*, p.139
[260] Marghanita Laski, *Mrs Ewing, Mrs Molesworth, and Mrs Hodgson Burnett*, Arthur Baker, 1950, p. 31
[261] Paul, *Signal,* p.154.
[262] Paul, *Signal,* p.154. The 'separation' described here implies the feminist category of 'them' (women and children) versus 'us' (adults) within an essentially male order criticism.
[263] *The Secret Garden,* pp.5-6.

process whereby the girl finds meaning and value in life through close contact with nature'.[264]

She is not a 'natural' home-maker, as at the start of *The Secret Garden* the newly-orphaned Mary makes forlorn little attempts to scratch out little gardens in the Indian sand and her efforts are mocked by the other children who taunt her with the nursery rhyme gardener 'Mistress Mary Quite Contrary' and with the fact that 'she doesn't know where home is! ...It's England, of course.'[265] Mary is doubly disenfranchised in that she has a kind of death-wish and no sense of self-worth or identity, and the image Dickon draws for her of her secret nest marks a vital turning point towards self-knowledge and acceptance.

Plotz's dramatic view that '*The Secret Garden* is a resurrection story for one in the grip of death'[266] links D.H.Lawrence with Burnett as preoccupied with mortality in their writing: Burnett after the death of her young son Lionel in 1890, and Lawrence faced with his own imminent death due to tuberculosis. Whether or not *The Secret Garden* is an unacknowledged precursor of *Lady Chatterley's Lover*,[267] I would agree that the 'polymorphic physicality' of both texts suggests the redemptive power of bodily sensuality must be located in the English garden or wood of daffydowndillies and crocuses (however unashamedly phallic Lawrence's wood may be), where the 'infantile mode of encountering the world'[268] may be equally applied to Burnett's child characters as Lawrence's adults.

Interestingly, this 'polymorphic perversity'[269] negates the distinction that Plotz makes between children's versus adult literature, as the literary form of the two texts is patently the same: erotic realism. If anything, Burnett's sense of self-conscious irony marks *The Secret Garden* as more modernist than *Lady Chatterley's Lover*, as she playfully acknowledges her influences:

> The Secret Garden was what Mary called it when she was thinking of it. She liked the name, and she liked still more the feeling that when its beautiful old walls shut her in no one knew where she was. It seemed almost like being shut out of the world in some fairy place. The few books she had read and liked had been fairy stories, and she had read of secret gardens in some of the stories. Sometimes people went to sleep in them for

[264] Gwyneth Evans, "The Girl in the Garden: Variations on a Feminine Pastoral", *Children's Literature Association Quarterly*, Vol.19, No.1, Spring 1994, p.20.
[265] Evans, *CLAQ*, p.10.
[266] Plotz, *CLAQ*, p.18. Mary gives Colin a secret about life that replaces his secretabout his own death. It is from this moment that Colin begins to recover.
[267] Plotz maintains, despite evidence that he knew *The Secret Garden*, that Lawrence would have resisted Burnett as a conscious influence upon his own work, due to his insistence on privileging male instinct above female will.
[268] Plotz, *CLAQ*, p.19.
[269] Freud's term to describe infantile sexuality: the sensual capacity to enjoy oral, anal and genital experiment.

> a hundred years, which she had thought must be rather stupid. She had no intention of going to sleep...[270]

The rather brisk, no-nonsense governess tone masks the importance of the disclaimer; Mary is no Sleeping Beauty, and Burnett could not be accused, as Lawrence has been[271] of perpetuating a flaccid old phallic model of female masochism. If fairy tale is the form *The Secret Garden* takes, then Burnett rejects the formulaic gender stereotypes, or the obvious Freudian model, in preference for what Roxburgh describes, after Frye, as the virginity myth that pervades the genre of romance '... an extraordinarily complete summary of the symbols of the analogy of innocence. The secret garden of the title is Edenic.'[272]
Orthodox Freudian/Feminist readings of, for example, the 'blocked' ending (where it appears Colin will inherit the earth, and Mary might become pretty) tend to focus upon the Oedipal Colin, but I think it a mistake to interpret the text as anti-feminist. As Gunther's contemporary reading has pointed out:

> 'Burnett has a far more subtle and subversive agenda, where it is the (feminised) garden which can '*even* transform the self-pitying, self-absorbed males who belong to it'[273] .

Recognising the symbolic castration through blindness of *Jane Eyre* 's Mr.Rochester (yet another text thought to have had major literary influence upon *The Secret Garden* [274]) reveals far more about the tyranny of the patriarchal Victorian sexual system than of either the character's or author's feminine strength. Mary's achievement for herself and for others, by herself and with others, is the crucial point. The greatest parallels between *Jane Eyre* and *The Secret Garden* are far less the gothic formula of mysterious houses set on the Yorkshire moors, strange noises at night, suspiciously guarded servants, and revelations of absent wives, mad things in the attic, but (plain) Mary and (contrary) Jane making symbolic journeys away from the appalling loneliness of the orphan state, towards a sense of self-worth, gained independently of any patronising adult or male hero. *The Secret Garden* is surely drawn from the fairy tale and folklore tradition, where Mary's first task is to 'awaken' the garden and then Colin (modifying rather than literally following the formula of, for instance, Sleeping Beauty or Cinderella) and as such it must be about (female) sacrifice. Yet it also resonates

[270] *The Secret Garden*, p.90.
[271] Kate Millett, *Sexual Politics*, Chapter Five, an attack on the phallic gospel according to: " D.H. Lawrence", Virago, 1970, pp.238-293
[272] Roxburgh, "Our First World: Form and Meaning in The Secret Garden", *CLE*, p.121.
[273] Gunther, *CLE*, pp.160-161
[274] Introduction to The World's Classics edition of *The Secret Garden*, Dennis Butts, Oxford University Press, 1987, p.xv.

with Mary's contrariness and real achievement, and with what Frye called the "triumph of life and love over the wasteland." [275] Roxburgh, in his superbly observed article, refers not to de la Mare's 'secret laughter, ... laughed by the wall:/ Only the ivy and the wind / may tell of it at all', but to T.S.Eliot's *Four Quartets*, where, in the rose garden, "the leaves were full of children/Hidden excitedly, containing laughter", an image that superimposes Mary onto her garden, like a fairy from a C19th faked photograph.

It has been suggested that Burnett may have known Ewing's tale *Mary's Meadow,* serialised in 1883-4,[276] in which a group of children led by the eldest girl Mary make an 'Earthly Paradise' in their garden as a surprise for their mother convalescing after an illness. Ewing's Mary finds a book in the library called "*Paradisi in Sole, Paradisus Terrestus*"[277] which, rather extraordinarily, captures her attention. Inspired by the book, Mary creates such a lovely garden in an old field using indigenous flowers, she mollifies even the bullying old squire, who relents to the extent of giving the field to her: "an Earthly Paradise all for yourself - and one that doesn't want weeding,"[278] says an envious brother. The parallel of the crotchety old squire with Mr. Craven allowing Mary in *The Secret Garden* her "little bit of earth" is tempting, as is that between the gardeners in both texts, who both speak in country dialect (as does Mellors, Lawrence's gamekeeper in *Lady Chatterly*) both idolise the absent Mother and both grudgingly allow each Mary to learn a little gardening, as a substitute "little Mother."[279]

The gardeners may be male, and close to the earth in their use of vernacular, but the metaphor of 'weeding' suggests again the preferred feminising of the child in the garden, which Burnett undoubtedly picks up on. There is a clear reference to the female familial sacrifice for the parent typical of Victorian texts such as *The Daisy Chain* or *Little Women*, and in *Mary's Meadow* Ewing goes so far as to point out why the gardener refuses Mary's brother access to his seeds: "Boys be so destructive."[280] Here the metaphor 'dies' through over-literalisation, as the weeding, or rooting out aliens in the soil anticipates *Letters from a Little Garden*, the serial accompanying *Mary's Meadow*, where the patriotic link is as explicit as the former gendered one:

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[275] *The Secret Garden,* Intro., pp.120-130. The lines from Walter de la Mare's poem are from the end of "The Buckle", from his *Songs of Childhood.*

[276] Juliana Horatia Ewing, "Mary's Meadow", first appeared in the numbers of *Aunt Judy's Magazine* Nov.1883-March 1884, then published by J.B.Young & Co, with "Letters From a Little Garden".

[277] *Mary's Meadow.* A footnote provides the detail that John Parkinson, King's Herbalist of 1620, titled "Paradisi in sole Paradisus terrestus" ironically, as it represents a pun on words; with 'Paradise' originally an Eastern word meaning 'pleasure garden' or 'park', hence 'Park-in-son's Earthly Paradise'.

[278] *Mary's Meadow*, p.72.

[279] *Mary's Meadow,* p.37.

[280] *Mary's Meadow*, p.41

> "Now, there are owners of big gardens and little gardens, who like to have a garden (what Englishman does not?)...The tropics may have their delights; but they have not turf, and the world without turf is a dreary desert. The original Garden of Eden could not have had such turf as seen in England."[281]

Mary's neglected, desolate life in India is symbolised by her pathetic little attempts at gardening in the sterile sand of a second-best colony to England, paralleling perhaps, Burnett's frustrated, passionate and lifelong interest in English gardens, particularly those she enjoyed at Maytham Hall in Kent detailed in her autobiographical work, with its robin and Long Walk and Rose Garden:

> "It was a lovesome, mystic place, shut in partly by old red brick walls, against which fruit trees were trained ...it was my habit to sit and write there under an aged writhin tree, gray with lichen and festooned with roses. The soft silence of it - the remote aloofness- were the most perfect ever dreamed of. But let me not be led astray by the garden...The Garden shall be another story".[282]

These 'shut in' metaphors of dreaming in writing as the memory of the garden in England lead Burnett 'astray' and recall Cohen's argument for the necessary intimacy of concealed metaphor. The passage is like a brief, voyeuristic glimpse, hastily denied, as if the money ran out in the peep-show machine. There is an addictive sense to Burnett's writing about the garden, as if she must deny and contain herself or be lost.

Burnett's developing interest in mind-healing since the death of her first son in 1890 combined with the distressing false rumours of the gardens of Maytham Hall being destroyed in 1908 mark the 'seed-time' for what must have been the cathartic writing of *The Secret Garden,* published in 1911, closely followed by *My Robin* in 1913. It is also significant that Burnett became a naturalised American citizen in 1905, hence perhaps the nostalgic sense of English identity at the end of *My Robin,* as she describes leaving Kent for America:

> "Never since I was born have I loved anything as I have loved you - except my babies...we won't say Goodbye....Then I went out of the rose-garden. I shall never go into it again."[283]

Given that one of her "babies" had died of consumption at fourteen twenty years before, and the other was thirty-six and due to marry the following year, the urgency in the rather over-wrought language smacks of such High Victorian melodrama. Burnett's writing in this vein

[281] Juliana Horatio Ewing, *Letters from a Little Garden,* J.B.Young & Co, 1886, p.79.
[282] Frances Hodgson-Burnett, *My Robin,* Frederick A.Stokes Co., 1912, pp.3-4.
[283] *My Robin,* pp.41-42.

appears to offer model illustration of Freud's notion of mourning and melancholia,[284] where the loss of a loved one can result in the sudden release of narcissistic energy, such as may be found in the poetry of Keats.[285] Burnett appears to substitute the loss of a child with a place, and by so doing, uses the garden as a metaphor for the dead child, the mourning mother, the rose that is sick. Yet for all that a less despairing sense of the inheritance of the language of Victorian gardens sweeps across *The Secret Garden*, in metaphors of 'green' living. The healing properties of the garden affect health, spirits, and a sense of personal and sexual identity for Mary, as her green shoots cleared of weeds appear to Dickon 'as wick[286] as you or me.'

Images of fecundity recall the putti figures of renaissance painting, the children of innocence and experience, associated both with angelic Cherubim and erotic Eros. The robin in the *Secret Garden* is such a creature, flying between the natural and human world, a 'fair unearthly' guide to the garden's secret door and the go-between for Mary and the adult world, via the gardener Ben Weatherstaff, whose love of roses and his late mistress gives Mary the garden's history:

> "She had a lot in a place she was fond of, an' she loved 'em like they was children - or robins. I've seen her bend over and kiss 'em....That were as much as ten year ago."[287]

Ten is neatly significant in that the garden has laid dormant for precisely Mary's lifespan, and it could be argued, represents the turning point away from childhood as infancy towards puberty. Plotz's view of the reawakening of Mary's body ('tha'lt be like a blush rose when tha' grows up, my little lass'[288]) as polymorphous emphasises the Freudian interpretation most commonly made of the text.[289]

Mary's 'eroticised relation with flowers' and certainly Burnett's linguistic fervour, suggest the link to Lawrence's phallocentric vision of nature, with game keeper Mellors 'like a lovely pistil of an invisible flower', his penis 'bud-like' and his testicles 'the root, root of all that is lovely'.

> 'He threw himself upon his knees and Mary went down beside him. They had come upon a whole clump of crocuses burst into purple and orange and gold. Mary bent her face down and kissed and kissed them.'[290]

[284] Sigmund Freud, *Mourning and Melancholia*, 1917, Vol. XIV, pp.218-220.
[285] such as Keats', *Ode on Melancholy* 'She dwells with Beauty-Beauty that must die'.
[286] *The Secret Garden*, p.105. 'Wick' dialect for 'alive' or 'lively'.
[287] *The Secret Garden*, p.94.
[288] *The Secret Garden*, p.283.
[289] Plotz, *CLAQ*, p.17.
[290] *The Secret Garden*, p.160.

The maleness (or phallocentricism) of Lawrence's perspective restricts reading to a somewhat two-dimensional doctrine of sexuality, infamously picked up by Millett's single-mindedly post-Freudian feminist criticism of his work.[291] If Burnett's vision is of the child as 'polymorphously perverse',[292] this embraces the Freudian principle of the erotic potential of the garden for all three children in *The Secret Garden*, and yet is not stereotypically gendered. In challenge to the Sleeping Beauty stereotype, Mary kisses the garden awake, and sings Colin to sleep.

Mary and Dickon's shared commitment to the 'Magic' of the garden is a secretive fantasy blurring the real into symbolic effects. Colin's ecstatic vision is that of the patriarchal scientist claiming rights to an invention, or a discovery, and Burnett is conscious of his arrogant male position, with her ironic regal term (significantly invented by Mary to suit Colin's imperious manner):

> "I am going to try a scientific experiment", explained the Rajah... The Magic in this garden has made me stand up and know I am going to live to be a man."[293]

The nature of his engagement is driven by ambition beyond mere mortality 'I shall live forever and ever and ever!'[294] where by contrast Mary's gradual development offers a far more seductive- and realisable- model: instinct versus logic, perhaps. Feminist criticism of the transference of the novel to Colin away from Mary to alleged 'wallflower' overlooks the following description set in late Summer, where Colin's father sees the garden his wife made 'alive' and which killed her, ten years ago. This is the garden he made secret, and its dramatic change certainly partly represents the hopes for his son's health, and the future of the male line. Yet Burnett ensures both he and his son Colin are thinking and speaking of both male and female redemption and fecundity; the fertile 'sheaves' of virginal 'white and ruby' lilies, erect 'together', implying those 'late glories' that 'reveal' themselves' are metaphors of Mary's by now gloriously coloured garden, as herself:

> The place was a wilderness of autumn gold and purple and violet blue and flaming scarlet, and on every side were sheaves of late lilies standing together - lilies which were white or white and ruby. He remembered well when the first of them had been planted, that just at this season of the year

[291] Kate Millett, *Sexual Politics*, Penguin, 1971.
[292] Sigmund Freud, *On Psychopathy*, Penguin, 1993, p.78. "The constitutional sexual disposition of children is incomparably more variegated than might have been expected, that it deserves to be described as 'polymorphously perverse' and that what is spoken of as the normal behaviour of the sexual function emerges from this disposition after certain of its components have been repressed".
[293] *The Secret Garden*, pp.242-244.
[294] *The Secret Garden*, p.216.

their late glories should reveal themselves... "I thought it would all be dead", he said. "Mary thought so too", said Colin. "But it came alive."[295]

That experience of 'aliveness' is what Winnicott associated with a sense of the 'Real', the 'True' self. Flower metaphors function on a literal, descriptive level, where the colourful, erect, fertile images are associated with childhood development and growth. Secondary levels of meaning may be utero-centric; where the garden and its contents are no longer 'dead' (the destructive, omnipotent phantasy of child in text ***and*** reader) but 'came alive' (the gratification of sexual phantasy, particularly for reader at this point, since the narrative drive is recounting the facts retrospectively). The garden represents what for Winnicott marks the place where cultural experience is located, as part of ego organisation. As he puts it, 'cultural experience begins with creative living first manifested in play.'[296]

It is possible, given the orgiastic nature of much of Burnett's writing after leaving England, (where, in her own mind, she had lost her place of work and play) object-relating of a non-orgiastic kind, or ego-relatedness, became fragmented for her, and she became lost, 'at the place where it can be said that *continuity* is giving place to *contiguity'*. [297] The distress of lost English gardens, a lost child and disillusioned sexual relations haunt the text of Burnett's *The Secret Garden*, with its plain desire for redemption through Nature, as obvious as Wordsworth's longings. Her text reveals itself as a kind of confessional, haunted by the romances, fairy tales, and parables of childhood reading, yet recognising the inexorable drive towards Science at the turn of the century that predicts a further exclusion of the feminine. Perhaps this goes some way towards accounting for the extraordinary appeal of the novel, redolent as it is with metaphors of green living, of lost childhoods, lost gardens, lost places or spaces; metaphors that begin to function for reading, writing, text itself: 'sacred to the individual in that it is here that the individual experiences creative living.'[298]

The Go-Between

The most apt criticism of Burnett's *The Secret Garden* could be, paradoxically, how J.P. Hartley once described writing: as both 'a product of maladjustment' and 'a kind of insurance against the future.'[299] In Hartley's own writing, he explores a truism often quoted in his lectures and criticism: 'All the things I have written', Goethe said, 'are but fragments of a long confession.'[300] J.P.Hartley's *The Go-Between* (1953), is a novel descriptive of that

[295] *The Secret Garden*, p.303.
[296] D.W. Winnicott, *Playing & Reality*, London: Routledge, 1991, p.100.
[297] Winnicot, *Playing & Reality*, p.101.
[298] Winnicott, *Playing & Reality*, p.103.
[299] L. P. Hartley, article in *Sketch*, Jan.8, 1936, p.78.
[300] L. P. Hartley, quoting from Goethe, in *The Novelists Responibility*, Hamish Hamilton, 1967, p.5.

state; telling of a child used as a messenger between two lovers in an illicit affair, acting literally and metaphorically as a go-between the three texts studied in this section, and, interestingly, provoking criticism descriptive of 'the middle way':

> 'Equally dissatisfied with both the nineteenth century objective novel of society and the subjective, stream-of-consciousness techniques used by many twentieth-century experimentalists, (Hartley) found a middle way, a way of retaining both interest in the psychological and the social.'[301]

Hartley's original intention was to follow Henry James in an extreme tale of innocence betrayed and corrupted,[302] and *The Go-Between* , like *The Secret Garden,* has recognisable literary precursors. In this case James' *What Maisie Knew (1897), The Pupil (1901),* and *The Turn of the Screw (1907)* are recognisable influences, in the sense of the child caught, if not trapped, between its own and the adult world. Hartley also acknowledges a debt to Hawthorne's *The Scarlet Letter (1850),* which does not feature the child's perspective, rather using the concept of the child as a motif, or metaphor, for the victim state. This is not to say the children, or childhoods depicted in any of these texts portray the child directly as a victim; on the contrary, the blend of innocent worldliness of the illegitimate child Pearl in *The Scarlet Letter* is an uncomfortable, awkward reminder of the hypocrisy of the adults around her, just as the absolute naivete of Hartley's Leo functions as a literary trope. The metaphor of the child-victim plays with that of reader-author, both superior to and complicit with the state of childish unknowing, living in the present tense, waiting for the novel to reveal its secrets and sit comfortably in the past.

From the prologue, Leo appears to be adult, finding an old diary and looking back upon the past as 'a foreign country', but it is soon clear how unreliable a source of memory he is:

> Something came and went between us: the intimate pleasure of recognition, the almost mystical thrill of early ownership - feelings of which, at sixty-odd, I felt ashamed. It was a roll-call in reverse; the children of the past announced their names, and I said "Here". Only the diary refused to disclose its identity.[303]

The first person 'grown-up' tone of the prologue objectifies memories of public school bullying, and how the young Leo attempted revenge through a coded curse written in his own blood. The bullies suffer a nasty accident, and overnight Leo became a 'recognised authority

[301] Peter Bien, *L. P. Hartley,* Chatto & Windus, 1963, p.9.
[302] Bien, quoting from Hartley's *My Own Work,* p.182, where he says: 'I originally meant *The Go-Between* to be a story of innocence betrayed, and not only betrayed but corrupted... Leo was to be utterly demoralised. The little boy in *The Turn of the Screw* would be an angel compared to what he was to become.'
[303] L. P. Hartley, *The Go-Between,* (Prologue), Penguin, 1961, p.7.

on 'black magic and code-making',[304] inventing a secret language and nourishing ambitions of becoming a writer, though he had no idea of the meaning of his own codes, fearing to translate them.

The old Leo also fears exhuming the interred past hidden in his diary 'My secret - the explanation of me - lay there',[305] and particularly the events of June 1900, which is the subject of the remainder of the book. This is taken over by third person description, appearing no longer retrospective, as if that narrative role enables the central character / author to bear the writing and remembering. Whether the narrative is controlled by an enthusiastic twelve year old or sixty year old misanthropist is at times hard to define, as it moves between how events are reflected in the mind of the observer and how that observer is deceived by his own mind. In this way, the reader and narrator seem to develop in gradual realisation of the relationship of private fantasy to public action, without necessarily having a grip on either.

The novel begins with the twelve year old Leo's invitation to stay with an aristocratic school friend, Marcus, at Brandham Hall in Norfolk, in the Summer of 1900. It turns out to be an exceptionally hot Summer, and Leo is inappropriately dressed - ironically enough - in a Norfolk jacket. He is rescued from this embarrassment and social inferiority by Marion, Marcus' elder sister, who takes Leo into the town and buys him replacement cool Summer clothes.

> My spiritual transformation took place in Norwich: it was there, like an emerging butterfly, I was first conscious of my wings. I had to wait until tea for the public acknowledgement of my apotheosis....I was made to stand on a chair and revolve like a planet, while everything of my new outfit that was visible was subjected to admiring or facetious comment... "What a cool customer he looks!" said someone, wittily. "Yes", said another, "just like a cucumber, and the same shade of green!" They discussed what kind of green it was. "Lincoln Green!" said another voice. "He might be Robin Hood!" I was delighted with that, and saw myself roaming the greenwood with Maid Marian. "Don't you *feel* different?" somebody asked me, almost as indignantly as if I'd denied it. "Yes", I exclaimed, "I feel quite another person!"- which was less than the truth. They all laughed at this.

The lasting significance of Leo's ironic 'transformation' into the Robin Hood figure is emphasised by the sexual symbolism of the piece. Leo is depicted as experiencing the infant's sensual pleasure as the centre, or 'planet', the object of the gaze. The similes are almost cliches, offering up Leo as the cool, virile,cucumber he certainly is not, a savage irony

[304] *The Go-Between*, p.17.
[305] *The Go-Between*, p.19.

in the face of more than half contemptuous adults. Hartley points to the seriousness of the child's willing assimilation into the upper-class culture, now 'quite another person'. At this moment the adults laugh, illustrating what Freud calls the 'descending incongruity', when 'consciousness is unawares transferred from great things to small'.[306] Hence Leo literally gets down 'awkwardly from (his) pedestal' and is subjected to close critical examination from Marcus' imposing mother, no longer the glorious butterfly, but reduced to a common or garden species: 'caught like a moth in the beam from her eye'.[307]

Leo's sensual pleasure in his vulnerability in the new Summer clothes 'the thin underclothes whose touch caressed me, the stockings hardly thick enough to protect my legs from scratches' involves the continuing fantasy of undressing in the heat:

> One by one they would be discarded - in what order I couldn't decide, though it was a question that exercised me...My notions of decency were vague and ill-defined, as were all my ideas relating to sex; yet they were definite enough for me to long for the release of casting them off with my clothes, and being like a tree or a flower, with nothing between me and Nature.[308]

As Leo fantasises over 'Corporeal union' with the season, Hartley evokes both the Romantic visionary identification of the child with Nature, and the Freudian view of infantile sexuality, the polymorphously perverse child, just as Burnett anticipates with *The Secret Garden.* Leo enjoys the prospect of himself as the unrepressed, naked, sensual animal, who in a sense he is soon to meet in the character of Marian's clandestine lover (and perhaps unsurprisingly the estates gamekeeper) Ted Burgess. Leo's first encounter with Ted is admiring his near naked body diving and swimming, whereas significantly Leo's health is too fragile to permit his getting wet. Hartley's description of the child's feelings about swimming positively encourages Freudian analysis:

> I had never been to a grown-up bathing party before. There was nothing surprising in that, for in those days bathing was a pastime of the few and the word denoted an intenser experience than it does now. I was curious about it and almost frightened- this idea of surrendering oneself to an alien and potentially hostile environment. Though my knowledge of it was to be only vicarious I felt a tingling on my skin and a faint loosening of my bowels.[309]

Freud interprets swimming fantasies as direct references to the bed-wetting pleasures of

[306] Sigmund Freud, *Jokes and Their Relation to the Unconscious*, Pelican Freud Lib.6, 1986, p.198.
[307] *The Go-Between*, p.49.
[308] *The Go-Between*, p.50.
[309] *The Go-Between*, pp.51-52.

childhood, specifically pointing to the sexual symbolism of bowel or urinary stimulus as 'an attempt to find satisfaction regressively in the infantile form of urethral erotism''.[310] Interestingly, Hartley's garden is also precisely such a 'potentially alien and hostile environment', offering as many forbidden pleasures of the flesh as the river. Leo's first encounter with the garden is associated with the hot Summer.

> ...the heat had a smell of its own - a garden smell, I called it to myself, compounded of the scents of many flowers, and odours loosed from the earth, but with something peculiar to itself which defied analysis. Sounds were fewer and seemed to come from far away, as if Nature grudged the effort. In the heat the senses, the mind, the heart, the body, all told a different tale. One felt another person, one was another person.[311]

The sensory associations are, again, like symbols in arousal dreams, and the passage is extraordinarily dense in how much it recalls and anticipates for the novel as a whole.
The child recalls the changeover as if in magical yet also material story form delivered by an invisible series of corporeal tellers 'all told a different tale'. The child is leaving 'Nature' as it dominates his ordinary sense of sensibility and sexuality, 'I called it to myself'...itself denied analysis' where metaphors of identification elude the reader like Emily Dickinson's ellipses, or the form of riddles and nonsense verse.
These disclaimers to identification reveal Leo's (and perhaps Hartley's) involuntary desires. The text builds as the child spies on Ted engaged in admiration of his own 'powerful physique', comparing the institutional body of the schoolboy with that of the mature man, 'which spoke to me with something I did not know'. Or something that dare not speak its name, perhaps.

> Believing himself to be unseen by the other bathers, he gave himself up to being alone with his body...The scrutiny seemed to satisfy him, as well it might ... I wondered, what must it feel like to be him, master of those limbs which have passed beyond the need for gym and playing field, and exist for their own strength and beauty? What can they do, I thought, to be conscious of themselves?

This homo-eroticised incident suffers what appears to be an heterosexual interruption with

[310] Sigmund Freud, *The Interpretation of Dreams*, p.528. Footnote (1919). Rank's study of symbols in arousal dreams is particularly revealing in the case of Hartley's *The Go-Between.* In fact, it could almost read as the entire swimming episode in note-form, or 'figurative formations' as Rank called them: Leo's sexual anticipation of swimming denied him only as voyeurism, the womens changing box, the 'hut among the rushes'; the explicit symbolism of Ted leaving the river as Marian enters it, 'the water running off him'; the hot Summer without rain and Leo's barren future; the text that shifts in tense and narrative position.
Paraphrasing Rank's notes, the same symbols occur in their infantile aspect in bladder dreams, interpreted as having eminently sexual meaning: Water = urine = semen = amniotic fluid...= uterus (box); to get wet = enuresis = copulation = pregnancy; to swim = full bladder = abode of the unborn; rain = micturarte = symbol of fertility; travel (starting, getting out) = getting out of bed = sexual intercourse = micturate = emission.
[311] *The Go-Between*, p.77.

Marian suddenly leaving the water with the disaster of wet hair, 'holding the long coil of hair in front of her' looking to Leo like the 'Virgin of the Zodiac', and requiring his gallantry. He suggests his unused and dry swimsuit spread across her shoulders, and as they walk back through the 'lengthening shadows' he finds an 'exalted' (and somewhat fetishised) climax in touching her hair, evocative of the erotic luxury of Melissande or Rapunzel's hair tumbling out of her tower over her lover:

> My thoughts enveloped her, they entered into her: I was the bathing suit on which her hair was spread; I was her drying hair, I was the wind that dried it.[312]

The strange yet lovely familiarity of such writing recalls Aristotle's definition of metaphor as pleasing and appropriate yet curious, again like a riddle. The 'I' above works metaphorically as the child or the adult author, thereby revealing the main elements of a repressed idea because the 'I' serves so well the the double function of 'conveying the meaning of an intentional train of thought and, simultaneously, that of a repressed train of thought'.[313] In truth (or in fiction), Leo is repressed to the point of living outside reality, believing in the supernatural, obsessed with the Zodiac, and naively welcoming what he sees as his fictional, mythical role as messenger between clandestine lovers. Leo sees Marian as fictive cliches; 'Maid Marian of the greenwood' 'a fairy princess', and 'enchantress'[314] whereas he is variously and ironically described by the exploitative adults as the smallest planet or winged god 'Mercury', or the 'Postman' and significantly everything about him is 'green', from his clothes to the new bicycle bought for his thirteenth birthday.

> 'You are green yourself, as the poor old English say', he translated, to leave me in no doubt, 'It is your true colour, Marian said so'. And he began to dance around me, chanting, 'Green, green, green'.
> I cannot describe how painful this disclosure was to me.[315]

The abrupt narrative shift from the scene of boyish taunts to retrospective pain emphasises Leo's greenness works beyond the predictably symbolic, or merely as a leitmotif. Although his green suit, ties, bicycle and environment clearly represent his naivete in trusting Marian and his typically childish willingness to help adults in blissful ignorance of their motives, he is green in his complicity with the sexual affair,suggesting a more poisonous green, a snake in the grass. Leo receives a tie on his thirteenth birthday he sees as a 'long, green serpent'. Just as in

[312] *The Go-Between,* p.58-59.
[313] ed.R.Holt, *Peremptory Ideation: Structure and Force in Motivated Ideas*, New York University Press, 1964, p.120.
[314] *The Go-Between*, pp.167-168.
[315] *The Go-Between*, pp.189-190.

Thomas's poem *Fern Hill*, the child is bound 'green and dying', though almost sado-masochistically celebrating the condition 'though I sang in my chains.' Freud points to childhood naivete as a mask for deliberately improper behaviours, pursuing sexual aims. Leo is engaged in a game, or 'transitional play'[316] between the lovers, perhaps most for himself, and his intimacy with Marian, Ted and Hugh, all of whom he pursues in search of sexual awareness.

> The thing about playing is always the precariousness of the interplay of personal psychic reality and the experience of control of actual objects. This is the precariousness of magic itself, magic that arises in intimacy.[317]

Surely Winnicott's theory of play as 'magic that arises in intimacy' offers neat transference to that of language play in metaphor, where the face meaning of the playful child as 'actual object' is undermined by the fact that this child is probably the only morally serious character in the entire novel.

The defeat of Ted and Marian's love is literally in the hands of Leo, the ironically unplayful child, as he catches Ted out in the cricket match halfway through the novel. This game is literally, and figuratively pivotal, in that Hartley constructs a play within a play to emphasise the two-dimensional oppositional quality of English class division, such as exists between Marian and her lover Ted, Ted and her arranged husband-to-be Trimmington, Leo, the villagers, and his hosts. It is also key to Leo's substituting play for reality, describing the game 'as if life had suddenly become more serious'. Hartley's reminiscences of Harrow in *The Old School* point to the particularly ironic nature of cricket in the preference for the mediocre performer over a good player suffering from losing form or reputation:

> 'Cricket was a game that could be played on two planes of reality: first on the field itself, indifferently, and secondly in imagination, or in the person of a chosen hero, magnificently. No game lent itself to the imagination as did cricket.'[318]

The image of the game played on the village green, followed by rustic entertainment in the village hall, points to what Quiller-Couch in "Patriotism in Literature" called 'the spirit of merry England sustained in poetry, folk and popular song from Chaucer onwards', where the English writer looks to a 'green nook of his youth...where there is seed-time and harvest'.[319] Teds 'seed-time' is soon to be over, the portent of which is that Oedipal gesture of Leo

[316] Winnicott, *Playing and Reality*, in which he states: 'the meaning of playing has taken on a new colour since I have followed up the theme of transitional phenomena', p.40. Green, perhaps?
[317] Winnicott, *Playing and Reality*, p.47.
[318] ed. Graham Greene, *The Old School*, London, 1934, pp.91-92.
[319] Quoted in *Englishness, Politics and Culture 1880-1920*, ed.R.Colls & P.Dodd, Croom Helm, 1986, p.117.

catching him out in the cricket match and further upstaging him in singing Handel's sacred "Angels ever bright and fair" to Ted's awkward "Take a pair of sparkling eyes". Leo's pious choice is a reminder of Christian conservative values. As Ted says 'we might have been in church', but the evening is completed by Marian singing "Home Sweet Home" 'with so much feeling' Leo asks himself for the first time 'did she really long for peace of mind in a thatched cottage? It didn't make sense to me.'[320] His is a green not only of immaturity but fantasy, at once benevolent and malevolent. Here the metaphor is no longer explicit in the text but Leo has been so frequently associated with greenness, that, as Max Black suggested, the reader 'transfers' all of the preceding greens into Leo's overall condition, and into an extended metaphor of childhood naivete. Similarly, when Marian and Ted's duplicity is revealed by Leo reading one of their private letters, he attempts to save the threatened class position by conducting a spell involving potions from the poisonous belladonna plant he finds in the estate gardens. The plant is loaded with metaphorical significance (way beyond leitmotif) to that of extended metaphor:

> Its beauty, of which I was well aware, was too bold for me, too uncompromising in every particular. The sullen heavy purple bells wanted something of me that I could not give, the black burnished berries offered me something that I did not want...There was no harmony, no proportion in its parts. It exhibited all the stages of its development at once. It was young, middle-aged and old at the same time....It invited yet repelled inspection, as if it were harbouring some shady secret which it yet wanted you to know. Outside the shed, twilight was darkening the air, but inside it was already night, night which the plant had gathered to itself.[321]

The common name 'deadly nightshade' is evoked in the darkness of the image, as the vulgar sensuality of its bells and berries suggest a promiscuity beyond the tentative sexual experience of the child. The ambiguity of feeling revolves around the unwilling initiation of green innocence into dark secrets, an intrusive, even abusive knowledge, 'forbidden fruit'. Although the plant continues to fill Leo with an 'irrational dread'[322] linked to his desire for Marian, and for sexual fulfilment,

> It was like a lady standing in her doorway looking out for someone. I was prepared to dread it, but not prepared for the tumult of emotions it aroused in me. In some way it wanted me, I felt, just as I wanted it, and the fancy took me that it wanted me as an ingredient, and would have me.[323]

His misery on discovering himself to be a go-between to Marian and Ted feeds his revenge,

[320] *The Go-Between*, p.149.
[321] *The Go-Between*, pp.191-192.
[322] *The Go-Between*, p.186.
[323] *The Go-Between*, p.240.

and, seeing himself as a Puck figure, he concocts a spell after the Midsummer Night's tradition, fantasising that after it, 'they would be invisible to each other: that would be still more thrilling. In any case, order would be restored'[324] a neatly amended paraphrasing of Pucks epilogue to the play.[325]

The spell requires the poison from the belladonna, the intruder in the garden, at once attractive and repellent:

> There was no room for me inside, but if I went inside, into the unhallowed darkness where it lurked, that springing mass of vegetable force, I should learn its secret and it would learn mine. And in I went. It was stifling, yet delicious, the leaves, the shoots, even the twigs, so yielding; and this must be a flower that brushed my eyelids, and this must be a berry that pressed against my lips...

The repetition of 'no room for me inside' 'if I went inside' 'And in I went' draws the reader in what appears to be the classic language of childish temptation typical of children's scare and warning stories, and classically Freudian sexual fears such as castration.[326] The prose works more like poetry, with the text broken up as if panting- 'stifled'- with excited commas, the hypnotic repetition of 'and this must be' emphasising the inexperience of the child in the garden, a naive erotic sensory encounter without the usual visually dependent descriptive prose, literally feeling in the dark. It is this that classifies the text in terms of age (of child-protagonist), where language works by association, as if in in free-fall.

The passage functions as a textbook example (just as the earlier water incident provided characteristically Freudian case study) of Foucault's depiction of the 'tenuous pleasures' of the adult world denying yet surveilling children's masturbatory desires:

> constituting them as secrets (that is, forcing them into hiding so as to make possible their discovery), tracing them back to their source, tracking them from their origins to their effects, searching out everything that might cause them or simply enable them to exist.[327]

The language of the chapter reaches a masturbatory climax, as Leo grasps 'the main stem' and drawing his metaphors, like Foucault, from warfare, and from the temporal forces, such as the release of rain longed for throughout the novel's oppressively hot Summer setting, Hartley

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[324] *The Go-Between,* p.235.

[325] ' Give me your hands, if we be friends,/ And Robin shall restore amends.' ActV, Scene II, Shakespeare's *A MidSummer Night's Dream.*

[326] Bruno Bettelheimn's *The Uses of Enchantment* outlines the connection between 'Schreckmärchen und Warnmärchen' (or 'scare and warning' stories) and children's sexual anxieties and fantasies, expressive of both repulsion and attraction.

[327] Michel Foucault, *The History of Sexuality,* Vol 1, London: Penguin, 1976, p.42.

offers Freudian symbolic representation, describing a strange combination of Christian iconography and pagan ritual coupled with the heroic vision of grappling phallic plant-life, a metaphor readily chosen in dreaming to 'conceal sexual images.' As Freud puts it, there is a fertile history in the 'possibility of representation unhampered by censorship':...the way has been well prepared by linguistic usage, itself the precipitate of imaginative similes reaching back to remote antiquity: eg. the Lord's vineyard, the seed, and the maiden's garden in the *Song of Solomon.*[328]

> I seized it and pulled it with all my might, and as I pulled...I heard the roots creaking and cracking, felt their last strength arrayed against me, the vital principle of the plant defending itself in its death-agony...and then it gave, came away in my hands, throwing up with a soft sigh a little shower of earth which rustled on the leaves like rain; and I was lying on my back in the open, still clutching the stump, still staring up at its mop-like coronal of roots, from which grains of earth kept dropping on my face.[329]

The 'prohibited seizing', the 'production of fluid' from its uprooting, the 'threat of death - in these we find all the principal factors of infantile masturbation united'.[330]

Leo's fear of being discovered, or having been seen, includes the (erotic) fear of authority typical to infantile masturbation phantasy, which Freud felt adult dreams of childhood would resolve through dream distortion. Hartley does not appear to offer the adult perspective ironically enough, considering the narrative role is supposed to that of a reflective old man. It is as if the child dreams and is waking at once, as if the subject and object of the narrative are the same, as if the act of writing challenges the dream status of symbolic representation, through metaphor.

Metaphor allows Hartley 'poetic licence' to enjoy explicit sexual innuendo, to relive the moment as a child *and* as the voyeur of the child. The intruder is of threat to the Edenic garden and to the idyllic state of childhood, and in this sense the belladonna plant is Hartley himself, as he grips the pen, writing out the destruction of the hitherto innocent relationship of the child to the garden, recalling the explicit call from the 'penis' to the 'garden' in *Song Of Solomon* : 'Come to me my love, my dove, my undefiled, for my head is filled with dew, and my locks with the drops of the night.'[331]

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[328] Sigmund Freud, *The Interpretation of Dreams*, Pelican Freud Library, 1977, pp.462-463.
[329] *The Go-Between*, p.240-241.
[330] Freud, *The Interpretation of Dreams,* p.502.
[331] 'Behold, thou art fair, my beloved, yea, pleasant: also our bed is green. A garden enclosed is my sister, my spouse; a spring shut up, a fountain sealed...Let my beloved come into his garden, and eat his pleasant fruits. I am come into my garden, my sister, my spouse... I sleep, but my heart waketh: it is the voice of my beloved that knocketh, saying, Open to me, my love, my dove, my undefiled: for my head is filled with dew, and my locks with the drops of the night.' Selected from Chapters 1-5, *Song of Solomon*, Old Testament Bible.

On the evening of Leo's thirteenth birthday the weather and the secret breaks, an evocative portent of which occurs earlier in the garden, where Mrs.Maudsley, pointing out 'a magnolia with a pink blush on it' says 'This always reminds me of Marian...Does she often send you with messages?' In front of her and the gardener's face 'like an executioner's,'[332] Leo is forced to lie on Marian's behalf. Later, he is dragged in the storm across the gardens to the outhouse and the now flaccid phallic plant 'limp and bedraggled', its 'leaves wet, but already withering'[333] to face the lovers inflagrante, a discovery which leads directly to Ted Burgess' suicide, and the child's breakdown.

The novel ends in closure, abrupt, objective description of the suicide, the child's breakdown, and the old man's return to Brandham Hall, looking for and shirking (revealing, repressing) the unconscious. There is a tremendous sense of loss in the epilogue, of past betrayal described in theatrical terms: 'In my eyes the actors in my drama had been immortals, inheritors of the summer and the coming glory of the twentieth-century'. Yet in present reality Leo discovers all the 'figures' but for Marian and her grandson are now dead, many killed in the first world war, and yet in a fairy tale sense represent Leo's psychopathology, 'that Bluebeard's chamber in my mind',[334] where the surviving are haunted by 'some sort of spell or curse' of the past. Leo is asked to act as go-between to reassure the last remnant of Ted and Marian's illicit love affair that 'there's no spell or curse except an unloving heart'. Marian is aware of the bitter irony in that for the 'dried up' Leo;

> '...you know that, don't you?...kiss me Leo!
> Her face was wet with tears.'[335]

The narrative position of the end of the epilogue shifts from the third to the first person for the last time, with Leo reflecting pompously over whether to 'go on this preposterous errand' yet ironically reminding himself in a childlike manner 'I hadn't promised to, and I wasn't a child, to be ordered about.'[336]

There is a sense of the narrator and figures within the novel as continuously shifting from adult to child mode, suggesting very strongly that divisions between them are blurred, just as are those of real and imagined memory.

In the introduction to the Folio edition of *The Go-Between*, Frank Delaney describes an interview with Hartley's sister in the late 1970's, after Hartley's death. She gave an account of the genesis of the novel, explaining how Leslie contracted chickenpox whilst staying as a

[332] *The Go-Between*, p.255.
[333] *The Go-Between* p.262.
[334] *The Go-Between*, pp.264-267.
[335] *The Go-Between*, p.280.
[336] *The Go-Between*, p.280.

boy of eleven or so with friends at a great house in East Anglia. (It is Marcus who contracts chickenpox in *The Go-Between*, thereby freeing Leo from the company of another child, and laying him open to adult interest.) Leslie found a journal kept by the owner of his bedroom - the daughter of the real owners of the house, then abroad on the Grand Tour- in which he discovered she was having an affair with one of her father's tenant farmers, and the affair was the reason her family had taken her abroad. (This was 1900, the year in which *The Go-Between* is set). The house was Ditchingham in Norfolk, the home of the Rider Haggards, the daughter was that of the author of *King Solomon's Mines*, standard boyhood reading of that time.

Delaney goes on to say that Hartley's works such as *Eustace and Hilda* have received greater acclaim, 'But it is*The Go-Between*, which, in an unexpected fashion, reveals most about him'.[337] Delaney's use of the term 'reveal' cannot be accidental, in that its etymological root is in disclosing or divulging either visibly or/and through discourse 'in a supernatural manner.'[338] Hartley certainly seems to have taken an incident from his own childhood out of which a genesis for writing came from illicit reading, emphasising the relationship of writing to voyeurism, secrecy and sexuality. The sensual and sexual gratification from looking backward, recalling an imagined affair between figures typical of boyhood and adult fictions (Maid Marian, the damsel in distress; the romance of the gamekeeper and the scarred war-wounded soldier with their guns; cricket heroes; Robin Hood all in green, hero of the underworld; the threat of the supernatural set against the sentiment of the natural world; the stately pastoral landscape of England as "Home Sweet Home", and so on). This represents a collective nostalgia for idealised Edwardian days before the Great War annihilated so many young men and so much literary talent, 'England's noblest sons'[339] as Churchill called the war poets. Where the suicide of Ted Burgess suggests the destruction of English rural harmony from within, Hugh's facial scars and later death in action point directly to the Boer war and the impending First World War, waged in opposition to the 'other', the non-English.

Disclosed in such notions of adventure and male heroism, what George Orwell called 'blood-and-thunder stuff which nearly every boy devours'[340] are the possibly erased memories of the young Leslie Hartley's response to discovering the sexual affairs of the daughter of Rider Haggard taking place at the turn of the century, a period in English history fraught with

[337] Frank Delaney, Introduction to *The Go-Between*, Folio, 1985, p.xii.
[338] Oxford Dictionary of English Etymology, Oxford University Press, 1993, p.402.
[339] Rupert Brooke, *The Collected Poems with a Memoir*, 1918, p.clvi, quoted in *Englishness, Politics and Culture 1880-1920*, ed. R.Colls & P.Dodd, Croom Helm, 1986, p.122.
[340] George Orwell, 'Boys Weeklies', from *Collected Letters, Essays and Journalism* (1939), in *Writing Englishness 1900-1950*, Judy Giles & Tim Middleton, (eds) London: Routledge, 1995, p.185.

national anxiety and masculinist maxims like "True As Steel".[341] Hartley even makes ironic reference to this aphorism, pointing out it has become a cliche if it were ever anything else. At the very end of the novel, Marian, now an old lady, fills in all the missing details for Leo, telling him Trimmington married her despite 'what they said. Hugh was true as steel'.[342] The fact that he, their son and her brothers were killed in the First war, and she has led a lonely existence made worse by the corrosive memories Ted's living grandson feels, emphasises the bitter rewards this 'steel' reaps. Thus Hartley's depiction of patriotism and imperialism are not absolutes, but choked with a sense of loss, anxiety, and tragic irony, which I would argue are exactly those repressed sensations revealing the uncomfortable discrediting of a childhood hero. The peace of the pastoral setting set against that of war is a familiar device with regard to World War fictions from Kipling[343] to Waugh.[344]

Leo's sexual and spiritual death are metaphors; the little death that is orgasm, as his sexual aspirations (by proxy) climax in the horrible actual seeing rather than imagining 'spooning' taking place, and the death of a child's potential, implying he is both the victim and perpetrator of a lost order.

Society may be observed and criticised from the frank perspective of the child protagonist, as a kind of denial of the process of attaining maturity, thereby belonging to that nation's divisive class system, for example. The child Leo remains a child, rejecting the adults and the perceived values they represent, depersonalising political, social and economic systems in preference for the microcosm of one Summer in the country. Hartley seems to develop the figure of child suffering expressly as seen through the eyes of an adult narrator, in order to exorcise the darkness of past repression, and to suggest its lastingly painful effects. In psychoanalytic terms, the text does not represent a 'cure', as the narrator continues to search for an identity analogous to that of England in vain, tracing real territory as well as mythological, returning to the source of the text (of memory, conscience, writing) as a kind of reluctant orientation.

[341] G.A.Henry, *True As Steel*, a fine example of a prolific and popular writer of boys' adventure stories about the Empire. The bookcover title depicts an Imperial Superman.

[342] *The Go-Between,* p.277.

[343] The site of the child within stately grounds and gardens further suggests the relationship Kipling makes painfully clear in his short story *The Gardener*, an allegory of his suffering as a parent. What is remarkable about the story is that despite Kipling's infamous imperialism, the story ends in the Belgian war cemeteries, where a man directs a grieving visitor to her nephew's plot, and as she leaves, she sees 'the man bending over his young plants; and she went away, supposing him to be the gardener'. This is unquestionably the gardener from the *Book of John*, where Christ rises from the dead and is supposed by the weeping Mary to be the gardener of the place where he was crucified. Hartley's Christ figure is not the soldier sacrificed to patriotism but the child Leo, whose future happiness is sacrificed by the exploitation of those adult hero figures, and whose suffering is their absolution.

[344] For example, Evelyn Waugh's *Brideshead Revisited's* epilogue is set in the ruined gardens of the Flyte stately home, where the glorious past is littered with the cigarette-butts and latrines strewn by the battalions under officer Ryder of the present.

> ...hardly had I turned in at the lodge gates, wondering how I should say what I had come to say, when the south-west prospect of the Hall, long hidden from my memory, sprang into view.[345]

In his study of autobiographical writing, Coe wrestles with a familiar dilemma; 'the absolute insoluble problem of incarnating in literary form a 'Truth' which is conceived of as 'Absolute' is desperately complicated by the fallibility of human memory'[346] which Hartley eludes in *The Go-Between* simply by the novel being structured precisely as if caught up in this confusion between authentic memory and creation of literature, through the double frame of childhood memory and invention.

Tom's Midnight Garden

Philippa Pearce's *Tom's Midnight Garden* (1958), is a classic example of a text in which the construction of literature for children is as contentious as in *The Go-Between*, and where categorising it as children's fiction contributes nothing to understanding its complexities. It appears to imagine a collectively sympathetic, ageless audience; and significantly none of the character's ages are cited. Pearce has pointed to the fact that it is authors self-consciously writing for adult consumption who tend to name the ages of child characters, as if part of the rejection of possible undiscriminating child readers[347] intruding on their texts.

Pearce's novel's first concern is to play with and subvert accepted notions of age and time, as the central character, Tom, moves out of his own twentieth century place and time dimension to the Edwardian period, in which the garden is in its prime. Forced out of his own home by his brother's illness, Tom stays in his childless Uncle and Aunt's flat in an old former manor-house. Hearing the clock strike thirteen one night, Tom goes outside into the 'midnight garden' of the title, befriending a little girl Hatty, and returning every night to the garden where she grows up to be a woman. Tom's struggle to understand the terms of this time-travel is resolved by the old land-lady of the house revealing herself to be Hatty, knowing Tom through her dreams. This garden created through dreaming lends itself to psychoanalytic interpretation, and the the Kleinian reading the Rustins have made of *Tom's Midnight Garden* notes the psychological importance of the garden out of time, with its metaphors and 'tracings' left behind.

> The beauty and mystery of the garden, with its flowers, trees, secret places and long history in which tracings and carvings can be left, is contrasted

[345] *The Go-Between*, last lines, p.281.
[346] Richard N.Coe, *When the Grass was Taller*, Yale Univ. Press, 1984, pp.86-87.
[347] Philippa Pearce Lecture, The Voice Box, S.Bank: London, 10th June, 1995.

with the mean little dustbin yard which is all that remains.[348]

Implied in the above quote is the Oedipal mother-male child relationship, that 'long history' which is denied Tom on an obvious level, as he is sent to stay with childless relatives. Tom's developing relationship with Hatty, a girl he meets in the garden, provides the substitute the Rustins are looking for, hence their view of the fertile garden as maternal, contrasted to the barren yard of Tom's Aunt. The Kleinian interpretation reads the child in the garden as symbolic, where the 'back yard', described disparagingly by his relatives as 'very pokey, with rubbish bins, nothing to see...a narrow, paved space enclosed by a wooden fence'[349] is replaced at night by the 'midnight garden' of the title:

> Nothing... Only this: a great lawn where flower beds bloomed, a towering fir tree, and thick, beetle-browed yews that humped their shapes down two sides of the lawn... a path that twisted away to some other depths of garden, with other trees.[350]

The repetition of the word 'nothing' in Pearce's first description of the child entering the garden emphasises the rift between adult and child interpretations of the same space; the singular 'only' offering direct contrast to the collective substance of the 'great', 'towering', 'thick' ironically adult sized garden features that actually 'only' the child Tom can see. The apparent simplicity of the text can seduce the critic into undeveloped truisms about the nature of literature for children, were it not for the complexity of 'Nothing... Only this', drawing contradictory metaphors of negated, erased phenomenon, 'no-thing' that ***is*** the very thing of desire, 'only' suggesting primarily what is unique to the reader/dreamer's vision, and secondly (merely?) a young boy's dreamscape in a child's fiction.

Resisting reading the space as the loss of the mother suggests the post-Freudian and Kleinian Deleuze and Guattari's[351] inverted view of fragmentation or lack as positive functions of the unconscious. This is precisely the way that metaphors of the child in the garden inverts 'nothing' to something, in the quote above. Similar to the function of irony, where a playful contrast is suggested between reality and appearance, *Tom's Midnight Garden* plays with the literal reality of the garden as open to question, since time dimensions are shifting ambiguously about.

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[348] Margaret & Michael Rustin, *Narratives of Love and Loss: Studies in Modern Children's Fiction,* Verso, 1987, p.34.

[349] Philippa Pearce, *Tom's Midnight Garden,* Oxford University Press, 1958, pp.24-35.

[350] *Tom's Midnight Garden,* p.24.

[351] Gilles Deleuze and Felix Guattari's *Anti-Oedipus, Capitalism and Schizophrenia,* London: Athlone Press, 1990, sees lack as a capitalist device that damages the creative unconscious. Subversive literature may free itself from the oppressive (Oedipal) system, as may a revolutionary reader.

The path familiar to Little Red Riding Hood motifs, 'that twisted away to some other depths', implies, through the metaphor suggestive of the forest, 'depths' of the unconscious self that Tom will explore in the course of the book. The path through the garden is evocative of the Jorge Luis Borges metaphor Umberto Eco cites in his *Six Walks in the Fictional Woods,* where 'a wood is a garden of forking paths'.[352] The metaphor works for the narrative text, or the author, or reader, as Eco goes on to explore, as it is a place to wander, to appear to make choices, to lose yourself in.

The reader of *Tom's Midnight Garden* needs to make certain suspensions of disbelief: that it is possible for a clock to chime thirteen times, that one can move through time, or blur the distinctions between dreaming and waking states. Arguably, all of these demands made on the reader are metaphorical, where a tacit agreement is made in private code with the author's language and plot devices; Brooks's 'simulacrum of reality.'[353] The reader is also encouraged to identify with the loss Tom feels at the separation from his family, and, as Tom does, to begin a kind of hide and seek in the text. Tom has been forced to live temporarily with childless relatives whose inexperience with children denies Tom the freedom of movement he had been used to at home with his brother Peter, who is now quarantined with measles. The novel thus begins with a clear 'us' and 'them' division between the adult world of denial and the childhood world of prohibited exploration by stealth.

> He would steal out here tomorrow, in daylight. They had tried to keep this from him, but they could not stop him now... He would run full tilt over the grass, leaping the flower-beds; he would peer through the glittering panes of the greenhouse - perhaps open a door and go in; he would visit each alcove and archway clipped in yew-trees - he would climb the trees and make his way from one to the other through thickly interlacing branches. When they came calling him, he would hide, silent, safe as a bird, among this richness of leaf and bough and tree trunk.[354]

The text is filled with the language of burglary; where the child's anticipated movements are hesitant and covert: 'steal', 'keep', 'peer', 'perhaps open', and the 'richness' of his pleasures are to be concealed: 'silent safe', in the garden. The function of the garden for Tom is, at first, a protector of his interests, a haven for his childish desires. Pearce uses the (inarticulate) child protagonist to emphasise the gap between defining this desire in 'real' terms, whilst ironically describing it in expertly sensual detail, recalling the physicality of garden play, the

[352] Umberto Eco, *Six Walks in the Fictional Woods,* The Charles Eliot Norton Lectures, London: Harvard University Press, 1993, p.6.
[353] This refers to Cleanth Brooks' theories of metaphor in *The Well Wrought Urn*, as outlined in the Introduction to the thesis.
[354] *Tom's Midnight Garden*, p.25.

masturbatory fantasies of the child , recalling those of Leo in *The Go-Between*, and the associations of all sensory experience with the mother, home, and belonging. Winnicott's theory of the transitional object, the thing (often a toy in the process of analysis) between the child (subject) and carer (object) which may be used in the transition between phantasies of absolute belonging and the reality of becoming separate, hence, 'the garden was the thing. That was real.'

> He was dissatisfied with his own explanation, and suddenly sick with needing to explain it at all...the garden was the thing. That was real. Tomorrow he would go into it: he almost had the feel of tree-trunks between his hands as he climbed; he could almost smell the heavy blooming of the hyacinths in the corner beds. He remembered that smell from home: indoors, from his Mother's bulb pots, at Christmas and the New Year; outside, in their flower bed, in the late Spring. He fell asleep thinking of home.[355]

Tom is clearly associated with 'late Spring'; on the cusp of childhood moving into adolescence, unlike his middle-aged Aunt, who blocks his memory of the garden with the factual aridity of the admonition: 'Hyacinths don't flower even out of doors at this time of year - its too late in the Summer. See what your romancing has led you to!'[356] From this moment, the hyacinths perpetually blooming in the garden remind Tom of his Aunt, though no longer with resentment 'She knew nothing - poor thing! - and could be blamed for nothing, after all,'[357] reiterating the relationship of the adults to the absence of meaning and value for Tom, existing as he is now within a new time and place dimension in the garden.
His relationship with Hatty, the youngest child of the garden's owners mirrors in extreme, even fairy tale form, his own real time situation, as she is the charity orphan of her Aunt and Uncle, much as Mary is in *The Secret Garden.* Tom's ambiguous disbelief of fairy tales is emphasised by the sharp contrast of Hatty's own description of herself as a Princess, and the cruel treatment she receives from her Aunt and cousins, 'Yet it was true that she had made the garden into a kind of kingdom.'[358] Tom's longing for companionship in play meets Hatty's childhood memories, which the Rustins outline:

> In her play, she imagines herself as a Princess, and a dead father and mother as a King and Queen; we realise that her elaborate games in the garden help to make her an imaginative, compensatory space to protect her against her loneliness and rejection.[359]

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[355] *Tom's Midnight Garden*, p.29.
[356] *Tom's Midnight Garden*, p.33.
[357] *Tom's Midnight Garden*, p.44.
[358] *Tom's Midnight Garden*, p.83.
[359] M. & M.Rustin, *Narratives of Love and Loss*, p.28.

The psychological function of play in the garden is suggested as a directly equivalent one for the Rustins, yet the compensatory factors in play are never depicted simplistically. Tom's friendship with Hatty develops over the course of the book, moving around different, not necessarily chronological time spans, heightening the sense of ambiguity attached to reality and dreaming states.

Early on in the book, Tom enters the garden during a storm, and sees the great fir-tree at the centre struck by lightening, and fall to the ground, to the sound of a human cry from the house. The following night he returns to the garden and all his expectations are confounded:

> The tree had fallen, that had been a sight terrible enough, but the cry from above troubled Tom more. On the next night came the greatest shock of all. He opened the garden door as usual, and surveyed the garden. At first, he did not understand what was odd in its appearance; then, he realised that its usual appearance was in itself an oddity. In the trees around the lawn there was no gap: the ivy grown fir-tree still towered above them.[360]

The novel plays with time and place dimensions, where Tom first enters the garden as the old grandfather clock in the hall strikes an impossible thirteen. Time is non-chronological, as is the narrative to some extent, with shifts between the little girl, and Hatty steadily growing up whilst Tom stays the same. It has been suggested that Tom's name Tom Long suggests, through word-play: 'longtemps,'[361] although I disagree that this implies Tom's (and a didactic Pearce's) acceptance of the need to grow old and submit to conventional (and developmentally biologically determined) time patterns. To me, the character of Tom Long implies a key metaphor of the challenge to orthodox time measurement represented by childhood located in the garden; there, time stands still.

The investment of the writer in creating alternative time and space metaphors would seem to me to be vital, given the fraught combination of reflecting upon (perhaps one's own) childhood, and facing, or escaping historical, cultural change. Within altered time states, there is also the implication that childhood is not necessarily to be read as a state apart from the corporeal, and should the reader comply with this suspension of disbelief, they may flout the inevitability of mortality; death itself.

Pearce seems to be suggesting that the nature of remembering and writing accounts cannot be tied to the simple logic of the calendar, although in physical terms the child Tom (and by implication, the reader) must age and develop in predictable intervals. The novel is peppered with 'clues' - generally literary ones - towards greater understanding of the time dimensions

[360] *Tom's Midnight Garden*, p.59.

[361] Humphry Carpenter, *Secret Gardens: The Golden Age of Children's Literature*, Allen & Unwin, 1985, pp.218-220.

involved - such as the dial of the clock, depicting an angel with an open book. That what appears hidden from view is in the written text Pearce makes plain : 'If Tom had been able to look over that winged shoulder, what might he have read in the book?'[362]

'The child, as consciousness, constitutes time, and time, in turn, flows through the child',[363] although in Merleau-Ponty's words 'I did not choose to come into the world, yet once I am born, time flows through me, whatever I do'[364] may equally be read as addressing text / author / reader.

There is a sense that dislocations between child and adult are also false, as much later, as Hatty is growing into a young woman and Tom appears to be fading to her, she opens the clock-case one night and they see the words 'Time no Longer' and a reference to the "Book of Revelations" inscribed behind the swinging pendulum. The reference is to the moment of revelation where the narrator, having seen the mighty angel with the 'little book' cry 'with a loud voice, as when a lion roareth,: and when he had cried, seven thunders uttered their voices.' The narrator, in first person, 'was about to write' but is told by a voice from Heaven ' Seal up those things which the seven thunders uttered, and write them not'. At this point the angel swears by all that has been created, that there 'should be time no longer.'[365]

It is only by the end of the novel that Tom (and the reader) grasp that old Mrs Bartholomew, the landlady of the house in which his Uncle and Aunt have a flat, is Hatty grown old, and that she shares Tom's memories, or rather, as hers are real rather than imagined, she can fill in the gaps.

> 'Do you remember the tall fir-tree, Tom - with ivy all the way up? I've stood under it many a time, as a child, when there was a high wind, and felt the earth heaving under my feet, as if the roots were pulling like muscles. That Midsummer Eve, when the storm was at its worst, and I was watching it, a great wind caught the fir and - oh, Tom, it was terrible to see! - the lightning struck it and it fell.'
> There was a deep silence and Tom remembered the silence he had heard after the falling of that tree and the cry from the upper window that he had heard in it.
> 'And then I knew, Tom, that the garden was changing all the time, because nothing stands still, except in our memory.'[366]

Freud's theory of memory assumes that all individuals' past experiences are represented in the present, and are capable (indeed likely) to influence and affect the present, shaping the

[362] *Tom's Midnight Garden*, p.37.
[363] Valerie Palakow Suransky, *The Erosion of Childhood*, University Chicago Press, 1982, p.175.
[364] Merleau-Ponty, *Phenomenology of Perception*, p.427.
[365] *The Book of Revelation*, Chapter 10, lines 1-11.
[366] *Tom's Midnight Garden*, p.212.

self and identity. Thus the elderly Hatty acknowledges the power of the delay between primary and secondary processes: the wish-fulfillment of denying time's 'lightning' destruction coupled with the acceptance and adaptation of its place in the 'silence' of memory. The falling of the great tree is like the moment of revelation to all subject to the text - the child and old woman, and the reader. The physical upheaval of the earth and the developing child in linear time is labelled something 'terrible to see', and ultimately results in a silence like that in Heaven after the book's seventh and final seal has been broken.[367] The fact that Tom is freed from linear time restrictions enables him to develop a perspective on childhood, dream and memory beyond the physical and into a 'deep silence' of understanding between himself and a seeming stranger.

This understanding comes about by what could be described as an incident of separation anxiety, when in a terrible moment of fear of losing the garden, Tom cries out for his playmate Hatty one night, running in a blind panic in the hall of the house, unable to reach the old Edwardian garden and faced instead with the barren yard of the present. Old Mrs Bartholomew hears his scream at the top of the house, which finally brings them together in real time, as ironically, she insists he come to apologise for waking her.

> Tom, trying not to be frightened by a queer old woman, said: 'I'm sorry about last night.'
> ...'You called out', she insisted, 'You called a name'. She lowered her voice; it sounded gentle, happy, loving- Tom could not say all the things it sounded, that he had never imagined for Mrs. Bartholomew. 'Oh Tom', she was saying, "Don't you understand? You called me: I'm Hatty'.
> ...Tom listened as she began her tale, but at first he listened less to to what she was saying than to the way she was saying it, and he studied closely her appearance and her movements. Her bright black eyes were certainly like Hatty's; and now he began to notice again and again, a gesture, a tone of the voice, a way of laughing that reminded him of the little girl in the garden.[368]

The role reversal of this episode; where it is the young Tom who struggles to remember - as if an old man- and Hatty who 'spins her tales for him' as she has always done - as if a child still- anticipates the end of the book acting as a coda rather than closure, where the stillness of the garden and the movement of the figures is left as ambiguous as metaphor itself.

The dual function of metaphor is vital in this passage; the 'calling' Hatty responds to as Tom finally ceases to internalise his experience of the garden ('You called ***out'***) and the final naming

[367] "And when he had opened the seventh seal, there was a silence in Heaven about the space of half an hour." *Revelations*, Chapter 8, Line1.
[368] *Tom's Midnight Garden*, pp.289-209.

of central figures (You called ***me***: I'm Hatty'). The tension between inner and outer experience is in the repetition of 'you called' resulting in an anticlimax, or false repetition of 'out' and 'me'. The seeming objectivity of 'the little girl in the garden' serves to remind the reader of her multiple function within the text; as imaginative playmate, as metaphor for Tom's longing, as sharing the consistent garden space across time, and as a figure in a landscape. The Rustins refer to selected literary tropes, such as the trees in the garden, the clock, and Mrs Bartholomew in Tom's Midnight Garden as 'metaphors of stages of emotional development', and expand this analysis to encompass literary form:

> The greater tolerance of young readers for departures from realism, and for interpretations of realist and non-realist modes of expression, have allowed writers to incorporate some of the metaphoric virtues of 'modernist' literary methods, whilst remaining within the framework of conventional narrative. The restriction of descriptive scope made necessary by the limited worldly experience and indeed vocabulary of their readers also imposes on children's writers the imperative that they must communicate with them about serious matters of life metaphorically and poetically, or not at all.[369]

What the Rustins reveal, in their enthusiasm for the 'metaphoric virtues' of *Tom's Midnight Garden,* is at first part of a confusion between texts depicting the child (and often apparently childish simplicity of form) as metaphor, and texts that merely restrict their vocabulary. Yet their concluding observation that, for authors to write 'metaphorically and poetically, or not at all' seems to me rather to privilege high levels of literary complexity.

The surface reading level of the final passage in the book (as documented by the Aunt) is yet another ironic understatement, in this case of the depths of Tom and Hatty's friendship. It is also a reminder of the lack of intelligence and emotional engagement middle-aged adults frequently suffer in fiction representing the child. This is doubtless a literary construction to emphasise the 'otherness' of the child in terms of age blinded by experience, but it is also one which ensures the reader enjoys superiority over the adult ignorance by becoming as a child:

> Afterwords, Aunt Gwen tried to describe to her husband that second parting between them. 'He ran up to her , and they hugged each other as if they had known each other for years and years, instead of only having met for the first time this morning. There was something else, too, Alan, although I know you'll say it sounds even more absurd...Of course, Mrs Bartholomew's such a shrunken little old woman, she's hardly bigger than Tom anyway: but you know, he put his arms right round her and he hugged her goodbye as if she were a little girl.'[370]

[369] M. & M. Rustin, *Narratives of Love and Loss*, p.37.
[370] *Tom's Midnight Garden,* p.218.

It is most significant that *Tom's Midnight Garden* finishes with these words resonant with the pretence of play: 'as if she were a little girl', following closely upon the long conversation between Tom and Hatty in which she talks comfortably in the singular of '***our*** memory'; that intensely shared experience of a young boy and old woman in a secret garden dreamscape. This singular memory may be both shared and owned, as the possessive pronoun indicates, by those figures in the imaginative text, as well as the imaginative reader. Engaging with metaphors of the garden Pearce is directly sharing a landscape from her own childhood south of Cambridge, as a miller's daughter.

> 'The Midnight garden and its house are closely based upon the the mill house garden and mill house as Pearce's father - who was born there - knew them as a boy'.[371]

Although unashamedly reflecting on places from her past, Pearce has made a personal plea for 'more robust' depictions of childhood, and strongly resists notions of 'nostalgia and wistfulness', favouring the idea of the garden as that of 'Eden within Tom's nightmare'.[372] The interpenetrations of time, and the layering of time and space within the narrative suggest the super-imposing of one garden upon another; a kind of 'Hortus Conclusus' [373] Mediaeval walled garden, such as has been examined in the introduction to this thesis. Borrowing Northrop Frye's vision of the body of the Virgin as an enclosed garden, it would seem, that by extension, the Christ child depicted with Mary belongs in that same place, represents the same unconscious longing of the soul for defying mortality. Tom effectively succeeds in this, defying conventional time spans in the dreaming space of the garden, observing his aging playmate Hatty move into a later generation, out of the Edwardian peace into the urban and industrial war zone of the twentieth-century. Significantly, as Hatty matures, fills out into a woman, Tom becomes 'thinner through ...every Winter that I saw you'[374] as Hatty says, as if he were a ghost of the future, until finally the night before Tom fails to return to the garden, Hatty can no longer see him at all.

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[371] Details documented in a frontispiece to *Tom's Midnight Garden*, Oxford University Press,first edition, 1958.
[372] Philippa Pearce lecture at the Voice Box, South Bank, London, June 10, 1995.
[373] The Romance of the Rose, the 'romaunt' of the garden as the dreamer first saw it:
'And when I had a whyle goon, / I saugh a GARDIN right anoon,Ful long and brood, and evrydel
Enclos it was, and walled wel, With hye walles embatailled, / Portrayed without, and wel entailed,
With many riche portraitures; / And both images and peyntures.'
The walled garden, containing pictures, cultural artefacts, and memories is part of a dream sequence, the 'Hortus Conclusus' of spiritual tradition. This inviolate garden may stand for the soul, the Church, the virginity of Mary, most often represented in art as the Madonna and Child in an enclosed garden.
[374] *Toms Midnight Garden*, pp.156. & 215.

CHAPTER 1

Part 3: Metaphors of Time and Space

> Like any other form of discourse, 'theory' for Lacan is a chain, a skein, a stave, a weave of interconnected meaning-producing elements; it is born by hybridisation; it inhabits time; it is perpetually in process.[375]

In his notoriously difficult writings and seminars 'full of feints, subterfuges, evasions and mimicries' reinterpreting Freud, Jacques Lacan was acting out his own theoretical position, 'cultivating obscurity' as a metaphor for the unconscious as a obscure signifying chain, 'structured like a language.'[376] For Lacan, the 'actualisation of unconscious wishes,'[377] or the moment of transference is linked to the concept of time, not where the unconscious is located as Freud said, 'outside time', but 'it is, in itself time'. In therapeutic terms, 'The patient's sense of time seems to be put out of action, the past becomes the present and the present becomes the past.'[378] The introduction to themes of time and space in *Tom's Midnight Garden* is with the words: 'There is a time, between night and day, when landscapes sleep'[379] ; which might be for the child a benign time, or, conversely, 'unhallowed darkness',[380] as in *The Go-Between.* Losing your sense of time in the transference situation is not surprising, as repressed unconscious events (of the past) can be experienced as if in the present, in that way that the narrative might be structured as remembered chronological events which take over and become a present narration.

For Roman Ingarden, 'it is self-evident that in literary works only an analogue of concrete intersubjective or subjective time is represented and not physical time'. It is not the concrete life of the author, or temporal phases of reading by the reader as 'real' time, but an 'analogue', or modification of real time. 'Real time is a continuous medium, showing absolutely no gaps'. Yet 'gaps' in terms of time and place are the essence of texts figuring the child in the garden space.

For Freud, lapses of consciousness were attributed to auto-erotic 'hypnoid states - absences in day-dreaming', although more interestingly, he goes on to suggest that 'the gap in consciousness...is then widened in the service of repression.'[381]

In this context the apparent paradox of writing secrets and reading empty spaces out of time,

[375] Malcom Bowie, *Lacan*, London: Fontana, 1991, p.12.
[376] Bowie, *Lacan,* p.200.
[377] Laplanche & Pontalis, *The Language of Psycho-Analysis*, p.455. Lacan's 'four fundamental concepts', as discussed in Vol.XI of the Seminar 1964, are the unconscious, repetition, the transference and the drive.
[378] Nurnberg, H, "The Theory of the Therapeutic Results in Psychoanalysis", *Practice & Theory of Psychoanalysis*, New York: Nervous and Mental Disease Monographs, 1948, p.170.
[379] *Tom's Midnight Garden,* p.40.
[380] *The Go-Between,* p.240.
[381] Sigmund Freud, *On Psychopathology,* Penguin 1993, p.101.

becomes, via metaphor, a real possibility. As Umberto Eco puts it:

> It is not at all forbidden to use a text for daydreaming, and we do this frequently, but daydreaming is not a public affair; it leads us to move within the narrative wood as if it were our own private garden.[382]

Metaphors of the child and the garden may refer to that state of forgotten desire, and are deliberately (if unconsciously) complicated in obscure figures of speech. As has been examined, the child Leo, in *The Go-Between,* points to the ambiguity of metaphor, musing 'maybe Marian *was* the heat', and thereby encompasses all that was sensuous about the hottest Summer in his experience combined with his scientific obsessive observation of the rising mercury (his own pet-name) in the barometer in the garden. A garden is what Ricoeur would call 'an associative field', if I may thus mix metaphors, which 'brings relationships of contiguity and resemblance into play, either in the sphere of the name, or in the sphere of the sense, or in both at once'.[383] Ricoeur seems half a breath away from this in his rejection of de Saussure's resistance to examining the 'meaning-thing' as 'untenable'[384] . The word in its context and the diverse use of what words might suggest through metaphor is cited as 'the gap' between the principle of Saussurean linguistics and the semantics of the word. This is described by Ricoeur as an uncertain place; a 'space for moving about',

> where perhaps the real location of metaphor in the theory of discourse would begin to define itself ***between*** the sentence and the word, ***between*** predication and naming.[385]

For me this describes the gap between the fact that metaphor 'stands for' something else, but can also be 'taken for' almost anything else. This space 'between' is, in terms of the spaces of this study, metaphors of the child located in the garden; where both are in-between states, emblematic and prosaic all at once, and constructed as such by the (adult) other. Burnett's auto-biographical writing referring to the garden in which she had written and now lost through repatriation recalls the silent dream of the yet unconceived narrative:

> The soft silence of it - the remote aloofness- were the most perfect ever dreamed of. But let me not be led astray by the garden...The Garden shall be another story".[386]

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[382] Eco,*Walks in the Fictional Woods*, p.10.
[383] Ricoeur, *The Rule of Metaphor*, p.113.
[384] Ricoeur, *The Rule of Metaphor,* p.124.
[385] Ricoeur, *The Rule of Metaphor,* p.125.
[386] F. Hodgson-Burnett, *My Robin*, Frederick A. Stokes Co., 1912, pp.3-4.

If 'metaphors speak of what remains absent',[387] this is enacted in the texts, as Hartley's narrator searches an old diary to find traces of recognisable ownership, looking only for something standing for himself, a lost figure, a metaphor: 'Only the diary refused to disclose its identity'.[388] Later he recalls his fantasies about going without clothing in the garden, with 'nothing between me and nature.' And in *Tom's Midnight Garden,* Pearce also employs negation ('not', 'never','less') to explore the ambiguity of the medium in which she is working, where choice of the figure of speech perhaps matters less than the imaginative context in which it is used, (in remembering their childhoods in the midnight garden):

> Tom could not say all the things it sounded, that he had never imagined for Mrs Bartholomew....Tom listened as she began her tale, but at first he listened less to to what she was saying than to the way she was saying it...[389]

All three titles of the three selected texts offer the reader an initial advantage, something up their sleeve as it were, on the complexity of the child figure, and often the garden. *Tom's Midnight Garden* is clocked at a time when, for a moment, it is neither day or night. It is a time loaded with literary connotations, of fairy tale traditions evoking the supernatural, the suspension of the real world for the magical. It is implied the garden belongs to Tom; as if his construct, and in that he is depicted as a child, the time is also recognised as ordinarily inaccessible - and therefore attractively anarchic- to children, given formal time restrictions placed upon their movements and sleeping hours. In carrying the title throughout the narrative, Pearce and the reader are, as Winnicott puts it 'playing in time and space,'[390] in which the inner and external world shift in dimension. Pearce emphasises this by shifting tense as the child reflects upon the events of real world, as opposed to that of the garden 'Then he would remember, that this very night the grandfather clock was to give up its secret...' or, once 'he had turned back, sick with grief at the very thought of absence.[391]
For the child in the garden, metaphors of time are crucial in that 'the pleasure principle which holds sway in the depths of the unconscious knows nothing of the exigencies or even the existence of time'. For Freud's eros-thanatos theory, eros holds time still, and thanatos faces the reality of time running out. It is conventional to contend that 'childhood exists in a world untroubled by time,'[392] particularly, perhaps as cited in the garden.

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[387] Paul Ricoeur, "Metaphor and the Main Problem of Hermeneutics," *New Literary History,* 6, Autumn 1974, p.82.
[388] L. P. Hartley, *The Go-Between,* (Prologue), Penguin, 1961, p.7.
[389] *Tom's Midnight Garden,* pp.289-209.
[390] Winnicott, *Playing and Reality,* p.41.
[391] *Tom's Midnight Garden,* pp.48-151.
[392] Maria Bonaparte, "Time and the Unconscious", *The International Journal of Psychanalysis,* Vol.XXI, London: Bailliere,Tindall & Cox, 1940, pp.427-468.

Yet Hartley's garden, and the child faced with it, offers an uncomfortably non-chronological and by implication, possibly 'unhealthy' model of development, where the Belladonna plant defies time-based categories, and is 'night'; a metaphor with pleasurable connotations, but also those of threat, a sense of dark knowledge 'which the plant had gathered to itself', and from which the child eventually attempts to free himself in effect from precipitant sexual reality. This is deadly nightshade, night found in daylight, evil in Eden, the dual metaphor resisting literal interpretation in preference for what may be impossible to articulate:

> It exhibited all the stages of its development at once. It was young, middle-aged and old at the same time....It invited yet repelled inspection, as if it were harbouring some shady secret which it yet wanted you to know. Outside the shed, twilight was darkening the air, but inside it was already night, night which the plant had gathered to itself.[393]

Hartley's 'vegetable force' exemplified by the belladonna plant contradicts Rousseau's conviction of a proper 'order' which we must not 'pervert', described in metaphors of fruit picked too quickly:

> Nature wants children to be children before they are men. If we deliberately pervert this order, we shall get premature fruits which are neither ripe nor well-flavoured and soon decay.[394]

Though the fictional garden generally offers the child figure 'natural' knowledge of organic, biological, and sexual development, and this knowledge is offered as a benign model of progress, where the child's 'late glories should reveal themselves', the belladonna plant is the exception. It is ageless, as if a vampire, 'already night' , and thereby threateningly advanced, whereas the gardens in *The Secret Garden* and *Tom's Midnight Garden* evoke the woods of Shakespeare's *A MidSummer Night's Dream*, a timeless 'kingdom' harbouring 'Magic' or curative powers for growth and development, and a self that is fully alive, or 'wick'. Just as in *Tom's Midnight Garden*, Puck points out that any offence taken or confusion about what constitutes the 'natural' can be resolved by imagining that all is 'but a dream.'[395] Angela Carter's *Overture and Incidental Music to a Midsummer Night's Dream,* which tells the hidden story of the child figure over which Titania and Oberon are fighting, plays on the term 'natural,' and recalls the Rustins reading of *Tom's Midnight Garden*, where 'an English wood,

[393] *The Go-Between*, pp.191-192. The poisonous, potentially lethal quality of deadly nightshade is an oddly insistent aspect of the novel. Allegedly, after receiving psychoanalysis at 16, at 17 Graham Greene ate a bunch of belladonna in a suicide attempt. Greene was an avid reader of Hartley's work.

[394] Rousseau's preface to *Emile*, quoted in Chris Jenks, *Childhood,* London: Routledge, 1996, p.3.

[395] In Shakespeare's *A Midsummer Night's Dream* (pp.172-190), the wood is blighted as a result of the 'dissention' between its 'parents' Oberon and Titania, yet the green wood is also the place that after midnight, in 'fairy time', anything can happen, particularly in mattters of love and desire.

however marvellous, however metaphoric, cannot by definition be trackless'.[396] The 'tracks' the children leave in the garden spaces take the form of metaphor: the glorious blooms of Mary and Colin's self-esteem, Leo's uprooted belladonna plant and his poisoned sexual identity, Tom's long cat carved in the tree-bark as signature, witness and 'proof' of his friendship with Hatty, and the power of their dreams.

There is a theory, supported by Cohen and Marglitt's work in the 1970's, establishing an organic, natural, developmental connection between children and metaphor:

> Children do not learn to speak metaphorically as a kind of crowning achievement in the apprenticeship of language learning. Rather, they use metaphor naturally, from infancy onwards, and have gradually to learn... how to speak literally.[397]

In fact, Zdravko Radman has traced the history of organic metaphors back to eighteenth century Edward Young's theory of genius which was centred around the plant metaphor. This theory propounded that learning was 'borrowed knowledge', or 'imitation', whereas genius is 'knowledge innate', and can therefore be described organically.[398] Radman dryly points out that the theory did not have as much influence in England as the rest of Europe, due to the domination of empiricism, which casts an interesting light on organic metaphors in fiction depicting the child developing in the garden.

Metaphors describing the special relationship of child figures to the natural world are never more prevalent than with Burnett's identification of the boy Dickon to the moorland creatures and elements. He is variously 'strong as a moor pony', has 'cheeks like cherries,' his eyes 'a bit of the sky.' His statements are confidently unequivocal and offer Mary the security she is longing for, through metaphors of origin and creation, with nesting birds and 'fountains' of flowers: 'Tha' art as safe as a misselthrush', or 'they'll be a fountain o' roses here this Summer.' Speaking in dialect, Dickon finds what they do 'th' best fun I ever had in my life - shut in here, an' wakenin' up a garden.' Thus the 'shut in here' carries no sense of threat, since they are 'wakenin' up' in a place of security. Mary's longing for a home, or 'a little bit of earth' 'they're letting...die, all shut in by itself' is granted by her Uncle with the promise 'take it child, and make it come alive.' Here the word 'earth' is literal soil in the garden, but also associative of a kind of 'grounding' for child figures who suffer from too much neglect or indulgence, such as the hysteric Colin, orphan Mary, the fanatically

[396] Angela Carter, "Overture and Incidental Music to a Midsummer Night's Dream", in *Black Venus*, London: Picador, 1986, p.68.

[397] J.L. Cohen & A. Margalitt, "The Role of Inductive Reasoning in the Interpretation of Metaphor", pp.469-470, cited in Zdravko Radman, *Metaphors: Figures of the Mind,* London: Kluwer Academic Publishers, 1997, p.33.

[398] Radman, *Metaphors: Figures of the Mind,* p.125.

superstitious Leo, and the insomniacal, over-fed Tom.

Given all three texts are set in the Edwardian period and directly concern themselves with notions of health and lineage, it is a notable irony that one of the escapes from such adult repression is illness. Susan Sontag's study *Illness as Metaphor* examines the associations of disease to 'dread':

> ...the disease itself becomes a metaphor. Then, in the name of the disease, (that is, using it as metaphor) that horror is imposed on other things. The disease becomes adjectival.[399]

Building upon the Shakespearian notion of illness as 'an infection of the body politic', but resisting dead metaphor and dangerous clichés of illness as 'nature taking revenge on a wicked technocratic world', Sontag explores disease imagery as that used to 'express concern for social order'.[400] This seems particularly appropriate, in the context of all three texts based at the turn of the century, arguably a 'Golden Age' of fixed social order, but threatened by imminent cultural change (such as WWI in *The Go-Between*, and WW2 in *Tom's Midnight Garden*). Sontag goes on to link psychoanalytic concerns to metaphors of illness:

> Modern metaphors suggest a profound disequilibrium between adult and society...disease metaphors are used to judge society not as out of balance but as repressive. They turn up regularly in Romantic rhetoric which opposes heart to head, spontaneity to reason, nature to artifice, country to city.[401]

One might add: child to adult, perhaps. It could be argued that the illnesses described in all three texts constitute forms of repression and sublimation. A Freudian reading may suggest the purpose of creative fictional writing on this theme is: 'the *gain from illness* '.[402] Childhood diseases such as measles (in *The Go Between* and *Tom's Midnight Garden* the central character's playmates Peter and Marcus have chickenpox, In *The Secret Garden* Colin has an imagined fatal disability), appear as a recurring motif for apparent physical and psychological restriction initially imposed by the adult world, offering the child left alone (Tom, Leo, Mary) unexpected freedom from the company of their peers, thereby forcing them both into the company of adults and their own devices. As all three children are in a quarantine of some kind, their retreats demand a kind of 'psychic voyage', as Sontag[403] puts it. Pushing this analogy still further, Rosemary Sutcliff insists there is a link between having

[399] Susan Sontag, *Illness as Metaphor,* New York: Farrer, Strauss & Giroux, 1978, p.58.
[400] Sontag, *Illness as Metaphor,* pp.70-72.
[401] Sontag, *Illness as Metaphor,* p.73.
[402] Sigmund Freud, *On Psychopathology*, Addenda XI, "Resistance and Anticathexis", p.319. Here Freud is, ironically enough, repeating and modifying certain earlier views of resistance to analysis, 'based upon an assimilation of the symptom into the ego', p.320.
[403] Sontag, *Illness as Metaphor,* p.36.

had an impaired childhood and choosing to write for children, to fill missing gaps, or write out trauma:

> ... because I spent a large part of my childhood being ill; Kipling's because he spent several years of his being unhappy; Beatrix Potters because so much of her youth was a wilderness of loneliness.[404]

The child-figure journeys into the unconscious in the texts examined are undertaken without the patronage of adult supervision, and significantly they remain responsible for their own healthy progress, resisting the inexorable determinism of following 'lines of descent'. Ironically, it is the increasing influence of adult sexual aggravation upon Leo that is largely responsible for the self-destructive nature of his 'progress'.

The gardens are thus 'earthy' catalysts for change in all the childhoods depicted, and the means by which progress is taking place attributed directly to the gardens, in 'the garden's Time' in *Tom's Midnight Garden*, 'the garden was doing it' via 'Magic' in *The Secret Garden*, and by 'vegetable force' in *The Go-Between.* These forces signal both life and death in the natural scheme of things; the 'garden's Time' cannot hold back time past, and the 'vegetable force' is a sinister one since Leo thinks it 'wanted me as an ingredient, and would have me.' There is a sense in which garden metaphors are at once benign and malignant; places for retreat to and from the self, where time appears to stop in the illusion of memory hidden in the place. Perhaps adult writers are painfully aware that 'it is closing time...in the gardens of the west' and yet in their memory and their fiction 'the leaves' are still 'full of children/hidden excitedly, containing laughter.'

In the same way, the first lines of the prologue to *The Go-Between* are a denial of what the rest of the novel sets out to challenge: 'The past is a foreign country: they do things differently there.' The remainder of the novel is testament to the power of remembering, and the terrible intimacy of events in one's own childhood past. The sense of returning, or repeating past events by way of imaginative writing may offer a kind of fictional 'belonging', to a space imagined as if a garden.

The critic bell hooks describes the compulsion to theorise as a substitution for a sense of place, of belonging, and since the theory and practice of writing may be seen as reciprocal, metaphors of childhood located in the garden may represent a creative theorising of self and place. Significantly, Burnett never owned the garden she loved 'most of all', Pearce's family were paying tenants, and Hartley only a childhood visitor.

'Repetition-compulsion', the term used by Freud to describe what he believed to be an innate

[404] Rosemary Sutcliff, quoted in Hollindale's *Signs of Childness in Children's Books*, p.75.

tendency to revert to earlier conditions, is used by him in support of the death instinct. According to Freud, 'the compulsion to repeat offers a 'resistance of the unconscious', which necessitates a period he called 'working through'.[405] *The Secret Garden, The Go-Between* and *Tom's Midnight Garden* all appear to show evidences of Freud's 'working through', the authors perhaps writing themselves out of melancholia: Burnett the loss of her loved English garden and her son, Hartley that terrible moment of realisation in childhood of the fallibility of fictional heroes, and Pearce the loss of the garden of her childhood into the urban twentieth-century. Working through is very much an aspect of grieving.

In her autobiography, Burnett describes vivid memories of the death of her father and various very young childhood friends, perhaps as a portent for the children's preoccupation with death in *The Secret Garden*.. It is significant that the illiterate Dickon draws an image of the missel-thrush in its nest, at the turning point of Mary's death towards life-wish, just as in her autobiography, Burnett describes storytelling as an antidote to death; in the tales she frequently told as a child, '... nobody died'.[406]

The moment that Burnett's stories were accepted for publishing (at fifteen) marked the end of her autobiography, and childhood, as she puts it herself, oddly in third person 'She had crossed the delicate, impalpable dividing line.'[407]

It is a similar line, perhaps, to that which Leo crosses in *The Go-Between* , in his dabbling with the supernatural and his terrible revelation of the reality of his eros-thanatos role. Winnicott's prototype of transitional phenomena, where the child is 'lost' in play, and where the adult play of inner and outer reality must be related through language, could be described in the metaphor of the 'line' between fantasy and reality. The imaginary rests on a phantasy (not that the adult reader perceives it as such, as a great deal is invested in the collusion between adult author/reader into 'real' representations of childhood) of a direct relationship between language and reality.

Burnett's denial of *The Secret Garden* as a failed work of adult romance fiction, her mourning for the loss of English garden spaces and her son, fixed as a perpetual child in fictional time, is supported by study of her autobiographical work.

Burnett's writing is invariably at its worst when openly autobiographical, as displayed by her cringingly sentimental *The One I Knew Best of All,* published in 1893, in which she refers to herself as 'That Small Person' (ironically in upper case):

> The Small Person has gone to that far away country where all the other

[405] Sigmund Freud, *Inhibitions, Symptoms and Anxiety*, (1926) London:Hogarth Press, 1959.
[406] Frances Hodgson-Burnett, *The One I Knew Best of All*, Frederick Wayne & Co. London, 1893, p.202.
[407] Burnett, *The One I KnewBest of All,* p.292.

> Small Persons emigrate as time rolls by - the land to whose unknown countries there wandered some years ago two little fellows I have longed for ever since, as all mothers long for the tender little shadows once realities...to the unknown fairyland where Time leaves childhood.[408]

It is tempting to read such writing as Freudian metaphor at its most literal, where 'the word tends to replace the thing being described' and for instance 'shadows' one might see as 'the transference as a faithful replication of critical past experiences,'[409] namely 'death'. The text is also evocative of high Victorian melodrama. Yet, as testament to Burnett's capacity for change, it was to take only eight years to produce the frank unsentimentality of *The Secret Garden,* at the start of the new century. Jerry Phillips' award-winning study of the text acknowledges both its complexity, and ironically for the purposes of metaphor, the dangers inherent in their analysis:

> So many themes flow into Misselthwaite Manor's Garden that its meaning is textually over determined. A symptomatic reading, careful in its use of allegorical inference, can tease out the nexus of values manifest in the "deserted", "closed" and "mysterious" garden (adjectives that converge on the category of the "secret") realised for dreams of social perfection in the discourse of exchange. Burnett invites us to read the garden as metaphor. Metaphor compels the signifier to release new meanings from itself; the signifier, however, can cause metaphor to "turn" to fall into a self-sustaining controversy, which ruins the desired order of thematic significances. [410]

Perhaps this confident sense of a 'desired order' prey to 'ruin' reveals a fear of the incomprehensible, the unnameable aspect of metaphor. The idea of the text devoid of meaning is a terrifying possibility, described by Bernstein as post-Freudian metaphor, or the 'Cartesian anxiety,'[411] the fear that nothing is fixed, and in the last analysis, nothing is known. Orthodox psychoanalytic theory excludes the random, although it appears able to embrace, as literary analysis can, a wealth of meanings. As Hawkes has put it:

> The notion of metaphor is shaped at any given time by linguistic and social pressures as well as by its own history: it has no pristine form.[412]

Perhaps Phillips resists the notion of 'ruin' as a further release of new meanings, in his attempt to dress up a process that must surely remain unconscious. Whilst figuring the child

[408] Burnett, Preface to*The One I Knew Best of All*, p.viii.
[409] Donald P. Spence, *The Freudian Metaphor: Toward Paradigm Change in Psychanalysis*, London W.W .Norton, 1987, p. 4.
[410] Jerry Phillips, "The Mem Sahib, the Worthy, the Rajah and his Minions: Some Reflections on the Class Politics of *The Secret Garden*", *The Lion and the Unicorn*, 17, No.2, Dec.1993, p.176.
[411] R.J. Bernstein, *Beyond Objectivism and Relativism*, University of Pennsylvania Press, 1983.
[412] Hawkes, *Metaphor*, p.5.

as cherub, all three texts owe a great deal to 'adult' eroticised tropes such as Brontë's and Lawrence's use of green, and the explicitly erotic and transgressive association of the child to nature. Spivak's metaphor 'coming undone' is chosen advisedly, in the context of Derrida's writing, and emphasising the voyeuristic pleasures of the text, where the only viable way to read is not to find, as Rose has put it,[413] but to disorientate. The creative mis-reader must recognise the need, paradoxically, for the writer to 'Seal up those things... and write them not'[414] as the actions of a criminal covering their traces. As Freud put it most succinctly; 'the distortion of a text resembles a murder: the difficulty is not in perpetuating the deed, but in getting rid of its traces'.[415]

For the therapist Winnicott, evidence of the 'false self' would be a regression to dependency on the analyst, making transference moments rare, and difficult to accept. Traces would be long buried, just as the key is under the earth in *The Secret Garden*. The 'false' self, a series of defensive strategies or structures, differs from the 'real' as a real adaptation to an environment, a 'true' sense of self to which you can retreat. This sense of what is 'real' pervades all three texts focused on the garden. The 'realness' of the gardens for the child protagonists is a key imaginative aspect of the texts; two of the gardens are visited at night, as if in a dreaming context, 'You are real, aren't you? he said. I have such real dreams, very often.'[416] and all are kept 'secret' from the adults around the child, with the notable exception of gardener figures. These figures, as guardians of of nature, are depicted as closer to the child's 'natural' desires and drives. Admiring the physicality of the farmer Ted Burgess, the child Leo in *The Go-Between* agrees to be a messenger if he will tell him the truth about 'spooning', to which the farmer reluctantly agrees. In *Tom's Midnight Garden*, the religiously named Abel is the only adult who can see Tom, (supposing him at first to be the devil) and in *The Secret Garden*, Ben Weatherstaff's resistance to Mary's curiosity and interference in his late beloved mistress's garden is an important oppositional factor in her struggle to know what lies behind the wall. In all cases, the gardeners act as custodians of the natural, contained space, ensuring the child figures's intentions are benign rather than malevolent. Once this has been established, they are supportive, all three acting as conspirators on shared secrets. In this way, the sense of the garden as a exclusive retreat is emphasised, and the child figures are tested before being granted a 'little bit of earth'.

Metaphors of childhood in the garden function in these works as sites of potential change,

[413] Jacqueline Rose, Inaugural Lecture, Queen Mary and Westfield College, Univerisity of London, October, 1993.
[414] *Book of Revelations,* quoted in *Tom's Midnight Garden.*
[415] Freud, *Psychopathology* 13, p.42.
[416] *The Secret Garden,* p.109.

growing, blossoming, and spoiling, nurturing many of the conscious associations cultivated in the literary garden, where pagan associations may be gathered with secular ones, and where what is absent is perhaps most relevant. The concept of absence requires the analyst/reader to develop a dimension of loss or lack that may serve as potential space in the analysis. Burnett , Hartley and Pierce create illusory spaces where the reader/analyst enters into a symbolic discourse; part of which is the paradoxical potential that metaphor has for representing a present absence. The word 'wick', repeated as it is throughout *The Secret Garden*, is a key aspect of this 'symbolic discourse', and Winnicott's 'real'. Given it is in rural dialect, it is grounded with those depicted as closest to the earth and the garden landscape. 'Getting on your wick' is an English country expression for 'getting on your nerves', suggesting the vulnerability of nerve endings close to the surface of human skin, or perhaps something too close to home, to use another metaphor.[417] This real, working sense of 'wick' indicates the experience of 'aliveness', existing with and as yourself, relating to others as yourself, 'at home' with yourself. For Winnicott only this self can be spontaneous and personal, as all the child figures in the garden texts are, boldly leaving their beds at night to discover truths, and forming intimate friendships. Similarly, the child figures have strong bodily awareness, as does Leo of the heat and his desire to slide down the haystack, swim or undress, Tom in his running through the garden, tree-climbing, and skating on the river, Mary skipping and Colin's increasing confidence in walking, even running. The natural, physical freedom of childhood is part of its special relation to the gardens children inhabit; the child figures act upon the gardens (uprooting, weeding, planting, tree-climbing) unconstrained by the adult world of nurture or culture, acknowledging the active presence of the garden's force within itself.

Finally, a vital aspect for Winnicott of the 'true self' is that it can be creative, as Dickon is with his drawing of the missel thrush 'large as life and twice as natural', and as are the gardens themselves.

'The garden was the thing. That was real.'[418]

[417] Old English in origin, 'wick' meant town, hamlet, or farm. A candle's 'wick' is the means by which it can be lit. 'Use your wick' is also a dialect expression meaning 'use your wits'.
[418] *Tom's Midnight Garden*, p.39.

CHAPTER 2: METAPHORS OF CHILDHOOD IN SCHOOL

Part 1: Historical context of childhood and school

Although the Putti child figure is most often a mischievous alternative to the Christ child, it is also more likely to be found in natural settings than representing the tedium of academic study, though there is some evidence that Putti were also represented as scholars, as may be seen by the stone figures joining the gargoyles of Oxford college buildings, such as *The Tedium of Academe* (fig.16).

As with many of the visual depictions of the child, schools of the Middle Ages would have been confined to the 'tonsured, to the clerics and the religious',[419] such as Canterbury and York, whereas the education of ordinary children would have taken place in the home, or in apprenticeship to a trade. In "The Prioress's Tale", Chaucer depicts 'a widwe's son, a litel clergeon seven yeer of age' who, in order to learn the singing of Church services, 'sat in the scole at his prymer,' [420] though perhaps a precocious learner for his period. At this time, Aries insists that the child would have studied the arts, such as reading and writing, logic and grammar, ungraduated and in no order of difficulty, with all ages mixed, and no specific schoolroom, with oral teachers using cloisters, hired rooms, or even street corners.[421] In this sense, once a boy embarked upon his education , he would immediately enter the world of adults, and the attitude towards children was still that inherited from Aristotle's labelling of the child's mind 'like a blank tablet on which nothing is written'[422] .

By the next century, the modern word 'class' made its first appearance in a letter from Erasmus, describing St.Paul's school or 'schola' in London,[423] and educationalists began to stress the virtues of 'greater discipline and stricter principles,'[424] implying pedagogues were also responsible for a newly inherent weakness in pupil's souls. Erasmus went so far in his 'humanist' zeal to suggest it would be a greater crime for fathers to neglect their children's early education than commit infanticide. Erasmus' analogy is of the child made of wax 'a shapeless lump,...the material still pliable,' though he maintained that such 'moulding' should ideally be a pleasant experience, and he deplored the trend for schools as 'torture chambers'[425].

[419] Aries, *Centuries of Childhood*, p.137.
[420] Geoffrey Chaucer, *Canterbury Tales*, "The Prioress's Tale", p.
[421] Aries,*Centuries of Childhood*, p.146-148.
[422] John Lawson & Harold Silver, *A Social History of Education in England*, London: Methuen, 1973, quoting Aristotle 'Tanquam tabula nuda in qua nichil depingitur', p.49.
[423] Aries,*Centuries of Childhood*, p.172, quoting from Erasmus's letter to Justin Jonas, describing every class as having sixteen pupils, in differentiated groups according to the pupil's knowledge, generally under a single master, and in one large room, called the 'schola', such as at St.Pauls or Eton.
[424] Aries, *Centuries of Childhood*, p.253, quoting Cardinal d'Estouteville, educational reformer.
[425] *Collected Works of Erasmus*, Vol.26, London, 1985, p.297.

However, the separation of the child from the adult in schooling resulted in harsh social treatment. As Cunningham summarises:

> Once schooling became something confined to children, it became possible to impose on it an order and discipline, including corporal punishment, this discipline separating 'the child who suffered it from the liberty enjoyed by the adult'.[426]

Hence there developed an increasingly strict penal code, addressing this new, innately sinful nature of the school pupil, and based on corporal punishment such as fining, beating or whipping with birch or rod, often drawing blood (figs 17 & 18). In the case of seventeenth century Winchester College-essentially the first grammar school-[427] pupils were flogged only on Saturday; named 'bloody day'[428] and in exceptional cases, pupils were confined to cells or expelled. There were critics. Bacon's essay "Of Custome and Education" of 1625 rebukes authoritarian systems of 'Tyrannie' creating automatons, or 'Dead Images, and Engines moved onely by the wheeles of Custome,'[429] in favour of recognising the pliant nature of the child who may learn better by example. Interestingly, Bacon accepts that societies must be 'well Ordained and Disciplined', just as gardens were, in his century, and Erasmus had already made the association of the young as plants of the church , with his analogy of 'implanting the seeds of piety in the tender heart'[430] .

The sixteenth century saw a rise in interest in gardening metaphors as well as literal gardening, a significant rise in literacy, and shift in the concept of childhood, part of which can be related to the increased popularity of schooling. Shakespeare, again, makes ironic play on how that popularity is not necessarily shared by the pupil, when the mournful Jacques describes the second stage of life as 'the whining school-boy, with his satchel / And shining morning face, creeping like a snail / Unwillingly to school.'[431]

Neil Postman's study[432] suggests the correlation of child-satchel-school was not a mere coincidence but that one created or invented the other; childhood had been literally invented with the printing press, and encouraged in its difference with the development of print and literacy.

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[426] Cunningham, *Children & Childhood in Western Society since 1500*, p.7, quoting from Aries' *Centuries of Childhood*.
[427] S.J. Curtis, *History Of Education in Great Britain*, London: University Tutorial Press, 1963, p.30.
[428] Aries, *Centuries of Childhood*, p.242, quoting historian H.Cook's study of C17th practices at Winchester College.
[429] Francis Bacon "Of Custome and Education", in *Essays or Counsels Civill & Morall*, London: J.M.Dent, 1897, pp.146-147.
[430] Erasmus, *Collected Works*, Vol.25, p.273.
[431] Shakespeare, *As You Like It*, Act II, Scene VII.
[432] Neil Postman, "The Invention of Childhood" in *The Disappearance of Childhood*, New York: Vintage Books, 1994.

fig.16
Stone gargoyle on Oxford College building,
The Tedium of Academe,
postcard, private collection, undated

fig.17
Gozzoli, Benozzo, c.1421-97,
the indignity of whipping,
fresco detail, Church of St.Augustine, Italy

fig.18
Elizabethan Schoolroom,
woodcut illustration to Bowen, James,
A History of Western Education, (London: Methuen, 1981).

By the seventeenth century, an increasing number of moral and religious texts were written for children, and religious garden imagery suffused the language in poetry, prose and drama, making constant cross-reference to the Bible and the classics. In fact, historians go so far as to state that 'at the end of the 17th century, the Church exercised as great a control over schoolmasters as at any period of the Middle Ages,'[433] and that education moved to state combined with Church control as an avoidance of civil war,[434] and the promotion of a unified policy. Out of these climates came the logical conclusion that schools could be seen as 'instruments for achieving national identity,'[435] supporting the values of the state.

Yet following the Restoration, British society was more divided than ever, on religious as well as economic terms. John Locke's *Some Thoughts Concerning Education* of 1693,[436] however liberal, only addresses a small elite of children of the ruling classes on the assumption that education was simply not for the poor. Locke challenged formal, drilling pedagogies in preference for learning naturally through pleasurable sensory experience without punishment, thereby influencing eighteenth century educational thought significantly (such as the writings of Rousseau), though given that the model was still based on the 'tabula nuda, or rasa,' as blank paper or wax, this was to take some time. Aries locates the genesis of the modern conception of the child in the eighteenth century, a view shared by a considerable number of theorists and historians. This is reflected in a significant shift in schooling, away from corporal punitive humiliation, and towards a more liberal, humanitarian system that also considered educating girls and the poor for the first time, and very young children taught by women. Again, this was quickly to produce critics, as part of what Aries calls eighteenth century 'retrogression' preparing the ground for the 'social conservatism' and 'colonial conservatism' of the nineteenth and twentieth centuries. In this context, compulsory state education crept across Europe, the education of ages 6-12 becoming law in the Netherlands by 1806, and the 'ownership' of the child shifting so far to the state that Danton and Robespierre claimed children belonged to society before the family.[437]

A school may be styled', the author of *The Schoolfellows* (1818) wrote, 'the world in

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[433] Curtis, *History Of Education in Great Britain,* p.99.

[434] Such as the Lutherian cooperation between Church and State in C16th Germany and Scandinavia, the Scottish Calvinist Reformation of C17th, the Jesuits, and both Catholics and Protestants setting up schools specifically to ensure the incalcation of dominant religious/social order, as outlined by Cunningham, *Children & Childhood,* pp.118-120.

[435] Cunningham, *Children & Childhood,* p.122.

[436] John Locke's *Of Education, Especially of Young Gentlemen,* Oxford, 1673, ran through fifteen editions by 1777.

[437] Cunningham, *Children & Childhood,* quoting Hunt's, *Family Romance of the French Revolution* where in the early stages of the French Revolution Danton claimed : 'Children belong to society before they belong to their family', and Robespierre:'The country has the right to raise its children,' pp.132-133.

miniature.'[438] The influence of *Pilgrims Progress* (a world or life in allegorical miniature, 1678) on later literature addressed to children is thought to be immense[439], not least in the school story mimicking some of the stylistic features of the allegory. Sarah Fielding's *The Governess* (1749), most often cited as the first school story in children's literature, offers overtly allegorical names for the pupils, such as 'Dolly Friendly', 'Lucy Sly', 'Jenny Peace' and so on, not unlike Roald Dahl's work of this century, suggesting little has changed in terms of obvious metaphor.

> In early children's books instruction possessed miraculous transforming powers...and modern education...did not so much banish Christian from the nursery as convert 'the wildness of this world' into that 'LITTLE WORLD, a SCHOOL' , and redirect the allegorical progress to include this life as well as the next.[440]

I shall argue in this section for a significant positional shift , where the child figured in the context of the school represents not the childlike aspect of the adult, but the latent adult within the child pupil. Note as example, how in the quote 'into that LITTLE WORLD, a SCHOOL', the writer's use of upper-case letters offers both dramatic emphasis and suggests patronage; where the letters literally look down on the unschooled child figure. Language itself required a shift to represent each 'little' world; that of the child's everyday material existence as well as the spiritual requirements under the Christian ethic.[441]

There is no doubt that the politics and the philosophy of the Enlightenment, specifically Rousseau, focused on childhood and the needs of children, moving, as Chris Jenks has pointed out, the figure of the child 'through time from obscurity to centre stage.'[442] At the same time, figures of childhood in the garden resisted mere decorative, pagan evocation. Increasing interest and concern for child welfare and education frequently deployed garden imagery. Rousseau's influence gained over that of Locke and questioned ever knowing childhood fully, calling it 'the sleep of reason,' where 'childhood has its own ways of seeing, thinking and feeling.'[443] Viewing the young child as pre-rational, it was deemed that all education should be experiential, like tending the garden. Such ideas were developed more fully by philosophers such as Emmanuel Kant, evolving Rousseau's 'organic thinking by accepting natural stages of unfolding', and likened the cultivation of the primula to that of man, which 'blooms in many

[438] *Opening Texts: Psychoanalysis and the Culture of the Child*, ed. Joseph H.Smith & William Kerrigan, London: John Hopkins Press, 1985, p.50.
[439] Samuel Pickering's chapter on *Allegory and First School Stories*.
[440] quoting from Fenn's*The Way to be Happy*, Glasgow:J.Linden & Son, 1783, p.ix.
[441] Postman's theory of literacy links its invention with that of the child.
[442] Chris Jenks, *Childhood*, London: Routledge, 1996, p.67.
[443] J.J.Rousseau, *Emile*, ed.P.D.Jimack, London, 1974, pp.53-4.

colours' [444] but which, rejecting the idea of inherent goodness, also requires pruning and shaping to be corrected of its (moral) faults.

The Romantic poets including William Blake and Wordsworth, extended the metaphoric ties of the child to Nature and 'natural' schooling, until Friedrich Froebel, 'the mystic gardener', suggested in *Letters on the Kindergarten* [445] of 1899 that 'only the idea of a garden can serve to show us the proper treatment of children'. The Kindergarten of Froebel's title (and that of the Rushforth novel later to be examined in detail) represents that problematic link, linguistically bound in German, between children (kinder) and the garden (garten). 'Kindergartens' are the first schools young children attend in Germanic speaking countries. Similarly, in English, the term 'nursery' is used for the first site of learning attached to a Primary school, and a series of buildings or greenhouses for the nurturing of young plants. So it would seem that the blank slate and wax model were rejected in favour of analogies of young plants and animals that grow according to nature and nurture, analogies that were to have the greatest influence on child development ever since.

'Childhood as a major theme came with the generation of Blake and Wordsworth'; a view endorsed by Peter Coveney's study of *The Child in Literature*.[446] The invention of the Romantic child elevated childhood from being a subsidiary element in adult literature, whatever the reading audience. The Romantic view has had, claims Barbara Garlitz, 'as powerful an influence on nineteenth century ideas of childhood as Freud has had on present-day ones.'[447] Blake's 'Innocence' poems (published the year after Reynolds' painting) and Wordsworth's 'natural piety' made reference to the child, insists Coveney, as a reaction against the increasingly utilitarian values of the Industrial Revolution. Despite many negative associations, schooling also had more positive aspects in terms of growing literacy, and the potential for learning in terms of cultural and spiritual development. Keats used a metaphor of school to describe the process of identity shaped through the growing understanding of the human heart:

> I will call the *world* a School instituted for the purpose of teaching little children to read- I will call the *human heart* the *horn book* used in that school - and I will call the *Child able to read, the Soul*, made from that school and its hornbook. Do you not see how necessary a World of Pains and troubles is to school an Intelligence and make it a soul?

[444] James Bowen, *A History of Western Education,* London: Methuen, 1981, p.213, quoting Immanuel Kant's *Uber Padagogik* of 1803.
[445] Friedrich Froebel, (1782-1852), *Letters on the Kindergarten*, London: E.Arnold, 1899.
[446] Peter Coveney, *Poor Monkey: The Child in Literature*, London: Rockcliffe, 1957, p.ix.
[447] B. Garlitz, "The Immortality Ode:Its Cultural Progeny", *Studies in English Literature* 6, 1966, pp.639-649.

There was no turning back once print and schools had been invented. In England, as Aries has pointed out,

> The prestige of the public school grew steadily; the new middle class, born in the Industrial Revolution, sent its sons to it to learn the manners of the modern gentleman, as codified by reforming pedagogues, such as Arnold at Rugby (1828-42).[448]

This reflected an English tendency towards separation even as schools extended socially and physically (adults from children, rich from poor, upper from lower classes, academic from apprenticeship, boys from girls, etc.). The most significant change however, was the shift of the notion of education as distinct from culture, and the growth of philanthropy. English and Welsh regional governments and philanthropists began to play a major role in the provision of schooling for all children aged 5-10, schools began to insist on attendance, and by 1889 there were almost 100,000 summonses issued against parents, on the grounds of schooling as a compulsory, vital component of developing and monitoring right education and feeling in competition to parent's rights.[449] The reinstatement of feeling rejected the Renaissance image of the child as a miniature adult and developed the cult of the child with that of the sensibility associated with Rousseau. It is important to set this in the context of extremely high child mortality, with *one half* of the French population, for example, not reaching their fifteenth birthday, when Rousseau first took up their cause.[450] Rousseau saw the original nature of the child, not as sinful, but as a state of innocence and warned against the Renaissance penchant for dressing lamb up as mutton, or, in his garden metaphor: 'we shall get premature fruits which are neither ripe nor well-flavoured and which soon decay'[451]. Similarly, writers such as Wordsworth and Blake saw childhood and literature as 'on the side of Imagination and spiritual sensation.'[452] Blake's *The Garden of Love* illustrates this, using metaphors of life and death in the garden, evocative of John Clares's *The Dying Child,* who 'could not die when the leaves were green, /For he loved the time too well':

> And 'Thou shalt not' writ over the door;
> So I turned to the Garden of Love
> And I saw it was filled with graves,
> And tombstones where flowers should be.[453]

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[448] Aries, *Centuries of Childhood*, p.300.
[449] J. Davism "A Poor Man's System of Justice: The London Police Courts in the second half of the nineteenth century", *Historical Journal,* 27, 1984, pp.329-330.
[450] Statistic from James Bowen's *A History of Western Education*, London: Methuen, 1981, p.186.
[451] Jean-Jacques Rousseau, Preface to *Emile* (1762) ed.B.Gagnebin & M.Raymond, Paris: 1969.
[452] Coveney, *Poor Monkey*, p.5.
[453] William Blake, "The Garden of Love", "Songs of Experience",*The Complete Blake Poems*, W.H. Stevenson, ed, New York: Longman Norton,1971, p.212.

Blake touched on an important nerve with his *Songs,* not least in drawing parallels between childhood and death, an unhappy paradox supported by an increasing number of Putti figures in cemeteries across Europe. The tension between innocence and experience, Wordsworth's child 'trailing clouds of Glory...Heaven lies about us in our infancy!'[454] pointed to a cultural sense of loss and regret, and heralded the nineteenth century where as Coveney darkly put it, 'the vividly new concomitant is death.'[455]

Robert Pattison has argued that the 'thousand years of indifference' to child figures in literature may be explained by a transition period of the child as a literal symbol of the Fall or Salvation to becoming:

> ...part of the unconscious view of life from which literature draws its figures and symbols. Having made this assumption, it is then possible to observe the gradual evolution of the child figure as it begins to embody certain themes, such as the questioning of free will, innocence, and the means of salvation, which had previously been expressed mythically, allegorically, and through other conventional imagery.[456]

Pattison goes on to claim that the child became a key literary trope as a response to the shift towards increasingly realistic modes of expression, stating: 'such a figure is naturally suited to the needs of developing realism, and the language is richer for having a new image'. Augustus Hare's *Story of My Life* includes a passage in which the familiar references to schooling as the Fall blend with the new trend towards realism in fiction. Hare's autobiography illustrates the start of a new cynicism perhaps, of the scale of child knowingness in the institution of the school; a hothouse of iniquity:

> The greater portion of Mr Kilvert's scholars - his 'little flock of lambs in Christs fold' - were a set of little monsters...The first evening I was there, at nine years old, I was compelled to eat Eve's apple quite up - indeed, the Tree of the Knowledge of Good and Evil was stripped absolutely bare: there was no fruit left to gather.[457]

The dramatic scale of this worldliness, with the orgiastic image of little boys stripping the tree violently, 'to... eat Eve's apple quite up,' to the climax of 'no fruit left to gather', is a recurring theme in literature figuring the child at school. The adult environment of knowledge production and consumption is one in which the child is forced, 'compelled' either by parents or the State, to lose their 'greenness' in every sense of the word. In Hare's case he describes

[454] William Wordsworth, (1801), "Ode: Intimations of Immortality from Recollections of Early Childhood", *Poetical Works*, p.460.
[455] Coveney, *Poor Monkey*, p.98.
[456] Robert Pattison, *The Child Figure in English Literature*, Athens:University Georgia Press, 1978, p.45.
[457] P.Hughes Hallet, ed, *Childhood*, London:Collins, 1988, p.115.

this violation as taking place in the child's 'first evening' at school; a melodramatic use of the "Paradise Lost" metaphor which is both humorous and threatening in its savage irony. In many fictional accounts of schooling, the Wordsworth metaphor is reversed, or inverted back to a normative model, where the "cultural" aspects of the adult world are forced upon the "natural" aspect of the child, making something of nothing, or at least very little.

> "Ha!" said Doctor Blimber, "Shall we make a man of him?"... "I had rather be a child", replied Paul."Indeed!" said the Doctor. "Why?"

As Dickens later points out, the strangely hungry and 'leering' Doctor Blimber intends to 'substitute new cares and new impressions' onto the sensitive Paul at the institution whose uncompromising reputation was that 'nothing but learning goes on from morning till night'.[458] Dickens stated baldly in *Dombey and Son* (1844): 'Nature was of no consequence at all',[459] reinforced with the comprehensive onslaught of *Hard Times* ten years later. Here, the infamous utilitarianism of the curriculum that taught ghostly pale pupils by number, saw them as no more than 'little vessels...arranged in order, ready to have imperial gallons of facts poured into them until they were full to the brim.'[460] Dickens describes one of the pupils in this classroom as so pale that 'if he were cut, he would bleed white,'[461] an unnatural state for ruddy childhood paralleled in the child pupil Paul of *Dombey and Son*, whose father's ambitions oppress all the life out of the child. After studying dead languages with his classics teacher who 'dug them up like a Ghoul' in a school so bare he felt 'as if he had taken life unfurnished, and the upholsterer was never coming.' With respect to these formal Victorian educative principles, Peter Hollindale has argued that Dickens's 'children are denied a natural childhood and instead are subjected to massive educational pressure or to dogma-based behavioural training,' but that it is only the effects of this treatment that interests the author, not the psychology of the child 'per se'. As Hollindale observes:

> The particular consequence which Dickens vilifies is premature adulthood, a kind of youthful old age of the soul... However, as literary figures, these children, as children, are virtually devoid of interest except for what they represent. They are essentially symbolic children telling us not about themselves but about the adult world and the childness with which they are invested is both generalised and narrow.[462]

Perhaps 'both generalised and narrow' are somewhat contradictory criticisms of Dickens's

[458] Dickens, *Dombey and Son*, p.210.
[459] Dickens, *Dombey and Son*, p.206.
[460] Charles Dickens, *Hard Times*, London: Penguin, 1969, p.47.
[461] Dickens, *Hard Times*, p.50.
[462] Hollindale, *Signs of Childness in Children's Books*, p.101.

representation of "authentic" qualities of childness, especially in the context of ***all*** of Dickens's characterisation arguably serving the author's cause. This may be 'generalised' into extended metaphor such as the awful irony of little Paul never being treated as an actual child by his father but only as the '& Son' of the Dombey & Son Empire, or 'narrow' metaphors such as Paul's school being so barren an environment he felt 'as if he had taken life unfurnished, and the upholsterer was never coming'. Either way, the '& Son' is a metaphor for the over-'furnished' upholstered tradition of family business handed down to the male heir. Just as Peter Hollindale called children's literature the 'mere courtesy title' of the earldoms given to the sons of English dukes while they waited for their fathers to die, Paul as the '& Son' of the House of Dombey has 'intermediate status but no power.' Furthermore, Dickens kills off the male line with Paul's death in childhood to emphasise the stupidity of regarding one's children as property. It is odd that critiques of *Dombey and Son* miss the central unspoken irony: that the implied title could be '*Daughter and Son*', in that Florence Dombey, child/mother/nature substitute for her brother, is the only person who sustains him for the short life he has, and who the book is really about. Dickens makes it very clear that the treatment of children is best left to those who understand childhood. It simply not does not seem relevant to me to read Dickens searching for authentic depictions or even intimate examinations of any one child, however, given that the Victorian child is unquestionably a 'literary figure' in the metaphoric sense of the word. The child as symbolic of all children is a highly evocative cultural figure throughout this period, and if Hollindale feels Dickens's pupils in school contexts seem to refer to the 'adult world,' this is surely intentional. With other Victorian writers,[463] Dickens recognised it was in the best interests of the school environment to hasten the development of the child into a fixed adult model, and his criticism of utilitarian or oppressive schooling models has as much social comment on the world of the child as the adult. In any case, for Dickens, all characters are arguably literary tropes.
By the end of the century, when Thomas Hardy wrote *Jude the Obscure*, the child "Little Father Time", is literally 'Age masquerading as Juvenility', whose influence is to hasten the children's deaths in an unprecedented double murder and suicide. As Kuhn argues,

> The enigmatic child has the uncanny knack of seeing life as it is, stripped of all human pretences and conventions.Since man cannot stand too much reality, the unwavering stare of the child which reveals it in a stark and un adorned

[463] W.M.Thackeray, for example, points out in *Vanity Fair* that the painful social necessity of school has a largely detrimental effect on the individual. Thackeray is savagely satiric of class difference and schooling; where Becky Sharp and William Dobbin's more working-class origins results in their hatred of the 'rigid formality' and 'licensed torture' of school bullies in the form of teachers and other pupils, and the private education of the upper classes is an awful combination of grotesque parental sacrifice, learnt hypocrisy and tyranny.

fashion is a serious threat.[464]

Little Father Time stares reality in the face and finds it unlivable, and with this terrible series of children's deaths, Hardy contrasts the child's ability to act upon uncertainty rather than deflect or repress it, as adults do. The child for Hardy is close to a natural order of life and death, resisting the order of culture in the institutions of family and school.
Following persuasive and sustained assaults on regimented and authoritarian schooling including those made by many Victorian writers, the next century quickly reflected this cultural interest in the tension between nature, nurture and education, though schooling was promoted as both a social good against ignorance and negative form of control.[465]

> What have you done, O father, what have you done, with the garden that should have bloomed once, in this great wilderness here![466]

In *Hard Times* (1854), Dickens' scathing attack on utilitarian schooling, Louisa Gradgrind represents the challenge to her father's education system, his school of factual sterility, and she cries out her challenge in metaphors of the garden. Metaphors of the school are never far from those of the garden, for those historical reasons already outlined and because the remedy for the crisis of child figures in a garden that is either Edenic or the place of the Fall, is arguably school itself. It is in school that the child is trained to become adult, or indeed ***is*** adult, almost immediately.
P.S.Rushforth's first novel *Kindergarten* (1979) is a link between the two points of focus in this study. The 'kindergarten' of the title is that painful link, made linguistically explicit in German, between children (kinder) and the garden (garten). As pointed out previously, the name is paradoxically given to the first school young children attend. Similarly, in English, the term 'nursery' is used for the first site of learning attached to a Primary school, and a series of buildings or greenhouses for the nurturing of young plants. Drawing from the educational reforms of Friedrich Froebel , defining nature in terms of early German Romanticism, the Kindergarten movement allowed for the child's 'essential nature[467] to develop through play and experiment with object relations. Throughout most of Europe, the Kindergarten is associated with supervised, guided play, a kind of interim stage between the freedom of the

[464] Reinhard Kuhn, *Corruption in Paradise: The Child in Western Literature*, New England: Brown University Press, 1982, p.36.
[465] Little Bob is a fool,/ For he don't go to school,/ And never at work is he seen;/ And because he don't look/ Inside of a book,/ Is the reason he's so very green.' from "Six Children of the 1850's", reprinted by *Americana Review*, New York, originally published by Heustis & Cozans, quoted in List 116 (1998) of Christopher Holtem's *Children's Books of Instruction & Entertainment from the C18th to the C20th.*
[466] Charles Dickens, *Hard Times*, p.239.
[467] *Friedrich Froebel, A Selection from his Writings*, Irene M. Lilley, London: Cambridge University Press, 1967, p.9.

home and the confines and discipline of school. It is readily accepted that this can be a difficult interval for children, in the break from the familiarity of known adults and few other children to formalised relationships with teachers and other staff, becoming one of many rather than the focus. In a sense this represents an abrupt transition from a sentimentalised to a formalised existence, a contrast acted out at the start of Rushforth's novel *Kindergarten.* It begins with a child watching television confronted with a deeply shocking juxtaposition:

> It was Christmas Eve.
> The terrorists in the West Berlin school were making the captive children sing carols.[468]

A number of fragmented plots are interwoven, including frequent flashes of news broadcasts on the television about the same group of terrorists who had killed the children's mother nine months before holding a school full of children hostage in West Berlin. Rushforth follows the horrific news broadcast with a description of a cartoon animation of Hansel and Gretel, which the child recognises has been 'prettified and sentimentalised.' The irony of the contradiction inherent in the two events is savage: 'Some things were too frightening for children to know about, and who would wish to frighten children?' Nevertheless, the news disturbs the children sufficiently for them to compare their own Southwold school (within whose walls they live, as their father is the Headteacher),

> 'The terrorists say they've got the children spaced out in different rooms. Imagine it in school here. Even if they got to one group at a time, the other terrorists would have time to kill the children with them. They've got four whole classes. Nearly a half of the school'[469] .

This description is somewhat more typically childish in vocabulary, and is highly effective in terms of creating a disturbing contiguity with 'normal' school models; children 'spaced out' into neatly measured amounts as they would be for lessons, though for the sinister purposes of imprisonment and killing. The novel's fragmented style, incorporating flashbacks, tales from the Brothers Grimm, and the chronological narrative of a family of children living with their grandmother emphasise their fractured lives orphaned through terrorism, their remaining carer herself a Jewish holocaust survivor. What is most remarkable about the book is the seeming adultness of the children. They communicate in quotes, often ironically referring to their childhood state:

> Corrie and Jo often spoke in the slang of old-fashioned school stories, assuming a painfully genteel and high-pitched accent, parodying the role

[468] R. P. Rushforth, *Kindergarten,* London: Abacus, 1981, p.1.
[469] *Kindergarten,* p.53.

> assigned to them in fiction...'I say, how frightfully childish!' 'Well, we are children', Jo said, quoting from *Emil and the Detectives.*[470]

Rushforth unusually assigns the cynical, self-referential role to the children about their childhood state, quoting from children's literature in this metafictive manner. Rushforth savagely juxtaposes 'innocent' references to children's fiction with violent episodes from adult reality, with one of the children speculating:

> If they had had a television set nine months ago, perhaps they would have switched it on one evening to watch Piglet going in search of a Heffalump, and seen the body of their murdered mother lying awkwardly among broken glass on the marble floor of an airport lounge. She would have been wearing her green coat.[471]

The child figures are therefore complicated by their self-conscious maturity and sophistication, as a kind of avoidance tactic in facing being actual children. This device may be one that unconsciously protects the reader from the painful reality of these children's lives, allowing the reader (and author) to proceed with a deliberate suspension of what they might prefer to constitute childishness (such as innocence, protection from exposure to harm and loss). Therefore, though the children's private thoughts often reflect upon the death of their mother, they have developed metaphoric avoidance tactics to 'shut out' rather than confront the reality of this loss.

> When Jo had sung... Corrie had thought of Mum's funeral service. He had sat with his whole attention concentrated on the daffodils in the vase on the table at the front of the church, shutting out everything else around him, thinking of Rousseau, falling waters, unpopulated greenness.[472]

Rushforth offers the reader a series of acutely painful associations: a child singing in the face of loss, a mother's funeral in Spring, and a vision of Rousseau. The associations are both the first liberal humanitarian written depiction of the "natural" child in Jean-Jacques Rousseau's *Emile*, and Henri Rousseau's primitive junglescapes recalling the simplicity of a child's artwork. In the novel Rousseau is the name of a 'mythical land Corrie had invented with Jo three years ago', a 'green and distant island...green leaf-fringed shadows in the depths of cool woods.'[473] Here the name Rousseau functions at both Beardsley's Primary and Secondary levels, since the reader can appreciate its explicit 'writerly' references, and implicitly, since

[470] *Kindergarten*, p.40.
[471] *Kindergarten*, p.22.
[472] *Kindergarten*, p.43.
[473] *Kindergarten*, pp.56-57.

the child figures use it unconsciously. Rushforth's metaphors also evoke the evergreen fir tree, the 'Tannenbaum' that the children's grandmother places at the heart of a remembered German Christmas, the symbol of everlasting life held in the face of death. There is a recurring image of the first time one of the children sees the grandmother, 'walking about the garden like a personification of Sorrow in a morality play'[474] and Rushforth is careful to maintain the double association of grief and recuperation to greenness, the garden, and the survival potential of both young and old, couched in small, vulnerable metaphors of size. The eldest child, Corrie, or 'little Cornelius', is physically as small at fifteen as his twelve-year old brother, Jo, or 'miniscule Johann', and they both agree 'it's no fun being a dwarf.'[475] Corrie's 'small' concerns are struggling to comprehend the history of Southwold school that had, during the second world war, been a haven to German Jewish children. His own uncertain identity, bound up with tales from Brothers Grimm, and his late mother's love of Bach, carries the reader constantly back to the 'dark, pathless forest' of Hitler's Germany, where Corrie's Jewish past was burned and destroyed. Under Fascist rule, Froebel's organic metaphors are absolutely at odds with the image of schooling described as typical to twentieth-century Berlin:

> All over the city, thousands of children in rigid rows in dark heavy-wood desks, the sort with the seat attached, and an inkwell inset in the right hand corner. The windows were high and narrow, above eye-level, and the walls beneath the windows were tiled in browns, creams and dark greens. White chalk curled in neat Gothic script across the blackboards. The dusty light-shades were at the end of long flexes suspended from high ceilings. The children repeated their nine times tables, phrases from foreign languages, irregular verbs, the dates of wars and battles in which their country had been victorious. Their words echoed in the gloomy interiors.[476]

This image of pre-war Germany is cited in imagined classrooms, where the association between state institutions in terms of cultural and political ideology is made apparent. Childhood takes place here in 'rigid rows,' the seats bound to the desk and the child necessarily to both, and crucially, out of the light. This politicised metaphor is extended into an ominous image of the Hitler salute as analogous with children competing to be 'right' in school. 'Right' as the right arm is raised both for answering questions in school and for the Hitler salute, for far 'right' politics, and right as indisputably correct, conventional,

[474] *Kindergarten*, p.31.
[475] *Kindergarten*, pp.49-50. It is alo possible that Rushforth is making an (unconsciously?) ironic reference to Günter Grass's 1959 novel *Die Blechtrommel (The Tin Drum)* which charts the progress of a child/dwarf character as a metaphor for the changing fortunes of Danzig/Gdansk, the town theGermans first invaded in 1939, as the prelude to WW2.
[476] *Kindergarten*, p.84.

acceptable:

> Their right arms were lifted into the air, at an angle up and away from their bodies,pushing forward against each other,like children keen to answer questions in class, thrusting up their hands-'Please Sir! Please Sir!' - all those enthusiastic children, desperate for the approval of their watching teacher, who paused, looking over the crowd, noticing those who did not know the answer.The crowds... had found someone to give their wandering a purpose, to shape them into a pattern, to make all the millions of them a part of history. Their lives did not belong to them any more. Each individual had ceased to exist.[477]

Though it may seem an extreme association, holocaust images can readily be found in fiction centred in schooling, such as in Barry Hines's *A Kestrel for a Knave,* where the child Billy is sent into the showers by his sadistic games teacher:

> For an instant, as he hurried into the showers, with one leg angled in running,, with his dirty legs and huge rib cage moulding the skin of his white body, with his hollow cheek in profile, and the sabre of a shadow emanating from the eye-hole, just for a moment he resembled an old print of a child hurrying towards the final solution.[478]

These analogies or extended metaphors are not casually used. The institutions of oppression such as the prison, concentration camp, school, share key ideological values of the management and incarceration of the otherwise unruly for the 'good' of the state. A Marxist interpretation reads school as a symbolic or metaphoric order which equals or signifies the social structure, or the repression of the 'natural' within an oppressive culture. Louis Althusser's notion of 'ISA's (Ideological State Apparatus) suggests the education system 'takes children from every class at infant school and then for years... it drums into them' institutional and ideological state compliance. Where Althusser's metaphor of knowledge 'drummed into' children is an aggressive one, Ludwig Marcuse's version of our more contemporary 'caring' society, is still one of 'repressive tolerance,'[479] and Pierre Bordieu's analysis of the school system conceptualises all pedagogic practice as, at one level, symbolic violence.[480] It could be argued that it takes an extreme metaphor to convey how school can strip the individual, and both Rushforth and Hines make imaginative use of holocaust metaphors in *Kindergarten* and *Kes*: in the first Hitler is pictured as a kind of Headteacher of an entire country, in the second a thin child is forced naked into the showers, with strong

[477] *Kindergarten,* p.88.
[478] Barry Hines, *A Kestrel for a Knave,* Middlesex: Penguin, 1970, p.105.
[479] Chris Jenks quoting Althusser's *Lenin and Philosophy and Other Essays* and Marcuse's *A Critique of Tolerance,* in *Childhood,* London: Routledge, 1996, pp.43-44.
[480] Pierre Bordieu, quoted in Chris Jenks, ed, *Cultural Reproduction,* London: Routledge, 1993, p.43.

cultural evocations of the 'final solution', the horrible irony of the work and death camp slogan 'arbeit macht frei'(work makes you free), and the dehumanising effect of the forces of the Political (or national) over the personal. W.H.Auden wrote in 1934 'the best reason I have for opposing fascism is that at school I lived in a fascist state.'[481]

Whilst raising the question over schooling as a fascist rather than benign organisation, Rushforth associates schools with gardens with the threatening image of the 'wilderness' outside the school in England the boys attend. Corrie recognises the gardens and school grounds as a place of security from 'the outside world', though also part of its 'beginnings':

> It had seemed to him like the beginnings of the outside world, a mysterious and untracked wilderness where the sun went down, and strange creatures lurked in the bushes and long grass. [482]

Corrie suffers an increasing sense of threat, as he senses, through metaphors of being walled in, a presence crouched at the 'edge' of childhood, described as:

> the vague, powerful forces of the adult world beginning to gather, waiting, at the edges of childhood, unseen by the children. How low were the walls around the school, how near the world outside.[483]

As has been said of the book in general:

> Rushforth's apparently fragmented images of senseless cruelty reach back to a past both real and mythical - the holocaust of the war, and the savagery of the Brothers Grimm - and build up into a strangely poignant and cohesive metaphor of eternal suffering.[484]

The child figures in *Kindergarten* function, in some respects, as their grandmother is pictured; as if characters in a morality/mortality play, acting out troubled parts of their life's present and past history as small children do at play, juxtaposed starkly with moments of deep adult-like morality. Schooling metaphors are part of this 'build up', particularly in the play between the real and imaginary. In the English school classroom where German is taught, Corrie imagines a 'real' German classroom, reflecting upon how 'every child, through all the years of childhood, worked with great intentness to acquire all the skills of a proper adult person'. Freud believed the reality principle is acquired and learned during development, but Rushforth points out the ambiguity of this principle, where rote learning material such as labels are described '***as if*** giving that object reality' (my emphasis).[485] It is as if Rushforth is

[481] W.H.Auden quoted in *The Old School*, ed.Graham Greene, London: Cape, 1934, p.45.
[482] *Kindergarten*, p.118.
[483] *Kindergarten,* p.67.
[484] Quote from the back blurb to *Kindergarten*, from *The New Statesman.*
[485] *Kindergarten*, p.119.

both reminding the reader that it is only by the process of naming we understand that we are labelling, and questioning object relations theory, where the subject's need to relate to objects occupies the central position. The child subjects in *Kindergarten* remain entirely skeptical of relationships, given how prone they are to risk, or loss, and the fragmented narrative style encourages the reader to do the same.The illusory nature of writing is paralleled to the illusory object relations within the institution of a school, where language is offered up 'as if' reliable information, material, or fact. Fictional schools, in fact, tend to be represented self-consciously, 'as if' designed for children, allowing the reader ample space to question the limits of the institution, or at the very least to suspect it as nothing more than a model. The cover image for *Kindergarten* is Breugel's "Massacre of the Innocents", also referred to in the text, where children are represented with strange objectivity just as in Breugel's other work, "Children's Games",

> Mechanically, joylessly, like troops drilled in some repetitive movement, the swarming children filling the streets played their games, each compelled to play the part of a child. Not a single child was laughing, or even smiling.[486]

In *Kindergarten* children are thus gravely at play, evoking life and death as it is in the world - a world which is not outside theirs. Rather, their world both reflects and shapes it, existing in association, precisely as metaphor does.

[486] *Kindergarten*, p.55.

CHAPTER 2:

Part 2: metaphors of childhood in the school

Reading metaphors of the child in school as a metaphorically constructed literary antithesis to the child in the garden, Henry James's *The Pupil* makes it impossible for the child figure to escape his conditions, to the detriment of his health, in physical and spiritual terms.
The Pupil, published in the same year as *The Secret Garden*, and also by an American living in Britain, reflects the contemporary growth in interest in the sensitive psychology of the child, as more vulnerable to damage from adults than needy of their support.
It is the tale of an English tutor engaged to teach a young boy abroad, and of the tutor's gradual realisation through his relationship with his cynical, worldly pupil, of the parents life as an absolute fraud. It is a matter of some shame to the child that his parents avoid paying his tutor, and James makes it clear that adult duplicity, even in pity, is wholly rejected in the savage irony of Morgan's reply.

> Pemberton was silent, then he went on: "I say, what are you hunting for? They pay me beautifully."
> "I'm hunting for the Greek for transparent fiction", Morgan dropped.[487]

I am intrigued by the metaphoric use of the verb 'dropped' in place of 'replied', which as well as evoking idiomatic phrases such as 'dropping a bombshell', suggests words falling from a height, which effectively positions Morgan as the adult, and Pemberton the (smaller) child. The sophisticated vocabulary the pupil uses, picking up the teacher's metaphor 'hunting' and playing with it in his reply, translating the tutor's accusation of what are you trying to find out? into a literal pretence of hunting in his dictionary. Accusing his elder of dealing in 'transparent fiction' unsettles the reader's notion of what constitutes teacher-pupil relations. As has been pointed out, *The Pupil*, like many of James's children, is 'presented to us first as a child, and thereafter, sometimes disturbingly, as a peculiarly child-like, small adult, one destroyed by the social and political objectification of the conflicts in his own birth and nature'.[488]
Henry James's writing, when it figures the child, typically challenges conventional assumptions about the state of childhood, caught between knowing and ignorance, reminders to the corrupt adult world of the slippage between transparency and obscurity. The ambiguously oxymoronic notion of 'transparent fiction' is one that could readily apply to his

[487] *Tales Of Henry James*, ed.Christof Wegelin, London: W.W.Norton, 1984, inc. "The Pupil."
[488] Barbara Everett,"Henry James's Children", in *Children and Their Books*, p.232.

approach to the craft of writing itself. As James said himself in *The Art of Fiction* :

> The characters, the situation, which strike one as real will be those that touch and interest one most, but the measure of reality is difficult to fix. The reality of (a character) is a very delicate shade; it is a reality so coloured by the author's vision that, vivid as it may be, one would hesitate to propose it as a model: one would expose one's self to some very embarrassing questions on the part of the pupil.[489]

In classically Jamesian complexity, this comment works on a number of levels. Although a general comment on the art of fiction, it also refers directly to the pupil of *The Pupil*, who, in asking awkward questions of his tutor, reveals those 'vivid' and 'delicate shades' of character which in turn James acknowledges are 'coloured' by his own vision of life. The complexity of reality in fiction leads him to 'hesitate to propose it as a model', which is why he would rather propose metaphors, or shades of colour. Metaphors such as these do not rest on open resemblance, but at the level of feelings. As Paul Henle puts it:

> In symbolising one situation by means of another, metaphor 'infuses' the feelings attached to the symbolising situation into the heart of the situation that is symbolised. In this 'transference of feelings', the similarity between feelings is induced by the resemblance of situations. In its poetic function, therefore, metaphor extends the power of double meaning from the cognitive realm to the affective.[490]

Ironically enough, though admirably concise, this description has always seemed worryingly devoid of feeling to me. Although Ricoeur too sees it as regrettable that Henle opposes feeling and description, it seems to be something of a competition on who can remain least affected , since he accuses Henle of giving 'in ultimately to an emotionalist theory of metaphor.' Perhaps the goal of academic analysis such as Henle's and Ricoeur's is to remain critically detached, outside the affective field, as if that were remotely possible. I prefer James's hesitancy , where later in the essay he states: 'As people feel life, so they will feel the art that is most closely related to it'. In both his statements he demonstrates his attachment to the novel as a form of feeling, in his use of sensual physical metaphors 'strike', 'touch', 'feel' 'related', though he does concede that what constitutes this intimacy is 'difficult to fix'. Holding or fixing metaphors seems to be bound to the subject of fiction, where ambiguity of intention and response is that elastic, uncertain space in between the writing of a text, its reading, and all the unmeasurable feelings between.

[489] Henry James, "The Art of Fiction", originally published in Longman's Magazine, 1884, reproduced in *Tales of Henry James*, ed. Christof Wegelin, pp.351-356.
[490] Paul Henle, ed, "Metaphor" in *Language, Thought and Culture,* University of Michegan Press, 1958, parphrased and critiqued in Ricoeur's *The Rule of Metaphor*, p.190.

The notion of 'schooling' for James is a similarly ambiguous one in *The Pupil*, where it refers to the accumulated experience of the disgusted tutor, 'schooled in the "foreign ways" of his hosts', and the lucky escape Morgan has had of literal schooling due to weak health. It is part of his sophistication: 'He had the general quality of a child for whom life had not been simplified by school', and interestingly James suggests 'the results (of non-institutionalised schooling) with Morgan were as palpable as a fine texture'[491] . There is a sense that Morgan's freedom from school has created an extraordinarily non-orthodox childishness in him, which allows for himself and the tutor to develop a relationship as if between equals. The tutor observes the child's difficulty with his own parent's dishonesty, as 'dimness' that passes over him, linked to the child's own metaphor of 'dark days', the days he is troubled by conscience or shame his parents never feel. This is the light of early revelation, shone too hard and bright and thereby damaging, although this 'knowledge' is also paradoxically what is most attractive about the boy. James's reference to waters, with the 'little cool shallows which were quickly growing deeper', is part of a highly sensuous series of figures: the 'morning twilight' (of life) 'flushing faintly' into knowledge', hinting at an erotic charge in the adult's view of the developing boy. Various critics have cited late-Victorian prurience or convention denying James the opportunity to make the homosexual nature of the relationship explicit, citing his 'delicate restraint'[492].

> When Pemberton guessed at these young dimnesses he saw him serious and gallant, and was partly drawn on and partly checked, as if with a scruple, by the charm of attempting to sound the little cool shallows which were quickly growing deeper. When he tried to figure to himself the morning twilight of childhood, so as to deal with it safely, he perceived that it was never fixed, never arrested, that ignorance, at the instant one touched it, was already flushing faintly into knowledge, that there was nothing you can say at a given moment that a clever child didn't know.[493]

The metaphors in this passage describing the teacher suggest he keeps a tight rein on himself, rather than his pupil, his feelings 'partly drawn on and partly checked', by the charm of the boy's precocious maturity versus the responsibility of dealing with it 'safely'. Note for Pemberton the child's development is 'never fixed', as to 'know' is merely to be coming out of 'twilight', 'flushed' with cleverness.

The metaphors of colour and light as revelatory qualities are beautifully sustained to the end of the tale, at the terrible moment the boy dies on the news that he and the tutor may live

[491] *The Pupil*, p.194.
[492] Clifton Fadiman's edition of *The Short Stories of Henry James*, New York: Random House, 1945, & Mildred Hartsock, "Henry James and the Cities of the Plain," *Modern Language Quarterly* XXIX, 1968.
[493] *The Pupil*, p.207.

alone together. Biblical vocabulary such as the 'consecration of his hope' and his 'vivid' colour suggest the struggle to 'escape' from the awful confines of his family, plus a blessed union is possible - only to be cruelly dashed with the boy's heart -too full- giving out.

> Morgan had turned away from his father - he stood looking at Pemberton with a light in his face. His blush had died out, but something had come that was brighter and more vivid. He had a moment of boyish joy, scarcely mitigated by the reflection that, with the unexpected consecration of his hope - too sudden and too violent; the thing was a good deal less like a boy's book - the "escape" was left on their hands. The boyish joy was there for an instant, and Pemberton was almost frightened at the revelation of gratitude and affection that shone through his humiliation.[494]

James's metaphors are textural, in the bookish sense, creating associations with the 'transparent fiction' of events, how the child's jumbled thoughts include reference to how ironically unlike romance or adventure stories life can be, 'a good deal less like a boy's book'. Yet this is precisely the same terms in which James himself described the work:

> The general adventure of the little composition itself... would be, occasion favouring, a thing to live over; moving as one did, round about it, in I scarce know what thick and coloured air of slightly tarnished anecdote, of dim association, of casual confused romance, a compound defying analysis, but truly, for the social chronicler, any student in especial of the copious "cosmopolite" legend, a boundless and tangled, but highly explorable, garden.[495]

This 'boundless and tangled, but highly explorable, garden' of James's writing is anything but 'casual' in its meticulous structure, offering the apparently reliable first person narrative position of a gentlemanly English tutor reflecting on a strangely disturbing event of his past. The exchanges between tutor and pupil undermine the adult narrative position as necessarily authoritative, however, in that the pupil's knowledge of his situation is always in advance of his master, and the reader is thereby forced to reassess who is more naive, economically, emotionally, sexually; who is most 'schooled', who is most green. This ambiguity is mirrored in Hartley's *The Go-Between,* where the child and adult narrative positions are just as 'tangled.' Reading against James's avowed intention with the text, *The Pupil* strikes the reader as highly 'bound' by the social and institutional mores of its time, in that its author, like the child character Morgan and the tutor Pemberton, are 'almost frightened' by the reality the fiction purports to represent: a highly intimate relationship between a male adult and

[494] *The Pupil,* p.223.
[495] *The Novels and Tales of Henry James*, On "The Pupil", Vol.XI, New York:Charles Scribner's Sons, 1908, pp.xiv-xviii.

child; the condoning of pedagogic eros.

James is quoted as having been given a 'sensuous education'[496] himself, despite rather than because of attendance at dozens of schools in three countries. A recurring theme of his work is the childlike naivete of the American in Europe, which in *The Pupil* is complicated by the combined forces of the educated, earnest English tutor and the American child set against the corrupt thoughtlessness of the American cosmopolitan family. It is as if the cynical disenchantment of European culture has infected Morgan's family 'proper' American innocence, and unusually, the child is the knowing, rather than the innocent victim of this. The suggestion of 'adventure' central to the child's anxious hopes to be schooled and cared for by his tutor, works directly as associative with the sense of that word as both the fictional product: 'story', or 'fantasy', as well as the process 'ordeal' or 'hazard'. There is also the directly pertinent aspect of 'adventure' as forms of journeying, which is again a recurring theme of James's fiction, not least in *The Pupil*, as the family travel across Europe in 'jerky little tours'[497] in their attempt to appear respectable without spending any money. This would suggest adventure can be a form of continuous running away from the unpleasant realities of the present: a fine metaphor for the nature of writing itself, and perhaps particularly writing about childhood. As James points out, one can define neither writing nor childhood in exact terms. The metaphors he uses are almost exclusively drawn from the parts and effects of a book one cannot easily read:

> Morgan had been as puzzling as a page in an unknown language... Indeed the whole mystic volume in which the boy had been bound demanded some practice in translation. To-day, after a considerable interval, there is something phantasmagoric, like a prismatic reflection or a serial novel, in Pemberton's memory of the queerness of the Moreens. If it were not for a few tangible tokens- a lock of Morgan's hair, cut by his own hand, and the half-dozen letters he got from him when they were separated- the whole episode and the figures peopling it would seem too inconsequent for anything but dreamland. [498]

Like Hartley's *The Go-Between,* the narrative position indicates very clearly that the tale is told retrospectively, though the present tense 'there is something' is an unsettling shift from third person, reminding the reader of the writer's subjective (and hence unreliable) position. Interestingly, here James uses the metaphor of the child as a 'bound' 'mystic volume', emphasising the contradiction pointed to earlier over his term 'boundless' with reference to

[496] Quoted in *The Collected Essays of Katherine Anne Porter*, New York: Delacorte Press, 1970, p.240.
[497] *The Pupil*, p.197
[498] *The Pupil,* p.192.

his fiction. James emphasises the writer is only representing characters from memory, 'figures' from 'dreamland', with 'figures' or metaphor further confusing interpretation, or 'translation'. Like metaphor, a translation implies some form of transfer will take place, where meanings are not what they are, but what they seem. According to Lacan, Freud first defined 'übertragung' (transference) in 'the psychology of the dream processes, as the phenomenon of the impossibility of direct translation'[499] , as desire is repressed by the subject.

In this way, the signifying material (literary language such as the alliterative and elusive 'puzzling as a page in an unknown language') as made up of words which, as metaphors, have forfeited their own 'literal' meaning for a range of new and different possibilities. In this context, the pupil's relationship with the tutor is implied to be a romantic one, as the metaphors are of love 'tokens', such as 'a lock of... his hair', and a 'half-dozen letters', left like traces, almost cliches, of romantic attachment. It is surely not as important to analyse whether James was concealing or revealing 'evidence' of literal homosexual love through extensive use of oblique or explicit metaphor; rather, that the reader engages with the story as a kind of love-interest in itself, or a transference situation. Eros is bound up with transference in that the love-interest is projected onto the analyst (author's text) and yet is for oneself (reader) engaged in the act of reading, what Barthes calls 'the pleasure of the text.'[500] Lacan has no illusions about the nature of such love, as:

> ...essentially an attempt to capture the other in oneself, in oneself as object...the desire to be loved is the desire that the loving object should be taken as such, caught up, enslaved to the absolute particularity of oneself as object.[501]

This is both the kind of love James describes in *The Pupil*, and the sensation of the reader 'caught up' in the reader-as-object, text-as-subject position, manipulated by the novel's shifting narrative positions, and always complicated by the fact that the child functions as both object and subject, in a fictive and literal sense. Post-structuralist critique of subjectivity fastened to psychoanalytic theory with Lacanian metaphors of object/subject love, translated as 'capture', 'caught up', 'enslaved'. As Watson says of Wordsworth's vision of the child's days journeying towards adulthood 'bound each to each in natural piety'-

> In what way 'bound'?-like slaves roped together? Or as in book binding, with each page 'bound' to the next? If it was the latter, perhaps we could say that

[499] *The Seminar of Jacques Lacan*, ed. Jacques-Alain Miller, trans. John Forrester, Cambridge University Press, 1988, p.114.
[500] Roland Barthes appears to have taken the phrase 'the pleasure of the text' from Baudelaire.
[501] *The Seminar of Jacques Lacan*, p.276.

> the Victorian novelists took the hint, and resolved the problem through narrative.[502]

Yet narrative has been struggling with the bindings of this relationship ever since the Victorian period, and well into the writings of the twentieth-century.

The Getting of Wisdom, published in 1910 under the pseudonym Henry Handel Richardson written by Ethel Florence Lindsay Richardson, is an interesting girls version, and possible reaction to novels like The *Pupil.* It is also very likely to have been influenced by the German writer Conrad Meyer's *Das Leiden eines Knabens (A Boy Suffers,1883*), in which a child dies following a merciless lashing inflicted by a vindictive master, and Herman Hesse's novel *Unterm Rad (The Prodigy)*, first published in 1905, in which the child commits suicide because of the excessive intellectual pressure imposed on him. In many of these cases (tales about boys written by men), the story focuses on the appalling waste of a child prodigy's potential, both as an indictment of conventional education, and of adult neglect in terms of nurturing children's "natural" health and happiness.

Though set in Melbourne, Australia, where Richardson was born and spent her childhood, there are certain themes in *The Getting of Wisdom*, like those examined in the Wells, James and Hesse texts, which demonstrate the horror of curtailing of a child's potential into an acceptable, institutional mediocrity. But the difference is that the central child Laura is like any other child, 'ordinary and therefore deeply important',[503] as Germaine Greer has pointed out. Laura, unlike Morgan, does not die the heroic, even martyred victim of adult lies; she deals in 'transparent fiction' as soon as it becomes clear that the truth gets her nowhere:

> So she sniggers with the bigger girls, cringes to the staff, and is callous towards her juniors, but underdoes, overdoes and forgets to do all these things constantly. The power and spontaneity of her feelings repeatedly confound her attempts at a manipulation of the people around her, so that although a willing enough hypocrite, she makes but a poor one. ...[504]

Laura, like Mary in Hodgson-Burnett's *The Secret Garden,* is not particularly likeable, but then neither are any of the teachers or other girls at school, motivated as they all are to break each others spirits in the service of convention. Richardson makes it quite clear that the provincial school environment distrusts and is consequently destructive to personality, culminating in the final report Laura receives with the strategically mediocre mark: 'Fair'.

[502] Watson, "Children's Literature and Literature's Children", in *The Prose and the Passion,* ed.Styles, Bearne, Watson, p.166.
[503] Germaine Greer's 1980 Introduction to the 1981 Virago edition of Henry Handel Richardson's *The Getting of Wisdom.*
[504] Germaine Greer's Introduction to *The Getting of Wisdom* (no pagination).

H.G.Wells read the book 'with enormous admiration', referring to the central child Laura as 'your little rag of a girl (who) is a most adorable little beast'.[505] "I persist in thinking of it as a little book', Richardson wrote in 1931, 'though modern writers who give such short measure don't agree with me'. Again, an interesting use of size-related metaphors, where the self-deprecating Richardson apologises for the shift from the nineteenth century yardstick of a novel as a weighty tome to more minimal twentieth-century writing of 'short measure'. Might not the child character of the novel have something to do with this defensiveness about size? Greer suggests:

> ...it is almost as if the clear-eyed passionate child who was almost suffocated by educational authoritanism sneaked out of her when her back was turned and wrote a perfect novel that the self-conscious writer had no power to understand. [506]

The metaphor here, of the secret child 'sneaking' out of the writer 'when her back was turned', evokes childhood games like "Grandmother's Footsteps" where all action must take place unnoted by the authority figure. The game's function is to play with the anxiety of advancing upon someone whose back is turned, but who will swing round at the slightest evidence of noise. This is not unlike how transference works in psychoanalytic situations, where the therapist is listening acutely for the kind of verbal 'evidence' that reveals hidden secrets within the conditions of the analyst and analysand's intimate relationship. In the understandable assumption that writers have this kind of close relationship to their text, such disclaimers of texts 'sneaking' up on their authors, who, despite critical acclaim, persist in recognising 'little' achievement, look defensive. Greer goes on to allege that 'Richardson, in later life, was wont to make extraordinary claims for Laura Rambotham, calling her 'a girl with a difference', 'a writer in the making', whom the 'taint of her calling' marked her off from the rest of her schoolmates'. In 1940, Richardson was to go so far as to claim in an article that Laura, 'by dint of sad experience, ... discovered unaided the craft of realistic fiction.'[507] Such claims confuse the (fictional) child character and the (real) moment of fiction to such an extent they could be interpreted as textbook illustrations of metaphoric transference. There is no explicit evidence for Laura to be considered a budding writer; in fact, the novel includes two frank but poorly expressed letters home which instantly receive criticism for their bad spelling and lack of constructive detail. What is implicit in this, and countless other incidents of adult and self-censorship, is that the child figures as a metaphor for the dangers of cultural

[505] H.G.Wells, *Letters, in* Greer's Introduction to*The Getting of Wisdom.*
[506] Greer's Introduction to*The Getting of Wisdom.*
[507] Greer quoting Richardson, *Virginia Quarterly Review,* 1940.

interference on the free spirit, lest it be broken entirely like that of poor little drowned Hans in *The Prodigy*. In this novel, it is only the shoemaker who knows what really killed the child, and Hesse makes much of this irony, in the metaphor 'drove him' as if Hans were a horse in leading reins, added to the understatement of 'merely... the schoolmasters' who were responsible. 'In loco parentis' these 'gentlemen' were supposed to have been the child's protectors from harm.

> There's a few of the gentlemen', he said in a quiet voice, 'who have helped to drive him to this'.
> 'What?' said Giebenrath, and he stared frightened and incredulous. 'In the name of heaven, how?'
> 'Don't worry, neighbour. I merely meant the schoolmasters'.
> 'How do you mean exactly?'
> 'Oh nothing. Just that.'[508]

A sinister quality belies the casual 'Oh nothing. Just that', where 'that' is the nervous state of ruin Hans had been reduced to by intensive schooling. Hans, like Morgan and Lionel, is a tragic victim of the demands made on him by social and cultural institutions and Laura is simply not this kind of hero; she rejects authority and convention as soon as she leaves the school gates with her sister Pin with a recklessness rarely attributed to child figures in fiction: 'Think I care?'

> 'Oh, what are you going to do?' cried Pin in anxiety.
> 'I'm going to have a good run', said Laura, and tightened her hair- ribbon.
> 'Oh, but you can't run in the street! You're too big. People'll see you'.
> 'Think I care?' ...
> She was off, had darted away into the leaden heart of the December morning, like an arrow from its bow, her head bent, her arms close to her sides... Right down the central avenue ran Laura, growing smaller and smaller in the distance, the area of her movements decreasing as she ran, till she appeared to be almost motionless, and not much larger than a figure in the background of a picture. Then came a sudden bend in the long, straight path.
> She shot round it, and was lost to sight.

Laura is 'too big' to run in the street, yet is pictured diminishing in size, acting out her childhood in reverse, reclaiming her right to a 'good run' from that awful institution of repression, school. The child most frequently figures as struggling from the confines of the literary school setting, bound in its turn to the school as an institution as a well-tried metaphor for, or 'stands for' organised social control, out of which flight or escape is doomed..

[508] Herman Hesse, *Unterm Rad, (The Prodigy)* trans. W.D.Strachan, Penguin, 1973, p.157.

The Rainbow

The schools depicted in D.H.Lawrence's novel (1915)*The Rainbow,* reveal an interesting treatment of the negative effect of such orders on the teacher as much as on the child. It is a trap which suffocates all that might be claimed for 'childness' (to use Hollindale's term) within the child or the adult figure in the text.

Hollindale argues:

> Few readers would nominate Lawrence among major writers with significant visions of childhood... Nevertheless Lawrence is a classic writer, who in relatively few specific passages articulates a deep and manifold childness.[509]

Though it is important to continue to question the notion of the 'classic' and 'childness' as recognisable givens, I would agree that Lawrence has surprisingly little criticism with respect to his childhood representation, and yet his influence may be as great as that of Dickens in the field. Lawrence's fictional depictions of childhood are varied, but the unique aspect of the novel The *Rainbow* is the observation of first the infant Anna and then Anna's child Ursula literally from conception to adulthood, who herself becomes a teacher of children. In this respect *The Rainbow* reads something like a lifetime psychoanalytic case study, as the reader has uniquely long-term understanding of one individual's psyche, both as a long linear narrative- a kind of extended metaphor for life- and as fragments collated together as memories are, blurring boundaries between what might be taken for fact and fiction.

Early in Anna and Will's marriage, when their relationship is troubled by its passion and their differences (particularly over religion), Ursula is conceived in an interesting reversal of the mother/father roles: 'he seemed like an Annunciation to her.' Will claims the child Ursula fully as his once the next baby is born, and Lawrence devotes many detailed passages to her developing childhood, describing the intensity of feeling between father and daughter, 'she was a piece of light that belonged to him', he 'the dawn wherein her consciousness woke up'.[510]

It has been suggested that Lawrence saw childhood as a source of direct renewal, offering a 'theory of child consciousness that stands in fruitful contrast to both the Romantic attitude and the Freudian model.'[511] Lawrence himself contradicted his own advice: 'Never have ideas about children-and never have ideas for them' as his essay on child consciousness demonstrates:

> There is in the nature of the infant something entirely new, underived,

[509] Peter Hollindale, *Signs of Childness in Children's Books*, p.106.
[510] *The Rainbow*, p.217.
[511] Carol Sklenika, *D.H.Lawrence and the Child,* 1991, p. 37.

> underivable, something which is... causeless. And this something is the unanalysable, indefinable reality of individuality[512] .

For Lawrence, working in a modernist rather than post-Victorian sentimentalist tradition, the consciousness of the child must be taken as seriously as any adult character in the novel. The difference he perceived between the pristine rather than innocent state of childhood is the metaphorical struggle Ursula has with 'the dim, childish sense of her own smallness and inadequacy, a fatal sense of her own worthlessness...She could not do anything, she was not enough'. One of her 'earliest memories' of not being 'enough' is of trying but failing to help her father to 'set potatoes',where 'the responsibility excited her like a string tying her up'. The father later dares her to near-death experiences, where out of sheer survival she 'held herself fixed to him'.[513] By the time Ursula goes to school, she has developed a sense of family pride close to superiority, and 'was glad to burst the narrow boundary of Cossethay' to go to grammar school, where 'she fancied the air was finer, beyond the factory smoke'. What remains difficult for the child is discipline, or as Lawrence puts it 'the battle with Authority and the authorised powers' 'ready to seize hold upon her', to the extent she 'made herself smaller, feigned to be less than she was'[514]

When Ursula decides to seek her independence through teacher training, she fantasises that "She would be the gleaming sun of the school, the children would blossom like little weeds', yet, on the first day she approaches the school, all the nostalgic cosseting of her childhood past is left 'behind' and the blackberries are a portent of her maturity.

> Behind her the little church school she had attended when she was a child... Behind her was Cossethay, and blackberries were ripe on the hedges'[515]

Ilkston school impresses itself upon Ursula and the reader as 'a penitentiary which deserves to rank with any of the children's hells which Dickens portrays'[516] as it 'squats', 'grimy', with a 'threatening expression... for the purposes of domineering'. The teachers are 'thin', 'narrow', 'sharp', 'greenish', 'short, neutral-tinted', and speak in 'rapid firing' as if they were 'addressing a machine'. Ursula is given a class of 'some fifty-five boys and girls' described as in military metaphors as depersonalised units, or a 'block'. 'They were not children. They were a squadron.'[517]

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[512] D.H.Lawrence, "Child Consciousness" in *Fantasia of the Unconscious,*quoted in Sklenika, *D.H.Lawrence and the Child,* p. 89.
[513] *The Rainbow*, pp.221-225.
[514] *The Rainbow,* pp.264-271.
[515] *The Rainbow,* p.368.
[516] Kate Millet, *Sexual Politics*, London:Virago, p.
[517] *The Rainbow,* pp.369-377

Superficially the novel does not seem overtly anti-war, though it was banned on those grounds in its own time. In post-industrial North of England pit-country, the only realistic future for almost all children of school age was factory work or going down the mines, rendering school futile. What is unusual about the schooling depicted in *The Rainbow* is that the novel addresses the very real problem of educating the working classes in military metaphors, carrying the strong suggestion that schooling of this kind was merely creating expendable fodder for industry and war. It was perhaps Lawrence's unabashed depiction of school as concerned primarily with hegemonic social and class stratification rather than delivering any usable life skills that offended the reading market.

The child that Ursula finally 'thrashes' is one that Lawrence is careful to depict as a kind of animal for whom the reader cannot have much sympathy. Williams is a bloodless rodent-like child, who looks as if he has already spent a lifetime down the pit in the dark. Lawrence owes a debt to the Dickensian undertaker-type such as Vholes in *Bleak House*, described as 'sallow', 'bloodless', with 'red eruptions on his skin', whereas Williams's 'whitish head' has 'sore-rimmed eyes' suggesting 'something cunning, etiolated and degenerate'. Lawrence removes his greatest affirmation of childhood humanity, child consciousness, through objectifying metaphors: 'the thing writhed away from her' as if a poisonous snake. 'Snarling', 'rat-like, grinning', he 'fawns on her', yet has 'leech-like power.' His insolent 'triumph' is what finally pushes her to recognise 'it was a fight', and she drags him 'struggling and kicking' as if she were making off with prey, where she beats him until 'the cane broke him.'[518] 'Williams was beaten, but at a cost', as Ursula is 'as if violated to death'. The exaggeration of small sounds in the silence that follows the beating is controlled through rhyming alliterative effects; the 'clock and the chock of books' as if 'ticking' in rhythm, offering the comfort of the authoritarian absolute:

> There was a dead silence. As she stood there, she could hear again the ticking of the clock and the chock of books taken out... then came the faint flap of books on the desks. The children passed in silence, their hands working in unison. They were no longer a pack but each one separated into a silent, closed thing.[519]

As a civil servant, Ursula is bound to institutional confines such as following the Head's model of habitual caning, a man described by Lawrence as a 'strong creature tethered'.[520] The children are bound to fail; they all know it, and bitterly resent it, just as Lawrence did himself,

[518] *The Rainbow*, pp.396-399.
[519] *The Rainbow*, p.399.
[520] *The Rainbow*, p.388.

trying to keep order, complaining of the 'savage teaching of collier lads.'[521] Lawrence's position in the context of this school incident in *The Rainbow* suggests he is critical of an educational system and ethos that alienates working class children, and of the impoverished and deprived conditions in which they live and work. The theme of industrialism as responsible for much of this spiritual deprivation is communicated rather obviously through the 'etiolated' pupil Williams, who is literally deadened by the lapsed moral values of his cultural background and an asphyxiating mechanistic education. The school system as analogous to the social system (where pupils throw stones and potatoes at Ursula as the class enemy in the street), exposes the divides between the dominant and the dominated, both 'victims of a system based upon will power which must end in bullying. Adapt, or perish.' There is an element of willing fatalism about this hegemony,[522] in that the middle-class female teacher, faced with the brutal proletariat [523] must become an instrument of this system by 'feeling the power of their masters, they must themselves feel powerful. The bullying of their superiors fills their own void, and confirms that they are alive, thus they depend upon their masters domination in order to feel alive'. This somewhat sadomasochistic model is supported by the 'excitement' with which the class respond to the violent physical abuse of their classmate, and the order which is restored by the triumph of the will, however hollow the victory.

Lawrence defeminises Ursula in that she 'goes beyond' the headteacher, who ironically comes to 'hate her almost as if she were a man', for her success in subjugating loutish boys. When he hears Williams's 'howling yell', Mr. Harby rushes in with "What's the matter?" as if speaking to a child, and, rendered incompetent by Ursula's competence, 'roars in a mad rage at his own class' by way of comic frustrated patriarchy. Ursula submits to the conditions of service in this "Man's World" of the chapter heading, and she is mortified by it. It is a bitter indictment of industrial destruction of the harmony Lawrence thought possible between man and nature, examined metaphorically through woman and child. Ursula's past is now 'a foreign country' in that she 'was isolated now from the life of her childhood, a foreigner on a new life, of work and mechanical consideration.' This psychic death she suffers is not just a consequence of the deadening influence of the mechanical values of the school system, but also importantly the failure of those stems to embrace the childhood life force. Perhaps in the final analysis what was most anti-war about *The Rainbow* was Lawrence's suggestion that an

[521] Peter Lawley, *The Guardian*, article on Lawrence, March 3, 1992.

[522] Antonio Gramski's term for the way those in power maintain power through institutionalised coercion rather than discipline.

[523] The term 'proletariat'as taken from Karl Marx's & Friedrich Engels's *The Communist Manifesto*. Reference is made in this text to how knowledge of one's situation means that power relations can be reversed.

ideological state apparatus[524] like Ilkston school is not unlike a repressive state apparatus like the military. As he asks in either situation, when one serves the state or nation: 'Are you anybody, really?'[525]

That a fixed notion of social control and order had been challenged - and to some extent exposed as hollow by two world wars, is illustrated by the school experiences of the character Leo in L. P. Hartley's *The Go-Between*, published in 1953. By this post-war era, private institutions were depicted both as national guardians of traditional 'old school' values such as recognising your place, and as modernising, with the advent of scholarship places, such as Leo's place at Southdown Hill School. The novel makes clear that, because of his (middle) class position, Leo would never have mixed with the likes of Marcus Maudsley, were it not for the fact that he became friends with him at school. Leo's father, a bank manager, 'had been against war' and even more extraordinarily, 'had his own unorthodox theories of education, one of which was that I should not be sent to school'. [526] This appears in direct contradiction with the values prevalent at Brandham Hall occupied by the heroic aristocracy of war-scarred Viscount Trimington. However, in reality, the mansion is only let to the Maudsley family who have made their money in the city, and have no 'landed' credentials. Leo is the 'go-between' classes, the 1950's social/school experiment (set for displacement, in Edwardian times, and thereby also a go-between the nineteenth and twentieth-century).

At school Leo makes the mistake of inciting the other boys to read his diary by hinting 'at the possession of secret treasure' kept in his desk.

> My attitude to the diary was twofold and contradictory: I was intensely proud of it and wanted everybody to see it and what I had written in it, and at the same time I had an instinct for secrecy and wanted nobody to see it... I thought of the applause that would greet the diary as it was wonderingly passed from hand to hand... And on the other hand there was the intimate pleasure of brooding over the diary in secret, like a bird sitting on its eggs, hatching, creating; losing myself in zodiacal reveries, speculating upon the glorious destiny of the twentieth-century, intoxicated by my almost sensuous premonitions of what was coming to me.[527]

This key passage uses metaphor in directly literary ways: the theatrical metaphors of 'applause' evoking both the movement of the book and hands literally clapping, as it is 'wonderingly passed from hand to hand'; the biological metaphors of writing associated with 'creating' or giving birth to life, 'brooding' and 'hatching'; and the indirect evocations of

[524] Althusser's term would include fiction as adding to the functioning of Ideological State Apparati (ISA's) to legitimate any representations of childood that serve the state, or status quo.
[525] *The Rainbow*, p.311.
[526] *The Go-Between*, pp.10-23
[527] *The Go-Between*, p.12.

'sensuous' delight; including 'losing myself', 'intoxicated' by 'what was coming to me'. Like the diary, Hartley's metaphor is 'twofold', in that it functions effectively as descriptive of feeling, but also tacitly reminds the reader of the oddly hesitant start to the novel, where the nature of writer, reader and text is fraught with anxieties and distrust. Hartley describes the author finding the old diary as an old man and recoiling from it: 'it seemed to me that every object in the room exhaled the diary's enervating power, and spoke of its message of disappointment and defeat'. This is given the metaphor of 'under a twofold assault'[528], which the later passage at school recalls like memory, but is of course 'premonition' as the novel begins retrospectively. Hartley's own position seems contradictory: the novel as a kind of lament for the passing of the British Empire into twentieth-century mediocrity, and the power of the state changing from private schooling systems to education for all. Leo's diary is a crucial bearer of these historical, political and personal conflicts. As soon as his schoolboy peers read the diary, Leo is subjected to teasing 'I had never been unpopular before, still less had I been systematically bullied, and I didn't know what to make of it.' Later Leo regains his status by putting a curse on his bullies which appears to work, and though the adult recalls no lasting psychic belief, schoolboy spells 'were not really a shot in the dark' as the entire school system is depicted as institutionally superstitious.

In terms of plot, *The Go-Between* appears to place the greatest priority on the events that took place at Brandham Hall and its gardens, the farmer's cottage and surrounding Norfolk landscape. But in some ways it could be argued that the entire novel is about school, or 'schooling'. As the word suggests, the child's growing experience of life is given a highly charged background or environment (land that people work, own, play in) which upholds hierarchical standards of upbringing and breeding (where Marion cannot possibly marry the local farmer) and where the past creates the culture into which the characters are 'schooled'. These values are those of the private school system which the novel describes at the outset, though ironically the author reputes this early on: 'If Brandham Hall had been Southdown Hill School I should have known how to deal with it. I understood my school fellows, they were no larger than life to me.' He goes on to point to the characters from the Hall as:

> ... the substance of my dreams, the realisation of my hopes; they were the incarnated glory of the twentieth-century; I could no more have been indifferent to them after fifty years than the steel could be indifferent to the magnets in my collar-box.[529]

Trapped together in a confined space, the steel and magnets cancel each other out and lose all

[528] *The Go-Between*, p.8.
[529] *The Go-Between*, p.19.

their force, just as all of Leo's libido has gone. There are constant parallels made between his life and school: the circumstances that caused him to deal with 'persecution' at school with working a spell. 'At school a spell had save me; and at Brandham too, I had resorted to a spell. The spell had worked: I couldn't deny that... but it had recoiled on me,' acting in reverse to its intention. Leo believes his 'spell' can save Marion and Ted from a hopeless alliance, allowing her to marry into her own class position and reestablish the status quo. His fantasy is that this spell, just as in school, will increase his popularity, yet when he returns to school he and Marcus 'met almost as strangers' and he describes himself as having 'little left to put' into friendships. 'But another world came to my aid - the world of facts.' Leo turns to facts as apparent truths which take the place of 'experience or imagination', and Hartley points ironically to the advantages of 'an atrophy of curiosity about people. 'Indeed, the life of facts proved no bad substitute for the facts of life.'[530] Life, the 'school of hard knocks', proves too much for Leo, who turns to what schooling can offer as an avoidance of life: knowledge free from intimacy or 'living sources', innocence regained, in a way. This Leo describes as having a 'tranquillising' effect on his painful memories, suggesting schooling deadens as much as it nurtures.

The willingness with which the child Leo kills off his own sensuous spirit by embracing the factual life is one of the most painful aspects of the novel, emphasised by the ambiguous resignation with which the novel ends, turning full circle as the old man acts as a reluctant go-between again. Written after two world wars, and the effects of different governments struggling to manage change in the school system in Britain, *The Go-Between* uses a turning point in history to illustrate dramatic cultural change that warns of an uncertain future in which the child might be more 'knowing' and yet in consequence irreparably damaged.

A Kestrel for a Knave

Published a decade later, and set in its own time, Barry Hines's novel *A Kestrel for a Knave* (1968), is a direct example, perhaps ***the*** exemplary novel illustrating the paradox of comprehensive schooling , which, despite the influence of thinkers such as Locke and Rousseau arguing for 'natural' or child-centred pedagogies, remained repressive and authoritarian in practice. In the exact year of the publication of *A Kestrel for a Knave*, the English education system underwent a so-called 'Revolution', on the grounds that education was a vehicle for social change, in recognition of its ideological power. The school in the novel, despite being a new comprehensive and thus representative of that brave new future, represents precisely what Paulo Friere attacked in his rejection of the 'pedagogy of the

[530] *The Go-Between*, p.265.

oppressed' based on Ivan Illich's 'deschooling' theories.[531] The teachers of predominantly working class pupils act out roles of oppressors, maintaining the 'culture of silence' Friere deplored, and Hines depicts just one (notably English) teacher who encourages some small forms of creative expression.

Since its first publication in 1968 *A Kestrel for a Knave* has been reprinted twenty-eight times by Penguin alone. Ken Loach's film *Kes,* produced in 1969, contributed an unusually like-minded visual equivalent to the novel, providing the unmissable opportunity for the cultural study of English texts in written and visual media.[532] Perhaps partly because of this auspicious history, the book has been on the school syllabus for English GCSE study since the early 1970's in Britain: and a steady stream of study guides written over the years has emerged to support it as a teaching and learning resource. The study guides themselves, as the only available criticism on Hines's work, are of historical interest in terms of the 'close-reading' requirement to engage fully with the text, paired with the unshakeable assumption that children will identify directly with Billy. I find the following quote from *Brodies Notes* oddly moving, despite its formal, even patriarchal tone, in the way it champions Billy as the central figure, demonstrating the hardship of what constitutes education, society, and life for a child such as him:

> His discovery of Kes is his education, his training of her his integrity, her murder the depths of his disillusion. Use what I have said above as a guide to your own discovery of Billy; you will, if you read closely and imaginatively, find much more than I have said here. You may find yourself moved to anger, frustration, outrage, by Billy's various plights; you may find yourself in part at least understanding why it is that society has no time for the kind of boy that Billy appears to be... Do not, in your reading, forget that he is a small boy... There are many portraits of children in literature... [which] ... all too frequently suffer from idealisation, an excess of goodness (or badness), a lack of reality, a cloying approval. Billy is not such a portrait; Billy is, movingly, painfully, a life.[533]

It demonstrates a pleasing irony to consider that this guide is addressed to children, or young students, yet maintains a strict standard of well informed and articulate English literary appreciation, whilst reminding the youthful critic: 'Do not, in your reading, forget that he is a small boy'. In a temporal sense, Billy is not a small boy (at fourteen), yet as a child figure he is as if small, unheroic scrap material, as the title *A Kestrel for a Knave* suggests. A 'coistrel',

[531] Paolo Friere, *Pedagogy of the Oppressed,* pp.62-63.
[532] It could be argued that both Hines's and Loach's projects are Marxist ones: overpoweringly so, perhaps, in the literal exemplification of Marxist argument in the novel and the film.
[533] Graham Handley, *Brodies Notes*, Pan Revision Aids, London: Pan Education, 1977, p.15. Graham Handley taught English at Middlesex Polytechnic.

knave, or varlet share the meanings of boy, male servant and rogue, and Kes, the kestrel bird, like Billy, is relatively insignificant, the smallest and lowliest bird of prey. Billy is a paper-boy before school, his mother and elder brother are indifferent to him except as an errand-boy, and it is only in the country environment where he trains his bird that he is able to be expert. As the guide asks, 'why is it that society has no time for the kind of boy that Billy appears to be', the tensions in *Kes* are of society and state at odds with each other even whilst appearing to serve one another.

The novel is set in the north of England, in a raw working city where new comprehensive schools and housing estates in the valley serve the coal mines or 'pit' towering above, with just 'at the back', the unpeopled landscape of the moors. Whilst the central child character Billy delivers newspapers and comics on his paper-round, his view is a crucial portent of where he 'belongs'.

> Toy traffic travelled along the City Road, and across the road, in the valley bottom, was the sprawl of the estate. Towards the city, a pit chimney and the pit-head winding gear showed above the rooftops, and at the back of the estate was a patchwork of fields, black and grey, and pale winter green; giving way to a wood, which stood out on the far slope as clear as an ink blot.[534]

What is 'real' in this description is the rural landscape, rather than the 'toy' vehicles, and occasional glimpses of the housing or the mine, as the fields are coloured in seasonal shades, where the wood 'stood out' like a metaphor, 'clear as an ink blot', writ large, into the passage. It is in this densely wooded part of Billy's environment that the text feels most at home with itself, as it were, when Hines describes the freedom of movement in nature, where Billy is free from the neglect of his mother, the bullying of his elder brother, and the 'dark' 'gritty' confines of his home, work, and school.

> Overhead the branches webbed into a green canopy, and in places shafts of sunlight angled through, dappling the grey-green trunks, and bringing up the colour of the grass and foliage. Light and shade, a continuous play of light and shade with every rustle of the leaves. [535]

There is a shift in Hines's writing from city to countryscape, where metaphors such as 'the branches webbed', and 'dappling' are themselves natural, evoking the bird life in particular, literally 'bringing up the colour' in the text. The woods stimulate Billy and writer and reader into a different frame of mind, that of poetic response, echoing the sprung rhythms of Gerard Manley Hopkins's praise of dappled things, Thomas Hardy's emotive pastoral moods, and

[534] *A Kestrel for a Knave*, p.14.
[535] *A Kestrel for a Knave*, p.25.

D.H.Lawrence's symbolic fertility and evergreen optimism in the English wood. It is in these woods that an 'all's right with the world' God, playful fairy, benign force or lover becomes evident in English literature, and all the reader's English cultural associations come into 'continuous play of light and shade with every rustle of the leaves'- leaves of the book as much of the wood. It is in these woods that Billy first sees the kestrel pair that are to suggest his taking a chick to rear up himself, an act condoned by the local farmer who points out that the ruin the kestrels nest in is condemned.

Hines makes the clearly ironic point that knowledge equals power in that when Billy approaches his local library to find out about falconry, he is turned away on the basis that he isn't a member, and hasn't filled in the necessary forms. The savage irony is that though Billy asks just to read inside the library, 'I want a book today', the response is so unsympathetic that he throws the form down a drain and promptly steals a "A Falconer's Handbook" from a bookshop instead. Hines makes the link between the inaccessibility of information and literacy to the working class poor both humorous and bleak; when Billy's brother discovers he has stolen a book he says scornfully, in the local dialect:

> 'I could understand it if it wa' money, but chuff me, not a book'. he skimmed it hard across the room. The covers flapped open and when Billy grabbed at it, he bent and scuffled the pages back.[536]

In a scene that describes the book as if a precursor to the kestrel, in metaphors reminiscent of 'skimming' flight, the covers, as if wings 'flapped open', and Billy highly protective of his prized object. As his brother says derisively:

> 'Anybody's think it wa' a treasure tha'd got.'
> 'It's smashing! I've been reading it all afternoon, I'm nearly half-way through it already'.
> 'An' what better off will tha' be when tha's read it?'[537]

Like Hardy and Lawrence before him, Hines is careful to make use of the English vernacular in dramatic dialogic contexts that refer specifically to the class position of the characters. In this extract, the difficulty Billy has in obtaining the book, then the lack of peace to read it, let alone any interest in the activity as an educative or personal 'good,' is a telling verbal jab on literacy as middle-class elite property (and paradoxically all the more compelling for being told colloquially).

The vernacular is present at school between pupils, though notably not from pupil to teacher

[536] *A Kestrel for a Knave*, p.35.
[537] *A Kestrel for a Knave*, p.35.

except for the English teacher, who encourages the boys to talk about what they know, persuading the pupils from the defensive position of 'I don't know owt, Sir', to 'There's summat. It's nowt though'. 'It must be if you remember it'.'It's daft really'. Though the boys speak in local dialect, the English teacher uses standard English forms, and does not often overtly correct their speech. This somewhat more encouraging environment results in Billy telling the class about the training of his kestrel, in a monologue unprecedented in length, and an unusual blend of unsophisticated dialect and technical terms from the field of falconry. This scene is interesting in that the positions of adult/child pupil are somewhat reversed, with Billy facing the class in the speaker's position of authority, and demonstrating training the hawk, while looking 'down' on the teacher who sits beside his desk as the rest of the pupils do at theirs. Their dialogue reflects these inverted positions:

> 'Yes, I see. It all sounds very skilful and complicated, Billy'.
> 'It don't sound half as bad as it is, though. I've just telled you in a couple o' minutes how to carry on, but it takes weeks to go through all them stages. They're as stubborn as mules, hawks, they're right tempr...tempr...'
> 'Temperamental'.
> 'Temperamental. Sometimes she'd be alright, then next time I'd go in, she'd go mad, screamin' and batin' as though she'd never seen me before. You'd think you'd learnt her summat, an' put her away feelin' champion, then t'next time you went you were back where you started. You just couldn't reckon it up at all'.
> He looked down at Mr. Farthing, eyes animated, cheeks flushed under a wash of smeared tears and dirt.

Though in a sense the child is kept in his place through his childish use of language, the non-standard verb tenses in 'don't', 'telled', 'learnt' and the pronoun 'them' might well be dialect forms as are 'right', 'tnext', and 'reckon it up'. It is only the struggle he has with the longer word 'temperamental' that reveals the child-like status of the speaker, combined with the introduction of third-person narrative repositioning Billy as an excited, vulnerable, unkempt child, his 'cheeks flushed under a wash of smeared tears and dirt'. It is a key element to the figure of Billy that he is always represented as a young child, though he is actually fourteen and due to leave school. The significance of the passage lies in the illustration of Billy's potential for articulacy and learning merging with the gentle ironic comment on schooling,and the behaviour modification required by training, 'you'd think you'd learnt her summat...t'next time you were back where you started.' This is of course precisely what happens at school; and one could argue that the narrative of Billy's training of the bird acts as an extended metaphor representing the kind of patience required for teaching working class pupils, or even

parenting them. If this is the case, Kes is a wild child, and one who in many ways cannot be 'schooled', beyond doing what essentially comes 'naturally' to her anyway. Billy's schooling is precisely the reverse (with the small exception of the English teacher encouraging the boys to talk about their own experiences), as nothing seems to have any natural relevance. As Billy says to him, 'You do at least try to learn us summat, most o' t'others don't'. Even during play times Hines depicts the school as a threatening environment , where the boys either sport or fight with each other over cigarettes behind the bike sheds. Hines describes the scene as bleak where Billy 'leaned on the corrugated tin wall', with a view of 'asphalt, ... eight dustbins, ... a heap of coke.... and a 'door ... painted green'. It is here by the door keeping out of the cold that Billy is forced into a fight following serious taunting, over the accusation that Judd is not his real brother. An odd connection is made later when Billy goes to the betting shop to place Judd's bet and its door is also painted green, and at this point Billy decides to spend the money on feeding himself and the hawk. Unlike the green door in the HG Wells story, green doors in Kes seem to be 'scare and warning' doors: omens of bad luck, and reminders of the fact that Billy is 'no worse than stacks o' kids, but they just seem to get away with it', when he is doomed to 'cop it'. [538]

> There's allus somebody after me, though. Like this playtime. I only came round to this shed to get out o' the cold; next thing I know, I'm in a fight. I'm just sittin' there, next news is, I'm on my feet gettin' t'stick or summat.[539]

In the highly conservative school environment, Billy is different enough (by having no father) to warrant perpetual taunting that instigates fights. When his English teacher asks him why he's always in trouble,

> He looked up with such an intensity that his eyes and the tears webbed in the lower lashes seemed to fuse and shine like lumps of crystal. Mr.Farthing looked away to hide a smile.[540]

This portrait of childhood fragility belongs more on the sentimental cover of a box of Victorian biscuits than on the face of a relatively hardened juvenile delinquent, which is doubtless what makes the teacher smile. Billy's tears are a key reminder of his youth, encouraging the reader towards the same empathy the teacher feels, against 'tstick' Billy gets, which, though in dialect means teasing, alludes metaphorically to the beatings the Headteacher still inflicts with the cane. The only positive relationships Billy seems to have are with this teacher and the kestrel, neatly blended by the teacher making the effort to

[538] *A Kestrel for a Knave*, p.81.
[539] *A Kestrel for a Knave*, p.84.
[540] *A Kestrel for a Knave*, p.81.

observe Billy at work with the bird in the fields near his home: an extra-curricular gesture of some significance, since much of it is described as if the two were sharing a religious experience:

> 'That's how I felt, it's as though it was flying in a, ... in a ,... in a pocket of silence ... and this feeling, this silence, it must carry over. Have you noticed how quietly we're speaking? And how strange it sounded when I raised my voice? It was almost like shouting in a church'.[541]

For the teacher, unusually at a loss for words, the 'pocket of silence' is a space the bird claims, where sound cannot express her movement. For Billy the respect Kes demands is part of her not belonging to the category of pet: 'Is it heck tame; it's just trained, that's all. It's fierce an it's wild, an' it's not bothered about anybody, not even about me right. And that's why it's great.' The bird reminds the English teacher of 'that poem by Lawrence "If men were as much men as lizards are lizards, they'd be worth looking at." It just seems proud to be itself', [542] which is the attraction for Billy in her independence from him, making their relationship consequently something of a favour. A *Kestrel for a Knave* owes a considerable debt to D.H. Lawrence's naturalism: to the idea that Nature is the ultimate model of freedom and beauty, a freedom humans could enjoy, were it not for the damaging inheritance of corporal punishment, the dangers of children and people existing as the masses, without respect to their individuality, and the hopeless future of the working classes, within the limited traditions of the English system of schooling and social structures.

The great pity of the end of the novel is that the bird develops sufficient trust in being handled, but that this trust is then ultimately betrayed as Billy's brother is able to approach her and kill her as a act of revenge against Billy neglecting to lay a bet for him. This transaction is described in metaphors of bird reproduction; 'lay' the bet, and 'nest egg' money that the brother wants so badly. Like the book, the bird is seen by the elder brother as simply not of economic interest 'It wasn't worth ten quid was it?' For Judd, money represents the only kind of freedom worth recognition, and *A Kestrel for a Knave* is a novel that acknowledges late childhood as an awkward phase in terms of school versus economic independence. Billy has a paper-round which starts so early that he falls asleep on his feet in assembly and is caned for it; but ironically the job is paying off his mother for his earlier misdemeanours. When he attends a compulsory career interview, he refuses to to acknowledge any other preference than 'manual' over 'office', though he 'wouldn't be seen dead down t'pit', and does not even equate his training of the kestrel to a 'hobby'. The

[541] *A Kestrel for a Knave*, p.118.
[542] *A Kestrel for a Knave*, p.119.

horrible irony of these economic realities mean the reader is forced to face the stark prospect that this child will be a manual labourer, or unemployed, in a matter of months, and epitomises that 'wastage of talent at the level of formal state socialisation' under capitalism.[543] This is not depicted nostalgically, or in thin stereotypes of Northern working-class life, but, like Lawrence's *The Rainbow*, is grounded in the author's own experience. Barry Hines was born in the mining village of Hyland Common, near Barnsley, where his father worked down the pit; he trained to be a teacher in Loughborough, and taught in the early 1960s in a comprehensive school before turning to writing. Hines said himself, of the book, that he was not concerned to produce an adventure romance or 'Walt Disney story about a boy and a hawk, but to write a novel about potential which is unrecognised and tragically wasted.'[544]

Matilda

As with *Kes*, though radically less sympathetic in treatment, Roald Dahl's *Matilda* (1989) is predominantly an examination in class relations as they relate to the future prospects of the central child figure. Unlike Billy, however, Matilda belongs squarely to the precocious class of genius children, like James's pupil and Hesse's prodigy. She is a brainchild: a miracle born into an uncivilised environment that cannot match up to her abilities or interests. Dahl thus avoids any challenge to the existing school (or social) system, by individualising the 'problem' and suggesting that the only change required is upward mobility. For example, by virtue of simply using the public library, Matilda has more experience of the quality of life by the age of five than her working class parents have had:

> All the reading she had done had given her a view of life that they had never seen. If only they would read a little Dickens or Kipling they would soon discover there was more to life than cheating people and watching television.[545]

This is clearly Dahl's voice and (highly telephobic[546]) value-system rather than any five year-old's, emphasised by the intervention of Matilda's first teacher at school, Miss Honey, who visits the parents at their home to ask if their daughter's remarkable abilities can be attributed to their love of literature. This is clearly not the case: books for the Wormwoods are associated with a lack of drive to work and earn money, and carry the connotation of dangerous or dirty animals ('We don't keep them in the house.') Significantly, the metaphor used is 'we don't ***hold*** with book-reading', in that books are neither accommodated nor

[543] Jenks, *Childhood,* p.101.
[544] Interview with Barry Hines for *Kes: A Study Guide*, eds. D.Lundy & E.Flood, London AV Publications, 1976, p.5.
[545] Roald Dahl, *Matilda*, London: Puffin, 1989, p.29.
[546] As early as *Charlie and the Choclate Factory*, Dahl was warning of the perils of watching too much television via his character Mike TeeVee, who ends up digitalised, shrunk to the size of a screen character.

allowed any control.

> "We don't hold with book-reading," Mr.Wormwood said. "You can't make a living from sitting on your fanny and reading story-books. We don't keep them in the house".[547]

Mrs Wormwood, negatively pictured by Dahl with her 'smug, suet-pudding face,' gives Miss Honey the traditional antifeminist argument against reading and women as teachers of young children:

> "You chose books. I chose looks ...And who's finished up the better off? Me, of course. I'm sitting pretty in a nice house with a successful businessman and you're left slaving away teaching a lot of nasty little children the ABC."[548]

Value-laden vocabulary such as 'slaving' 'teaching ...nasty little children' presents Mrs Wormwood as an unnatural, child-hating female, unlike Miss Honey who loves her work so much she does it for free, in a case of overdeveloped maternal instinct.

The vitriol Dahl uses in the depiction of Matilda's parents would seem to suggest he suffered from a contempt of the working-classes in terms of the stereotypic depiction of them as uncultured, uncouth and untrustworthy. When Matilda's father tears up a library book in an unaccountable fit of rage, he receives the special Dahl treatment of linguistic contempt, distanced as barely a relation by being described in terse phrases as 'the father', or 'the man', chanting his mantra, 'how dare she?':

> Matilda froze in horror. The father kept going. There seemed little doubt that the man felt some kind of jealousy. How dare she, he seemed to be saying with each rip of the page, how dare she enjoy reading books when he couldn't? How dare she?[549]

Dahl's rudimentary psychoanalysis of the castration complex Mr.Wormwood seems to suffer when confronted with his daughter preferring reading to television is intentionally reductive, in that he wants child readers or listeners to identify with Matilda's love of literature, and read her father's jealous destruction of it as evidence of the real superiority of books. Matilda's revenge is to stick her father's hat to his head with superglue, one of an interesting series of binding metaphors throughout the plot.

There is evidence that a number of critics feel Dahl's enormous popularity is as a result of his gift to become ***as*** a child. I would suggest even the fact that Dahl simplified his vocabulary to

[547] *Matilda,* p.96.
[548] *Matilda,* p.98.
[549] *Matilda,* p.41.

suit young readers is open to question; he champions the child's cause, but from an essentially adult perspective. The word 'asinine' in the following quote is an interesting exemplar, given that the word can de defined as 'childish': 'But the fact remained that any five-year old girl in any family was always obliged to do as she was told, however asinine the orders might be.'[550] Dahl is concerned with strictly defined family and institutional hierarchies, which, once Matilda begins school, he makes manifest in size differentiation. In his own memoirs of school, Dahl insists with Blyton-like (gendered) simplicity, 'All grown-ups appear as giants to small children. But Headmasters (and policemen) are the biggest giants of all and acquire a marvelously exaggerated stature.'[551] Consequently, Matilda's class has 'rows of tiny little pupils', and her best friend 'Lavender was exceptionally small for her age', described as 'a skinny little nymph'. In fact, almost all of the children at the school are small in stature, from five to eleven years old. This is to emphasise in simple but highly theatrical effect the 'gigantic figure' of 'the Headteacher, the boss, the supreme commander ...Miss Trunchbull.'[552] When angered, 'The Trunchbull's whole body and face seemed to swell up as though she were being inflated by a bicycle pump.' She does not speak, but as one would expect from a metaphoric bull, 'the Gorgon bellowed.' Yet it is her clothed appearance that seems most significant. From the waist down (the point of focus for most children in the school) Miss Trunchbull is described in terms bordering on the kind found in sadomasochistic fiction:

> The massive thighs which emerged from out of the smock were encased in a pair of extraordinary breeches, bottle-green in colour and made of coarse twill. These breeches reached down to just below the knees and from there on down she sported green stockings with turn-up tops, which displayed her calf muscles to perfection.[553]

Rarely for Dahl, the description goes beyond repetitive adjectives such as 'massive', using subtler metaphors of the Trunchbull limbs 'emerging' from being 'encased' in the rough texture of 'coarse twill'. Dahl plays with classic English school fiction vocabulary familiar to the games field, evoking the Olympic 'sporting' abilities of the proud athlete who 'displayed her calf muscles to perfection'. The ironic tone evokes the schoolboy comics of the WW2 era enjoying stereotypes of Italian and German commandants and their fanatical fascist pursuit of perfection. Miss Trunchbull is just such a type. She denies ever having been small:

> 'Me! a baby? shouted the Trunchbull. How dare you suggest such a thing!'

[550] *Matilda,* p.49.
[551] Roald Dahl, *Boy* and *Going Solo,* London: Puffin, p.41.
[552] *Matilda,* pp.66-148.
[553] *Matilda,* p.83.

> ...I have been large all my life ... I don't like small people ...They should be kept in boxes like hairpins and buttons. I cannot for the life of me see why children have to take so long to grow up. I think they do it on purpose.[554]

Miss Trunchbull's idea of a perfect school 'is one that has no children in it at all.' Interestingly, Miss Trunchbull suggests reading Dickens, though not for the benign reasons offered by Matilda's librarian for what she believes his work offers in cultured literary quality and humour. Miss Trunchbull orders the class, 'Read about Mr.Wackford Squeers, the admirable headmaster of Dotheboys Hall. He knew how to handle the little brutes, didn't he!'[555] This is an ironic note to the reader of the debt Dahl owes to Dickens's savage though comic types like Gradgrind in *Hard Times* and Squeers in *Nicholas Nickleby,* whose canings 'do the boys all', doubtless influencing Miss Trunchbull's onomatopoeic name, which evokes beatings with bull truncheons as much as the school name: 'Crunchem Hall Primary School.' Dahl makes the point that though corporal punishment is now illegal - 'the law forbade the Trunchbull to hit him with the riding crop that she kept smacking against her thigh -'[556] it makes little difference to the management of the school as an instrument of oppression. Violence against children takes other forms: Miss Trunchbull's practising her Olympic hammer-throwing skills using children is comic, but the physical size and strength of her body and voice are what dominate the pupils, just as in *The Rainbow* or *Kes*. There is also a disturbing echo of the behaviour of the terrorists in *The Kindergarten,* described as beginning their siege in a school by shooting one child and a teacher, who are thrown unceremoniously out of the window where they bleed to death.

What goes on regardless of state legislation is the ritual humiliation of children whenever they display 'natural' childhood traits, such as playfulness, resistance to control, or inordinate inquiry and appetite. As Miss Trunchbull says, lifting a pupil up by his ears:

> "It's no good just telling' them, You've got to hammer it into them. There's nothing like a little twisting and twiddling to encourage them to remember things..." "You could do them permanent damage Miss Trunchbull", Miss Honey cried out. "Oh, but I'm sure I have", Miss Trunchbull answered, grinning.[557]

In this sense, fiction dealing with metaphors of childhood in school is bound to recognisable cultural limits of education. Education, broken down to its Latin roots ''e' from 'ex', out, and 'duco' I lead, ... means a leading out' as Miss Jean Brodie was fond of saying , but the

[554] *Matilda,* p.151.
[555] *Matilda,* pp.156-159.
[556] *Matilda,* p.123.
[557] *Matilda,* p.155.

fictional school child is kept in tight leading strings.[558] Dahl himself describes that private schoolboy's 'perpetual fear of the long yellow cane that lay on top of the corner-cupboard in the Headmaster's study', and describes various 'thrashings' and 'floggings' he himself received over the years, from Headteachers, teachers, and older boys. These traumas are described in such meticulous detail, that they seem the most memorable part of his school experiences. The unquestioning love and support of at least one adult is also a recurring theme in both Dahl's autobiography and fiction. Their fiercely loyal relationship is made manifest in his writing over six hundred letters to her throughout his school days and early career, all of which she kept bound up in green tape.[559]

Without the presence of Miss Honey, Matilda would be as doomed as any Dickens child without patronage; and, like Dickens, Dahl is careful to associate child-like adults with childhood figures.[560] It is symptomatic, then, that Miss Honey's cottage is 'so small it looked more like a doll's house than a human dwelling ...like an illustration in Grimm or Hans Andersen.' If the reader is still in any doubt, Dahl makes the connection explicit: 'It was straight out of a fairy tale'.[561] Inside 'this funny little house', with its 'tiny' door and windows, the front room 'was as small and square and bare as a prison cell'. This is a direct invitation to read a metaphoric consonance between houses and their owners (just as the Victorians expected the reader to do with gardens.) Once again, Dahl's repetitive insistence amounts to the same tautology, and it is therefore perfectly consistent when Matilda, after her visit to that house, understands her teacher's enormous predicament and says with classic Dickensian understatement: "I believe I've just got a tiny little bit of an idea".[562]

The number of diminutives in that one sentence is significant, given that the relationship between Miss Honey and Matilda is founded upon similarities of tininess of consequence. Significantly, both are kept childish by the exploitation and abuse of their biggers, not betters. It is Matilda who releases Miss Honey from her perpetual state of childishness, by faking a message from Miss Trunchbull's dead brother (and Miss Honey's father) insisting on the return of her rightful property. Matilda does this with what is referred to as her 'gigantic secret', or powers of extra-sensory kineticism.

These powers come on over half way through the book, and are utilised very little, though it

[558] Muriel Spark, *The Prime of Miss Jean Brodie* , Middlesex: Penguin, 1962, pp.9.and 36, in which the unorthodox teacher's motto is: 'give me a girl at an impressionable age, and she is mine for life.'

[559] For example, when the child is turned into a mouse in *The Witches*, it makes no difference to his loving relationship with his grandmother; she simply accepts him as he is. Dahl refers to his own mother's love as without selfishness, exemplified by her (outward) pleasure for him when he is posted away to Africa.

[560] Examples of this technique may be found in Dickens's *Great Expectations*, where Pip's most consistent and loyal protector is the childishly simple Joe.

[561] *Matilda,* pp.184-186.

[562] *Matilda,* pp.190-207.

is Dahl's general project in fiction for children to use magic or everyday resourcefulness only as much as is required to overthrow the villain. Miss Trunchbull, as villain, carries the threat of school as a metaphoric bind that varies from standing children in the corner, to the dark 'Chokey' cupboard she allegedly shuts pupils into, to her aversion to long hair, whirling unfortunate girls over her head by the pigtails before throwing them enormous distances. Matilda's extraordinary power to move objects from a distance at will is described as 'a feeling of great strength ...settling itself deep inside her eyes', which later 'felt as though millions of tiny little invisible arms with hands on them were shooting out of her eyes'.[563] The metaphoric consonance of this power with what Dahl has earlier pictured as the solidarity of the schoolroom, or 'rows of tiny pupils', suggests that Matilda's power is a metaphor for the small and oppressed's inevitable 'counter-attack' that the despot Miss Trunchbull both deserves and invites. The metaphor of Matilda's powers as 'millions of tiny invisible arms with hands on them ...shooting out' offers in fiction an equivalent to how sociologist Chris Jenks thinks Basil Bernstein sees children, as 'metaphors for the different forms of consciousness within different realisations of solidarity'.[564] Dahl lectures the reader very early in the book that childhood is to be conducted in terms of warfare:

> The only sensible thing to do when you are attacked is, as Napoleon once said, to counter-attack. Matilda's wonderfully subtle mind was already at work devising yet another suitable punishment for the poisonous parent.

This recognition of the small child's 'wonderfully subtle mind' would seem to be at odds with what Dahl has said publicly about the way he wrote for children. "I make my points by exaggerating wildly. That's the only way to get through to children: they're not subtle'.[565] An article sentimentally entitled: "Dahl: Pied Piper with a Magic Pen" would seem to suggest Dahl deliberately led children astray (if not to their complete disappearance, if one carries the analogy to its conclusion.) Notwithstanding the strong possibility that Dahl led journalists up the garden path, as with so many of the writers studied in this thesis, it is as if writing ***about*** childhood carries a necessary disclaimer that certain styles of writing can be excused within the genre of writing ***for*** children. Dahl's writing for child and adult readership is all arguably fantastic and reductive in style, and his work is at his best and most typical when 'exaggerating wildly'. In fact, Dahl originally wrote *Matilda* in an even more exaggerated style; but according to Dahl's biographer, Jeremy Treglown, the book was changed on his editor's

[563] *Matilda,* p.165.
[564] Jenks, *Childhood,* p.59.
[565] Roald Dahl, interview with George Hill for *The Times*, "Dahl: Pied Piper with a Magic Pen," April 24th, 1988, p.42.

advice. Interestingly, Dahl appears to have begun with an idea similar to a short story by Lawrence called "The Rocking Horse Winner", in which a child is discovered by a gambling relative as able to predict winners from his rocking-horse, and the child and adult go into partnership to become rich. Apparently Dahl wrote the original *Matilda* with a heroine who was 'born wicked', using her powers to torture adults in the first half, and working with her poverty-stricken, compulsive gambler teacher to nobble a horse-race in the second. Treglown describes dramatic changes in the draft encouraged by Dahl's then editor, who, as a result of too much interference, lost Dahl to another publisher. Characteristically, Dahl made sure of his revenge:

> No book of Dahl ever sold so fast. In Britain alone, half a million paperback copies went across the counter within six months. Steven Roxburgh's role, of course, was never acknowledged.[566]

Matilda, instantly popular, was reviewed by the *Times Literary Supplement* as offering the reader a secure moral framework in which 'children are given the powers to bounce back and revenge themselves humorously against their aggressors.' All in good fun, in other words. What anxiety, one wonders, would the original version have inspired in critics, parents, indeed teachers? That would constitute rather more than a 'bounce back' for the playful child, transferring from the category of games to serious crime. There is a tendency among critics to claim Dahl's work as nothing more than benign, taking the notion of catharsis as its defence, combined with an interesting blurring of the categories of child figure and reader, and making simplistic equations between his direct popular style and 'honesty':

> The punishments which Matilda inflicts upon Miss Trunchbull have a cathartic effect upon both the character and reader. Dahl's novels are simple beneficial recommendations of moral goodness aimed at the lower stages of moral development.[567]

What is morally good about rejecting your parents on the grounds of their class position? Or bending the truth, just as Matilda moves the chalk across the board as if a ghost were writing? What critics such as Shaw above reveal is their anxiety about Dahl's malevolence regarding the state of childhood, by cheerfully and patronisingly minimising the impact of his work into harmless fantasy for a market at the 'lower stages of cognitive and moral development'. Dahl said himself, in typically contradictory style, that he was interested in promoting 'proper parsing and proper grammar', yet '*Matilda*...is among, other things an

[566] Jeremy Treglown's biography of *Roald Dahl*, London: Faber & Faber, 1994, p.245.
[567] Elaine Shaw, *Roald Dahl: Moral Truth or Immoral Trivia?* M.A.Thesis, Loughborough University, 1989, p.45.

onslaught on Gradgrindian teaching methods'.[568] Perhaps Stanley Baldwin argued the template for Dahl, stating that Dickens is both 'one of the most English of writers' and the greatest champion of individuality as an English characteristic.[569]

What strikes me strongly about *Matilda* are those mixed cultural anxieties Dahl suffered about the threat to middle class values of the importance of reading Dickens made by the rising working class and the brainnumbing role of television (as represented by Matilda's unread parents), set against the threat of formalised teaching methods which kill the imagination and creative pursuit of knowledge. This makes the novel very much part of and comment on its times; Dahl had resigned from the National Curriculum working party the year before *Matilda* was published, simply on the grounds of it being 'too boring'.[570] The eighties had been a period characteristic of valuing the individual over society,[571] all of which is reflected in Matilda's individual genius which marks her out from the norm. Yet one could say that Dahl did not subscribe to conservative family values in that the child's self-sufficiency goes so far as to choose a single parent family in preference to her own. She breaks free from the ties that bind most childhood states.

What Dahl does very effectively in *Matilda* is to sustain suffocatingly tight bound metaphors to the very end, when the child finally breaks her ties with an unloving and unwanted family. Henry James's *Pupil* also desires to be with his teacher and free from the confines of his corrupting family, but dies at the moment of permission. Morgan, like Matilda, has been born into a kind of loose, Bohemian vulgarity, which his own nature outclasses. The boy's family live well and keep up appearances, but are in reality perpetually on the run from their debtors, exactly as the novel ends for Matilda's parents. Yet Dahl has no time for unhappy endings, and his children are survivors; Matilda breaks the false bond with her old family in a couple of lines, to forge a new one in Miss Honey's arms, and that new solidarity constitutes the last lines of the text.

> Miss Honey was still hugging the tiny girl in her arms and neither of them said a word as they stood there watching the big black car tearing round the corner and disappearing forever into the distance.[572]

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[568] *Roald Dahl,* p.249.

[569] Stanley Baldwin, 'England is the country, and the country is England,' from *On England,* 1926, a collection of British Prime Minister (between 1923-1937) Baldwin's speeches, from *Writing Englishness 1900-1950,* p.100.

[570] In 1988, the then Education Minister, Kenneth Baker, had invited Dahl to join the Conservatives most recent working party on English teaching. In the same year Dahl publically disagreed with the panel about Enid Blyton, whose books the majority wanted to exclude from a list of approved texts, but which Dahl knew children liked. *Roald Dahl,* Treglown, pp 246-248.

[571] In fact the then Prime Minister, Margaret Thatcher, became famous for her statement that 'There is no such thing as society'.

[572] *Matilda,* p.240.

CHAPTER 2

Part 3: Metaphors of Reading & Writing 'Readiness'

One important aspect of the use of metaphor in fiction centred on the school is verbal and written metaphors as the child figures themselves use them. This is an important and highly contested area within children's educational and developmental psychology. Indeed, many theses seek to 'prove' either that children work almost entirely in metaphor until they have it schooled out of them, or that they cannot use metaphor at all in the sophisticated (adult) sense. Ellen Winner argues that both Chomsky and Skinner speak vaguely of analogy or transfer in psycholinguistic studies of children's language, including 'errors such as 'comb' for 'centipede' are easily confusable with metaphors. Yet, as Piaget and others have pointed out, children are constantly engaged in symbolic or imaginative 'as if', in play.

> Metaphors grow out of symbolic play and they appear to serve a playful function. To be sure, they help the child make sense of the universe (since they are a form of classification and hence of ordering), but they are affectively tinged with playfulness, humour and delight.[573]

The novel as a form perhaps lends itself to metafiction, particularly when the writer introduces another written genre such as a letter, into the body of the text. In *The Getting of Wisdom*, the letters Laura writes home are deplorable, both in terms of spelling and in their cowardice by failing to address the misery she suffers at school. In James's *The Pupil*, when Pemberton has returned to England to tutor an opulent, if stupid youth, he reflects on Morgan's creativity overseas:

> The boy wrote charming young letters, a patchwork of tongues with indulgent postscripts in the family Volupuk, and in little squares and rounds and crannies of the text, the drollest illustrations- letters that he was divided between the impulse to show his present disciple as a kind of wasted incentive, and the sense of something in them that was profanable by publicity.[574]

This 'patchwork of tongues' includes 'Volupuk', an Europhonic language invented in 1879 (which has now been superseded by Esperanto); and the detail of description of Morgan's letters as interdisciplinary, cosmopolitan, visual delights presents them as too precious (and too private) for the tutor to show other pupils.

The verbal metaphors Morgan uses are highly evocative . When he asks if the tutor will leave

[573] Ellen Winner, *The Point of Words: Children's Understanding of Metaphor and Irony*, London: Harvard University Press, 1988, pp.106-107.
[574] *The Pupil*, p.216.

him, they play on the term being 'fairly beaten', the boy referring to his anxiety over the tutor never being paid as 'our dark days'. The pupil employs these metaphors ironically, since he has never been beaten, nor the tutor paid. James seems to understand instinctively that the child can express irony through metaphor. Ironic metaphors are a crucial aspect of cognitive theories of communication, which argue variously that the child can recognise metaphors as non literal language play, or that the child merely associates one object with another without comparing. The field of cognitive theory is trapped by similar confines to that of defining children's literature, namely that the limits of children's vocabulary limits in turn their cognitive competence. An example often cited is of a child calling a lift 'a flying wardrobe', interpreted as evidence of not having the correct vocabulary, rather than poetic playfulness or a knowing grasp of metaphor. The fact that this child might have read Roald Dahl's *Charlie and the Chocolate Factory,* in which Dahl plays on the word 'elevator' (where what looks like a cupboard is a lift that flies), or other fiction depicting wardrobes with magical properties,[575] is not part of cognitive analysis. [576]

In *The Pupil*, the child reverses the usual order of things, and calls his family those who 'bore his name', knowing with full maturity at one moment that they want to 'pass for something or other' in role around Europe, yet then asking with childish directness 'What do they want to pass for?' The tutor agrees that he and the child are 'feeble performers' compared to his parents. Morgan, since he is not at school, can express himself fully to his tutor, like the letter sent home from Frederick Reynolds on his second day at Westminster School in the mid-eighteenth century, a text cited by historians to demonstrate the 'real' child in the history of schooling:

> My dear, dear Mother,
> If you don't let me come home, I die - I am all over ink, and my fine clothes have been spoilt -I have been tossed in a blanket, and seen a ghost.
> I remain, my dear, dear Mother,
> Your dutiful and most unhappy son,
> Freddy
> P.S. Remember me to my father.[577]

Considering that this letter is taken from the 'highly coloured' autobiography of a popular

[575] I am referring of course to C.S.Lewis's *The Lion, The Witch and the Wardrobe*, the latter agent being the portal through which the child characters pass into the land of Narnia.

[576] There is even statistical analysis offering the thesis that too much early exposure to metaphor contributes to children's reading problems, with metaphor as a 'processing burden' which hampers 'cloze tests scores'. Maris Oline Cariou, *Syntax, Vocabulary and Metaphor in 3 Groups of Novels for Children in Grades 4-6,* Thesis, University of Michegan, 1983, p.31. (This is not consistent with the thesis that metaphor aids the development of comprehension because it connects left and right brain functions). R.K.Mills, "Constitution Through Metaphor", *Magazine of History*, 3/1, pp.28-30

[577] *The Life and Times of Frederick Reynolds Written by Himself*, London, 1806, i. p.59.

dramatist, it seems odd that it should strike such an 'authentic note' for historians of childhood.[578] What Freddy's letter, with all its charm and fullness of outraged feeling, its evocative metaphor of the damaging effects of writing itself -the boy 'all over ink'- fails to represent, is the fact that letters home from boarding-school would undoubtedly have been supervised, as Roald Dahl bitterly describes in his autobiography *Boy*. As he points out, 'if we had been thrashed for something we did not do, we never dared say so in our letters. In fact, we often went the other way'.[579] In *The Go-Between*, an entry in Leo's diary begins a spate of bullying in school, for the simple reason he used an unacceptably 'long' word to describe a football match: 'Lambton House vanquished 2-1!' This results in boys jeering , 'various forms of physical torture were applied' with the bullies crying 'Are you vanquished, Colston, are you vanquished?' his diary stolen and the offending word scribbled all over it.. It is this unfair treatment that causes Leo to put a curse on his worst tormentors, written in blood 'concocted...out of figures and algebraical symbols, and ...Sanskrit characters'[580] which coincides with the two boys falling off a roof that same night. From then on Leo is treated with the respect a 'magician' deserves, as the other boys know about the curse in handwriting they cannot read, and are as superstitious as he is about its powers. This language he invents gives him lasting credibility at school. He is no longer teased for using long words; in fact:

> ... the diary became a quarry for synonyms of the most ambitious kind. It was then that I began to cherish a dream of becoming a writer -perhaps the greatest writer of the greatest century, the twentieth. I had no idea what I wanted to write about: but I composed sentences that I thought would look well and sound well in print: that my writing should achieve the status of print was my ambition, and I thought of a writer as someone whose work fulfilled print's requirements.[581]

The subtlest of ironies is hinted at in this passage: that school-boy experiences of the power of writing are still curtailed by the institutional realities of 'print's requirements', and, because of the double "I" in Hartley's text, the reader is tempted to read this first person narration as applying equally to the child and the writer having written those very lines. Metaphors of writing as a process of 'quarrying' 'dreams' and 'ambitions' contrast humorously with the 'status of print' for print's sake. Leo both writes and thinks metaphorically; when he first arrives at Brandham Hall, the double staircase is for him 'a

[578] Keith Thomas, "Children in Early Modern England", in *Children and Their Books*, p.49.
[579] Dahl, *Boy*, p.83.
[580] *The Go-Between*, p.14.
[581] *The Go-Between*, p.17.

tilted horseshoe, a magnet, a cataract', and the favours that Marian begins to bestow on him lead him to the ecstatic series of sensuous metaphors: 'I was the bathing suit on which her hair was spread; I was her drying hair,I was the wind that dried it.'[582] but following the terrible series of events leading to a suicide, Leo turned to the world of 'facts' that 'contributed little to experience or imagination, but gradually took the place of both'[583] This is fiction enacting a theoretical school of thought instigated in 1970s linguistics, which established that :

> children do not learn to speak metaphorically as a kind of crowning achievement in the apprenticeship of language learning. Rather, they use metaphor naturally from infancy onwards, and have gradually to learn ...how to speak literally.[584]

In the field of psycholinguistics, 'errors [are] easily configurable with metaphors;'[585] and since metaphors are constantly used in children's symbolic play, relational likenesses might be coined a kind of 'second nature' to young children, which significantly, are not employed as freely once children attend school.

As Lawrence demonstrates in *The Rainbow*, the small child Anna enjoys playing with metaphors in the vernacular, such as 'lamb's wool' for hair, or referring to a baby's crying as 'the blackbird tuning up', and for the adults around her, 'It was the triumph to make her speak dialect' [586] . In school, by way of sharp contrast, it was the teacher's 'job to make the children spell the word 'caution' correctly and to put a capital letter after a full stop'.[587] Ironically it takes Ursula a full three hours to fill in the required forms for her application for teacher training. In *Kes*, Billy is required to write 'a Tall Story' for English, whose highly misspelt narrative includes his mother bringing breakfast in bed, material wealth such as carpets and central heating: 'a big hous up moor edge and we add carpits on the stairs and in the all and sentrall eeting.' Beyond this, the story has his father returning, his elder brother leaving, and everything mythically perfect, to the point of kindly teachers offering 'interesting things' at school:

> I was glad hed come back and are Jud had gon away when I got to school all the teacherr wer good to me they said allow Billy awo you gowing on and they all pated me on the head and smilled and we did interesting things all day ...[588]

[582] *The Go-Between,* pp.33-59.
[583] *The Go-Between,* p.265.
[584] Cohen and Marglit's work cited in Zdravko Radman, *Metaphor: Figures of the Mind*, p.33.
[585] Winnner, *The Point of Words: Children's Understanding of Metaphor and Irony*, p.91.
[586] *The Rainbow*, pp.84-89.
[587] *The Rainbow*, p.364.
[588] *A Kestrel for a Knave*, p.73.

The text exposes what ought to be feasible for anyone, yet is highly unlikely for Billy; his tall story is plainly and literally expressed, limited by his sense that writing models itself on ruling class ideology.His writing is all the more painful, since it emphasises with heavy irony that just being treated with common decency is far beyond his expectations, hence the ironic reference to size metaphors with the title'Tall'. Once again, fiction anticipates what sociolinguists were to argue, in its anxious determination to keep children as childlike as possible, the only form they are encouraged to write in is loosely creative narrative. Putting it plainly,

> In capitalist countries, the major function of education is not to train children for jobs, but to control a large sector of the community for which capitalism cannot provide work ...Since the function of education is in fact to keep children from competing for jobs, the kinds of writing they could use later are unconsciously suppressed.[589]

Tellingly, Billy cannot fill in a form at the local library, and is required in school to write a 'Tall Story.' Highly imaginative verbal metaphor is central to the effects of his speech in dialect, such as when Billy complains about his mother yelling at him: 'Did you hear her, Kes, making mouth again?' Naturalistic metaphors abound, when Billy's brother , usually 'cock o' the estate', is too drunk to retaliate Billy taunts him with less admirable farm animal metaphors: 'you pig ...hog ...sow'. At school one of the children tells a story about 'Tadpole time' of year when 'edges of t'pond are all black with 'em', and the children fill their wellington boots, 'till they were just jam-packed wi'taddies'. When Billy describes the difficulty of training the kestrel hawk,as 'a right pantomime', even 'murder', his long dialogue is charged with metaphoric references to her speed: 'straight as a die', 'she came like lightnin', head dead still', 'in a pocket of silence'.

Matilda's use of metaphor is more colloquial; she accuses her father of dealing in 'dirty money', recognises being at school is 'war', 'nothing less than being in a battle with the mighty Trunchbull', a war she wins by writing a message on the board that begins with an important indicator of an adult secret no pupil in a formal English school would know: Trunchbull's 'own first name being written like that by an invisible hand.'[590]

Matilda, as the most contemporary of all the texts selected here, is arguably the most indicative of late twentieth-century concerns surrounding childhood and education: namely, that both are under threat of extinction. As the largely middle-class, post-industrialist notions of childhood and education as protected, prized commodities move into a late capitalist

[589] J.R. Martin, *Factual Writing: Exploring and Challenging Social Reality*, Oxford University Press, 1985, pp.60-61.
[590] *Matilda,* p.220.

cynicism about what can possibly remain of value if we can afford everything, both concepts are repeatedly the topic for cultural debate across a wide range of discourses.

All of the literature selected depicting the child at school uses children's writing and verbal, vernacular dialogue, 'jam-packed' with lively, sophisticated, even knowing metaphors. These frequently pun or play on word meanings in association with the conditions of schooling; 'rows of tiny pupils','all over ink', 'fairly beaten', 'making mouth', 'not children' but 'a squadron', just as the authors describe the children 'using crannies of the text' , as if even their writing was made to stand in classroom corners.

The condition of a false childhood imprisoned in the theatrical context of the school is also frequently referred to metaphorically, with child figures 'compelled to play the part of a child' or 'feeble performers'. The extent to which school is a kind of hot-house for the acceleration or forcing of adult, or grown-up, qualities is made apparent through metaphors such as are found in pseudo-playful remarks: 'shall we make a man of him?' 'One would think you were my tutor!' or 'I cannot for the life of me see why children have to take so long to grow up. I think they do it on purpose'.

If one reads all the texts through the particular metaphor -'small people' taking so long to grow up, as if 'on purpose'- it heightens the ironic position all of the writers have taken: that schooling is in itself a constraint invented by adults for the replication of their values, and has little to do with the child's readiness. In parallel with the sense that there exists both reading and writing 'readiness' for schoolchildren, what analysts call the 'readiness to the transference,' is when the patient acknowledges her/himself in speech and searches for what can be made of it with the analyst. Schooling metaphors operate like this readiness to the transference moment, at surface, literal and literary levels, and as analytic material, since 'psychoanalysis is a dialectic.' Lacan compares the relative freedom of the child's speech, marvelled at by the adult world as 'idolification which comes into the imaginary relation', not tied by the same 'laws and contracts' as yet. For him 'the point is to link the subject to his contradictions, to make him sign what he says, and pledge his speech in a dialectic.'[591] It becomes a 'transference situation' when the value of the text is at issue, and in metaphors belonging to the schoolchild, a pact must exist between reader and writer to collude in the fictive childhood moment. The forms of writing in the literature studied here are 'closed' in the sense that the tasks are self-fulfilling prophecies, yet the texts are rich with metaphors of the longing for flight, freedom, and escape.

The child figured in the school, unlike in the garden, demonstrates Lacan's sense of the 'Real'

[591] Lacan, *Seminars*, p.230.

as reality impossible to bear, understand, or say, rather than Winnicott's 'real' self, as found in texts figured in the garden. In fact, the traumatic experience of education has a derealisation effect . In Lawrence's *The Rainbow,* Ursula 'could feel the hard, raw reality' of the school, when she starts, but soon develops defences such as seeing the children as 'almost big daisies in a dimness of the grass', until there is a disquieting 'little unreality in her teaching.' The increasing hesitancy with which Lawrence expresses Ursula's consciousness of the real; from 'hard, raw, reality' to 'almost' 'dimness', 'little unreality' disorients the reader into feeling they are no longer in a dependable environment, and in fact, 'the walls of the school were going to melt away' on the day she leaves, as 'she wanted to be free to stand up to her own height'.[592]

Lacan's rejection of the idea that, in transference, the ego is forced to face up to reality, is grounded in his belief that certain traumas cannot be assimilated, so for him this Real lies behind the dream, rather than the interpretation of it. However, as Lacan points out, the irony is that you can only show something is impossible to bear, understand or speak of, by demonstrating it is impossible to represent. The use of metaphor prevents the immediate impression of the Real, since the reader must associate imaginatively to make sense of metaphor at all. Thus repeated negation acts as a reminder of what cannot be articulated. The Kindergarten children 'shutting out everything', the first day of school described as 'no fruit left to gather,' the teacher's sadism: 'It's no good just telling them,' the pointlessness of teaching, given 'there was nothing you can say at a given moment that a clever child didn't know', as Billy accepts with his training of the kestrel: 'You just couldn't reckon it up at all'. The unsayable damage of schooling ''How do you mean exactly?' Oh nothing. Just that', like Lawrence's view of the child as ' the unanalysable, indefinable reality of individuality'. As Ursula puts it: 'Are you anybody, really?' In this context, to the inevitable conclusion in Dahl's *Matilda* is: 'neither of them said a word.' Such examples reinforce what Lacan observes, namely that 'metaphors, like the negation whose doubling undoes it, lose their metaphorical dimension.'[593]

Yet surely the sense is not 'lost', but merely acting, **as if** 'no fruit', 'no good', 'nothing'. The act the child figure must play in texts cited in the school is an adult construct of what the schoolchild should or must be, in order to negate what it actually is. This involves force, or, contrarily to use a gardening metaphor, 'forcing'.

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[592] *The Rainbow*, pp367-422.

[593] Jacques Lacan, *Ecrits: A Selection*, trans.Alain Sheridan, London: Routledge, 1977, p.51.

CHAPTER 3: Putti

The upward and downward flight of winged messengers as go-betweens

What this final chapter will do is examine key metaphors of childhood that have arisen in the course of textual analysis: key disguises that perform the pretence of childhood in literature and the arts. These are green metaphors associated with putti, or winged messengers. Brought together in argument, green putti demonstrate the contiguity of metaphor to transference in psychoanalysis.

As the history of Putti figures as described earlier suggests, the relation of the child metaphor to the pagan sexual spirit of fertility and later Christian appropriation implying the purity of the soul, is actively conflicting, and remains problematic in twentieth-century depictions, as contemporary advertisements incorporating Putti figures suggest.

Putti are often used in advertisements for alcohol, such as sporting nappies for Macallan Whiskey (fig.19), or a combination of gilt antiquity and Doctor Marten boots (connoting trendy modernity) promoting Smirnoff vodka in 1993 (fig.20). Following an international scandal of unpure water found in their bottles, thought to cause cancer, Perrier water used a Putti figure to re-launch after a clean-up campaign. The advertisements depicted a devilish looking green Putti in a shaft of celestial light with the slogan 'Seau Pure', playing on the French for water 'L'eau', and the playful spirit of life and death (figs.21 & 22). The Perrier advertisement carries metaphors that have long since been cultural code, with its use of green and its satyric Putti. The important dimension of crossing disciplines, as this thesis sets out to do, carries with it the problematic aspect of self-contained or untranslatable terms. This need not be an insurmountable problem, if the terms, like metaphor, are 'the transference of meaning from one set or system of symbols to another,'[594] or, a reclassification process. According to Gill, Nelson Goodman shares this impression of metaphor, where words may be read, not as labels or pictures, but as active creators of reality. As Gill says, 'Fiction then, whether written or painted or acted, applies neither to nothing nor to diaphanous possible worlds, but albeit metaphorically, to actual worlds,'[595] whilst:

> Goodman's view is not that we have multiple and alternative views of a single, actual world, but that we have multiple actual worlds that are constituted by the different visions and corresponding symbol systems developed within our various disciplines and dimensions of experience. These different worlds need not be reduced to one another or to a common ontological determinator.[596]

[594] Nelson Goodman, *Languages of Art*, Indianapolis:Bobbs-Merrill, 1968, p.60.
[595] Gill, *Merleu-Ponty and Metaphor*, p.104.
[596] Gill, *Merleu-Ponty and Metaphor*, p.114.

fig.19.
advertising board for Macallan whisky, (1985),
Old Kent Rd, London

fig.20.
magazine advertisement for Smirnoff vodka, (1993),
private collection

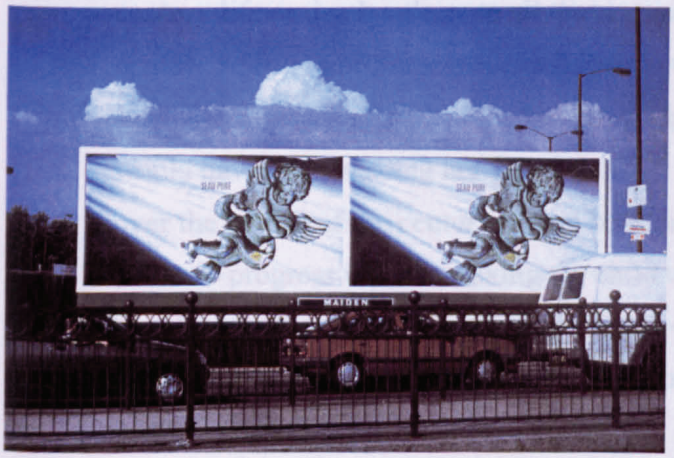

fig.21
advertising boardsfor Perrier water, (1995),
Old Kent Rd, London

fig.22.
magazine advertisement for Perrier water, (1995),
private collection

To compare, as Richards maintains, is always to connect things. Richards similarly reminds us of how in psychoanalysis transference may be read as a synonym for metaphor, as it does not reduce matter to verbal interplay but is central to life. Literary language produces effects as well as inferences; and in "Fern Hill" the repetition of 'green', together with the lyrical, lilting, almost sprung rhythm, works to emphasise these effects by appealing to all sensual faculties: green grass, apples, trees, fields, as well as more complex greens associated with youth, fervour, faith, and death. The internal rhyming scheme suggests a great sense of freedom and flexibility, allowing for the transforming power of Thomas' imaginative reflection made of childhood days into a vision that death cannot overcome. Thus Goodman's 'multiple worlds' are made possible through metaphor, and the reader swings through shades of green without suffering from any need to interpret literally, or to apply technical categories of greens from the scientific spectrum somewhere between yellow and blue.

The representation of childhood as green, particularly in the nineteenth century, may have represented a cultural attempt to gild or gloss over painful associations with the social realities of child poverty, labour, prostitution and mortality, and it is this characterisation of childhood that the twentieth-century directly inherited. What followed was an anxiety approaching phobia attached to metaphors of green, from *The Secret Garden's* turn of the century life or death eulogy to all that is 'wick' in nature, to *Kindergarten's* late twentieth-century rejection of redemptive childhoods with the image of the body of the 'murdered mother lying awkwardly among broken glass on the marble floor of an airport lounge. She would have been wearing her green coat.'[597] The shades of green have changed dramatically over the course of the century, yet in both cases the child figures represent the failure of adults to progress without making the child their sacrifice in horrific neglect and violence. In transference terms, the metaphors are those of such unmitigated failure to learn from the past, that whatever damage already exists worsens to the point of psychic 'death'. This may be death in effect, such as that of *The Pupil*, or *Kindergarten*, or affective, such as that in *The Go-Between* or *The Rainbow.* Like these texts, H.G.Wells's *The Door in the Wall* referred to in the Introduction and Hollindale's study of childness, undoubtedly employs 'double and divergent' stylistic features, narrated second-hand, as it were, with a strange sense that living in the childhood past is an obsolete, dead form of storying. Yet paradoxically, these stories are full of life. The contradiction depicted between the imaginative beauty and charm of what lies behind the green door and the duty and rationality of school and career fractures the story painfully, yet is also its greatest strength. The passionate speech given by the Minister as he

[597] *Kindergarten*, p.22.

ends his story 'grieving' and 'lamenting' is a painful portent of his own death, and the regrets felt by the reader in the loss of the garden for the realities of 'old school' ideology are felt to be (literally and metaphorically) the child's *downfall* that destroys his soul.

As cited earlier, in his study of the child figure in English Literature, Robert Pattison cites a contemporaneous challenger of Augustine's theory of original sin, Pelagius, who developed Plato's notion of a fall in which the winged soul descends into the realm of matter, not because of sin, but 'through some accident (the soul) is overcome with forgetfulness and evil and grows heavy.' Pattison argues

> This fall is not a moral one, but a failure to remember Reality... The Augustine position and the refutation of the Pelagian heresy brought down upon the child the great weight of Christian dogma.[598]

Metaphors of childhood contextualised in school are invariably those of 'downfall', where schooling an intelligence cannot 'make it a soul' as Keats put it, without great loss. The adult aspect of childhood, as it is depicted in schooling metaphors, is invariably one of coercion and containment. Knowledge and cultural cultivation is therefore paradoxically described as backwards movement.

Metaphors of childhood in school may then be represented as a downwards fall or flight, such as the schoolboys in *The Go-Between* falling off the roof marking the shift from Leo as the victim of bullying to a position of respect, or a retreat, such as in *The Rainbow* or *Matilda,* where the terms of battle that are associated with the fight - and win - against authority 'violate' the individual or render them powerless in other ways.

The child figures in *The Getting of Wisdom, The Prodigy* and *Matilda* have a key factor in common, in how each author chose to end the narrative. Each child acts as a kind of Eros or Putti figure: a messenger between the adult world of education and knowledge and the child's world of hazard and instinct, acting as a metaphor associating the two worlds. Dahl ends *Matilda* with an action-packed description of the child 'grasping Miss Honey's hand' and dragging her teacher in a 'wild and wonderful dash' for her future, to ask her parents' permission to leave them.

Pin's visual image of Laura impetuously breaking into a run that marks the end of *The Getting of Wisdom* might be an ironic description of Cupid ('shot'...'into the leaden heart...like an arrow from its bow... growing smaller and smaller in the distance... Then came a sudden bend

[598] Robert Pattison, *The Child Figure in English Literature*, Athens: University Georgia Press, 1978, quoting from Phaedrus, c.248, trans. the author, pp.14-17. Pelagius was excommunicated in c.418 for his challenge to Augustine.

in the long, straight path. She shot round it, and was lost to sight'.) though the mischief in this case is simply the getting of freedom. The ever-diminishing figure illustrates childhood development in reverse: a retreat back towards the diminishing size of child, infant, until the 'almost motionless' baby, then 'lost to sight'. An oddly logical paradox is illustrated by this Putti figure which describes a retreat to the pagan, infantile world of the Pre-Renaissance child metaphor, running away from the confines of the modern post-Enlightenment 'knowing', 'too big' to run in the street, too small to exist.

As the parents dramatise in James's *The Pupil*, Morgan's death is pictured as a gradual disappearance of the child as if from view, as they call out: "Help, help! He's going, he's gone!" The horrible irony of Morgan's parents immediate response to his death is to bicker over why he has 'gone' and who is most at fault: "But I thought he *wanted* to go to you!" wailed Mrs Moreen. "I *told* you he didn't, my dear", argued Mr. Moreen.[599] If Morgan and Hans 'go back' or escape to peace in death, Laura is running away from the adulthood school represents, retreat back to childhood and relative freedom. In *The Go-Between*, this retreat is an act of recollection, when Leo is persuaded to 'go back' to perform his role again. The novel ends with an image jumping back unnervingly into his reluctant consciousness: the house, 'long hidden from my memory... sprang into view.'

Kes ends with Billy breaking in to an empty cinema, imagining his life as a film, trying to lure the hawk back. The repetition of the fantasy image blurring and fading suggests rather than states Billy's tears, and the repeated words 'no contact' a sinister portent of the fact that Kes is dead and cannot return to make contact:

> Kes sees him and stoops, breathtaking stoop, audience gasps. Too fast! Must be too fast! Picture blurring. No contact ...
> 'Faster, breathtaking, blurring, blurring and fading. No contact! No contact!
> Billy jumped up and blundered his way ... then he started to walk back the way he had come.
> When he arrived home there was no-one in. He buried the hawk in the field just behind the shed; went in, and went to bed.[600]

The tragic reality that the hawk was Billy's only 'contact', only truly successful, binding relationship, is communicated through the deliberate stylistic feature of the child retracing his steps 'back the way he had come', and returning symbolically to his life at the start of the book, with 'no-one in'. In *Kes*, 'a child-centred view of the world has been replaced by an adult-centred view of the child', a shift towards increasingly competitive values between child and adult, where the child figure cannot win, cannot communicate or associate with the terms

[599] *The Pupil*, p.224.
[600] *A Kestrel for a Knave*, p.160.

of reality figured by the adult world. It has been argued that this trend can be read as 'an urge for cultural security and economic hegemony'. Reading backwards seems the only way to go:

> The myth of childhood puts its stamp both on the literary child educator (whose pedagogic optimism is directed towards a social utopia) and on the literature of the lost golden age of childhood, a backward-aimed transfiguration.[601]

Again, this is an interesting description of what might be a transference situation, and how metaphor functions, where the reader/analysand directs a certain 'optimism' in pursuit of the text/treatment and the author/analyst is responsible for interpreting the 'backward-aimed transfiguration' or memory, in such terms as can be understood. The term 'transfiguration', though perhaps meant to be critical of a certain religiose nostalgia prevalent in children's literature and literature depicting the child, strongly suggests that these texts imaginatively figure certain key transferences, or metaphors of childhood, labelled in this passage 'myth'. For Pattison, 'Christian dogma' brought about the child's downfall, as well as bleaching out its colour, reducing it to a religious, celestially pure symbol of the Fall or Salvation. Though Pattison states that this image has only been fully challenged by the period of modern realism, this thesis argues that 'modern realism' merely invented new metaphors for old, perhaps colouring them a little differently, but sustaining the Putti figure as the personification of the death instinct and poetic metaphor for the life force and sexuality. The Greeks had joined love and death in one word: 'eros-thanatos'. Death, the son of Night, was visually represented as a winged youth, who offered the waters of the Lethe (the subterannean river of the underworld) in order to forget the past. So where Eros the winged child brings harmony to chaos, coordinating the elements which constitute the universe, he co-exists with Thanatos in our conscious and unconscious minds, even as photography, in its effort to hold time still offers frozen images of love, memory and death.

Reinhard Kuhn, in his study of the child in western literature, considers the influence of Goethe's Mignon[602] child-motif of the stage, to have 'anticipated a basic Victorian pattern which is prevalent in Dickens, the early Dostoevsky and James...Thanatos follows ineluctably on the heels of Eros'.[603]

The love and death of child figures in Dickens, as with Thackeray or Hardy, are primarily reproaches against Victorian society, largely against the exploitation and suffering of the poor.

[601] Krishna Kumar, "Rise of the Adult-centred Child in Hindu Children's Literature" and Maria Lypp, "The King Incognito", in proceedings of of the *6th conference of the International Research Series for Children's Literature*, 1983, ed. Denise Escarpit, London: K.G.Saur, 1985, pp.74-365.
[602] From Goethe's *Wilhelm Meister's Apprenticeship* of 1795.
[603] Kuhn, *Corruption in Pradise*, p.188.

Thus Smike, child of eighteen or nineteen as he is described, underdog to the sadist schoolmaster Squeers in *Nicholas Nickleby*, wears 'a skeleton suit, such as is usually put upon very small boys'. The metaphor is clear; Smike is literally thin and emaciated through starvation and neglect, and the suit is a figurative portent of his early death, where he confesses his secret love for Nicholas's sister even as he sees a vision of Eden '-and so died'. Jo, the crossing sweeper from *Bleak House* is marked, like Smike, from the start. Dickens introduces his character with Thanatos, like Poe's spectre, shadowing the text: 'Jo lives - that is to say, Jo has not yet died - in a ruinous place, known to the like of him as Tom-All Alones'.[604] It may take another three hundred or more pages for Jo to die, but the reader has been in doomed, tender anticipation of the event from that moment, and the savage social criticism of 'not yet died' will not have been lost to the Victorian public. Childhood may here serve as a metaphor for the spiritual and moral risk run by an increasingly technologically successful society, for the cost of knowledge and the Fall.

It is significant that early photography took on thanatos figures of childhood with enthusiasm as evidenced in the works of Julia Margaret Cameron. Her *Shulamite Woman and her Dead Son* (1865) (fig.23) is a fine example of the supposedly oppositional drives of eros-thanatos allowing, through suggestive metaphor, the Christian and pagan celebration of the sexual life of a child in its naked, sensual beauty, suggesting death as if only sleep. The continental custom of attaching a photograph of the diseased child to the grave was considered idolatrous to many British, though practised by Catholics, as Mavor has illustrated (fig.24). These postmortem images are frequently uncannily like those of Cameron's, Rejlander's, and Carroll's arguably pedophiliac photographs, such as the portraits of reclining naked girls illustrate (figs.25 & 26).[605] Cameron's sensuous erotes play between heavenly images and carnal ones, such as the already discussed *Cupid's Pencil of Light* (fig.1). That mixed discourse (spiritual/corporeal child) becomes part of the voyeuristic art history of the naked, eroticised child figure, of what, in the context of photography, critic Carol Mavor puns as 'pleasures taken'.[606]

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[604] Dickens, *Bleak House*, p.272.

[605] Why mothers such as Cameron are not accused of paedophiliac photography in the way that single male artists such as Rejlander and Carroll are (and the later C20th cultural debate about whether images of children made by artists such as Mapplethorpe and the Chapman brothers are'obscene') is an argument I gloss over here, other than to point to the fact that the Victorian photographers worked together between 1862-9, with the (now more notorious) Rejlander advising both Cameron and Caroll in improving technique.

[606] The art history I refer to here can be traced from Philippe Aries's use of Renaissance painting to argue his case for the invention of the child and the change in social mores and norms with regard to child sexuality, to contemporary critics such as Anne Higonnet, Carol Mavor and Pat Holland, who have examined the child as problematic and 'great human subject' across art history, the naked child in the photography of Lewis Caroll, and representations of the child in popular imagery and consumer culture.

fig.23.
Cameron, Julia Margaret,
The Shulamite Woman and her Dead Son, (1865),
b/w photograph, Getty Museum, California

fig.26.
Carroll, Lewis, *Portrait of Evelyn Hatch*, (1878),
printed on emulsion on curved glass, with oil highlights
applied to the back surface

fig.24.
Slide- London Stereoscopic Company, (c.1860)
private collection

fig.25.
Rejlander, Oscar Gustave, *Charlotte Baker*, (1862),
silverprint, private collection

Mavor makes interesting use of psychoanalyst Jacques Lacan's analysis of sensate experience from inside the body which confronts subjectivity; a process she calls the 'gaze of the invisible'.[607] In a sense this is what I have attempted to do through theories of metaphor , celebrating a technique of the invisible, disguised or suggestive that performs on a sensate but also highly knowing level.

One does not have to be a post-Freudian to read Cameron's pencil as phallus, since it so clearly marks an extension of the penis, lit like Rejlander's and Carroll's disturbing portraits, but unusually for her, in bold shadow. The glowing page upon which Cupid 'writes'- in light- illustrates the non-verbal part of metaphor, what Ricoeur calls the 'seeing as' component, where 'words really do dream.'[608] In this sense, the Cupid metaphor is what it 'stands for'; life, fecundity, sexuality, love, death, spirituality, the soul, sacrosanct within a heavenly, Edenic, Christian, maternal context. But it is also what it may be 'taken for', and that is much less certain. It has been suggested[609] that Cameron's photographs such as this were taken for the purposes of deifying close friend's 'heavenly divine' dead babies, or by extension as shrines to childhood itself. If one juxtaposes Cameron's angelic erotes with commodified images used for the purposes of Victorian advertising and pornography, there seems very little essential difference. Cameron's *The Young Endymion* (1867) (fig.27) displays the naked child very much as the Cupid of the pornographic postcard (fig.28), though perhaps with more pretentions to a look of antiquity.

The poetic depiction of the child as close to death in her work carries the same sentimental veneer as the vocabulary Morgan's parents use in *The Pupil,* and as clearly associated with putti. They call him 'a little angel and a little prodigy and pitied his want of health effusively'... 'touching him no more than if he had been a gilded idol.' In reality the boy prefers his tutor, again using a metaphor drawn from cupid's arrow 'shot' from a bow, 'I'd go like a shot if you'd take me.'[610] This power to effect change is mirrored in *The Go-Between,* where the child Leo recognises that the arrow can be mis-directed: 'The spell had worked: I couldn't deny that... but it had recoiled on me.' The fact that Ted Burgess the farmer shot himself with the very gun he had been cleaning in such high spirits is described once more in terms of a malevolent Putti; 'the irony of this was like an arrow in my spirit.'[611]

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[607] Carol Mavor, *Pleasures Taken: Performances of Sexuality and Loss in Victorian Photographs*, London: I.B.Tauris, 1996, pp.81-83. Mavor refers to Lacan's work on "The Visible and the Invisible" in the *Four Fundamental Concepts of Psychoanalysis*, and to his debt to Merleau-Ponty's earlier work of the same title.

[608] Ricoeur, *The Rule of Metaphor*, p.215.

[609] Mavor, *Plasures Taken,* cites the death of Halford Vaughn's baby as example.

[610] *The Pupil*, pp.192-218.

[611] *The Go-Between,* p.264.

fig.27.
Cameron, Julia Margaret, *The Young Endymion*, (c.1870), b/w photograph

fig.28.
Tits and Teeth,
an individually hand-crafted card
by the Porn Again Studio,
from an original Victorian postcard,
b/w photograph, private collection

The Victorian postcard (fig.28) depicts a naked child with wings strapped to her back, in the act of lifting a letter she is 'delivering' to a studio house of quaint cottage-like proportions. The angle of the child's gaze and height of the raised arm suggest an adult is receiving the letter, and the metaphoric connotations are those of Cupid, like Leo, the 'postman'. Unusually the model for Cupid is a girl child, and there are associations with the Flower Fairies illustrations and miraculous photographs of the Victorian period. According to art historian Anne Higonnet,

> Right through the nineteenth and twentieth centuries winds a tendril of what has to be called photographic passion for children's bodies, passion all the more disquieting since it cannot be treated as a simple perversion of the Romantic Ideal, but rather seems to be an intensification of it, visions of innocence heightened by a parental and naturist fervour. [612]

Higonnet's metaphor of a 'tendril' 'winding' through the centuries recalls the Putti figures from antiquity, twisted into grapevines, though how this is a perversion of the Romantic ideal is presumably in the after-knowledge that such images have been used for pornographic purposes as well as virtuous kinds.

For Reinhard Kuhn, the child in western literature is 'an emissary' a 'bearer of important tidings', 'even if we do not know from where, or from whom', and he argues that 'though a message-bearer, (the child) is inarticulate.'[613] In the texts studied, the child is not depicted as 'inarticulate', but the disassociation of adult memories and knowledge about childhood is figured through metaphors associated with the child. Hartley, having actually been an army postman during the Great War, used the metaphor of the postman/child to suggest that ambiguity of communication between ages: of individuals (adult/child perception) and ages of time itself (the flux in memory of writing about an Edwardian past, twentieth century present and future). Even Neil Postman describes children as 'the living messages we send to a time we will not see.'[614] Kuhn goes on to quote the writer Georges Bernanos struggling with this central difficulty in writing of childhood:

> But that's precisely the trouble, no-one speaks in the name of childhood; to do so, it would be necessary to speak its language. And it is this forgotten language, that, imbecile that I am, I seek in book after book, as if such a language could be had or could ever be written. Never mind! Sometimes I do succeed in recapturing a trace of its accent.[615]

[612] Higonnet, *Pictures of Innocence*, p.126.
[613] Reinhard Kuhn, *Corruption in Pradise: The Child in Western Literature*, Brown University Press, 1982, pp.60-61.
[614] Postman, *The Disappearance of Childhood*, p.xi.
[615] Kuhn, quoting Georges Bernanos, in *Les Grand Cimitieres de la Lune*, (1962), p.61.

In a study called *The Child Between Psychoanalysis and Fiction,* Virginia Blum warns against what she calls 'the fantasy of the child as message', since 'it precipitates the child into the go-between role ... who not only conveys messages between adult parties but cements otherwise disparate agencies.' She critiques psychotherapy's use of the term 'inner child' as all too easily personified, yet damaging and debasing more complex descriptions of intrapsychic experience. Blum insists the 'manifestly go-between status' of the child, with 'no space to call its own' and 'in excess of categorical markers', is terrifying to the adult because of the way in which the child throws into question the organisation of the adult subject who sees in the child 'me' and 'not-me.'[616]

> The creation of the child through the transference necessitates the production of a transference through the agency of the child's infantile affects. The gap, so immense - between the past and the present, child and adult, patient and analyst - can only be bridged through a conspiracy of the suspension of disbelief in which a mutual faith (of analyst and analysand, of the narrator and the reader) suspends itself across an unconquerable divide.[617]

This disorganised subject position suspended over an 'immense gap' parallels that of the adult critic inventing the category of children's literature in order to divide it from literature as a whole, to reassure themselves with what Blum would call 'false coherences'.
In referring to his own childhood position, Lawrence positions himself critically in his autobiographical poetry as 'somehow in-between' a negative space: 'We children were the in-betweens/ the little non-descripts were we,' rather than positively centred as the child Anna is in *The Rainbow,* under each parent, 'the pillar of fire and the pillar of cloud', ideally 'free to play in the space beneath, between'.[618]
Juliet Mitchell's suggestion is that eros-thanatos, as putti figures illustrate, are 'two sides of the same coin, and owe much to Freud's earlier definition of narcissism. The dread of masturbation and copulation welds the experiences to death in many case studies; 'the fear of death, like the fear of conscience', as Freud put it. Freud 'discovered' the death drive by analysing a game he called 'fort/da' his grandson played in which he compulsively repeated the disappearance of a toy and then regained it, with what Freud calls 'conservative joy.' The death drive, then, impels backwards to repetition and conservation, and the sexual drive pushes forward to the production of new forms, with both processes at work in historicising childhood. If 'children's writers are natural conservatives in the sense that they want to

[616] Virginia Blum, *Hide and Seek: The Child Between Psychoanalysis and Fiction,* Chicago: University of Illinois Press, 1995, p.268.
[617] Blum, *Hide and Seek,* p.116.
[618] *The Rainbow,* p.97.

conserve',[619] then historicising childhood of the Victorian era, which sits like an uneasy neighbour to the twentieth and twenty-first-centuries, must remind us of those uncomfortable traces staining our present.

What has been criticised about these conclusions is their inconclusiveness, particularly with respect to the power relations at stake in making and participating in childhood representations of this kind. If one sees such images as the 'theorisation of childhood as the unconscious', then perhaps

> ...preoccupations with the past are revelations of an unresolved conflict about the present. A new kind of time came into being at the end of the nineteenth century, which was born both of recastings and rewritings of the historical past, and also of a long development of an interior space or place within human beings, expressed most clearly in the shape of a child. [620]

This was the notion -'human interiority' as Steedman calls it - that Freud was to inherit. For Steedman, the nineteenth century and ours have been the centuries searching for a lost object, which has come to assume the shape and form of a child.

The winged child figures of eros-thanatos illustrate precisely the enigma of Victorian and twentieth-century childhoods: it is an impasse between the desire to represent pure libido, yet because of that polymorphous sexuality, too sacrosanct and precious to live. Only through death can childhood achieve immortality. The angel state, whether fallen or one of grace, is a metaphor for enlightenment, for progress, for the future[621] .

What seems vital in the context of reading Victorian childhoods is an acceptance of the fictive, the imaginary, or what, in another setting, Jacqueline Rose has called the 'impossibility',[622] when reflecting critically on the past. How much does the twentieth-century viewer and reader invest in notions of Victorian repression, child sexuality, hypocrisy, exploitation, and so on as displaced anxieties of this other Victorian era? Scratch the surface of this 'Golden Age'[623] of childhood, and the green decay lies beneath, as with any gilded putti.

It would seem the childhood angel depicted in literature and the arts is a cultural attempt to 'triumph over the terrifying implication of history itself;'[624] that though we love life, we have died, and will die, and childhood is impossible. This is the storm of progress away from the

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[619] Joan Aiken's "Purely for Love", in *The Cool Web,* p.175.

[620] Carolyn Steedman, *Strange Dislocations: Childhood and the Idea of Human Interiority 1780-1930,* London:Virago, 1995, p.158.

[621] This angel is also evocative of Walter Benjamin's angel of history drawn from Paul Klee's *Angelus Novus,* with its back to the past, blown towards the future by the storm of progress.

[622] Rose, *The Case of Peter Pan.*

[623] Carpenter, in *Secret Gardens: The Golden Age of Children's Literature,* describes the 'Arcadias' constructed by Victorian writers such as Carroll, Kingsley, Barrie, Milne, etc.

[624] Steedman, *Strange Dislocations,* p.95.

warmth of childhood, the cold wind the poet Emily Dickinson called 'a Green Chill upon the Heat.'[625] According to Umberto Eco's theory of metaphor, certain repetitive metaphors become part of culture, suggesting that the metaphoric contiguity between schooling and the death of childhood might have become literally institutionalised, as texts inform the reader's consciousness of that contiguity.

In a study of children in early modern England, Keith Thomas is critical that many histories of children are actually about the treatment of children (by adults) rather than how children themselves saw their world. Conducting a lively examination of children's pastimes and games, many of which were considered highly disrespectful and disruptive to the point of anarchy, Thomas concludes that the only way of forcing children off the streets was to put them to work or send them to school, where they might be 'disciplined by the rod and regulated by the clock'. [626] The two components of curtailing time and behaviour appear to be absolutely unchanging in the history of children at school, partly, perhaps, because that history reflects the limited sector of society who could afford school rather than put the children to work: the ruling classes. It is possible that histories of the child at work would prove more diverse: but there is even less material in this field than records of school. Despite the social progression into the education of working-class children, as explored by Lawrence, Hines, and to some extent Dahl, the message of school's success is bleak enough. Whether the rod is banned by law, the disciplined curtailment of schoolchildren continues through the continuing possibility of power relations such as Miss Trunchbull enjoys. The dictate of the clock ticks on, as part of the organised curriculum, and the same regulation of individuals as depicted in Lawrence's classroom. The 'ticking of the clock and the chock of books taken out.. as if 'ticking' in rhythm, after the beating of the child in *The Rainbow*, takes place in 'a dead silence', like that silence the kestrel creates in its flying. This Lawrence emphasises with metaphors drawn from the movement of wings, the ' faint flap of books on the desks' as properties of the school textbooks, again like the library book in *Kes,* where the book is 'skimmed ... across the room. The covers flapped open'. The flying figure is the child Putti, but also the text itself, where 'skimming' a book is to read it, where the flight might indicate a soaring outside or inside oneself into the imagination and unconscious, yet also an escape. Though in themselves the images of cane and clock are both ordinary instruments of institutional life, as metaphors they are charged with all the rigidity and pain of the time-based trap which is childhood itself.

[625] Emily Dickinson, *The Complete Poems*, no.1593, (c.1883), p.660.
[626] Keith Thomas, "Children in Early Modern England", in *Children and Their Books: A Celebration of the Work of Iona and Peter Opie*, ed. Gillian Avery and Julia Briggs, Oxford: Oxford University Press, 1989, pp.43-63.

> The whole being of a child is delineated and paced according to a timetable ...The very idea of a school curriculum is an organisation of activity around a particular economy of form in relation to content ....The practice of being a child is marked out in stages, solidified and institutionalised by Piaget and conceptualised as 'development'. The implication of time is critical to his/her placement in hierarchies of merit and achievement which ultimately relate to the existing system of social stratification and the distribution of life chances in the wider society. Even the child's body is organised temporally in terms of its ablution, nutrition, excretion, exercise, etc, and all of this is homologous to the drilling that occurs in the armed forces and the specialisation and division of labour on the factory floor.[627]

The organisation of time is a social construct, imperialistic in its impulse, and what fictional representations of schooling remind the reader of are these social realities. As Jenks outs it: 'Socialisation, like formal education, is a violent and painful process in the highly political sense that all people are constrained to become some categories of being rather than others.'[628] In Graham Greene's work, his characters loathe school. It is where children are ruined or crippled mentally for life.'[629] Hence the focus is placed overtly on metaphoric 'categories of being', from the prodigy at school to the ineducable, where the fiction rebels against confinement through the defence of dignity and confirmation of the state of childhood, where the child characters fail to benefit from their education unless it is self-motivated. In the fiction studied, most of the children figured in school become deadened in spirit (Ursula, Leo, Laura, Matilda) or literally killed off by the experience (Hans, Morgan).

These metaphors evoke the effect of the child Eppie on the adult Silas, trapped in his present, in George Eliot's Silas Marner. Here, 'as the child's mind was growing into knowledge, his mind was growing into memory', offering a Proustian unity of past and present, and putting an end to what C.S.Lewis called 'the great divorce' of those time-based elements. Eliot describes the effect of a child leading the adult 'away from threatening destruction' as if a guardian angel:

> In the old days there were angels who came and took men by the hand and led them away from the city of destruction. We see no white-winged angels now. But men are led away from threatening destruction; a hand is put into theirs, which leads them forth gently into a clam and bright land, so that they look no more backward; and the hand may be a little child's.[630]

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[627] Jenks, *Childhood,* p.76.
[628] Jenks, *Childhood,* p.22.
[629] P.N. Pandit, *The Novels of Graham Greene: A Thematic Study in the Impact of Childhood on Adult Life,* New Delhi: Prestige Books, 1989.
[630] George Eliot. *Silas Marner,*London: Penguin, 1976, pp.136-137.

It might be argued that depicting childhood in fiction is in itself a device so that the reader 'look no more backward.' The preference for putti figures' upward flight in fiction is suggested in terms of texts such as *The Secret Garden, Tom's Midnight Garden,* and *Matilda,* enjoying popularity with adults reading for themselves and for young children.

Freud's use of Eros, the Greek god of sexual love, as personification of the life force and sexual instinct, has been described as 'poetic metaphor rather than science', reminiscent of the scene in Tom's Midnight Garden, where the child, convinced the garden he has seen is real, prompts his Aunt with the seemingly innocuous question: 'wouldn't it be nice if there were a garden at the back of the house? To which she answers sarcastically 'It would be nice, too, if we had wings and could fly'[631] .

Burnett's construction of the robin in *The Secret Garden* mirrors that of a winged messenger, playing among the branches of the trees and acting as a portent for therapeutic joy against Mary's depression. Hartley's eros figure could be read as the child Leo himself, the 'go-between', often referred to by the adult lovers using his services as the winged god mercury, or simply 'postman', and like the green bronze or gilt putti littering the grounds of the Palace at Versailles, sited squarely in the greenness of the garden. Pearce's young boy Tom, like Leo from *The Go-Between,* is a Putto-like messenger from one time dimension and culture to another, writing secret postcards to his brother telling him of the midnight garden marked 'B.A.R...Burn After Reading'[632] and making up a bow and arrow with Hatty to 'do...damage in the garden by arrow shooting'.[633] The fat Boticelli putti (fig.4) is about to do precisely the same, aiming his arrow at one of the three graces in the garden, and though only a detail in the overall painting, the significance of the child blindfolded against open desire reflects the double standard: depicting desire as a corpulent child 'bound' from full knowledge of what desire is in reality. In *Tom's Midnight Garden* his Uncle demands to know why he wanders about at night, 'was it a blind?' and in *The Rainbow,* Ursula 'went on blindly' with the children, knowing 'it was a blind fight'. The blindfold metaphor describes both a playful and deadly bondage in knowing child figures persistently depicted as unknowing.[634]

In a sense all cherubim, even those in modern representations, refer back to their antique and mediaeval sources of putti or erotes with large heads topped with blonde curls, fat cheeks and

[631] *Tom's Midnight Garden,* pp.17-33.
[632] *Tom's Midnight Garden,* p.38.
[633] *Tom's Midnight Garden,* p.87.
[634] Metaphors of blindness refer back to the tale from Greek mythology of *Eros and Psyche* (later reformed as *Beauty and the Beast*) where Psyche, blind to Eros's true beauty, cannot resist peeking one nght, resulting in terrible consequences. Shakespeare also explores this ironically in *A Midsimmer Night's Dream* where one of the spurned lovers moans: 'Love looks not with the eyes, but with the mind;/ And therefore is wing'd Cupid painted blind'.

open mouths. It is easy to see Wordsworth's definition of childhood as 'the seed-time of the soul' within such a context of fecundity. The indulgence of such imagery was taken on into the Victorian age with some trepidation, but it seems also not without some relish. The moral tone of that era laid onerous requirements on erotes and, like the awkward transition from pagan to Christian symbol, childhood metaphors for love and death were sentimentalised to the exclusion or even censorship of the earlier earthy, sensual elements. These putti serve as metaphors for precisely that dilemma facing the early Christians of how to sanitise pagan erotes; the result is the metaphor to service the secret and taboo (blindfolded) child, emphasising the eros-thanatos link placed in desire, in the green space of the enclosed garden, safe only in the context of the threat implied outside.

As the metaphor of the child functions to imply both (bodily) life and (spiritual) after-life, so the garden may be read as a dual metaphor. All three gardens move restlessly between the pagan celebration of unbounding fertility and are constrained by the Edenic (en)closed metaphor suggestive of the child's mortality and corruption.

Just as Dylan Thomas's nostalgic vision in *Fern Hill*: 'Time held me green and dying', of a lost rural childhood is a celebration of idyllic innocence expressed at the outbreak of war when it must have seemed most likely to be lost, Hartley's and Pearce's use of the child in the garden suggests 'connections between...private disillusion and the failed glory of the twentieth-century.'[635] In a chapter called "Shadows in Eden", Randall Stevenson collates evidence of a return to metaphors of the garden from the war years to the fifties in British literature, a kind of collective regret for 'that state of grace before...the present',[636] perhaps functioning as a kind of elegy to the lost youth of the two world wars. Stevenson describes post-war Britain as 'Middle aged,...in its forties, the century itself looked back more and more often to the youth and promise of its Edwardian years...a kind of lost Eden or Golden Age'.[637] This would undoubtedly be a view shared by Humphrey Carpenter, given that his examination of the Golden Age in children's literature begins in the late Victorian era and ends with Neil Postman's book *The Disappearance of Childhood* of 1983, suggesting the death of childhood (and by implication books) in the face of the television and computer age. Technological development is seen in this context as a direct threat to metaphors of the child in the garden, where the depiction of childhoods such as Mary's may be murdered purely by the change of medium. Carpenter may well have applied Barrie's title to himself. "The Boy

[635] Randall Stevenson, *The twentieth-century Novel in Britain*, Harvester Wheatsheaf, 1993, p.82.
[636] P.H. Newby, *The Retreat*, London:Cape, 1953, pp171-2.
[637] Stevenson, *The twentieth-century Novel in Britain*, p.85.

Who Wouldn't Grow Up", for whom 'To die will be an awfully big adventure.'[638] Significantly, Peter Pan is described as 'only a sort of dead baby'[639] -a classic definition of a Putto motif. Carpenter's final lines, 'But there is no death in the Golden Age, only a constant rebirth as a child, in a secret garden where no harm can come,'[640] reveal what Rose points to in her caustic expose of Barrie's *Peter Pan*, namely: 'disavowal always has something of the overstatement about it.'[641]

Carpenter's desire for retreat is made apparent in his calculated approbation of *Tom's Midnight Garden* as 'one of the few post 1945 books that can measure up to the best Victorian and Edwardian writing.' His investment in the text is clear, as it neatly combines two key Arcadian images, the secret garden and the Boy Who Wouldn't Grow Up, given that bold assurance that 'Tom and Hatty's garden is childhood itself'. Rosamund Lehmann, in her explanation of the apparent absence of a 'great (British) novel' specifically concerned with the second world war cites the rise of escapist forms such as fantasy and allegory, and significantly, texts about childhood:

> ...most novelists are likely to turn back to the time when, the place they knew where they were - where their imaginations could expand and construct among remembered scenes and established symbols...they will look to their youth...[642]

This should not be read as a retreat, or escape from history, but in Lehmann's phrase, of 'coming to terms with the times', a turn of phrase that seems neatly applicable to the motives for all three depictions of the child in the garden, from the Edwardian to post-war period. This is a critical aspect of locating all three texts in Edwardian gardens; places 'full of precious and imperilled traces - a closely held iconography of what it is to be English' as Patrick Wright's study of the national past reveals. He goes on to draw direct comparisons with returning to childhood as a form of replicating national security (in the face of separation anxiety linked to historical and cultural change)

> In this vision, human dignity and cultural value are non-synchronous residues, sustained only by an anxious and continuously publicised nostalgia not just for 'roots' in an imperial, pre-industrial and often pre-democratic past, but also for those everyday memories of childhood which are stirred by

[638] The subtitle to J.M.Barrie's *Peter Pan* being "The Boy Who Wouldn't Grow Up", and Peter Pan's famously heroic (if defensive) perspective on death "To die will be an awfully big adventure."
[639] Rose, *The Case of Peter Pan*, p.38 quoting from an autograph edition of 1908.
[640] Humphrey Carpenter, *Secret Gardens: The Golden Age of Children's Literature*, London: George Allen & Unwin, 1985, p223.
[641] Rose, *The Case of Peter Pan*, p.37.
[642] Rosamund Lehmann, "The Future of the Novel?" *Britain Today*, June 1946, pp6-7.

so many contemporary invocations of this better past.[643]

Examining the notion of 'green' in its relation to nostalgic Englishness, Wright describes how green metaphors often represent 'a world in itself' where 'green becomes the very ground of England of the mind... It is the 'green' of imagined 'turf' rather than any literal grass.'[644] Metaphors of green in *The Secret Garden* are those of authorial national, even evangelical rhetoric; "The original Garden of Eden could not have had such turf as seen in England."[645] In *The Go-Between* the green moves from Edenic unblemished purity towards a kind of stain, or stigmata; 'You are green yourself, as the poor old English say...chanting, 'Green, green, green'. I cannot describe how painful this disclosure was to me'.[646]

The transformation of Leo by his environment (clothed in green into another class position, into Marian's ironic Robin Hood figure) as 'another person' anticipates the association of Marian with elusive Nature, the garden and the rising temperature 'maybe Marian *was* the heat'. Marian 'was the heat' (like Juliet is the sun[647]) is, on the surface, a clearly false statement, yet metaphoric of her 'essence', according to *Aspects of Metaphor*. [648] Here the heat functions clearly as a substitution for Marian, but also hints at resemblance. Two often split aspects of metaphor are thus joined, much as the linguist Roman Jakobson does in his study of the everyday function of metaphor and metonymy, where substitution and resemblance are inseparably linked concepts. As Paul Ricoeur observes, playing on the term 'sense', this is how metaphor functions, where'...sensorial correspondence harmonises neatly with substitutions of names since both are cases of resemblances between 'senses'.'[649]

A certain quality of that Summer is intense heat, and the 'green' child Leo, to which Marian, as maid Marian of Greenwood Forest, is inextricably linked. Marian's metaphoric features are emphasised with an association of sensory pleasures and (through extremes of heat) danger. Marian is made elemental, rather than the heat human, illuminating new qualities, and making the metaphor, to E.M.Zemach, 'good', where 'a good metaphor, is then, an invitation to a way of life'.[650] In this sense, the reader may experience 'child-like' polymorphously perverse pleasures (such as Marian's 'heat') as well as the simultaneous voyeuristic pleasure

[643] Patrick Wright, *On Living in an Old Country: the national past in contemporary Britain*, London: Verso, p.70.
[644] Wright, *On Living in an Old Country*, p.109
[645] Juliana Horatio Ewing, *Letters from a Little Garden*, J.B.Young & Co, 1886, p.79.
[646] *The Go-Between*, pp.189-190.
[647] Shakespeare's *Romeo and Juliet*, Act II, Scene II,'But soft! What light through yonder window breaks? / It is the east, and Juliet is the sun!- / Arise, fair sun, and kill the envious moon, Who is already sick and pale with grief...Her vestal livery is but sick and green.'
[648] Jaakko Hintikka, ed. *Aspects of Metaphor*, Kluwer Academic Publishers, Dordrecht: The Netherlands, 1994.
[649] Ricoeur, *The Rule of Metaphor*, p.120.
[650] E. M. Zemach, p.253.

of seeing through the child's eyes (as if a child) without associated adult guilt attached to sexual heat or voyeurism. Guilt may therefore be displaced onto the role of child's play, where the text - indeed book- acts like Winnicott's 'transitional object'; something you pick up, play with a while as a mediating subject, then discard without damaging consequence. The child in *The Go-Between*, therefore, appears to represent the conflict between the Edenic and post-Edenic garden, and the uncertainties linked to the shifting social norms such as sexuality, and childhood itself. Hartley's homosexuality, resisted by his critics, was hinted at significantly as 'arrested development' by himself, and suggests a model of writing confined perhaps by the normative terms of heterosexual development. *The Go-Between* and *The Secret Garden* could be read as a portent of doom for the twentieth-century child, were it not for the paradox that L. P. Hartley reveals about the process of writing itself. Hartley's interest in 'haunted' writers described as 'having a curse' and whose writing had much in common with fairy tale, led him to quote Hawthorne: 'Romance and poetry, ivy, lichens and wallflowers need ruin to make them grow.'[651] It is, perhaps need and ruin, that are of most significance, and it is the reversal of Burnett's redemptive garden to Hartley's bellicose garden that represents 'ruin' for the child protagonist in *The Go-Between,* and the need to recall the childhood past that represents ruin for the author.

The 'sick and green' moon denying Romeo and Juliet light for their courtship, and faint in comparison with Juliet's radiance as 'the sun', offers strange unconscious association, perhaps, with Hartley's (and the child Leo's) description of Marian as 'the heat'. It is Marian, after all, who keeps Leo green.

As described in the introduction with reference to *Jane Eyre*'s form, the narrative position of all three texts seems- and is thereby rendered ambiguous- as open as a guileless child. But there is also much erased from the texts by means of metaphor. There are obvious references within all three texts to *Jane Eyre* in the romantic orphan state of the child protagonists (Mary's literal state and Leo's and Toms' as visitors- they none of them 'belong') who journey to unknown houses and gardens to experience revelations about themselves and others through the uncovering of closely kept secrets. Pearce self-confessedly 'plagiarised'[652] Jane Eyre's Aunt Reed who translated into Hatty's rejective and cruel Aunt Melbourne in *Tom's Midnight Garden.* But in general the allusions are more subtle, playing with metaphors of childhood experience and the garden, the ambiguous model of ruin versus development. Exceeding even Aunt Reed in cruel hypocrisy, the sinister character of Mr.Brocklehurst describes his charity school Lowood as 'that nursery of chosen plants', where in savage

[651] L. P. Hartley, *The Novelists Responsibility*, Hamish Hamilton, 1967, p.119.
[652] Phillipppa Pearce's lecture, Voice Box, South Bank, London, June 10th, 1995.

irony, the pupils having survived the cold and semi-starvation of Winter, Spring, 'all green, all flowery', brings with it the fatal disease of typhus.

Once adult, Rochester still associates Jane Eyre with fairies and 'the men in green', calling her 'a dream or a shade,' convinced her appearance is fated to change his 'colour of life'. He speaks in bitterness of his naive past, 'I have been green too,... aye, grass green', and of his 'crippled strength', though Jane Eyre's answer to him in the garden is, 'You are no ruin, Sir - no lightning struck tree: you are green and vigorous'.[653] This again recalls Hartley's interest in 'ruin', Burnett's tree in *The Secret Garden* which caused the death of Colin's mother and the locking of the garden, and Pearce's intriguing tree in *Tom's Midnight Garden* , struck by lightning and destroyed one night in Tom's eyes and perfectly whole the next. The metaphors depicted in *Jane Eyre* (as a palimpsest, or frame through which to examine the selected texts that follow) revive the impoverished child protagonists in almost exactly the same way that the love of Mr.Rochester affects Jane, who, in his company, becomes 'revived, green and strong.'

Charlotte Brontë thus confidently uses shades of 'green' metaphors to convey both the false evangelical fervour veiling the neglect and disease at Lowood school, as well as an optimistic colouring of new life with a chance of happiness. What Brontë is hinting at is that Rochester is a 'wick' tree rather than the 'ruin' he appears; just as in *The Secret Garden,* the garden space first appears as if dead to the child Mary. The implication is that greenness (childness) lies beneath the surface once matured, yet its potential is of untold measure, 'For if this shall be done in the green tree, what shall be done in the dry?'[654]

Leo's 'green' brand in *The Go-Between*, his innocent naivete combined with his association with the belladonna in the garden (the 'snake in the grass'), offers the child as a metaphor requiring weeding, yet, in *The Secret Garden*, Dickon explains that when a plant 'looks a bit greenish,...it's wick', and the garden itself is repeatedly described as 'green life'. Mary wonders about Dickon 'if it was possible for him to turn quietly green and put out branches and leaves' the change that comes over the garden 'as if a green mist were creeping over it. It's almost like a green gauze veil', Dickon himself 'like an angel' -'If there was a Yorkshire angel - I believe he'd understand the green things and know how to make them grow'[655]

In *Tom's Midnight Garden* the metaphor is described as if defining metaphor: as a vaguely determined referent, a ghost of itself; 'But if Hatty had hidden, she had hidden better than ever before, and made the garden seem a green emptiness'.[656] As their relationship shifts to

[653] Charlotte Brontë, *Jane Eyre*, Thomas Nelson & Sons, pp35-208.
[654] The Gospel according to *Luke*, xxiii, 31.
[655] *The Secret Garden,* pp.137-161.
[656] *Tom's Midnight Garden*, p.114

'real' time, the metaphors of the child in the garden seem lost to the reader, and it is with great relief that the novel ends with the restoration of the possibility of a living metaphor: 'as if she were a little girl'.[657]

It would appear that moving through the trauma of two world wars has affected metaphors of 'green', complicating the surface reading of untroubled Edenic bliss in *The Secret Garden* before World War I, captured and caught at the turn of the century through malevolent green in *The Go-Between* after World War II, recalling the Edwardian era with the knowing horror of what was to come. Finally a 'green emptiness' emerges in which children may hide, that seems to offer a state of limbo between Eden and the Fall in *Tom's Midnight Garden.* The child/weed metaphors become increasingly 'overgrown', until the gardens no longer exist at all outside the dreams of old women and young boys, in cultural memory.

For Roman Ingarden, 'if an analogue of subjective or intersubjective time is represented in a literary[658] work, then it's individual phases are likewise characteristically coloured.'[659] Using another metaphor very relevant to this study, Ingarden describes the internal aspect of the literary work of art as 'held in readiness'; and totally analogous to an aspect of a 'sensorially given thing'. The term 'aspect' is metaphorical, in that it describes not external but internal, emotional, psychical responses, which are experiences rather than measurable, objective understandings. Importantly, if the internal aspects are not held in readiness to support representations (of say, metaphor) then one has to deal with only 'lifeless, paper figures'

The child figures move within these green garden spaces, like winged messengers moving between time dimensions, recalling the original garden of Eden before the Fall, the golden age of Greek and Latin pastoral myth, the garden as an emblem of unspoilt nature, in contrast to the corruption and anxiety of the disappearance of the garden in modern industrial England. Impressively all three writers avoid categorising their Putti figures into either pagan or secular spirits, choosing rather to combine those complexities the erotes have displayed over periods of historical change. There is no doubt that the child depicted by all three writers functions as a metaphor for bodily and mental delight and corruption, where earthliness is the necessary counterpart to spirituality. The co-joining of eros-thanatos is therefore perpetually present in metaphors of the child in the garden in these texts. Thus the reader is invited to collude with the writer on a secret shared, even hidden from an implied 'adult' or possibly disapproving other. I am not suggesting for a moment, however, that this dictates terms of readership; given the polymorphous perversity of the child metaphor, the reader may be a

[657] *Tom's Midnight Garden*, p218.
[658] Ingarden, *The Literary Work of Art*, pp.234-273.
[659] Ingarden, *The Literary Work of Art*, p.234.

child of any size: all that is required is to identify imaginatively with a universal sense of play.

This playfulness is achieved through tropes such as metaphor and simile, delegating roles much as the child does in games of 'pretend', as Mary and Dickon arrange in non-verbal communication, visual notes left pinned to trees in *The Secret Garden* : 'He had meant that she might be sure he would keep her secret. Her garden was her nest and she was like a missel thrush.'[660] In *Tom's Midnight Garden,* Tom plans to 'hide, silent and safe as a bird', as if inside a figure: 'as though the tree were skin and flesh beneath.' This repeated metaphoric reference to the child as a bird carries connotations of security in the garden space (of trees and nests) and of potential flight, 'full tilt over the grass'.[661]

The language of a playing child, according to Vygotsky is 'thinking in pure meaning. It is a dynamic, shifting, unstable thing, fluttering between word and thought.'[662] This process is very like the condensation that Freud pointed out as characteristic of dreams, which led Winnicott to draw similarities between play and dreams. Russell Meaves study of the *Metaphors of Play* points out that play takes place in a space that is created by the atmosphere of something else. The play space of imaginative figures of childhood within part real, part illusory contexts, provide metaphors of flight through which the experiences of text and the effects it has may be understood in terms of transference. The child as figured in texts 'flies' above grounded perception, as does the adult depicting it, in the moment of suspension of disbelief that is metaphor. Metaphors of flight that are variously associated with the space between levels (such as a flight of stairs) evoke Lawrence's depiction of childhood as the 'in-betweens', the flights of escapes, fleeing or running away, and rapid movement, in all of the texts, flights as a journey or progress like that of growing up, and the power of imagination itself (flights of fancy). In general terms , this flight of eros, or the libido and life instinct is like Blake's 'energy', where 'Energy is the only life... Energy is Eternal Delight.'[663] How can we make sense of the past, bear the present and look to the future, if not as a place of 'Eternal Delight'? These eros figures are metaphors for the energetic self, at once in union with objects outside the self and at the same time fundamentally narcissistic or self-loving.

In all three texts centred in the garden, the winged figure (of Robin, Mercury, or the angel) is linked to the angel of revelation who proclaims there shall be 'Time no Longer.' Roman Ingarden examines the word 'revelation' as used by Freud (offenbarung), not to be understood

[660] *The Secret Garden*, p.124.
[661] *Tom's Midnight Garden*, p.25.
[662] L.S.Vygotsky, *Thought and Language,* ed.& trans. E.Haufmann, G.Vakar, Cambridge MA, MIT Press, 1962, p.49.
[663] William Blake's *The Marriage of Heaven and Hell* 'Energy is the only life... Energy is Eternal delight'

in the sense in which it used in religious discourse.

> It merely indicates the opposite of 'being hidden', of 'obscuration'. One could perhaps speak, perhaps more adequately, of 'self-showing', if the phrase were not too awkward...this revelation is only potential in the work itself.[664]

In *The Secret Garden* the gardener associates sour little Mary with revelation and flight, calling her ' fair unearthly, tha's so knowin', 'Thar't like th' robin... I never knows when I shall see thee or which side tha'll come from.'[665] The common adult response to angel figures is a savagely ironic misunderstanding:

> 'I know a theory too', said Tom while his Uncle paused to drink some tea. 'I know an angel - I know of an angel who said that, in the end, there should be time no longer'.
> 'An angel!' his Uncle's shout was so explosive...'What on earth have angels to do with scientific theories?' Tom trembled and dare not explain it was more than a theory: it was a blazing, angelic certitude....'Your Uncle is as reverent as anyone about angels, in their proper place, said Aunt Gwen, 'But it's very bad for him to be crossed at breakfast time.[666]

The tension described here between child and adult perception and anxiety is marked, if displaced through humour. Metaphor associated with adults describes battling 'explosive(ly), ' 'crossed' with repressive anxieties over child contradiction, using fixed givens as pseudo-solutions: 'scientific theories,' 'proper', 'place', 'time'. The child dares to say he 'know(s) an angel' as one might 'know a theory', a 'blazing certitude', suggesting the harmonious relationship of (imaginative) revelation to truth. The imaginary world of fiction draws upon and is like the real world whilst remaining different, and metaphor makes it so. The 'fact' that Tom knows an angel as one might know a theory is part of the game of language itself, where theorising may be as illusory a practice as it is celestial. Burnett described her own fixation with gardens as 'a curious rapt fancy in her mind.'[667]

The winged metaphor of the putti, angel or Icarus-figure, looks back and forwards at once in imaginary dialogue with the past and future, as any writing or visual representation is bound to do. This is not that of E. Nesbit's study, *Wings and the Child,*[668] where the wings are evidence of difference and separation, the 'great gulf which can never be bridged' between the adult writer and childhood representation. For me, James's and Hartley's description of work focussed on childhood (and coincidentally homo-erotic writing) as a form of 'arrested'

[664] Ingarden, *The Literary Work of Art*, p.293.
[665] *The Secret Garden,* pp.82-92.
[666] *Toms Midnight Garden*, p.163.
[667] Burnett, *The One I Knew*, p.243.
[668] E.Nesbit, *Wings and the Child: On the Building of Magic Cities*, London: Hodder & Stoughton, 1913, pp.4-5.

development, acts as a fine example of that defensiveness that disguises the problematic terms of the link between childhood and the process of writing itself. In this sense, narration acts as the go-between, and metaphor is in itself a childishly imaginative trope, since it suggests a certain faith in the reader to play with the very structures of communication. Ricoeur, as mentioned before, finds de Saussure's resistance to examining the 'meaning-thing' 'untenable'[669] since the 'space for moving about', is *between* the sentence and the word, *between* predication and naming.[670]

What ***is*** between? Metaphor is a deliberate placing of something as if between the reader/viewer and the text's direct meaning; not something painful, but an intriguing myopic moment, a lack of focus, which urges the person without their spectacles to invent, or problem-solve, the associations the word in its context suggests. 'Between predication and naming' in fictional or imaginative work is a highly charged space full of associations which cannot be dictated to by authors/others. At the end of *The Go-Between*, Hartley points ironically to the fact that the author is also an other, at the time between invention and creation, and between reflection and interpretation:

> If my twelve year-old self, of whom I had grown rather fond, thinking about him, were to reproach me: 'Why have you grown up into such a dull dog, when I gave you such a good start? Why have you spent your time in dusty libraries, cataloguing other people's books, instead of writing you own?
> ... I should have an answer ready. 'Well, it was you who let me down, and I will tell you how. You flew too near the sun, and you were scorched'... 'You insisted on thinking of them as angels, even if they were fallen angels'.[671]

Hartley's metaphors are strongly associated with the upward flight of the putti, or Icarus figure, who 'flew too near to the sun'; the sun as the heat as Marian, or sex in the garden of Eden, resulting in the expulsion, or the Fall, the downfall of the putti with its hopes and desires, all 'fallen angels'. Though the child is a continuing social construction, the real child does not lie 'behind all the surface variation' as Kessen put it,[672] but rather ***between***.

Child psychologist Daniel Stern points out that 'transference love is a kind of oddity because it falls on the border between remembering and acting out.'[673]

The role of memory is therefore a vital theoretical question: the difference between repeating and remembering in the transference versus acting out, could be the equivalent of the

[669] Ricoeur, *The Rule of Metaphor,* p.122-124.
[670] Ricoeur, *The Rule of Metaphor*, p.125.
[671] *The Go-Between,* pp.20-21.
[672] F.S.Kessel & W.Siegel, eds, *The Child and Other Cultural Inventions,* New York: Prager, 1983, William Kessen, pp.27-32.
[673] Daniel Stern quoted in E.Spector Person, A.Hagelin, P.Fonagy (eds) *On Freud's Observations on Transference Love,* London: Yale University Press, 1993, p.13.

difference for the reader between metaphoric and literal frames of reference to the text. Calling metaphors 'flowers of speech' that 'both make and tell deliberate falsehoods', Dickinson refers to the attractions and tricks the 'flowers' can lead the reader into. Her warning ends: 'avoid them like the snake',[674] though the warning itself must be read ironically, since Dickinson's work is so laden with metaphor. Hartley's metaphor of the green tie sent in the post to the child Leo for his birthday is that 'snake in the grass' (the treacherous object) which emphasises to the reader that the green Norfolk suit that Marian has bought him is bound in treachery also, and not an innocent green present. An oddly logical paradox is therefore illustrated by the Putti figure such as Leo; a messenger between the pagan, infantile world of the Pre-Renaissance and post-Enlightenment rationality of child construction. A child in flight from itself in cultural construct and the natural place of sanctuary: the green place it can only retreat to in fiction, and in transference. Freud's use of Eros invested as much as is placed into metaphors of the child; at once capable of destroying and restoring harmony in an already chaotic adult world: a metaphor for human development.

Robert Pattison's description of figures of childhood as little fallen angels explains children's frequent deaths in works by Victorian and twentieth century writers, 'because they are precursors of new life but a kind of life in which Dickens's version of Christian imagery is a product of death'.[675] Metaphors of green illustrate this paradox, in *Dombey and Son* Edith and her mother are constantly discussing Eden, which they cannot bring themselves to name, calling it 'the garden of what's-its-name'. Edith's admirer Carker, like the serpent he is, slides about 'green lanes' before meeting his Eve, and his horrible death. Dickensian greens are classic precursors of that shade of green that colours a reader's preconceptions of greens in childhood representations; the green of betrayal as much as hope, carrying the vivid associations of life as much as death. The shared qualities of Eden-type myths (such as the green serpent) are metaphors for human anxiety combined ambiguously with those of promise and pleasure (the lush green garden itself), until, through Eco's chaining device, an accumulative conclusion could be reached where it appears 'maturation, the end of infantile bliss, is a misfortune'.[676]

If metaphor 'simultaneously veils and reveals',[677] through a kind of perceptual or linguistic screen, as Merleau-Ponty put it, green in its noun, adjective or verb form suggests a process close to that demonic power in antiquity, as Anglo-Saxon 'concealing-kennings'. 'Green', then, can act as a metaphor for the 'green paradise of our childhood loves' as 'an innocent

[674] *The Letters*, p.88.
[675] Pattison, *The Child Figure in English Literature,* p.83.
[676] Geza Roheim, "The Garden of Eden", in *Psychoanalytic Review*, pp.1-26, 177-199.
[677] Ricoeur, *Merleau-Ponty and Metaphor*, p.129.

paradise, alive with furtive joys' or conversely, for unfertile death where 'instead of blood flows the green water of Lethe.'[678] Performed by this seemingly innocuous word 'green', 'manifestations of transference are not verbatim repetitions but rather symbolic equivalents of what is being transferred', where 'infantile prototypes reemerge and are experienced with a strong sense of immediacy'. Metaphor can thus be used as

> ... relics of the real or phantasied intersubjective relationships of childhood - can once more find expression in a relationship where communication is possible. As Freud noted, the analyst may himself be placed in the position of the super-ego; more generally, the whole interplay of identification is given free rein to develop and become ***unbound***. (my emphasis).[679]

In this unbound state, I would argue that writers and readers repeat infantile conflicts within the transference opportunity of metaphoric language, when what is presented as reality is merely part of a half-forgotten past to which they are bound through the effects of metaphor. Watson, who finds Wordsworth's adult and child 'bound each to each by natural piety' 'epistomologically baffling', asks whether the binding is that between slaves, or books, and I would suggest the latter. In *The Pupil*, James refers to the complexities of his child character as 'the whole mystic volume in which the boy had been bound', and his description of his ambition for the novel is a 'boundless and tangled, but highly explorable, garden'. This thesis refers to words, 'bound' together in phrases, forms, constructions and contexts, and referred to the psychoanalytic relation of analyst to analysand bound to one another in the transference. As referred to at the outset, David Mann has suggested that in the 'erotics' of the transference situation, the analyst and patient can 'bind' together, and he refers to the sexual curiosity of the child and Cupid figure as metaphors for the willingness to explore and be explored. [680] In a sense all of the texts explored could be described as love stories, where child figures form loving bonds with animals, other children, and adults. The crucial aspect of these relations is how that bond fosters their own self-development in 'eroticised transference', or what Freud called 'a blessing in disguise'.[681]

Roald Dahl's sneering metaphor of the working-class parents who don't hold with book-reading in Matilda, in the light of transference material such as his mother keeping his letters lovingly bound in green tape, allowing him to unbind them and write his autobiography,

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[678] Baudelaire's 'Les vert paradis des amours enfantines'... 'L'innocent paradis, plein de plaisirs furtif' from "Moesta et Errabunda", and 'Ou coule verse au lieu du sang l'eau verte du Lethe' fron "Spleen III", in David Paul's *Poison and Vision, Poems and Prose of Baudelaire, Mallarme and Rimbaud,* Salzburg: University of Salzburg Press, 1996, pp.38-43.

[679] J. Leplanche & J.B. Pontalis, *The Language of Psychoanalysis*, London: Kernac Books, 1988, pp.455-464.

[680] David Mann, *Psychotherapy: An Erotic Relaionship: Transference and Counter-Transference Passions,* London: Routledge, 1997, p.24.

[681] *On Freud's Observations on Transference-Love*, quoting from Freud's letters to Jung, June 1909, p.122.

reveals his defensive anxiety about the future of the novel. Dahl's need to be read, for his stories to take 'hold', is as great as the reader's to bind with him in that moment Peter Brooks calls the 'transferential condition' of narratives:

> And if the story has been effective; if it has 'taken hold', the act of transmission resembles the psychoanalytic transference, where the listener enters the story as a participant in the creation of design and meaning, and the reader is called upon himself to enter the transferential space.[682]

There is an astonishing chain of complex happenings at moments such as this in the arts and literature, though the text (whether written or visual) is more often than not a 'picture of innocence.' In Dahl's autobiography *Boy* he has chosen to include images of the letters he sent to his mother, so that (effectively and affectively) the reader is encouraged to 'become' her in the act of reading, and to share Dahl's authorial experience in the act of writing, as well as occupying many other reader-positions related to their associations with letters from school, or war. For Dahl, the roles of writer and reader are collapsed into a therapeutic dialectic. The necessary complexity of this reflects the extraordinary transfers of communication made possible by metaphor, where the reader (like the Putti winged messenger) is capable of flight from schoolroom to home, from child to adult, author to reader, concept to affect, all in a single transference moment, in less time it takes for Puck to put a 'girdle about the earth'[683] or shoot an arrow from it's bow to the target. This is metaphor as if metonymy, linked to Emily Dickinson's 'metaphoric diadem', or linked circle of connotation within language, where feeling and response are bound together in a process that is chained yet also free.[684]

[682] Brooks, *Psychoanalysis and Storytelling*, pp.50-51.
[683] Oberon tells Puck in *A MidSummer Night's Dream* that 'Flying between the cold moon and the earth' he has seen Cupid shoot his 'love-shaft smartly from his bow' to fall on 'love-in-idleness' (the wild pansy) which Puck then picks to use in manipulating all the lovers perceptions of their heart's desire. Act.II, Scene II.
[684] Helen McNeil, *Emily Dickinson,* p.8.' Diadem' is a word that Dickinson uses in her poetry as a metaphor for a crown-like circling of association.

CONCLUSION: AS IF

> One thing that literature would be greatly the better for
> would be a more restricted employment by authors of simile and metaphor
> Authors of all races, be they Greeks, Romans, Teutons or Celts,
> Can't seem just to say that anything is the thing it is but have to go out of
> their way to say that it is like something else.[685]

And what a blessing in disguise that is. What is most exciting about metaphor, and what has sustained my interest throughout this thesis, is that it metaphors themselves demand a practice or energy of thought and imagination beyond the literal. To call a child 'green', when it is not, is both part of what Ricoeur calls a 'logic of discovery', and from a psychoanalytic point of view, a 'curious game of hide and seek'. The game of metaphor, like that of 'Green Man,' is about concealing the identity of the figure in obvious terms, which results in increased excitement and drama as the camouflaged figure rises up from the grass, the disguise partly falling away, to chase observers and capture them. It is a game of physical activity that works as a metaphor for the mental activity required to uncover metaphor in its different disguises and contexts: the thrill of the chase. An important element is connected to this analogy: that my intention in this conclusion is not to come to a finite end so much as to turn a circle, or offer a link in an associative chain. After all, in the game of chase, one does not always catch everyone, and those things that are particularly good at concealment might well remain hidden.

As I have outlined in the introduction and past chapters, the history of the association between greenness and childhood is an ancient one, and inevitably carries the dual properties of green newness and deterioration. To recap, the word 'green' in English has itself dual origins. Where in Gaelic languages 'leanabchd' (childhood) has its origins in 'leana', a green lawn, plain, or meadow, the prefix noun 'ur' formed new names and connections, (the Germanic 'ur' can variously mean 'origin', 'ancient', 'essence', 'phenomena', 'theory', even 'truth').[686] Green also has clear links to associated words such as 'verdant', from the French 'verd', 'vert' and Latin 'viridis' where meaning moves from green to 'veritas' (truth) and 'verisimilitude' (like the truth). Do metaphors of green stand for the truth?

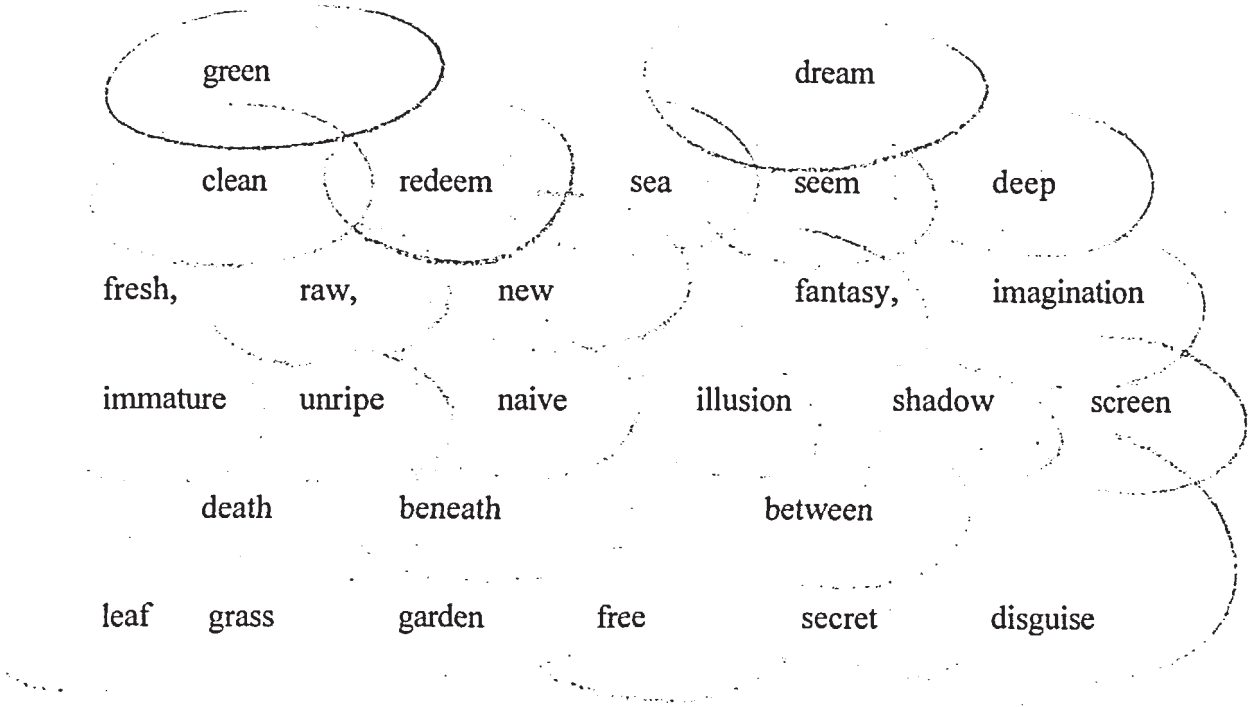
This process is very like Umberto Eco's[687] view of the semantics of metaphor as related to

[685] Ogden Nash, "Very Like a Whale."

[686] For example, Goethe's philosophy of 'ur-phenomenon' as picked up by Walter Benjamin, where the phenomena (such as grass is green) is itself the theory, the synthesis of essence and appearance. 'Ur' as a prefix becomes rather like 'meta', where 'urhistory' would be a pure, condensed form of truth resistant to fictional versions of history.

[687] Umberto Eco, *The Role of the Reader: Explorations in the Semiotics of Texts*, London: Hutchinson, 1981, pp.73-78.

phonic similarities, as 'contiguity by resemblance of signifieds', such as 'green sounding like 'dream'. Eco brings together associative words to form what he calls an 'uninterrupted web of culturalised contiguity', which in terms of the findings of this thesis can be visualised as a diagram of 'associative chains'; thus:[688]



Eco suggests that to interpret meanings (or explain dreams):

> ...the contiguity is institutionalised and becomes part of the culture... (implying) the hermeneutic work of the psychoanalyst, when applied to the contiguity of the referent, is a case of code-making and not of code-observing.[689]

Eco's theory imagines a future where metaphors are transformed into knowledge and 'turned into culture,'[690] which is surely what has happened to certain metaphors such as 'green' associated with the dream of Englishness, or childishness. What Northrop Frye called 'the drama of the green world' (or dream world) - the ritual, mythical association of gardens to fertility, folklore healing and seasonal motifs - has informed Western cultural understanding of

[688] This associative chain is most apparent in poetry, and often somewhat disguised in prose. Rupert Brooke's poem recalling *The Old Vicarage, Grantchester*, written in a cafe in Berlin in 1912, where he pictures himself under a tunnel of chestnut trees above a river, is Eco's associative chain exemplified in poetry:

> 'A tunnel of green gloom, and sleep/ Deeply above; and green and deep/
> The stream mysterious glides beneath,/ Green as a dream and deep as death.'

The ironic linking of greens to dreams and death suggest a wryly anti-pastoral ideal of Englishness to which, once Brooke became the national poet of war, he did not return. At the time of writing, Brooke could not have imagined the literal loss of life that began in 1914, but perhaps those green metaphors had already been transformed in the national consciousness as expressive of an England under threat. Once Brooke had gone to war and written of that 'corner of a foreign field that is forever England', any chance reader of the earlier poem could be forgiven for assuming its metaphors also relate to a nostalgic identification with a green English idyll.

[689] Eco, *The Role of the Reader,* pp.81-82.

[690] Eco, *The Role of the Reader,* p.87.

the nature of comedy (albeit shifting in sense), being remade and re interpreted over changing historical and cultural use.

I have argued that the drama of the green world is also that of childhood, where visual iconography that began with painting the Christ child moved through family portraits to the photographs of the nineteenth century and to the digitally manipulated images of the twentieth and twenty-first, and where written texts use the same coloured metaphors. Yet, as Ricoeur says, 'In telling their own stories, cultures create themselves,'[691] which effectively leaves children without a culture that is literally 'their own'. In telling their stories of imagined and/or real children and childhood's past, adults have created a culture of childhood which is their own, and cannot be anything but that, though so much of it functions 'as if'. As if for children themselves, as if for parents, teachers, librarians, carers or workers with children, as if publishing for children, as if about childhood in any agreed cultural sense, as if any of these definitions were really intelligible, rather than part of all the muddled motives and rationale behind any kind of creative and commercial production. To repeat Jacqueline Rose's insistence that 'Childhood persists - this is the opposite, note, from the reductive idea of a regression to childhood most often associated with Freud',[692] so that childhood does not 'grow up' and stop at some rational or measurable point; it works just like metaphor does, continuing to make strong associations to remembered and future possibilities of our being in the world. In a fascinating but also worrying sense, childhood representations made by adults replace 'real' children, or could be argued to be an attempt to do that. Taking the analogy of the literary critic who only believes in a descriptive unconscious, Donald Spence has argued that the best reading is the one which includes surface as well as inferred aspects, taking maximal advantage of all a text has to offer. For Spence, dealing with Freudian metaphor,

> ...the word tends to replace the thing being described ... and tempts us to believe in the idea of a dynamic unconscious which is actively and continuously influencing the contents of consciousness.[693]

The inventive resource of the unconscious is stimulated by metaphor, which sets the conscious mind into action. Spence suggests that unbound association provides the analyst with the opportunity to uncover the contents of his patient's dynamic unconscious, and see 'the transference as a faithful replication of past experience.' He accounts for narrow, singular

[691] Paul Ricoeur, *Le Monde* Interview, Paris Feb.7th, 1986, quoted in T. Peter Kemp & David Rasmussen, eds, *The Narrative Path: The Later Work of Paul Ricoeur*, London: MIT Press, 1989, p.24.
[692] Rose, *The Case of Peter Pan*, p.12.
[693] Donald P.Spence, *The Freudian Metaphor: Towards Paradigm Change in Psychoanalysis*, London: W.W.W. Norton, 1987, p.3.

readings (such as green metaphors necessarily read as emblematic of childhood innocence) as 'reified metaphor, closer to a kind of mythology which acquires its own reality.'[694] This is what Max Black has called the 'self-certifying myth' and metaphors of this kind quickly turn to stereotype, or become 'dead'. Paradoxically, this is the protection for 'real' children and childhoods, in that figures in the languages of representation are perpetually shifting, dynamic cultural devices, and resist standing still in the way that might offer pathological comfort to many reactionry adults. Any number of 'dead' metaphors cannot kill off real childhoods.

Of course the 'reals' in realism are as variable in psychoanalytic theory, from the Winnicottian version where the child retreats to the garden space and discovers a real self, through to the Lacanian, where the child faces the horrors of the real in life and school. The 'reals' in metaphor theory are equally charged; Ricoeur searches for a 'properly philosophical decision about what 'reality' signifies', suggesting as a start that 'it could be that the everyday reference to the real must be abolished in order that another sort of reference to other dimensions of reality might be liberated.'[695] In a way, these are also parallels of internal and external forms of reality: the imaginative depiction of the development of psychic versus objective reality, or the childhood aspect of the adult versus the adult aspect of the child. In a completely real sense, none of these depictions of the child are real, since a real child does not depict them, and arguably, cannot. Without metaphor, even the attempt would not be possible, and metaphor serves as a reminder that it is false to imagine that the ego faces up to reality in the moment of transference, rather than its own (as if real) imaginings.

For example, as I have examined, all of the childhood representations finish with something being lost to sight. In *The Secret Garden,* Mary and Dickon are left unseen in the garden whilst Colin walks towards his inheritance. In *Tom's Midnight Garden* Tom is about to leave for home without ever knowing the old lady upstairs is Hatty. In *The Go-Between* Leo is pictured disappearing in a car towards the site of his most treasured and painful memories, going into his private thoughts. *The Pupil* ends with his death 'he was gone', *The Getting of Wisdom* with the child running out of sight, A *Kestrel for a Knave* with Billy running home from the cinema in the dark, and *Matilda* with the car containing her family disappearing out of sight and out of her life. In *The Rainbow*, Ursula loses the child she was carrying and wakes to a new rainbow vision of rebirth, 'a new germination, a new growth', which overarches everything and under which all humans are 'small and new.' All of these endings are depicted like Sabine Prokhoris's play of drives in the process of transference, as 'playing this game of appearance/disappearance'. The narrative position is pictured as if getting smaller, returning

[694] Spence, *The Freudian Metaphor,* p.4.
[695] Ricoeur, *The Rule of Metaphor,* p.145.

to (childhood) memories, beginning again, just as in transference it is a requirement to go back into past or hidden experiences in order to progress in the opposite direction.

Yet, given that 'metaphors speak of what remains absent', it would seem foolhardy to hope for an entirely conclusive outcome. I may not go so far as Ricoeur (following I.A. Richard's concluding definition of metaphor from the literary into the psychoanalytic field) who describes transference as 'a precise synonym for metaphor',[696] but if transference is that process whereby an analysand displaces ideas, feelings and so on onto the analyst, then this phenomenon functions just as metaphor does for the reader/viewer. Furthermore, as I have demonstrated, if literary and visual tropes such as metaphor are informing psychoanalytic case studies, there is no reason why the analytic process should not be transferable.

The post-Freudian Jacques Lacan, in structuralist terms, saw transference as 'quite simply, the speech act,'[697] yet I have not made such claims for metaphor. For Lacan, the transference includes 'incidents, projections of imaginary articulations'[698] as part of the ambiguity of speech and the dialectic of psychoanalysis. This thesis has examined what Lacan would call the 'signifying material' (such as literary language) as made up of words which, in the case of metaphor, have forfeited their own meaning for a range of new and different possibilities. Lacan's definition of how eros links to metaphoric language in supplying that which is wanting, speaking of what remains absent, has also made an important contribution to establishing metaphor, if not synonymous with transference, then at least highly compatible.

Peter Brooks has pointed to the dangers of looking for closure where none may be appropriate, adapting Freud's discussion of the tension between the competing drives of eros and thanatos into a 'masterplot for narrative', thereby constructing a 'model of the psychoanalytic transference as consonant with the narrative situation and text'.[699] His suggestion of psychoanalytic transference as a model for the reader making coherent narrative out of imaginary ('made up') text behind which lies (or hides) the 'irretrievable primal scene', part of the impossibility of 'full utterance', has been tested against the texts in this thesis. According to John Rickards's introduction, Brooks continues to assert his affinity with psychoanalytic thinking:

> ... to dream of a convergence of psychoanalysis and literary criticism because we sense there must be a correspondence of literature and psychic process, that aesthetic structure and form must somehow coincide with the physic

[696] I. A. Richards, *Philosophy of Rhetoric,* Oxford: Oxford University Press, 1971, p.135.
[697] Jacques Alain Miller, ed.,*The Seminars of Jacques Lacan,* trans. John Forrester, Cambridge University Press, p.109.
[698] *The Seminars of Jacques Lacan,* p.276.
[699] Brooks, *Reading for the Plot,* p.320.

operations they evoke, activate, appeal to.[700]

Like Brooks, I have applied a psychoanalytic model, believing it to be capable of generating new insights into visual and literary metaphors of childhood, creating a new convergence. This has necessitated an intertextual, interdisciplinary state of 'in-betweenness' (of literary and psychoanalytic criticism), for where texts in realist mode appear straightforward (though texts representing childhood often take an apparently naive position as part of their 'decoy' or 'foil' device, as Rose argued), recapture of the past turns out to be something quite different and difficult. The ambiguous and shifting narrative positions in texts such as *The Pupil, The Green Door, The Go-Between , Kindergarten,* exemplify this, as they slip 'in-between' states of directly taking the child's perspective and commenting retrospectively as the kind of adult who has not become worldy and turned their back entirely on their childhood. Is this merely descriptive, or purposeful fantasy? In *Roland Barthes by Roland Barthes*, the author points out that the reader knows the difference between description and feigning, or 'illusion by reversal'. He says 'to suppose it, to desire it living: "as if alive" means "apparently dead", just as *Tom's Midnight Garden* concludes with the image of a child embracing an old lady 'goodbye as if she were a little girl'. These figures are not lifeless paper ones, or the fiction has no effect. Just as in the transference moment, the success of this imaginative metaphor (an old lady as a little girl), relies on the reader's heart and mind containing everything that has gone before in the past, combined with a strong sense of immediacy. The reader is struck with metaphors of subject and object relations, age relativity and thus mortality; as if being old or little in fiction were really possible and meaningful. The reality is, it is the ending we most desire.

Barthes says:

> Desire is no respecter of objects... let this serve as an apology for any and all sciences of displacement: the meaning transferred matters little or nothing, the terms of the trajectory matter little or nothing: the only thing that counts - and establishes metaphor - is the transference itself.[701]

Transference acts like metaphor in that something stands for something else in the moment of transference. The analysand attempts to conceal/repress/displace their true feelings or memories by using an oblique medium, such as verbal or non-verbal language which carefully indicates something other than the literal. The analyst recognises this as a transference situation and acts according to what is deemed appropriate at that moment in the analysis;

[700] John S. Rickard, Introduction to Peter Brooks' *Psychanalysis and Storytelling,* Oxford: Blackwell, 1994.
[701] *Roland Barthes by Roland Barthes*, trans. Richard Howard, London: Papermac, 1995, pp.68-123.

either drawing attention to the concealed 'facts', or not. In this way, the meaning of language lies both inside and outside the speaker, just as it does in metaphor, where interpretation may choose deep or shallow levels at any given moment of reading. The concealed realities of analysts being just as much prey to transference situations as their patients, in what is termed 'counter-transference', suggests this process works both ways, as logically both subjects develop emotional relations, and consequently develop interest in strategies of self-concealment. The inference here in human terms is that to know one-another as we 'really' are would be counter-productive, so our communication systems are kept deliberately indirect to maintain mutual esteem. Though analysts like Melanie Klein did not approve of 'elevating subjective feelings into a virtue' by acknowledging counter-transference as an emotional outcome of analysis, it is a reminder that figurative tropes must necessarily operate in the same way; with the writer choosing metaphor in order to avoid 'calling a spade a spade'. The reader willingly engages with the text with various emotional associations as designed by the writer, and with those of their own making. I must conclude that literature, in the humanist discipline of Humanities, has less of a problem in accepting the subjective nature of language relations than the early science of psychoanalysis (though Post-structuralism's influence on psychoanalytic thinking addressed the subjective complexities of language). Contemporary psychoanalysts, particularly of the Lacanian school, have consequently embraced the notion of the unconscious as 'structured in the most radical way like a language'. In this context, the analyst examines the ambiguity of meanings articulated through speech (the text from both directions) and is not necessarily confident of achieving success (in the form of 'facts' or a 'cure'). What is recognised as important is the process itself, as a guide to being 'oneself', in one's culture. Accepting or knowing 'who you are' and 'where you are' through the analysis of transference moments is contiguous with interpreting metaphor in literature and the visual arts. If one figures metaphor as a system of deliberately imaginative misdirections, the initially disorientated following these mislabelled signposts will come to self-understanding in the process of reading. This occurs at both generalised and intimately personal levels, in circumstances from trauma to health, and over radically different time spans.

But what is 'transference itself' when reading metaphors of childhood? Given that the act of reading is a kind of displaced thinking or feeling or experiencing, reading metaphor is double displacement, as if dreaming. Metaphor works very much like Freud's definition of transference in his postscript to the case history of 'Dora', described as the 'new editions or facsimiles of the impulses and phantasies which are aroused and made conscious during the progress of analysis. Freud contradicts his earlier theory of transference as repetition, by

likening it to 'new impressions', where symbolic equivalents are transferred from old memory.'[702]

In a recent biography of the writer, L.P. Hartley's viewing of the 1971 film is described.[703] Apparently Hartley began to cry whilst watching the 'primal scene' at the end of the film, and he suddenly admitted that though he had not been dragged, he had been forced to watch the event in 'real life' himself. One could argue this was a transference moment for the writer, just as a sensitive reading of the novel offers its disguised yet suggestive transference metaphors of the past as a 'foreign country' and sexual desire incarnate in the poisonous belladonna plant. Hartley's tears at the scene demonstrate the past is anything but a foreign country; unless that foreign country is the place of origin for a homesick immigrant.[704] Having once read *The Go-Between* to the end, its opening line 'The past is a foreign country; they do things differently there', reads thereafter as ironically negated. Thus childhood memory 'makes up' fictional representations of childhood, partly real, partly invented, and in the greatest works, made up of the richest, most ambiguous combination of both painful and joyous transference moments. Though up to that point in 1971 (since the book's publication in 1953), Hartley had denied direct personal experience informed *The Go-Between,* perhaps the visual evocation filmed on location in the same part of Norfolk where the child Leslie Hartley had holidayed (with filmic metaphors controlled by someone else) allowed memory of past places and events to resurface in a way that the written word as controlled by Hartley could not do (indeed as displaced or sublimated feeling was designed not to do). In this sense metaphors are acts of denial and creativity all at once. They need not be sad nor old (unless dead) unlike many documented transference moments, since they can be the blissful transference moments Lacan had the 'joie de vivre' to envisage. They are not limited to the reader (as if analysand) or the writer (as if analyst) and at best their analysis is not the 'proving' of a truth, or revelation of certain evidence. They are themselves inventive, re-forming some thing imaginatively, conceptually, semantically, and ultimately culturally. Great works of art are themselves metaphors for what life is or can be.

Wayne Booth has a firm conviction that:

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[702] Sigmund Freud, *Case Histories I,* London: Penguin, 1990, p.157.

[703] Adrian Wright's *Foreign Country: The Life of L. P. Hartley,* London: Andre Deutsch, 1996, pp.32-33. The film referred to is *The Go-Between,* directed by Joseph Losey, screenplay by Harold Pinter, starring Julie Christie, Alan Bates and Dominic Guard, 1971, EMI Productions. The 'primal scene' is that of the child forced by an adult to see the characters of Marian and Ted making love in a haystack.

[704] This is the analogy I would use myself for the remembrance of childhood: that it is a foreign country only as Holland is to me. That is, 'foreign' in relation to England where I have spent the larger part of my life, but paradoxically the foreigner can only be at home in a foreign country. This is a sense of home with all the associations of 'heimat', even as childhood attaches itself to a 'mothercountry' or 'fatherland' from which you can be (physically) distanced but never entirely (linguistically, intellectually, emotionally, culturally) separated.

> What stands for human happiness is itself the activity of sharing pictures of what human life is or can be...criticism entails discriminating among the characters and cultures that metaphors build, in the belief that the quality of any culture is in large part the quality of the metaphors that it creates and sustains. [705]

In this sense there can be no innocent 'green', no metaphors of childhood that can be considered free of sharing the responsibility of the growth and the interpretation of the culture of childhood. After the lines 'time held me green and dying' or 'the green chill upon the heat,' there can be no simplistic equation of Summer's heat with 'salad days'. Even in logical terms, too much heat is no good for greens. As Booth puts it, 'the metaphors we care for are always embedded in metaphoric structures that finally both depend on and constitute selves and societies'.[706] The English society around which all the texts studied are centred has changed enormously from *The Pupil* of 1901 to *Matilda* of 1989; the entire twentieth century has seen two World Wars, Cold and Civil wars with appalling damage and loss of life, mass unemployment, the struggle for human rights, the invention of new identities, living conditions and technologies, which, in metaphoric ways, all fiction explores. Given the importance of childhood to self and societies, it is not surprising that adults' worst fears and best hopes are so often figured in transference metaphors of the child.

In those texts set in the Edwardian era, such as *The Pupil, The Secret Garden, The Go-Between,* and *Tom's Midnight Garden*, the decline of the British Empire figures in terms of childhood loss. In *The Go-Between,* and *The Rainbow,* the trauma and class divisions of the first world war lead to tragic results, *Kindergarten* explores the horrible consequences of nationalism in the Second World War, and *Kes* and *Matilda* the threat to upper, middle and working-class values through post-war technological and economic change. The two world wars shifted from the 'hero's war' of public school codes of honour and loyalty as acted out in *The Go-Between* and rejected in *The Rainbow*, to the 'people's war' of standing up to a big bully in *Kindergarten* and *Kes.*[707] Perhaps the gritty realism of *Kes* and the cynicism of *Kindergarten* and *Matilda* were written against the grain of nostalgic sentimentalism, towards something 'real' as the garden is real in *Tom's Midnight Garden*, where time and generation gaps are fundamentally challenged.

Is what is real an essential childishness? Though the texts studied here span an entire century, they share an unchanging perspective of childhood as something precious, easily damaged or

[705] Booth, *On Metaphor*, p.67.
[706] Booth, *On Metaphor,* p.61.
[707] These terms are taken from an editorial on 'War and National Identity' in *Writing Englishness 1900-1950,* pp.110-112. Yet George Orwell believed that boy's comic reading after the wars was still 'sodden in the worst illusions of 1910,' and Pearl Jephcott wrote that girl's versions were no better, being 'sentimental, shallow and opportunist'.

destroyed, and as a stage of life capable of creating links and identifications across social, historical and generational gaps. In terms of national identity, the consistent ideals of Englishness all the texts examined in this thesis share, are those of 'deferred maturity'; the same quality which 'may explain why there are English books which may be read by readers of the age of seven and seventy, and may account for the distinctive character of English 'children's' books, ... which unite the generations.'[708] The peculiarly dual writing of some of the best writers for children is what makes the work rewarding, as it makes its 'fully serious adult statement, as a good novel of any kind does,' but 'makes it utterly simple and transparent.' The effect of this can be 'as terrifying as self-knowledge, which is saying a lot'.[709] This is one of the central ironies: that 'little', or short fiction can 'say' such a 'lot' relatively speaking, yet of course one of the reasons is because the author disguises highly complex transference material through (apparently naive) childhood metaphors. Thus green metaphor 'simultaneously veils and reveals', through Merleau-Ponty's perceptual or linguistic screen, and each reading really is Iser's 'new dialectic experience'.

This paradox recalls the literature survey made at the start of the thesis, with Hollindale's qualities of 'being a child - dynamic, imaginative, experimental, interactive and unstable. It is by our childness that we grow,'[710] combined with Eagleton's conviction that children make the best theorists. These are qualities academics actively aspire to, in the spirit of scholarly enquiry, and if that spirit is playful, it has to recognise the dynamics of imaginative fiction representing childhood must always be unstable. This is how metaphors of childhood function - as reminders of 'elsewhere-'[711] since you are not 'here' at the moment of reading, but deep inside the self, and outside norms such as your literal age.

These aspects of self and society as depicted through childhood metaphors can thus be concluded as follows: the institutionalised, hierarchical aspect of the child in school turns a melancholic, malevolent, deathly green, the child schooled via borrowed knowledge as 'other' or aspiring , failing adult, in a downward fall or flight to psychic death, or thanatos. Schooling metaphors would then be indicative of fears associated with childhood frustration, where bad objects may be projected onto the text, accompanied by the anger, fear, hopelessness and

[708] Sir Ernest Barker, 'Some Constants of the English Character', from *The Character of England,* 1947, in *Writing Englishness 1900-1950,* pp.55-63. Barker actually cites *Alice in Wonderland* and *Wind in the Willows* as more obvious examples of cross-generational reading than the texts I have examined in this thesis.

[709] Jill Paton Walsh, "The Rainbow Surface", *Times Literary Supplement*, 3 Dec, 1971, quoted in *Suitable for Children ?* Nicholas Tucker, ed., Sussex University Press, pp.212-14, in which Walsh refers to the best, most courageous books for children as 'as terrifying as self- knowledge, which is saying a lot'.

[710] Hollindale, *Signs*, p.46.

[711] Jenny Bourne Taylor's 'Between Atavism and Altruism: the child on the threshold on Victorian Psychology and Edwardian Children's Fiction', in *Children and Culture: Approaches to Childhood,* Karin Lesnik-Oberstein, ed, London: MacMillan, 1998, examines the child on the boundary 'between here and elsewhere' childhood as a 'hidden or lost world' and the lost world of the Empire, pp.90-91.

disillusionment manifest in the narrative. Both literally bad parents and school as a bad parent are manifest in *The Pupil, The Rainbow, Kes* and *Matilda.*

In contrast, the nurturing environment of the garden is a libidinous green, where eros is bound up in transference, in the 'real' of childhood's innate knowledge, and natural, organic self. Garden metaphors are suggestive of an infantile state of polymorphous perversity, offering the illusion that the text will offer the author and reader gratifications they may not have received as an actual child. A 'little bit of earth' for Burnett, Hartley and Pearce are characterised as hopeful, self-object transferences, where the reader is gratified in strongly optimistic ways (generalising the garden as good parent). Yet, to adapt this model from contemporary psychoanalysis, 'if the metaphor is not seen as a new object, the reading never begins; if not an old one, the reading never ends'.[712] Reading, like psychoanalysis, offers the chance to begin something (as if) unknown, and also the reworking of internalised trauma, in both cases in order to transfer what is meaningful, and transform the text.

Just as negative and positive transferences and transformations are involved at the same time, in both school and garden contexts, the child represented as Putti figure in flight is potentially open and bound, its greenness having multiple associations. The fact is, when reading or creating metaphors, we are all green. We simply enter into the chase of language play as if it were the old English *Green Man* game of hide and seek. The pleasure lies in knowing yourself to be part of a set of rules which are not exactly 'tied' as I.A.Richards would have it, nor completely 'free' as Ricoeur and Eco would prefer it. The reader of English fiction depicting childhood is therefore placed deliberately into a state of 'deferred maturity,' given metaphoric licence to free themselves from matters of reality such as not being a child whilst reading and identifying with childhood matters. Interpretations of metaphor, like the liberal and bound associations in transference moments, can be given free rein to develop and become 'unbound', for Laplanche, or 'unknotted' for Lacan. The author of metaphors representing childhood is 'tied' to the psychoanalytic reality of why metaphor exists at all: as both 'the developed ego's capacity for symbolising its way out of reality'[713] , and creative acts of transference that have a true bearing on reality in terms of their own childhood. Metaphors of childhood thus bridge the gap between fictional and actual worlds, by acting as winged messengers or 'go-betweens'. The cultural productions of texts figuring the child as if green putti are transferences rather than cures for the myths that already exist, but their

[712] Jay Greenburg, "Theoretical Models and the Analyst's Neutrality", *Contemporary Psychoanalysis,* 22:87, 1986, p.98.

[713] I am grateful to David Griffin for this neat phrase, in discussion over his MA Thesis *Psychoanalysis and Art: A Discussion on Freudian and Post-Freudian developments and their relevance to the creatice process,* Middlesex Univeristy, 1997.

analysis can offer new knowledges (as if truths) about childhood, adulthood, and whatever is in-between. Developing his theory of "As If" in 1924, Hans Vaihanger explored the way in which the human race has historically been captivated by its 'as ifs', or fictions and models, to such an extent that they become deluded into believing them to be truths. Relative to the enormity of his project in attempting to create a system towards understanding the theoretical fictions of humankind, his conclusion is relatively modest:

> The object of the world of ideas as a whole is not the portrayal of reality - this would be an utterly impossible task - but rather to provide us with an instrument for finding our way about more easily in this world. [714]

Ricoeur's as enormous endeavour to develop a theory of metaphor concludes not only that metaphor might be exactly that compass for the human race, but an acknowledgement that poetic metaphor refers to those ontological aspects of our being in the world that simply cannot be spoken of directly, as the literal frame is too impoverished. Wordsworth's criteria for a poet as someone who is affected more than others are by absent things as if they were present prioritises metaphor and feeling . An example of this in practice is how Emily Dickinson's poetic metaphors have continually informed this thesis, in a way that I myself did not recognise until I came to the conclusion, since many of the associations were working at an unconscious level. Who knows how many allusions I made unknowingly, and how differently every separate reader might intrepret the metaphors of my own text? Only after many readings of my own thesis, did I realise how much I have alluded to Dickinson's use of cyclical, ring or 'diadem' metaphors, evoked the circling of association found in a crown or fairy green. Likewise for Dickinson, the colour of things is a vital aspect of their natural and metaphoric self, though she is careful to point out the difference between 'outer' and hidden, inner, 'duplicate' colouring in 'The Color of the Grave is Green -/The Outer Grave -I mean -'. [715] The way that I hypothesize green childhoods infer both sensuous life and dying, recalls her poem "We do not play on Graves - /Because there isn't Room -' in its ironic register either written from a child's eye view or an adult reflecting ironically on the hypocritical fear of death in life, though I have not quoted from the poem directly.[716] So many little green putti litter the cemetaries of Europe, we might expect to meet them in death as transparently as a mirror-image of ourselves. In *The Go-Between*, the adult narrator admits his memories are

[714] Hans Vaihanger, *The Philosophy of "As If": A System of the Theoretical, Practical and Religious Fictions of Mankind*, trans.C.K. Ogden, Barnes & Noble, 1968, quoted in *Metaphor,* Shibles, p.292.
[715] 'The Color of the Grave within - / The Duplicate - I mean -/
Not all the Snows could make it white -/ Not all the Summers - Green -' *Collected Poems*, p.195-6, (c.1862).
[716] The poem's ironic conclusion is that we 'play' at a safe distance from death, glancing over now and then: 'And so we move as far / As Enemies - away - / Just looking round to see how far / It is - Occasionally -' *The Complete Poems*, p.224.

deep in metaphors of death, but engraven on 'the explanation' of himself:

> I had kept them buried all these years, but they were there, I knew, the more complete, the more unforgotten, for being carefully embalmed. Never, never had they seen the light of day; the slightest stirring had been stifled with a scattering of earth. My secret - the explanation of me - lay there. I take myself much too seriously, of course. What does it matter to anyone what I was like, then or now?[717]

Reading (between) these lines, it is obvious Hartley needed devices for his subconscious to get past the censor. His inhibitions, or inability to face reality, suppressed fears and desires are all bound up in metaphors of his 'buried' 'secret', confirmed by his insecure narrative position shifting retrospectively to first-person childhood. Of all the texts studied in this thesis, for me *The Go-Between* has best exemplified that oddly porous tension between child and adult perspectives, leaking its subject in metaphor. Like almost all the texts studied, it is confessional, cathartic, part-innocent, part-poisoned in perspective.

Multiple meanings do not contradict one another in metaphor, but come together in a 'mystic green' of poetic cohesion, like Eco's associative chain, but linked in a complete circle. This is not a circle that can be seen in its entirety in one glance, but as a fairy ring only reveals itself now and then under enchanted circumstances, as (if) suddenly real in a creative, imaginative sense, like the transitory circles captured in Breugel's *Children's Games* (figs 29 & 30). Yet just as the fading of the 'as if' quality of the transference illusion can cause the analyst to become (for a moment) the parent or love/hate object, the emotional effect of metaphor in fiction can make its effects real. As Goodman and Gill have pointed out, metaphor is constitutive of reality, and words are not labels or pictures but active creators of reality:

> Fiction, then, whether written or painted or acted, applies truly neither to nothing nor to diaphanous possible worlds, but albeit metaphorically, to actual worlds... Thus the indirect, 'sidling up to' posture inherent in metaphoric thought and speech, is in the final analysis the only appropriate approach to a reality that can only be known "through a glass darkly". [718]

I am convinced it is metaphor that takes Rose's 'Impossibility' of children's fiction and makes it appear as a real possibility. For Rose, that impossibility is bound to the duplicity of language, where the adult reader can act out a fantasy of past and future as 'cohered into a straightforward sequence, and controlled'.[719] That control is, of course, a fantasy, and

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[717] *The Go-Between*, p.19.
[718] Gill citing Goodman's *Languages of Art*, and *Ways of Worldmaking*, and drawing his own conclusions in *Merleau-Ponty and Metaphor*, pp.104-129.
[719] Rose, *The Case of Peter Pan*, p.134.

impossible, though important, to adults. Indeed, it is in the nature of hindsight: to it everything is inevitable, since everything has already happened.[720] There is a great feeling of security in this for the adult and the adult's desires for the child reader. The adult's fantasy of control over narrative depicting childhood does tend to be retrospective, given their experience of childhood is located in the past, though there is little point in 'looking back' at childhood, as the child is not 'behind you', like the villain in a pantomime, but inside you; the best possible hiding place.[721] If 'Retrospection is Prospect's half / Sometimes, almost more',[722] then childhood is only made possible retrospectively, and understanding what it is to be adult can paradoxically only be done through childhood transference. The representation of childhood requires at least 'half / almost more' of its own disappearance, and this is just what metaphor can do. The subtlety of the dual narrative position and dual audience imagined by those depicting childhood mirrors the 'almost more' model in the way that an adult preceives a child growing up, 'almost' perceptibly. I have argued that the terrifying human condition of getting older visibly whilst remaining the same (in essentials) internally can be 'worked through' via metaphor, and is also one of the pleasures of metaphor. I anticipate still reading *Just William* and identifying with him as always, when in surface, chronological reality, I have become an old lady. (Perhaps Richmal Crompton knew this too, in that old ladies in the stories are the only adults with whom the outlaws can identify). The same phenomenon is at work in *The Go-Between*, though painfully, rather than anarchically. This novel, like many others examined in earlier chapters, does not conform to the control fantasy Rose argued is at play in *Peter Pan,* since their very structure and their use of metaphor exemplifies a shifting, uneasy first person child's account with retrospective adult narrator. As I have pointed out in close readings of the texts, it would be impossible and absurd for the child figures in the texts to demonstrate Freudian theorisation such as their sexual desires , so it is made manifest in metaphor, as eros in the blooming *Secret Garden*, and thanatos in the belladonna in *The Go-Between.* I have also argued that there are a key number of 'dictates' operating on childhood worlds acted out via metaphors of illness, the clock, time and space, the 'real', the book, readiness and articulacy, which can either represent the child's downfall or upward flight, as they struggle beyond stereotypical or mythic restrictions. Myths such as childhood innocence cannot, in the light of the multipicity of readings that metaphor demands, be fixed in simplistic opposition to experience. The metaphoric representation of childhood carries a

[720] A well-turned phrase remembered from Sci-Fi writer Philip K.Dick.
[721] This reading sheds new light on the clock swallowed by the crocodile in *Peter Pan* indicating not only Captain Hook's time running out, but that vengeance on the villain is enacted by *himself as a child.*
[722] *The Complete Poems,* p.463 (c.1862) This poem, cited in full earlier in the thesis, points to the 'white' and 'green' times of the year, when we know other seasons exist, because of memory (and metaphor).

chain of associations that can be read as regressively nostalgic at the same time as indicative of growth. These concepts are not mutually exclusive.

Zdravko Radman quotes from William Lycan's view of metaphor as capable of pushing back the limits of what is possible, when 'the ruling out of impossible worlds is a serious liability in its own right. For semantics needs impossible worlds'.[723] Radman sees a moral in this:

> Namely, in the long run, we become aware of the fact that in creating fictional possibilities through metaphorical means, we escape the dictates of determinism and causal connection; we ignore patterns of habit, stereotypical restrictions and "impossible" fictions.[724]

It is a 'stereotyopical restriction' to mythologise childhood nostalgically or sentimentally, and similarly naive to imagine children could ever create a counter-culture as powerful as that which adults have created and continue to create for and about them. Notwithstanding the limits of actual childhood worlds, the possibilities in childhood itself seem boundless, and transference languages speak, however indirectly, of that possibility, that reality. Between the slippage and the difference of what is said and what is meant lies real truth to intention. If 'realism means truth to feeling',[725] it is through metaphor's intense relationship to truth and feeling that we discover reality in the process of being created: 'a growth of being in itself'.[726] Just as the iceberg is more submerged than visible, metaphor's strength is in refusing to be literal language, inadequate as that is for so much that demands expression. The 'as if' theory saves the human race from the awful possibility of things being only as they are signalled in surface language ('To see things as they really were - what an impoverishment!' as the fictional child says[727]), and supports my conclusion that metaphor is itself 'a growth in being'- as if -in a transference moment, a child.

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[723] Zdravko Radman quoting from William Lycan's, "Two - No, Three Concepts of Possible Worlds", Proceedings of the Aristotlian Society, Vol.XC1, Part 3, pp.251-227, in *Metaphors: Figures of the Mind*, London: Kluwer Academnic Publishers, 1997, p.151.
[724] Radman, *Metaphors: Figures of the Mind*, p.166.
[725] Meek, *The Cool Web*, p.129.
[726] Ricoeur, *The Rule of Metaphor*, p.46.
[727] *The Go-Between*, p.251. The narrative voice is that of the child Leo.

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