IDEOLOGY AND LANGUAGE IN SELECTED TEXTS OF KATHERINE PATERSON

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Certificate of Authorship/Originality

I certify that the work in this thesis has not been previously submitted for a degree nor has it been submitted as part of the requirements for a degree.

I also certify that the thesis has been written by me. Any help that I have received in my research work and the preparation of the thesis itself has been acknowledged. In addition, I certify that all information sources and literature used are indicated in the thesis.

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Abstract

This thesis explores connections between ideology and language in selected works of Katherine Paterson with a view to understanding the ways in which her Christian ideology informs the language and narrative. The tools of analysis are literary and linguistic: the thesis brings together the triangulation of literary criticism, postmodern literary theory and linguistic structuralism as the means of analysing text. Ideology is strongly identifiable in Katherine Paterson's work and represents a profoundly Christian worldview, especially in relation to the theological notion of grace as 'unconditional love'. However, the texts do not have to be read as 'Christian' and offer options of multiple readings through strongly identifiable positive values.

The overall narrative design in the novels is to tell stories of diverse experiences of childhood, through what is represented as the focalized voice of the child. The family and one's place in it become critical issues, as does the role of fathers in the family structure. The child's journey can be seen in metaphorical terms as both dark and light, the former representing the deep, intense spiritual struggle within (often initiated by abjection), the latter representing emergence from the struggle into a more positive, mature future with hope.

The study demonstrates how linguistic analysis provides a tool for identifying focalization in texts and examining the voice of the child thus revealed. This, in turn, helps to reveal ideology. The study confirms how literary theory and linguistic analysis complement and reinforce each other. It also notes that despite the overt Christian ideology espoused and declared by the author, readers can still read Paterson's novels and enjoy them without either understanding or sharing that ideology.

The thesis explores, again through both linguistic and literary analysis, concomitant ideologies that reflect Paterson's social context. Thus, her works give voice to female protagonists and reveal values, attitudes and assumptions relating to such issues as the importance of education as an agent of social empowerment; the connections between poverty, class and education; the value of loyalty; the significance of creativity and imagination, and the value of finding an identity and place for self in both the family and community.

Katherine Paterson – A Bibliography of Primary Works – Novels
In Order of Publication

1973. *The Sign of the Chrysanthemum.* Illus. Peter Landa. New York: Crowell.

1974. *Of Nightingales That Weep.* Illus. Haru Wells. New York: Crowell.

1976. *The Master Puppeteer.* Illus. Haru Wells. New York: Crowell.

1977. *Bridge to Terabithia.* Illus. Donna Diamond. New York: Crowell.

1978. *The Great Gilly Hopkins.* New York: Crowell.

1980. *Jacob Have I Loved.* New York. Crowell.

1983. *Rebels of the Heavenly Kingdom.* New York: Lodestar.

1985. *Come Sing, Jimmy Jo.* New York: Lodestar.

1988. *Park's Quest.* New York: Lodestar.

1991. *Lyddie.* New York: Lodestar.

1994. *Flip-Flop Girl.* New York: Lodestar.

1996. *Jip: His Story.* New York: Lodestar.

1999. *Preacher's Boy.* New York: Clarion.

2001. *The Field of the Dogs.* Illus. Emily Arnold McCully. New York: Harper.

2002. *The Same Stuff as Stars.* New York: Clarion.

Preface to the Introduction

Writers for children are in a powerful position to influence their readership. The early chapters of this study explore the nature of this influence in the writings of one well-known popular author, Katherine Paterson. Barthes (1972) and Fairclough (1989) have reflected on the lack of innocence in texts – every text reflects an ideology, including values, attitudes, beliefs and assumptions. This ideology, whether explicit or implicit, is conveyed in many different ways: through the language (the focalized voice - who speaks when and how); through the metaphor of the language; and through the structure of the narrative itself. This ideology is both overt and covert, layered beneath the surface, not immediately obvious. Likewise it can be an implicit part of the metaphor or narrative structure.

For the purposes of this thesis, *ideology* is defined after the work of Stephens (1992), Nodelman (1996) and Hollindale (1988). For Stephens, it is a 'system of beliefs by which we make sense of the world' (p.8); for Nodelman, it is 'the body of ideas that controls (or at least tries to control) how we as participants in the society view the world and understand our place in it' (p.67). Hollindale (p.18ff.) considers three levels of ideology present in texts for children: the most *overt* consists of 'the explicit social, political or moral beliefs of the individual writer, and his [sic] wish to recommend them to children through story'; the second is *implicit* ideology, that is, the individual writer's 'unexamined assumptions'; and the third level concerns *language* which Hollindale describes as 'the words, rule systems, and codes which constitute the text'. This can also be described as *worldview* (Hiebert 1999, pp.375-77; Hiebert 1999, pp.415-21; Wagner 1999, p.538) and the terms in this study will be regarded as synonymous and used freely throughout the thesis as such.

Metaphor is considered after the work of Ricoeur (1997):

> The rhetoric of metaphor takes the *word* 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 figure, metaphor constitutes a displacement and an extension of the meaning of words; its explanation is grounded in a theory of substitution (p.3); ... metaphor is the rhetorical process by which discourse unleashes the power that certain fictions have to describe reality (p.7).

The first Chapter begins an exploration of connections between ideology and language in selected works of Katherine Paterson. It introduces a discussion of ideology which is continued in more depth in Chapter Two. Paterson's many achievements as an author are also acknowledged, together with her public declarations both of her strong Christian beliefs and of her commitment to giving expression to these in her books. There will be a brief overview of Christian belief as it is relevant to Paterson's novels, with some reference to key themes and incidents as examples of Paterson's writing in particular texts.

For working and analysis purposes this study confines itself to a study of Paterson's fifteen novels or novellas to date and fully acknowledges the fact that she has written much more than these novels. Picture books, early readers, translations, plays, lectures, articles, speeches and essays, treatises on the Christian faith and even a retelling of a popular thirteenth century poem for children are all part of her total corpus. Also, for analysis purposes, the novels have been divided into three different groupings: the oriental novels of the early years; novels with a strong focus on social issues; and novels with a strong focus on personal issues. It must be stressed, however, that these groupings are convenient for working purposes as many of the Paterson *oeuvre* deal with similar issues and differences are often ones of degree only.

In further developing the concept of ideology, Chapter Two provides an historical overview, tracing it to its emergence in the field of children's literature criticism. Particular reference will be made to the work of Peter Hollindale (1988) and John Stephens (1992). It then focuses on Katherine Paterson's understanding of ideology as it is revealed in her own words.

These first two chapters discuss the ways Paterson depicts her worldview by attributing her characters 'voices' across several literary genres, from historical fiction to contemporary social fiction. As noted above, these chapters propose that Paterson's work is not only permeated by a fundamental Christian ideology, but that it is this ideology that colours and, in fact, inspires her strong engagement with social issues in general, and gives voice to female protagonists in particular.

Chapter Three explores how ideologies in narrative are necessarily embedded in linguistic frameworks. It details a linguistic framework, espoused by Hasan (1985) and Halliday (1985), subsequently by Halliday and Mathiessen (2004) and modified and applied by the researcher to demonstrate how such a framework can be used to explain the development of subjectivity. It discusses how Hasan's linguistic model of *planes of narration* and their realisation, together with the role of *projection space*, can be used as an explicit way of studying focalization (or point of view) in narration. It demonstrates how planes of narration play an important part as a device for studying symbolic articulation of the theme of a narrative and, as such, provide a useful analytical framework for helping to unlock the ideological patterns inherent in a text.

There is one disclaimer. This thesis employs a type of structural linguistic analysis. This analysis has had a powerful impact on the field, but has been problematised by later critical theory. However, the debate continues, and has been given considerable impetus by the appearance of a newly revised and enlarged edition of the original Halliday text on functional grammar (Halliday and Mathiessen 2004). This thesis situates itself in the field of the debate. Whilst the analysis can be problematical in some contexts, it is argued (see Chapter Three) that, when used alongside postmodern critical literary analysis, it contributes not only a helpful perspective but a metalanguage for describing precisely what is happening in the language of the texts.

Chapter Four focuses on Katherine Paterson's early novels, the Japanese trilogy, *The Sign of the Chrysanthemum* (1973), *Of Nightingales That Weep* (1974) and *The Master Puppeteer* (1976) and examines how Paterson's Christian worldview manifests itself both at the macro and micro levels in these historical novels which are set in a non-Christian culture. The concepts of *the present in the past* and *the past in the present* are explored in relation to the ideological stance of historical texts. This chapter will also examine the most overtly Christian of all the texts, *Rebels of the Heavenly Kingdom* (1983), which deals with issues and themes pertinent to contemporary society. *Rebels* is an intense book that emphasises the truth or reality of the horrors of the Taiping rebellion in the middle of the 19th century in southern China.

Chapter Five focuses on some of the social issues addressed in both historical novels such as *Lyddie* (1991) and *Jip: His Story* (1996), and the more contemporary novel *The*

Great Gilly Hopkins (1978). The ways ideological concerns, especially giving voice to female protagonists and those of family dislocation, manifest themselves through the language, metaphor and narrative structure of the texts are highlighted.

Chapter Six deals with those novels which specifically explore personal life issues: *Bridge to Terabithia* (1977), *Jacob Have I Loved* (1980), *Come Sing, Jimmy Jo* (1985), *Park's Quest* (1988), *The Flip-Flop Girl* (1994), *Preacher's Boy* (1999), *The Field of the Dogs* (2001) and *The Same Stuff as Stars* (2002). These novels also are preoccupied with social issues such as family dislocation, divorce, ethnicity and social class, and they deal with subjectivity as the protagonists search for their rightful place in the family and attempt to discover a sense of identity. The Chapter demonstrates that Paterson's overall design is to present an image of childhood through the focalized voice of the child. Once again, it is argued that the author's strong Christian background can be perceived in the way the characters are developed and the solutions that are found in their search for hope. The shifts in planes of narration present narrative perspectives that reveal ways in which the author's own beliefs are filtered through the voice of the child. The chronotope, introduced into literature by Bakhtin (1981, p.250), which refers to the relationship in narrative between people and events on the one hand, and time and space on the other, provides a literary form of analysis: first for the contribution it makes to an understanding of time and space; and second, in narrative structure to redefine the idea of 'objective place' into 'subjective space' (that is, time and place described from multiple points of view); and third, to recognise that the representation of such subjective perceptions are ideological, and often reflect sociocultural values (Johnston in Winch *et al.* 2004, p.383).

Chapter Seven offers a synthesis of the ways in which studying Paterson's texts from these several analytical viewpoints enhances not only understandings of narrative, but also understandings of ideology. For although Paterson's Christian viewpoint is freely acknowledged, and her Christian ideology shows through her narrative so clearly, it does not confine readers to that viewpoint, nor restrain readings to that particular worldview. Rather, it will be argued that this ideology provides, in a writer with Paterson's skills, linguistic, literary and metaphorical coherence.

Chapter 1

Introduction

An Overview

> A narrative without an ideology is unthinkable: ideology is formulated in and by language, meanings within language are socially determined, and narratives are constructed out of language.
>
> (Stephens 1992, p.8)

This chapter begins an exploration of connections between ideology and language in selected works of Katherine Paterson. In doing so, it introduces a discussion of ideology (and its history in literary criticism), which will be continued in more depth in Chapter Two. It acknowledges Paterson's many achievements as an author and her public declarations both of her own strong Christian beliefs and of her commitment to giving expression to these in her books. There will be a brief overview of Christian belief as it is relevant to Paterson's novels, with some reference to key concepts and key incidents in particular texts. There will be a more detailed analysis of each text in later chapters.

The particular focus of this thesis is to consider the many ways in which ideology is reflected, implicitly and explicitly, covertly and overtly, in language, in its structures, in its formulation into narrative and in its metaphors. Methodological tools are both linguistic and literary. As well as language analysis, after the work of Hasan (1985) and Halliday and Mathiessen (2004), Paterson's work is examined through the optic of various literary theories, including psychoanalysis (in particular Kristevan theories of abjection) and, briefly, and only as relevant, aspects of feminism. Thus, the thesis brings together the triangulation (Denzin and Lincoln 2003, p.8, pp.187-188) of literary criticism, postmodern literary theory and linguistic structuralism.

Paterson's achievements

> But when one examines young-adult fiction, particularly those novels which have avoided the deterioration of language, the violence and the sexism of so much present-day fiction, what emerges is a literature of great power that satisfies the human need for beauty of form and content, and at the same time challenges both the concept of the self and the self's expectation of stability and harmony.
>
> (Westwater 2000, p.xv)

Katherine Paterson was awarded the Hans Christian Andersen Award (IBBY) for her body of work in 1998, the Newbery Medal (1978 and 1981), the National Book Award (USA) (1977 and 1979) and other numerous prestigious awards (viz. Smedman & Chaston 2003, pp.313-316). This academic and community endorsement demonstrates the popularity and success of her *oeuvre*. Many would claim, according to Westwater's words above, that Paterson writes literature of 'great power that satisfies the human need for beauty of form and content, and at the same time challenges both the concept of the self and the self's expectation of stability and harmony' (p.xv).

However, Paterson has not been without her critics. This controversy has revolved around her Christian worldview which has sometimes been rejected as ideologically too closed or as being an impediment to her being able to examine existing social systems (Huse 2003, p.109). Ironically, she has also been criticised for not being 'Christian enough' (*ibid.*, p.109), for the presentation of a world that is too realistic and for using guilt in novels such as *Bridge to Terabithia* and *The Great Gilly Hopkins,* in ways that are ideologically unacceptable to some readers.

Multiple dimensions and the reader

Despite these criticisms, Huse sees such deviations from the general reverence Paterson receives as the key to her genius, arguing that her texts evoke multiple readings; indeed, Huse's study explores the way Paterson develops her characters and narrative structures so that multiple readings are made. In some cases, such multiple readings may be seen through the focalized voice whilst others may include an affirmation of dissonance (Huse 2003 p.110) as exampled by Gilly Hopkins' separation from Trotter at the end of *The Great Gilly Hopkins* (*ibid.*, p.110); or abjection (Kristeva 1982, p.4) which refers to being cast aside, unwanted or even being considered as lacking in worth, such as Sarah Louise's apparent rejection by her mother (see Chapter Six). Huse (2003, p.110) sees such readings as a particular strength of Paterson who can combine the accuracy expected in realism with the power of ethics or religion. These undertandings of the texts will be considered more fully as they are discussed in considerable detail in Chapters Four to Six. These multiple dimensions may create some unexpected outcomes.

Stephens (1992, pp.8-9) maintains that narratives, by their very nature, have an ideology which is an integral part of the language of the narrative and that the meanings inherent in that language are socially determined: 'The use of story as an agent of socialization is a conscious and deliberate process'. He goes on to explain how 'ideology appears as an overt or explicit element in the text, disclosing the writer's social, political or moral beliefs' (p.9). However, Johnston prefers to express the concept this way: 'what might be considered *moral overtones* are actually *thematic undertones*' (Johnston 1997, p.7). Bakhtin (1996, repr., p.292) refers to such undertones as 'impulses' which reach out beyond the text and not just something superimposed; that is, meanings are an integral part of the language and have implications beyond the immediate context. They contribute to 'the poetics of setting, the actions of characters and the dynamics of narratives' (Johnston 1997, p.7). Bakhtin (1996, p.292) attests that to 'study the word as such, ignoring the impulse that reaches out beyond it, is just as senseless as to study psychological experience outside the context of that real life toward which it was directed and by which it is determined'. The impulse that reaches out beyond Paterson's words has its origins in an intertext of Christian concerns and conceptions (Johnston, 1997, p.7) which include, at their centre, grappling with such issues as motivation, self-identity and subjectivity. Ultimately, however, the text must stand up for itself in that, while the 'importance of the author as the historical subject who wrote the text' (Bal 1999, p.17) cannot be denied, a distinction must be made between not denying authorship and to 'emancipate both author and reader from the stronghold of a misconceived interpretive authority' (*ibid.*, p.17). This tends to suggest that multiple readings are acceptable and, in fact, are to be expected.

Christian ideology

Christian ideology underlies the texts and drives them forward. What exactly is this Christian ideology and what forms does it take? Merton (1996), Kermode (2000) and Hart (2000) use terms such as mysticism, theology, doctrine, symbolism, typology, contemplation, love, divine and apocalypse when discussing religion and literature. The terms are difficult and differentiations are often complex. Tracy's discussion concerning theological and philosophical definitions of religion are helpful:

> The most notable substantive definitions proposed have been Friedrich Schleiermacher's definition of religion as 'the feeling of absolute dependence', Rudolph Otto's phenomenology of the holy as the *mysterium tremendum et fascinans*, Paul Tillich's analysis of religion as 'ultimate concerns', and Bernard Lonergon's definition of religious experience as being-loved-in-an unrestricted fashion.
>
> (1978, p.92)

The different emphases here (critical, mystical, moral and emotional) are revealing. All are concerned with some kind of questioning and searching. It is during this questioning and searching, which can involve mental and/or physical activity, that some kind of change in a character occurs. This change may involve aspects of the critical, mystical, moral or emotional, thus giving the experience a religious dimension. Such change may well be called spiritual in the sense that it involves the spirit or soul as distinguished from the physical nature. Thus, while the terms religious and spiritual are not always synonymous, for the purposes of this thesis, unless otherwise specified, they will be used synonymously.

The metaphor of the spiritual journey or quest is exactly what Paterson's protagonists are engaged in as they look for a viable self-identity and a place within the framework of their family community. It will be argued that the religious imagery is so inherent to the texts, so much a part of the whole, that it is unobtrusive, thus allowing the texts to become acceptable to a wide readership. There are few overtly 'religious' parts but much of what happens to the protagonists could fit comfortably under the signifier 'spirituality' as the protagonists' journeys are often spiritual journeys of self-discovery. However, these journeys are not necessarily Christian.

Within this study, Christian ideology is defined as Paterson would understand it. Thus, it embraces a belief in the 'religion of Christ' (Oxford English Dictionary, p.308), the Son of the triune God, who is the Father, Son and Holy Spirit (Mt. 3:13-17; 28:19; Jn. 14:15-23; Acts 2: 32ff.; 2 Cor. 13:14; Eph. 1:1-14; 3:16-19). The God of the Bible is emphatically a *living* God who does things (Pss. 97:7; 115:3ff.) According to Milne (2003, p.227), 'the supreme underlying reality in all Christian experience of the Spirit is God's sovereign grace' (Ex. 34:6; Eph.1:7ff.). The term *grace* in Biblical language can, like forgiveness, repentance, regeneration and salvation, mean something as broad as describing the whole of God's activity toward mankind or as narrow as describing one

segment of that activity. However, 'an accurate, common definition describes grace as the unmerited favor of God toward man' (Elwell 2000, p.312). This suggests that 'God's love is unconditional' (Carson 2003, p.26; Yancy 1997, p.281). This is certainly true of God's elective love (*ibid.*, p.26), but Christians are aware that they only remain in God's love if they do what he says (*ibid.*, p.26). This concept of grace is important for understanding what happens to some of Paterson's characters. Paterson recalls the time when a friend reached out to her at school when she was lonely and hurting and she actually names the town where Gilly in *The Great Gilly Hopkins* finds grace or 'unconditional love' (2001c, p.112) after her friend, 'Thompson Park'. Trotter displays elements of this unconditional love to Gilly and in the end is there to give her sound advice:

> Gilly was crying now. She couldn't help herself. 'Trotter, it's all wrong. Nothing turned out the way it's supposed to.'
>
> 'How you mean supposed to? Life ain't supposed to be nothing, 'cept maybe tough.... Sometimes in this world things come easy, and you tend to lean back and say, 'Well, finally, happy ending. This is the way things is supposed to be.' Like life owed you good things... And there is lots of good things, baby... But you just fool yourself if you expect good things all the time. They ain't what's regular – don't nobody owe 'em to you.'
>
> 'If life is so bad, how come you're so happy?'
>
> 'Did I say bad? I said it was tough. Nothing to make you happy like doing good on a tough job, now is there?'
>
> (p.137-138)

Most of Paterson's characters, while not Christian, often exhibit Christian-like behaviour or undergo Christian-like experiences which could be classified as spiritual in terms of the definitions above and below in the discussion on 'typological symbolism'.

Paterson's basic Christian understandings are well expressed in her first book, *Who Am I?* (1966), which she wrote at the request of the Presbyterian Church to teach young people about the Christian faith. These and other ideas from her own writing will be discussed as they are relevant to particular texts in Chapters Four to Six. They help to illustrate what she means by 'love', 'relationship', 'hope' (of eternal life) and 'belonging':

> Surely one reason that God came in the flesh was because we as human beings need someone 'with skin on' to teach us about God's love. And God means for those of us who have been blessed with loving families and friends to be the ones 'with skin on' for others who don't have loving families, so that we may teach them that God loves them, too (p.38).
>
> God's love for us and our love for each other is all of a piece. As we begin to open our lives to the great love God wants to give us, we will find that we can also begin to reach out to others (p.60).
>
> I think it means that our chief purpose – whether man, woman, or child – is both to worship, adore, and exalt God and to enjoy God – and these two sides to our relationship with God go on forever (p.73).
>
> Is it possible that part of the meaning of life is for us to know this kind of pleasure in God's company? When we speak of loving God, perhaps what we mean is experiencing not only the awe that God inspires simply by being God, but also the joy of knowing God, the joy of being in God's delightful company (p.73).
>
> Jesus saw his life as a life lived for other people. And he saw his death as a sacrifice for others (p.75).
>
> The Bible teaches us that we are united to Christ in his death and that we are also raised with him to new life which is eternal.
> This new, eternal life begins here and now. We are 'alive' when we accept God's gift of life and allow the love of Christ to fill our lives.
> Some people fear that if they allow Christ to rule their lives, their own personalities will be erased. Quite the opposite is true. The closer our relationship with Christ the more his love fills our lives, the more free we are to become the persons God has created us to be (pp.81-2).
>
> Our true natures can be seen only in the completed purpose of God for all creation. In this life, as wonderful as it is, we cannot know God fully, nor can we experience all God intends for us to be and to become. Death, then, is not the end of life for God's children but the beginning of 'Chapter One of the Great Story' (p.88).
>
> So this book must be left incomplete, just as our lives are incomplete until, with all nature and all of God's children, we glorify and enjoy God in the New Creation. Only then will each of us find the full answer to the question 'Who Am I?' (p.88).

This is far from a complete summary of Christian doctrine but it will give some idea of Katherine Paterson's orientation. As these and other Christian doctrines and ideas

influence her writing, they will be explained within the context of the story and the language of the novel under discussion.

Typological symbolism

Paterson's art as a storyteller grows out of her own concepts of the spiritual (especially Christian) journeys she has made throughout her life and her struggles within her family and herself as she sought an identity. As realised in her novels, the struggle is often one of seeking the light out of the darkness, as Merton explains:

> We imprison ourselves in falsity by our love for the feeble, flickering light of illusion and desire. We cannot find the true light unless this false light be darkened. We cannot find true happiness unless we deprive ourselves of the 'ersatz' happiness of empty diversion. Peace, true peace, is only to be found through suffering, and we must seek the light in darkness.
>
> (1996, p.382)

The experiences undergone and transformations endured by Paterson's protagonists, such as Muna in *The Sign of the Chrysanthemum* (see Chapter Four), Gilly in *The Great Gilly Hopkins* (Chapter Five), Park in *Park's Quest* and Sara Louise in *Jacob Have I Loved* (Chapter Six) can be reflected in scriptural typology peculiar to the Judaeo-Christian revelation. According to Danielou (1950, p.435), 'typological exegesis is the search for linkages between events, persons or things within the historical framework of revelation' and it is Christianity that finds its meaning in history, unlike allegory which is unhistorical (Hart 2000, p.203). In *Jacob Have I Loved,* the typological symbolism is more overt in that there is a direct parallel with the Jacob and Esau story from the Old Testament. In the cases of Muna, Gilly and Park, their searches for an identity are less overt typologically but the end of their journeys reveals a satisfying hope for the future as a result of personal and social struggles to establish a true direction in life that does become 'spiritually' satisfying. Their trials become symbols of hope which are reflected in the scriptures. These struggles reflect the ever-present Christian struggle against Satan and worldly values to attain an eventual hope of eternity. Kermode (2000, p.193) states that the interpretation of narrative usually involves some kind of transformative manoeuvre as when we make 'symptomatic' readings that discover what can be taken to be an authentic sense of the text. For Paterson, this 'transformative manoeuvre' is a spiritual journey that takes place within the time-frame of the fictive narrative. Ricoeur (1985, p.105) calls it 'internal time, pulled back by memory and thrust ahead by expectation'. The 'transformative manoeuvre' also refers to:

> ...the relationship of time to eternity.... Fictional narrative thus detects temporalities that are more or less extended, offering in each instance a different figure of recollection, of eternity in and out of time, and, I will add, of the secret relation between eternity and death.
>
> (1985, p.101)

Several key words such as 'memory', 'eternity' and 'death' recall the spiritual journey of Jess in *Bridge to Terabithia* as he attempts to grapple with Leslie's death. Paterson uses the vicissitudes of fictive time to help give Jess the hope that he needs to face a future without his friend who gave him inspiration and stirred his imagination.

Social dimensions and other ways of viewing texts

Paterson's texts have strong social and spiritual undercurrents. Different theorists offer different ways of viewing texts. On the one hand, the novels can be explicated as social documents (Huse 2003, p.110). For example, Georg Lukacs (1981), an early twentieth century Hungarian critic who had been influenced by Marxism as well as Judaeo-Christian ideologies in his discussions of historical fiction, helps the reader to deal with the spiritual force of Paterson's novels while viewing them as social documents. Lukacs leans towards the Hegelian side of Marxist thought by considering literary texts as reflections of an unfolding system (1981, p.11). His view is Marxist in its insistence on the material and historical nature of the structure of society (1981, p.18).

On the other hand, the psychoanalyst, Julia Kristeva, emphasises the link between the reader and the protagonist as she reflects on the illusory nature of the self (Toril Moi, ed.,1999, pp.70-1). In a study of Kristeva, Westwater (2000) maintains that there is enormous joy in discovering meaning through *affinity*, especially the private affinity between the reader's and the fictional character's imaginative experience. Nikolajeva has emphasised this gap between what the reader knows and what a protagonist knows (Nikolajeva 1998, p.230). Westwater (*ibid.*, p.xvii), however, takes the process further by suggesting that meaning is also 'validly formed in the disjunction between the reader and author – in dis-connections and dis-identifications'. Huse (2003, p.111) reinforces this notion and stresses that this gap can still allow the reader to have a profound artistic experience. Meaning, then, is a dynamic construct 'forged in a Trinitarian symbiosis

among author, reader and text, and legitimised by the reader's own experience' (Westwater, 2000, p.xvii). The reader may make connections with life experience that the author may not have seen when writing the text.

Paterson's concept of story

In an address she gave in July 2000 at the Children's Literature New England Summer Institute at Silver Bay, New York, Paterson, herself, discusses what she wants to give the reader and the importance of creating meaning or what she calls 'searching for wonder'. She discusses three aspects of wonder: the wonder of nature and human nature (setting and characters); the wonder in the telling (language and style –how the story is told); and the wonder behind and beyond the story – 'the meaning of this story that ties us to the mystery of the meaning of our lives and of all creation – the story's shape, flow and theme' (Paterson 2001c, p.14). To capture the mystery of the meaning there is a need to examine the story itself and search for the significant theme as the plot unfolds. 'Story matters to us human beings. Story is the way we make sense of life...' (*ibid.*, p.19). Paterson (*ibid.*, p.19) stresses that the true meaning of a story is not something that can be extracted from the story itself, but is related to the *whole* story – the way the character, setting, plot, theme and language come together to form meaning. Paterson's position is not that of didacticism – she does not set out to teach virtue, but she sets out to tell a story which draws the reader into the mystery of human life as we know it (*ibid.*, p.21). For her, the journey is a spiritual one (in a Christian sense):

> When we ask, 'What does this all mean?', we are asking a theological question... meaning in a story reflects our belief that there is meaning in the universe, that no matter the disorder that frames our lives, in the center – in the place that reveals who we are – there is order. As Put knew even in his terror and heartbreak, there is a place where All is well.
>
> (*ibid.*, p.22)

The concept of multiple readings does not mean, however, that the author does not write with a particular reader in mind. What Stephens (1992, p.55) calls the 'ideal reader' occurs when 'when the real reader is most closely aligned with the ideological position of the implied reader' (*ibid.*, p.55). However, this does not always happen nor is it always desirable.

Themes of hope, love and abjection

Westwater's (2000) literary analysis depends much on the psychoanalytical work of Julia Kristeva. The conjunctions and disjunctions between the Christian and Kristevan worldviews provide one way of exploring, understanding and analysing Paterson's work. Both Kristevan theory and the Christian worldview favour life and engender hope: 'humanity cannot survive without hope, and hope cannot survive without the story, i.e., without narrative or the imaginary' (Westwater, 2000, p.xviii). While Paterson's novels highlight the evils of disillusionment, as well as their alarming social reality, and while the protagonists, as well as readers, are confronted by a world of despair, they refuse to give in to hopelessness. Paterson believes in the human capacity to love; but it is not transference love, so integral to the practice of psychoanalysis, but biblical love, as exemplified by the Judaeo-Christian God. In either case, the love offered is another name for hope which could be said to be the only alternative to despair.

In Paterson's novels despair is generally characterised by abjection (being cast aside and out of harmony), a term which Kristeva describes in *Powers of Horror* (1982). She defines it as an effect produced by things or beings that appear to be aberrant:

> ...thus, [it is] not lack of cleanliness or health that causes abjection but what disturbs identity, system, order. What does not respect borders, positions, rules.
>
> (*ibid.*, p.4)

Both the atheist psychiatrist, and psychoanalyst, and the Christian writer are concerned with the vagaries of human behaviour and the mystery of pain. Both are haunted by the meaning of suffering. For the Christian, God's supreme act of love in the crucifixion of Christ, the Son of God, gives meaning to suffering and pain. This act was the Word made flesh, the supreme Other who was rejected, reviled and persecuted. By contrast, for the psychoanalyst, suffering and pain can only be relieved through the power of the word spoken by the patient to the analyst. There needs to be a mutual trust and love between the analytic subject and the analyst.

For the Christian, God can be found in all people, events and experiences. Accordingly, pain and abjection have a meaning which may not be fully understood. Suffering is somehow tolerated because it was shared by the Son of God who suffered because he loved humanity. The psychoanalyst, however, has no scientific explanation

for suffering, but she understands that, because it is a lack of love that sends people to the psychoanalyst in the first place, it is only through psychoanalysis that confidence in love can be restored. 'Through the transference of love in the psychoanalytic process, the analysand is enabled to distance herself from the analyst with a renewed identity' (Westwater 2000, p.68). Therefore, both Paterson and Kristeva, through the views they represent, realise that only *love* can heal the pain that separating from the mother's body entails; however, that separation, both inevitable and painful as it is, must be confronted so that identity may form. Although they are coming from a different angle and their concepts of *love* are different, in the final analysis they are trying to achieve the same end – the individual must confront the demon within and learn to both give and receive love.

Narrative: identity/subjectivity, place and abjection

Love has many dimensions in Paterson's novels and is exercised by many different characters. On the one hand, there is familial love between a grandmother and her grandson as in *Come Sing, Jimmy Jo* or between a foster child and foster mother as with Gilly Hopkins and Trotter in *The Great Gilly Hopkins.* On the other hand, there is the boy/girl love and trust between peers as in *Bridge to Terabithia* (Jess and Leslie) which reaches spiritual heights or that between best mates, or partners in mischief, as with Robbie and Willie in *Preacher's Boy.* As Paterson's characters search for love they are also searching for an identity. This 'identity' is often referred to as subjectivity and, according to theorists like Johnston (2004, p.391), 'The representation of subjectivity – the sense of identity and individual being – in literature is a powerful dynamic'; in Children's Literature it is, she argues, part of deep structure. Johnston reminds us that the child reader's sense of self is in a 'continual state of becoming'. Saxby (2000, p.3) reinforces the part literature plays in this process of 'becoming' when he states that '... reading can become part of one's life experience, part of the process of individuation, the forming of one's identity'.

Once again, parallels can be drawn between Paterson's techniques for creating characters who grow and develop by confronting their difficulties and Kristeva's theories on the emotional states of horror, namely love and melancholia which are said to be capable of structuring subjectivity (Kristeva 1982, p.209; Lechte and Margaroni 2004, p.85). Kristeva explains how the power of horror, the abject, grows in intensity if it is not confronted. Delimiting the development of the individual and society occurs if

the abject is not confronted because to ignore the power of horror is to ignore 'the other facet of religious, moral and ideological codes on which rest the sleep of individuals and the breathing spells of societies. Such codes are abjection's purification and repression' (*ibid.*, p.209). The individual must be willing 'to have a face-to-face confrontation with the abject' (*ibid.*, p.209) if an 'apocalyptic' experience is to occur. Kristeva (*ibid.*, p.8) maintains that it is precisely because we are drawn back to that abyss of non-separation from the mother that identities become clouded and we find ourselves lost – dejects 'on a journey, during the night, the end of which keeps receding'. The person in whom the abject exists is thus a *deject,* a situationist and seems to be searching for a place, not only physical but also mental in the sense of belonging (*ibid.*, p.8).

Likewise, Paterson's characters are often searching for a place to belong whether it be physical or in the mind:

> As lucid as are the geographical landscapes in Paterson's novels, so conversely, the psychic landscapes of her young characters are darkly turbulent, lowering, and frightening as they deal with abjection. And no matter what the locale – whether the novels be set in the east, like *Of Nightingales That Weep* and *The Sign of the Chrysanthemum*, or in the West, like *Jacob Have I Loved*, *Come Sing, Jimmy Jo*, or *The Great Gilly Hopkins* – the parental figures hover near, perhaps not corporeally, but always imminent. Paterson's novels possess such physicality of place – of the cherry blossom festival in *The Sign*, of Rass Island in *Jacob*, and of the Appalachian region in *Come Sing* – that the reader is able to smell the flowers' fragrance, to feel the cold of oyster fishing in the Chesapeake, and to watch the sunset dust settle on a tired old mountain in Appalachia. But deeper, darker than any external scene is the internal view of abjection which the reader apprehends in Sarah Louise's biting of her fingernail so as to bring blood, for example; or in Gilly's vomiting when she understands the lie of her mother's love; or the searing of Takiko's flesh when her step-father accidentally brands her with a hot poker.
>
> (Westwater 2000, p.69)

Paterson's characters need to belong and to be loved and it is this powerful desire that becomes their driving force – to know that there is a mother or father out there that approves of them and loves them.

Paterson's ideology

Paterson's ideology or worldview naturally has been influenced by her own upbringing and the social dynamics wihin her family. Whilst her characters are not copies of her, she herself notes that she has experienced the emotions they feel (1995, p.116). Her characters experience an abjection which 'does not respect borders' – the abjection is 'the traitor, the liar' (Kristeva 1982, p.4). She presents what she perceives is the truth about human nature and the human condition. She is painfully aware that most of the world's children have never experienced the state of innocence which is constantly linked to childhood by romantic adults. The truth is rarely comfortable, but Paterson (1995, p.117) believes that, deep down, children ultimately find it the 'strangest comfort'. There are some truths, however, that she cannot bring herself to write about because: 'I cannot find a way to do so within the boundaries of my own code' (1995, p.83), which is, of course, her Christian morality. Ever conscious of her own subjectivity, she says: 'I cannot pretend to know what is real for someone else. I can only be true to the observed facts of my own life' (1995, p.85). When asked if a story is true, her response is, 'I meant for it to be true. I tried hard to make it so'. But as her characters bear out, it is often a psychological, emotional, spiritual truth rather than a literal truth which is played out in the novels (Fisher 1999, p.518).

Paterson's 'truth' is deeply rooted in the assumption that the Gospel is the truth and that her stories can be 'signposts' to that Truth. This assumption forms the basis for *hope* in the novels, a hope to which she seeks to direct her readers:

> Fiction is not the Gospel. But it can be a voice crying in the wilderness – and for the writer and the reader who know grace it will not be a cry of despair but of hope – a voice crying in our wilderness: prepare the way of the Lord.
>
> (1995, p.74)

Several of her characters, in one way or another, experience grace or unmerited love in the end (viz. Takiko, Muna, Gilly, Jess, and Robbie) and their stories will be dealt with in Chapters Four to Six.

Ideology revealed through language and the focalized voice

The revelation of 'layers' of meaning often appears through the focalised voice of the narrator. Accordingly, a close examination of the language of text is needed and a framework for this examination needs to be found (see Chapter Three). Hasan (1985)

and Halliday and Mathiessen (2004), in fact, provide a linguistically inspired framework which presents a comprehensive view of the nature of verbal art, in terms abstract enough to permit their use for verbal artefacts of any genres. Hasan (1985, p.90), especially, expresses the need for an 'enabling framework' which will serve as a point of departure for identifying the crucial characteristics of verbal art, and for deciding what is meant by that term. The framework (as explicated in Chapter Three) provides an explicit theoretical model which, in turn, helps to provide for a clear and accurate account of ideologies in a text.

The spiritual journeys in Paterson's novels often involve the metaphor of a bridge that has to be crossed after various personal struggles. Such metaphors help to express the ideologies that lie like pentimenti beneath the fabric and framework that make up the stories of the novels – they give story its texture and are the material of its cohesion (Johnston, 1997, p.18). The protagonists struggle through the vicissitudes of life, including abjection, as they journey towards hope – towards a completion, a wholeness, a oneness with the Father – towards a trust with another human being, in loving and caring. Paterson's ideology often manifests itself in a realisation that everything in the universe is abject or separated, and seeks a oneness with the maker of the universe, God (1999, p.17). The language, including the metaphors and structures, of the texts reveals this ideology in varying implicit and explicit layers as in a pentimento. This term has been taken from the art world where it refers to the 'reappearance of forms that have been painted over in the alteration of a painting' or 'any such re-emergent forms' (*Macquarie Dictionary*, 1981, p.1281).

Summary

Paterson, then, is a skilful writer. Guided by her Christian principles she crafts her texts not generally as overt, didactic Christian treatises for children but as stories expressing the struggles and vicissitudes of life. However, the Christian ideology is fundamental to all that she writes. She is not afraid to tackle themes which may not always be pleasant for the reader, in stories that are realistic with the settings often reflecting or contrasting the mindsets of the characters. Underpinning the stories like strong impulses are Paterson's strong moral and Christian worldviews. They contain deep values which are not necessarily confined to Christian doctrine but are generally accepted and pertain to many ideological systems. According to Huse (2003, pp.109-

110), 'novels that live evoke multiple rereadings'. The reader does not have to be a Christian to get value from the novels. However, the doctrine of grace is unique to Christian ideology and does influence understandings of many of her novels.

Chapter Two gives an intensive survey of the notion of ideology and places it in an historical context and within the corpus of children's literary criticism. It also further examines Paterson's own ideology or worldview by exploring her own writing about writing for children.

Chapter Two

Ideology

> A narrative without an ideology is unthinkable: ideology is formulated in and by language...
>
> (Stephens 1992, p.8)

Introduction

This chapter develops and gives an historical overview of the concept of ideology. It examines the way ideology has been conceptualised, tracing its development from Marx to its place in children's literature with particular reference to the work of Peter Hollindale (1988) and John Stephens (1992). It then focuses on Katherine Paterson's understanding of ideology as it is revealed in her own words.

History, politics and ideology

Easthope and McGowan (1996, p.40) make it clear that 'ideology' is difficult to explain in objective and impartial terms because the concept is 'so deeply bound up with politics, domination and issues of power'. Viewed from the perspective of political and social movements in Western culture since Ancient Greece, there is a sense that ideology pertains to meanings that are social and collective rather than to 'ideas' which individuals think up for themselves. 'It is not', states Marx, 'the consciousness of people that determines their being, but, on the contrary, their social being that determines their consciousness' (Marx & Engels [1846] 1977, Vol 1, p.509 – from their *German Ideology*). When Marx and Engels wrote their *German Ideology* in 1846, they were composing in an historical context in which the control of ideas was not as important to the maintenance of the existing social order and the exercise of force by the ruling class was overt and unashamed. However, since the development of mass education, various forms of parliamentary democracy and, in the twentieth century, the mass media, the social control of thought has become of major political importance, and with it, the question of ideology. Accordingly, definitions of ideology have developed in widening circles, from a local concern with the ideologies of groups, to those of a period, an epoch, and, especially since the success of the great post-war movements against European imperialism, a sense of ideology as characterising the whole of

Western culture since Ancient Greece. Marx and Engels make it clear that the ruling class in any epoch dominate society with ruling class ideas:

> ...the class which is the ruling *material* force of society is at the same time its ruling *intellectual* force. The class which has the same means of material production at its disposal, consequently also controls the means of mental production, so that the ideas of those who lack the means of mental production are on the whole subject to it. The ruling ideas are nothing more than the ideal expression of the dominant material relations, the dominant material relations grasped as ideas; hence the relations which make the one class the ruling class, therefore, the ideas of its dominance.
>
> ([1846] 1977, p.47)

Historical/cultural aspects of ideology

In the mass media (journalism and television), the word 'ideology' has been assigned a precise meaning associated with the conscious political program of a political party. For example, in Australia, the Liberal Party is usually associated with the fostering of private enterprise and entrepreneurship whereas the Labor Party traditionally has fought for the welfare state. This concept of ideology had its origin with Napoleon Bonaparte and continues to be prevalent. Marx and Engels, in *The German Ideology* (1977, Vol. 1) and 'Preface' to *A Contribution to the Critique of Political Economy* (1977, Vol. 1) developed a notion of 'ideology' in terms of an 'economic base' and an 'ideological superstructure'. If economic position in relation to the mode of production determines a person's class position, then a logical extension of this notion is that this individual will share an ideology representing the economic interests of the class to which he/she belongs:

> In the social production of their life, men enter into definite relations that are indispensable and independent of their will, relations of production which correspond to a definite stage of development of their material productive forces. The sum total of these relations of production constitutes the economic structure of society, the real foundation, on which rises a legal and political superstructure and to which correspond definite forms of social consciousness.
>
> (*ibid.*, p.503)

> The individuals composing the ruling class possess among other things consciousness, and therefore think. Insofar, therefore, as they rule as a class and determine the extent and compass of an historical epoch, it is self-evident that they do this in its whole range, hence among other things rule as thinkers, as producers, of ideas, and regulate the production and distribution of the ideas of their age: thus their ideas are the ruling ideas of the epoch.
>
> (*ibid.*, p.47)

A clear illustration of ideology in this sense is given by Marx in *The Eighteenth Brumaire of Louis Napoleon* (*ibid.*, pp.394-487) where he writes about the events of the failed revolution of 1848 in France. In order to win power for itself, the revolutionary class of capitalism, the bourgoisie, had to overthrow the feudal order (as it did in the French Revolution of 1789). However, they also had to win the battle of ideas and they did this by employing two strategies: the first was to make out that their own sectarian class interests were universal and of democratic value; the second was to withdraw from the religious ideology of the feudal epoch. Marx argues that social and economic existence produce mental (ideological) systems: 'The material interests of the dominant social class determine how people see human existence, individual and collective' (Selden 1989, p.24). Two notions emerge strongly here – firstly, that ideology consists of ideas related to class interests and, secondly, that a system of dominance and subordination which pervades the social and economic order of a particular epoch will, to a degree, influence the cultural life of that epoch.

Ideology, then, is like a 'gigantic masquerade' and this concept of the falseness of ideology is the subject of continuing debate and has been labelled as a 'false consciousness' or an 'illusion' which its adherents share in through self-deception (Easthope & McGowan 1996, p.42). This raises questions about objectivity obtained through scientific processes and the mechanisms through which ideology works and gains credence.

The capitalist society is a somewhat precarious structure because its unity and continuity in everyday life is internally fuelled by a contradiction that never gets spoken about but that:

> ...overwhelmingly shapes who we are and what we can do in life. That contradiction, between those with wealth and those without, between those with access to good jobs and money and those without, and between the means of making wealth and the inequitable division of control over them, keeps our society alive, but it also threatens to rip it apart at any moment.
> (Rivkin & Ryan 1999, p.232)

To prevent a breakdown from happening, according to Marx (Marx & Engels 1977, pp.503-4; 509), structures, such as a police force, law, military power and culture, are put in place – and it is culture, in fact, that is important for Marxists as an instrument of

social control. For the Marxist, the capitalist system trains us to accept freedom as domination and it does this by providing a disequilibrium between what we give and what we get when we work. The secret of capitalist wealth is that the work we do somehow benefits the employer more than it does us: getting people to put more of their life time into the things they make or do than employers compensate them for (*ibid.*, p.152ff., 508-9). However, this may seem a simplistic way of describing culture which, in fact, is a complex concept in Marxist theory (*ibid.*, p.42). It is enlightening to see how aspects of culture are dealt with in Paterson's novels, especially how they impact on the protagonists and contribute to the development of subjectivity.

Ideology as hegemony and subjectivity

With the development of parliamentary democracy and the extraordinary growth of the modern state in the twentieth century, the question of whether ideology is 'false consciousness', according to Easthope & McGowan (1996, p.43), becomes a crucial issue. An Italian Marxist, Antonio Gramsci, addresses these modern developments by exploring a Leninist concept called 'hegemony'. Impressed by the traditional power of the Catholic Church in Italy to hold allegiance in the hearts and minds of the people, Gramsci (1971, pp.57-8) theorises that a ruling group, whether to the left or the right of the political spectrum, must now govern through a balance of force and persuasion:

> The methodological criterion on which our own study must be based is the following: that the supremacy of a social group manifests itself in two ways, as 'domination' and as 'intellectual and moral leadership'. A social group dominates antagonistic groups, which it tends to 'liquidate', or to subjugate perhaps even by armed force; it leads kindred and allied groups. A social group can, and indeed must, already exercise 'leadership' before winning governmental power (this indeed is one of the principle [*sic*] conditions for the winning of such power); it subsequently becomes dominant when it exercises power, but even if it holds it firmly in its grasp, it must continue to 'lead' as well. The Moderates continued to lead the Action Party even after 1870 and 1876 and so called 'transformism' was only the parliamentary expression of this action of intellectual, moral and political hegemony.

Hegemony raises questions of power and control through ideological means as well as by force. It regards ideology as the ways a ruling group, block or class must rule by winning consent in conjunction with the threat of force; the effectiveness of hegemony depends on how rarely force actually has to be used (Gramsci 1971, pp.245-6).

The concept of 'ideology', then, has become much more developed since Marx's day. There has been a shift in focus from ideology as merely 'ruling ideas' to that of ideology as processes of cultural signification, personal formation and training in certain practices of self-discipline or certain modes of self-identification. Behaviour and thinking tend to be governed by a sense of freedom whilst, at the same time and quite unconsciously, acceding to various 'regimens that betoken our obedience and submission' (Rivkin & Ryan 1999, p.237).

A useful point is provided by Eagleton (1991, p.8) when he suggests that a breakfast quarrel between husband and wife over who burnt the toast need not be ideological but becomes so when, for example, 'it begins to engage questions of sexual power, beliefs about gender roles and so on' (p.8). A person manages somehow to learn to behave appropriately in accordance with the dictates of the social system in which s/he lives. This is usually done voluntarily, as if there were no dictates at all; however, when there is deep division in ideology within a society, civil unrest results.

Louis Althusser (1977), in an essay called 'Ideology and State Apparatuses' (pp.121-173), analyses ideology as functioning across a range of state institutions to reproduce subjects who 'work by themselves' (p.169) and live out their subordination unconsciously. Marxist media critic John Fiske, in an essay titled, 'British Cultural Studies and Television' (in Allen, ed., 1992, pp.284-326) comments on Althusser's work in the following way:

> Ideology is not, then, a static set of ideas through which we view the world but a dynamic social practice, constantly in process, constantly reproducing itself in the ordinary workings of these apparatuses [such as the media and education]. It also works at the micro-level of the individual. To understand this we need to replace the idea of the individual with that of the subject. The individual is produced by nature, the subject by culture. Theories of the individual concentrate on differences between people and explain these differences as natural. Theories of the subject, on the other hand, concentrate on people's common experiences in a society as being the most productive way of explaining who (we think) we are. Althusser believes that we are all constituted as subjects-in-ideology by the ISAs (Ideological State Apparatuses) that the ideological norms naturalized in their practices constitute not only the sense of the world for us, but also our sense of ourselves, or sense of identity, and our sense of our relations to other people and to society in general. Thus we are each of us constituted as a subject in, and subject to, ideology. The subject, therefore, is a social construction, not a natural one. (pp.287-8)

Althusser maintains that the free self or subject is 'imaginary', constructed around a feeling of freedom that conceals relations of domination. He gives the example of the working class who, he believes, are shaped by society in ways that determine who you are and what you can expect in life. Society will also shape patterns of thinking:

> To put this more scientifically, I shall say that the reproduction of labour power requires not only a reproduction of its skills, but also, at the same time, a reproduction of its submission to the rules of the established order, i.e. a reproduction of submission to the ruling ideology for the workers and a reproduction of the ability to manipulate the ruling ideology correctly for the agents of exploitation and repression, so that they, too, will provide for the domination of the ruling class 'in words'.
>
> (Althusser 1977, pp.127-8)

Literature as a reflection of ideology

Questions may arise, then, about the place of literature in culture and how this literature reflects the ideology of a culture. One strand of Marxism sees literature and culture as merely expressing the values and ideals of capitalism and from this perspective, culture simply becomes a softer means of managing people than physical force or threats of starvation. However, today's literature does not have the constraints of the mid 19th century and actually acts as a catalyst for examining the system analytically and critically. In this sense, literature is not the expression of universal or eternal ideas, as the New Critics claimed, nor is it, as the Russian Formalists claimed, devoid of social influence with an emphasis on 'practical criticism' and the organic unity of the text (Selden 1989, pp.7-8). For the Marxist, literature is, in the first instance, a social phenomenon (Marx & Engels 1977, pp.127-131; 309; 323) and, as such, it cannot be studied apart from the social relations, economic forms and the political realities of the time in which it was written. Paterson's novels are often dependent on setting and time for much of their direct ideological impact as well as being influenced by the ideological stance of Paterson herself.

Ideology and literary criticism

Like the social theory, Marxist literary criticism has traditionally engaged in comment about the embedding of a work within its historical, social and economic contexts, and concepts about ideology have emerged from this climate. One of the three strands of Marxist criticism is called 'reflection theory and cultural materialism' and it studies the relations between literature and social history. For Caudwell, a reflectionist

Marxist critic, literature embodies in images the dominant emotions of an epoch (viz. *Studies in a Dying Culture* (1972); *Illusion and Reality* (1966). He uses the Renaissance period as an example of when a new kind of self emerged – a self who was expressive and sometimes a violently wilful bourgeois individual who sought wealth and power in an emerging world of early market capitalism. Shakespeare's characters, such as Hamlet and Lear, could be used as examples of individuals whose self-expression and wilfulness are always depicted as tragic because Shakespeare himself, although a son of bourgeois parents, was a member of the court, a player for the king. Accordingly, his works are imbued with the 'public world of emotion' of which he was a part. While expressing the 'bourgeois illusion' that the world is a field for the free play of self-will, he also therefore argues (see *King Lear)* in favour of the court's 'coercive imposition of its will' on the emergent bourgeoisie. All of the wilful characters in his plays, then, must end tragically:

> Hence we find Shakespeare, although expressing the bourgeois illusion, is an official of the court or of the bourgeois nobility. Players are the 'Queen's Servants'. He is not a producer for the bourgeois market or 'public'. He has a feudal *status*. Hence his art is not in its form individualistic: it is still collective. It breathes the collective life of the court. As a player and as dramatist he lived with his audience in one simultaneous public world of emotion. That is why Elizabethan poetry is, in its greatest expression, drama – real, acted drama. It can still remain social and public and yet be an expression of the aspirations of the bourgeois class because of the alliance of the monarchy with the bourgoisie.
>
> (Caudwell 1966, p.76)

This kind of criticism is labelled 'reflectionist' as it claims that literature holds up a mirror to the historical world. However, the mirror can be a complex one, as evidenced in the work of the Marxist critic Georg Lukacs who has been previously mentioned. In *The Historical Novel* (1981), for instance, Lukacs (pp.52-3) argues that conservative writers like Sir Walter Scott (whose Waverley novels about life in the Middle Ages such as *Ivanhoe* were very popular in the early half of the nineteenth century) can create imaginary worlds that accurately portray the realities of their moment in history. Lukacs maintains that Scott gives a certain centrality of place to middle-class characters who stand between two opposing worlds, the feudal and the bourgeois. The middle figures move between the two and bring them to reconciliation. Scott's novels illustrate in fictional form the real forces of struggle in English society as it moved from feudalism to capitalism. Lukacs admires Scott's 'extraordinarily realistic presentation of history,

his ability to translate these new elements of economic and social change into human fates, into an altered psychology... he brings out these declassed features with implacable realism...' (1981, p.63). Seven out of a total of fifteen novels in Paterson's *oeuvre* can be classified as historical fiction and they are similar in that they give insights into the struggles of the poor and oppressed, in the Japanese trilogy, on the one hand, and the plight of the female in society as in *Lyddie,* on the other hand. They are social in nature as they reflect certain social mores of the society in which they are set.

Unlike Shakespeare's tragic protagonists, Paterson's characters emerge with a hopeful future and are much wiser for their experiences at the end of the novels. Her social novels do make pertinent social comment. In recent children's literature criticism [Hunt (1991), Stephens (1992), Hollindale (1988), Nodelman (1996), to name a few], a concept of 'ideology' is more closely allied to an individual author pushing a personal point of view or a view related to particular social mores or issues rather than the view of a political party or movement. Hunt (1991, p.142) makes it clear that writing for children is not an 'ideologically neutral' activity nor is it an innocent activity. Hunt maintains that it is the *critics,* not children, who ultimately *make* the books, and that children do not have freedom of choice – 'they may have freedom to choose *from what is there to be chosen*, but that is not the same thing. Critics create the intellectual climate which produces the text... when a child comes to choose, her or his capacity to choose will have been moulded already by the ideologies of her or his mentors' (p.143). Thus, he implies, children's literature is also influenced by a maze of mediating ideologies.

Ideology in children's literature

The work of Hollindale (1988) towards an understanding of 'ideology' in children's books has been considerable. He suggests that there are three levels of ideology present in texts for children. The most easily identified and also the most overt consists of 'the explicit social, political or moral beliefs of the individual writer, and his wish to recommend them to children through the story' (*ibid.*, p.18). The second and more powerful influence comes as *implicit* ideology through the individual writer's unexamined assumptions. This, indeed, is probably the most precarious and potentially the most dangerous aspect of writing for children – the power invested in the author's 'unexamined assumptions' has the potential to be a frightening tool in the wrong hands.

Hollindale argues that children's literature is inescapably didactic because ideology cannot be confined to a writer's conscious intentions or his/her articulated messages (*ibid.*, p.20). Writers, whether for children or adults, are not usually able to hide their values. Without a writer consciously setting out to examine these values, the story and the 'texture of the language' will reveal them. The values that the writer takes for granted are most likely to be values commonly shared within his/her society. Hollindale (*ibid.*, p.21) maintains that the power that this *implicit* ideology has to reinforce values should not be underestimated. He argues that the individual writer is likely to consciously select their work's *explicit* ideology. However, a writer's unique imaginative achievements are based on 'the private, unrepeatable configurations which writers make at a subconscious level from the common stock of their experience' (*ibid.*, p.23).

In this light an examination of Paterson's own intentions as a writer are revealing. She states clearly that when she writes a book she does not set out to teach virtue but to tell a story and in so doing to draw the reader 'into the mystery of human life in this world':

> I am trying to share my own sense of wonder that although I have not always been in this world and will not continue in it for too many more years, I am here now, sharing in the mystery of the universe, thinking, feeling, tasting, smelling, seeing, hearing, shouting, singing, speaking, laughing, crying, living and dying.
> (2001c, p.21)

Paterson (2001c, p.22), then, conveys her ideology implicitly through the story which carries meaning which, in turn, reflects a belief that there is meaning in the universe, no matter what disorder frames our lives, in the centre – in the place that reveals who we are – there is order.

Hollindale's third level of ideology concerns language which he describes as 'the words, the rule systems, and codes which constitute the text' (1988, p.22). The text influences the reader in such a way that 'it reminds us of what is correct, commonsensical, or *natural*' (*ibid.*, p.22). It is the ideology of the text that gives coherence to both the reader and the writer. It guides the writing by making some things 'more natural to write' and, in the readings of a text, it 'works to conceal struggles and repressions', and forces language to convey only meanings that are reinforced by dominant forces in the reader's society (*ibid.*, p.22). Stephens (1992, p.55) reinforces

this point when describing Iser's implied reader as 'an ideal reader, the reader who will best actualise a book's potential meanings' and states that the *best* reading occurs 'when the real reader is most closely aligned with the ideological position of the implied reader' (p.55).

'Climate of belief'

Hollindale stresses that it is a common error to treat ideology as if it were a political policy, when in reality it is a 'climate of belief' (1988, p.27). He argues that a political policy can be presented in detail and brought to reality through legislation and vindicated by reason. A 'climate of belief', however, 'is vague and holistic, and pliant, and stable, and can only evolve' (*ibid.*, p.27). This error, perhaps, is at the heart of what Katherine Paterson sees as a widespread idea among 'intelligent, well-educated, well-meaning people that, while adult literature may seek to be art, the reason writers write for children is to 'whip the little rascals into shape' (1981, p.392). John Stephens (1992, p.2) takes a similar view to Hollindale and points out that the discourses of children's fiction 'are pervaded by ideological suppositions, sometimes obtrusively and sometimes invisibly'. He introduces the term 'inscribed' to refer to the way in which ideology pervades both the *story* and the *significance* of a narrative discourse. The *significance* of the text lies in its theme, moral, insight into behaviour and so on and always has an ideological dimension or connotation. Stephens (*ibid.*, p.8) supports Hollindale's view about ideology being inherent in language: 'A narrative without an ideology is unthinkable: ideology is formulated in and by language, meanings within language are socially determined, and narratives are constructed out of language.'

In the first two chapters of his book, *Language and Ideology in Children's Fiction* (1992), Stephens highlights how ideologically powerful narrative structure can be and how the concept of focalization (that is, through whose eyes the text is being told) is crucial to an examination of subjectivity and ideology in narrative fictions. Further into the text, he examines the relationship between intertextuality (which refers to the meaningful relationships and connections, overt and covert, that reach across, between and beyond texts) and ideology. All of these concepts are pertinent to the current examination of the significance of the story, focalization, subjectivity and intertextuality of the texts of Paterson as these aspects, amongst others such as metaphor, help to carry Paterson's Christian ideology throughout the texts.

Ideology and historical fiction

Much of Paterson's work is historical fiction, for example, the Japanese trilogy, *Rebels of the Heavenly Kingdom*, *Lyddie* and *Jip: His Story*. Making links with the past as in historical fiction or making links in contemporary fiction to other texts can pose difficulties for children as they struggle to connect with their own ideological stance. This process is often referred to as intertextuality. According to Stephens (1992, p.84), the process occurs when meaning is produced 'from the interrelationships between audience, text, other texts, and the socio-cultural determinations of significance'. He maintains that no text exists in isolation from other texts. In this sense, intertextuality is analogous to intersubjectivity which everyone experiences in daily life and which 'gives shape and purpose to individual subjectivity' (p.84). Intertextuality can often pose special problems for children's books in that an author cannot presume that the reader has previous experience or knowledge of a text but, at the same time, the author knows that 'intertextuality plays a major part in attempts to produce determinable meanings and to acculturate the audience' (p.86). Stephens points out that traditional material, such as fairy-tales, folktales, biblical story and heroic legend, are commonly used to 'inculcate values' (p.117). Zipes (1983, 1999) shows how fairy tales invariably represent the 'same' story imbued with the ideologies of the society which produces them.

Paterson upholds a similar concept by using different settings in different historical periods. Muna, in *The Sign of the Chrysanthemum*, and Park, in *Park's Quest* are on similar journeys in search of a father neither has known face-to-face. The quests involve considerable opportunities for self-discovery and maturity but the settings and time periods are different and are infused with their own ideologies. In other words, the way people think and behave is different, yet the main themes are similar.

Paterson, then, manages to imbue her historical novels with what can be referred to as an ideological presentness which enables the readership to make connections with the texts. When writing historical fiction, the writer not only has to contend with his/her own contemporary ideologies running through the text but also the ideologies of the historical period s/he is trying to depict so that the deep structures of a text can be complex indeed. Paterson's writings are no exception as she tries to recreate life in

feudal Japan or mid-nineteenth century life in the New England region of America from the presentness of the late twentieth century.

Stephens reinforces this idea and believes that historical fiction is one of the areas of writing for young people that can be most radically ideological. He discusses the reasons why the audience for historical fiction begins at the upper primary years and exists mostly in junior secondary readers. However, he goes on to explain why historical fiction can be at risk of having few readers: 'As a genre, historical fiction is faced with a problem, which threatens to deprive it of a readership, in that the assumptions of its intellectual and ideological bases are no longer dominant within Western society' (1992, p.203).

He maintains that these bases are much more powerful than a simple curiosity about the 'otherness' of the past. They encapsulate the principles of humanism, implying that there is an essential human nature 'which underlies all changing surface appearances'; that qualities such as reason, love, honour, loyalty and courage are 'transhistorical' (1992, p.203). He emphasises that, because historical fiction has the capacity to transform particular historical events into 'universals of human experience', it has always performed 'a moral and even didactic function' (1992, p.206).

Ideology and individual identity

Ideology in texts can help develop subjectivity – our sense of who and what we are – through our ability to identify with characters in the text. Althusser (1977, p.160ff.) calls this process *interpellation*. Nodelman (1996, p.136) finds this concept quite compelling: '...Ideologies persuade us of their obviousness by convincing us that we are the people who believe the things the ideologies want us to believe – that we are, in fact, certain kinds of individuals'.

As mentioned earlier, Johnston (2004, p.391) develops the concept of subjectivity further by suggesting that in children's literature the representation of a sense of identity and individual being is a strong symbiosis and is part of deep structure. Saxby confirms the part literature plays in this becoming when he states '... reading can become part of one's life experience, part of the process of individuation, the forming of one's identity' (2000, p.3). Paterson's characters are constantly struggling for an identity – for a place

in their home or community. They want to belong and they want to know where they belong and to whom they belong. This struggle provides the quest and tension in the texts and drives them forward until a satisfactory resolution can be found. The protagonists are always moving towards a developing knowledge of a sense of self (Johnston 2004, p.391).

Ideology and reader response

It has been noted already that ideologies of the reader affect the reading of texts. Hollindale raises an important point about the reader as an ideologist. Within any national culture there are divisions and fragmentations in its ideology (1988, p.15). Children belong to different subcultures and they are not 'empty receptacles' waiting to be filled with an author's ideology. Ideology, in fact, is something they already possess, having gathered it from a mass of experiences (1988, p.17). Hollindale maintains that in literature, as in life, authors have to start from where the children are, with the children's own ideology, which is often inarticulate. Adults (and some children), of course, can often articulate their ideology and are critical of authors whose works seem to be underpinned with an ideology contrary to their own. Hollindale states:

> Where ideology is explicit, it does not matter how morally answerable the substance is if it speaks persuasively only to those who are persuaded already, leaving others with their own divergent ideology intensified by resentful bemusement.
>
> (1988, p.17)

This can be clearly seen in comparing two views of English Literature academics, Smedman (1983) and McGavran (1986). These critics present contrary views of Paterson's underlying ideology in *Jacob Have I Loved.* Smedman writes:

> Herself imbued with the Christian spirit, all Paterson's stories – whether they are set in feudal Japan or World War 11 Chesapeake Bay – dramatise a young protagonist's encounter with the mysteries of grace and love. ... For Paterson in her latest novel, *Jacob Have I Loved*, that something else is the swift and sudden release from hatred and vengefulness through the acceptance of and cooperation with selfless love.
>
> (1983, p.180)

By comparison McGavran writes:

> There is a sense in which, as a Christian writer, Paterson cannot avoid dressing her characters of whatever historical period in bathrobes and biblical pageantry; ... And her own faith seems to be the one which emphasises the anger and judgement of God more than his love and mercy,...
>
> (1986, p.4)

Paterson (2001c, p.4) addressed criticism such as McGavran's in an address given to the Children's Literature Festival at Ohio State University, February 2000, when she discussed her reasons for creating the characters she does. She stated that she does not like creating characters to be role models, which she admits could inspire some children, but she was never able to identify with any such image. Rather, Paterson's characters encourage children to value themselves, which she believes is at the beginning of 'the process of growing a great soul' (p.32):

> I am often accused of creating unlikeable characters. Many a well-meaning teacher or parent has taken me to task for bringing Gilly Hopkins into the world... Because children love Gilly. It seems that the worse they are, the more they love her. Which means, I believe with all my heart, that loving Gilly, they can begin a little to love themselves, and children who love themselves do not strike out at other people. They do not shoot their classmates or blow up their schools. I would like children to take from a book I've written something that helps them love and value themselves.

Paterson's intention is clear but there may be times, as McGavran states, when the actual effect seems different. However, there is little evidence here of an ideology which 'emphasises the anger and judgement of God more than his love and mercy'. For example, at the end of *Jacob Have I Loved* Sarah Louise does begin to exercise her worth and comes to appreciate the meaning of love. Paterson's strength lies in her portrayal of memorable characters. At one point in the above speech she highlights the differences between fantasy and realistic fiction by comparing Sara Crewe (*A Little Princess*) with Harry Potter. One genre is not intrinsically better than the other, either as literature or as food for the emotions. The difference lies in where the imaginative action of the book takes place and, consequently, what the reader takes away from the book as memories. For Paterson, in most realistic fiction, the imaginative world is inside the central character's head as is evidenced in *A Little Princess* and, of course, her own writing. In fantasy, however, the imaginative world is outside the main character: '...it seems to me that what we remember most about strong realistic fiction is character, whilst what we recall most readily about fantasy is story' (p.37). For

Paterson, then, Sara Crewe herself is predominantly what we take away from *A Little Princess* whereas what we remember about *Harry Potter* are 'Quidditch', 'Batts Every Flavour Beans', 'Hogwarts Express' and all of the adventures in which Harry Potter engages. The magic here is on the outside rather than the inside. Accordingly, Paterson's own ideology mainly works itself out through her characters and what they represent. The French existentialist, Jean Paul Sartre, throws some light on the irony of the relationship between the author and the reader:

> On the one hand, the literary object has no subject but the reader's subjectivity... But on the other hand, the words are there like traps to arouse our feelings and to reflect them towards us... Thus, the writer appeals to the reader's freedom to collaborate in the work.
>
> (Sartre in Martin 1986, p.158)

Paterson fully acknowledges the relationship between the author, text and reader. She firmly asserts that good fiction cannot be 'tamed': 'No one, least of all the writer, knows what a reader will take away from a story. The meaning of a story must be entrusted to the reader of whatever age' (Paterson in O'Connell-Cahill, 2001, p.4). In her national Book Award Acceptance speech (for *The Great Gilly Hopkins*) she said:

> But the wonderful thing about being a writer is that it gives you readers, readers who bring their own stories to the story you have written, people who have the power to take your mythic, unbelievable ten-foot-high characters and fit them to the shape of their own lives.
>
> (1995, p.121)

Ideology, childhood and imagination

Like Paterson, McGillis (1996, p.12) also acknowledges the power literature has on the reader. He accepts its socialising power as readers assume a one-to-one relationship with the characters and actions depicted in a work of literature: 'To put it plainly, if a sympathetic character in a novel accepts as a good the authority of state, church, gender, or institution, then the reader is apt to accept these as a good in life'. However, it must always be remembered that there is a gap of time, of maturity, along with separation generated by an ever-changing culture, which separates adult writer from the child reader. Hollindale (1997, p.22) goes so far as to say that the adult author of children's fiction is always obsolete because he or she can never inhabit the *presentness* of childhood. Accordingly, the childhood depicted by a writer in a text for children is a construct, somewhat artificial, made from various resources that are able to compensate for dispossession (*ibid.*, p.22). The child, also, has a 'pre-existent construct of

childhood, and the responsive and judgemental power which comes from occupying the presentness of childhood, in her own time and place' (*ibid.*, p.22). The challenge for the critic of children's literature is to find a language to explore the transaction that takes place when these two constructs meet. Hunt (1991, pp.46-8) observes that 'we must surrender to the book on its own terms and this is as close as we can get to *reading as a child*, but this is a very long way from reading as an actual child does' (*ibid.*, p.48).

A novelist cannot be totally objective – there is always an element of the subjective as the writer's ideology intrudes through the characters and structures. Priestley (1931, p.319, cited in Hollindale, 1997) called it the 'flickering drama of the mind and soul'. Hollindale (1997, p.40) asserts that children's literature has grown steadily in artistic confidence in the post-war years and has engaged more overtly with this 'flickering drama of the mind and soul'. He maintains that writers have 'raised the stakes' and that many children can respond. As a result it has become more difficult to distinguish between children's and adults' fiction. Challenging ideas and beliefs do pervade the best children's books. Children's writer Jill Paton Walsh describes the essence of this concept:

> The children's book presents a technically most difficult, technically most interesting problem – that of making a fully serious adult statement, as a good novel of any kind does, and making it utterly simple and transparent. It seems to me to be a dereliction of some kind, almost a betrayal of the young reader, to get out of the difficulty by putting down the adult's burden of knowledge and experience, and speaking childishly; but the need for comprehensibility imposes an emotional obliqueness, an indirectness of approach, which like elision and partial statement in poetry is often itself a source of aesthetic power. I imagine the perfectly achieved children's book something like a soap-bubble; all you can see is a surface – a lovely rainbow thing to attract the youngest onlooker – but the whole is shaped and sustained by the pressure of adult emotion, present but invisible, like the air within the bubble.
>
> (Walsh 1971, pp.212-213)

Paterson never seeks to avoid difficult circumstances or emotions as she tackles problems of abjection, dispossession, loneliness and jealousy 'head on' but in a way that is certainly palatable for the younger reader – both adults and children can be equally moved, affected and challenged by the power of her stories. Ursula Le Guin affirms the importance of the imagination at all levels of maturity:

> So I arrive at my personal defence of the uses of the imagination... The children's librarians I have met seem to be what they are and to do what they do just for this reason, that they have not denied their own childhood. They believe that maturity is not an outgoing, but a growing up; that an adult is not a dead child, but a child who survived. They believe that all the best faculties of a mature human being exist in the child, and that if these faculties are encouraged in youth they will act well and wisely in the adult, but if they are repressed and denied in the child they will stunt and cripple the adult personality. And finally they believe that one of the most deeply human, and humane, of these faculties is the power of the imagination.
>
> (Le Guin 1975, pp.91-92)

The author, adult reader and child reader can all meet in a text where all three stakeholders can share in the power of story. This imaginative experience, as well as the text, becomes a common place for the recognition of childhood's significance. Many kinds of interest in childhood meet in children's literature: 'the child's concern with the *presentness* of her own childhood, and interest in its possibilities; the adult's recall of childhood and desire to refresh the roots and keep a sense of continuous identity; and adult's hopes and beliefs and desires about childhood, what it is and what it ought to be. Child characters are only a part of this' (Hollindale 1997, p.42). Paterson, the adult author, certainly has the ability to recall childhood in all its joys and pain and she makes the experiences accessible to both child and adult alike. Childhood, though, has been a human developmental stage of interest for many generations and especially so, according to John Sommerville, for reform movements such as Puritanism in England which provide fascinating histories in which to search for an interest in childhood:

> When people organize for change in this way, it is never long before they recognize that the rising generation will be crucial to their enterprise... Also, the image of the child will inevitably figure in the movement's ideology, because all such ideologies include a particular understanding of human nature... The modern-day continuing interest in childhood might be seen as reflecting our condition of 'permanent revolution' – which will end when we despair of efforts to change the world.
>
> (1992, p.10)

The complex preoccupation with childhood is the distinctive feature of critical interest in children's literature. Hollindale (1997, p.47) argues that *childness* is the distinguishing property of a text in children's literature. This is the aspect that sets it apart from other literature as a genre and it is also the aspect that the children bring to the text as they engage with it:

> At its best it is a dynamic one. The childness of the text can change the childness of the child, and vice versa. ... a child finds in the text a childness that largely reflects and duplicates his own. Children cannot live all their lives in states of dynamic interchange; they also need the reassurance of staying put. However, it seems to me that as soon as we introduce the concept of childness into our reading of children's literature, we are better placed to understand the interplay of author, text and child. Also we are better placed to see that readings of children's literature are a microcosm of the vaster social process by which children learn and grow.... The childness which we find embedded in children's texts (and elsewhere) is a complex amalgam of more or less permanent characteristics with many changing ones, determined by religion, society, culture and science as well as being coloured by the idiosyncracies of individual perception.
>
> (1997, pp.47-8)

Nodelman's definition of 'ideology' is pertinent here: 'the body of ideas that controls (or at least tries to control) how we as participants in the society view the world and understand our place in it' (1996, p.67), as well as Stephens': 'a system of beliefs by which we make sense of the world' (1992, p.8). It is important, therefore, for the adult's concept of childness and the child's concept of childness, to be similar. Hollindale views these concepts as critical:

> For the child, childness is composed of the developing sense of self in interaction with the images of childhood encountered in the world (including adult expectations, standards of behaviour, grants of privilege and independence, taboos, goals and offerings of pleasure). For the adult, childness is composed of the grown-ups' memories of childhood, of meaningful continuity between child and adult self, of the varied behaviour associated with being a child, and the sense of what is appropriate behaviour for a given age, of behavioural standards, ideals, expectations and hopes invested in the child as a child.
>
> (1997, p.49)

Paterson has been successful in narrowing the ideological gap between child and adult or author, especially when developing characters which grow into maturity, a process of the 'maturing self' seeking an identity and always moving closer to the time when childhood will be discarded to assume the mantle of the adult self. One of the aspects this thesis focuses on in Chapters Four to Six is the way Paterson manages to capture the child's voice with its associated ideology embedded in the language of the child.

Ideology, postmodernism and re-imagining

Children's literature has moved into postmodern practices, especially in picture books and young adult fiction, more so than in mainstream stories for middle childhood, and deals with hitherto taboo topics, such as sexual identity, divorce, incest, and suicide. Some of these social 'trends' have succeeded in redefining 'childhood' and concepts of 'self'. The challenge is for the writer to re-imagine 'childness' whilst still engaging with present-day realities. To re-imagine childness cannot involve suppressing memory, or the child in the self, or the ethics of personal growth, because these are what energise the writer's imagination and revitalise it.

Warnock (1987, p.135, p.145) believes that part of establishing subjectivity or a concept of the self is the natural and profound human need to establish the continuity of our individual lives, to maintain an unbroken line of connection between our past and our present. This helps to explain children's desire for a linear narrative which ties in with this need to relate their evolving selves with the world around them. However, it must be borne in mind that this is a very Western-oriented idea. Accordingly, patterning and memory are important elements of a concept of selfhood or subjectivity. Paterson's novels, *Lyddie* and *Jip: His Story* (discussed in Chapter Five), track pathways for examining these concepts as Lyddie re-emerges in *Jip* to give this sense of linear development and continuity. Naturally, by the time Lyddie appears in *Jip* she is grown-up, and has entered a new phase in the life-process. 'Not only are such novels celebrations of contact between living generations, but evocations of a living past made unified and still accessible by continuities of blood and culture' (Hollindale 1997, p.67).

Hollindale argues that many historical novels for children are inspired not by a love of the past for its own sake, not by interest in differences, *but* much more by the process of transmission and continuity, the subtleties of kinship between the living and the dead and the features of hidden resemblance which underlie surface change. Ricoeur (2004, p.11) also comments on the idea of 'faithful resemblance'. Paterson's Japanese trilogy (see Chapter Four) does show these characteristics. Although set in feudal and 'Victorian' Japan, the characters have universal characteristics of dispossession and longings for identity which at deep levels are analogous to the continuity between past and present in our individual lives and, above all, between our childhood years and the

child who lived those years, the one who survives in our memories and present consciousness like our historical and cultural inheritances.

The development of the self in time begins early and is a lifelong process. Like history, it evolves slowly and becomes part of history. An author who writes historical fiction needs to go back in time so that the characters in the historical novel can go forwards. For Hollindale (1997, p.68), 'the author is reconstructing her childhood and, in so doing, is helping the child to reconstruct hers'. There is no suggestion of any altruistic educational purpose on the writer's part as there seems little need to doubt the assertion of so many writers that they do what they do to please themselves. The important aspect of this whole process is the way this pleasing of the self occurs and the happy coincidence that enables it to please children. Paterson, as will be demonstrated in the next chapter, clearly states that the writing of *Bridge to Terabithia* was cathartic for her and also an attempt to help her son cope with the death of a best friend, following a shared real life experience. Also, when Paterson writes, she frequently taps into aspects of her own childhood that are still vividly with the adult writer so that it is not difficult for the child to connect with the protagonist's feelings.

Hollindale (*ibid.*, p.17) makes it clear that modern theorists, critics and 'serious' adult novelists would consider these views of children's literature as mere 'pretence and illusion' and that there is no such cohesion of personality or continuity of self-hood as is outlined here. They would attest that 'these are mere fictions, ways of managing the true fragmentation of personality and experience'. This seems to suggest that much contemporary theory is hopelessly incompatible with the underlying concept of a children's literature and with what writers contemplate they are doing when they write it. If these critics are correct, then it is all one meaningless game:

> If on the other hand a philosopher such as Warnock is right, with her belief in logic and in rational common sense and in defined terms and fixed meanings and words such as 'memory' and 'imagination', then neither the genre nor the critical discourse which affirms its existence is based on self-deception.
>
> (Hollindale 1997, p.69)

In general, Hollindale (*ibid.*, p.69) agrees with Warnock's position but would question particular simplicities in her account of it. For example, he believes that she is wrong in her excessive faith in 'precision and fixity, both of memory and of linguistic

interchange' (*ibid.*, p.70). He affirms that for children's literature the importance of these aspects is that negotiations of childness are more fluid and creative both for the adult writer and the child reader than some tempting fixities make them appear. Stephens (1992), Hollindale (1997), Saxby (1997) and Johnston (2004) all note that people, indeed, do construct a selfhood or subjectivity through memory and that people rely for their identity on their sense of personal continuity in time and that they express this to themselves by storying their lives:

> Our need for story is arguably not only a need for escape and entertainment but a need for analogous imaginary patternings which reinforce the constant work of storying in our own lives: we need stories as we need food, and we need stories most of all in childhood as we need food then, in order to grow.
> (Hollindale 1997, p.70)

Paterson is one of those writers who has retained this childhood intensity and compelling urgency of 'storying' and whose childhood is alive in memory and present existence because it is still essential to her natural procedures for articulating the self or subject in time. Ricoeur reinforces the notion of memory's importance for recalling the past: 'To memory is tied an ambition, a claim - that of being faithful to the past' (2004, p.21). Thus, it is not difficult to imagine the concept of investing the past with the 'presentness' of the here and now – conveying current ideologies through characters in an historical novel provides a point of contact for children of the current generation.

Hollindale (1997, p.72) says that 'to be a *child in time* is a turbulent experience. Children cope with it by making life into a story, a story both continuous and everchanging'. Hollindale (*ibid.*, pp.70-71), however, cites Warnock's comments on memory and narrative: 'We can tell the story of ourselves again and again, and the truth it contains does not change'. This suggests that memory itself is constant and immutable, whereas the American scholar, Eakin, suggests the discontinuous nature of existence, especially as it is found in such modern theory and fiction. He contends that we need to achieve a sense of identity through a constant dialogue between experience and memory in which both elements are unstable:

> ...I would begin by acknowledging the fundamental reality of difference, of instability, of discontinuity in human experience, positing a self that is constantly changing and evolving. But I would argue that the serial, potentially fragmentary content of this model of life history is radically altered by the functioning of memory, which supplies the possibility of identity otherwise lacking in the biography of the self. In this view memory

> would be not only literally essential to the constitution of identity... but also crucial in the sense that it is constantly revising and editing the remembered past to square with the needs and requirements of the self we have become in any present.
>
> (Eakin 1992, pp.66-7)

Eakin's observations suggest something about the children's author who uses childhood as an important reference point in storying, citing it as important both in motives for writing and in thematic preoccupations. Naturally, the image of remembered childhood will vary from writer to writer. However, one thing Eakin does point out is the importance of the place of fictions in child readers' lives. Children develop, both intellectually, physically and emotionally at a fast rate. Spurred on by memory, experiences and imagination, children's subjectivity and childness, are creative and dynamic.

Ideology and the 'invisible self'

The volatility of the child's memory is well exemplified in Paterson's Charlotte Zolotow Lecture at the University of Wisconsin, October 1999, entitled *The Invisible Child.* In this lecture she explains that she does not like to write in first person because she finds it both limiting and deceptive: 'No one can be trusted to give a true, unbiased account of his own life'. Ricoeur reinforces this notion by highlighting the fickle nature of memory: 'In this regard memory defines itself, at least in the first instance, as a struggle against forgetting' (2004, p.413). Indeed, neither Louise Bradshaw nor Robbie Hewitt can be regarded as wholly reliable narrators' (2001c, p.47). Indeed, the point of view has a marked effect on the ideologies being promulgated. In Louise Bradshaw's case in *Jacob Have I Loved*, she is writing from the point of view of an adult, looking back, which probably makes her a more trustworthy witness than the eleven year old boy, Robbie, from *Preacher's Boy* set at the turn of the twentieth century in Vermont. Robbie is a real 'wind-bag' and full of childhood heroics. Paterson's problem is to by-pass the external 'bluster and brag' so that the young reader can see into the hidden, invisible, Robbie. There is certainly ample evidence in the novel to support Paterson's belief that the reader will be able to see past the posturing into 'the heart of a little boy who longs for his father's approval' – a boy who actually, deep down, loves his handicapped brother in spite of everything and who is, in the end, able to accept the grace Elliot brings to the family:

> I grabbed Elliot's hand. 'Can you believe it, Elliot? You and me? We're riding in a genuine motorcar!'
>
> 'Is dat good?'
>
> 'It's a miracle!' I yelled over the racket of the motor. 'A genuine miracle'.
>
> 'Wheeee!' cried Elliot. Then he leaned over and kissed my hand.
>
> And do you know? From that moment I stopped all pretense of being an apeist and signed on as a true believer for all eternity. How could I not? God had worked a personal miracle especially for me.
>
> (p.172)

As always, for Paterson, it is the inner person and relationships that are important in life. Paterson almost missed the miracle herself:

> It's not, as Robbie thinks and then relates – and as even I first thought – it is not the fact that God has sent him a motorcar. No, the real miracle is in that sentence that slips past the braggdocio into the narrative: 'Then he leaned over and kissed my hand'. It is here in Elliot's gentle act of affection that the healing begins to take place in the invisible Robbie whether he himself knows it or not.
>
> (2001c, p.47)

Often Paterson has been criticised for developing characters that may not seem to be 'nice' children. As a mother herself she is always hurt by these comments because no-one likes to learn that their children may be 'obnoxious':

> ... You see, I peer deeper into their hearts than a mother ever could. I see the whole invisible child. In a real way, I am that invisible child, and although I must be truthful in my portrayal of these children, it only makes me love them more, not less, to know them as they are.
>
> (2001c, p.48)

This concept of the 'invisible child' is helpful. It refers to the deep structure – the meaning that lies underneath the surface features of the language. Each character in a novel, then, has a visible and an invisible self. The successful novel enables the reader to access the invisible self, and hence part of the character's ideology, through the thoughts and feelings of a character. Paterson springs to her own defence against criticisms of her characters as being 'depressing' (2001c, p.46) when she says that she sees these traits as 'seeing the invisible child'. Robbie Hewitt is a particularly compelling child because early in the novel, *Preacher's Boy*, Robbie decides to become an 'apeist' (atheist) which is especially poignant because his father is the town preacher or local minister. Robbie's reasons are complex but central to his decision is the fact that he feels he is not getting the love he needs from his parents, especially his father,

who is overly concerned for Robbie's handicapped brother. The action and relationships are seen through Robbie's eyes as the first person narrator. What the reader gets, then, are ideologies or beliefs that emanate from a child's mind and perceptions. These ideologies may or may not be skewed or biased. Paterson is well placed to express these kinds of feelings and attitudes because as a child she decided to run away from home for similar sibling rivalry reasons or lack of parental attention. Accordingly, she is well placed to empathise with Robbie's feelings and to make them seem real (Ehrlich, ed., 2001, pp.51-53) – especially so since Paterson, also, is the child of a preacher.

Another example of the child's voice being given prominence occurs when Jess, in *Bridge to Terabithia*, realises too late that he could have asked Miss Edwards if Leslie could also have come to Washington to the museum. He is unable to suppress a 'secret pleasure at being alone in this small crazy car with Miss Edwards' (1981, p.112). Such a thought, says Paterson, may not appear to be admirable, especially in retrospect, because it proves to be tragically ironic as Leslie dies the day he is in Washington having a 'great' time. Paterson maintains (2001c, p.46) that Jess's feelings here are true to childhood and true to human nature:

> When a death occurs, it is always these secret moments that the griever returns to and wrestles with and feels guilt-ridden over. If we play false in a story about death on such an important detail, then a grieving child will lose an opportunity for comfort that the story might have provided.
>
> (2001c, p.46)

It is words like these that give some insight into understanding what Paterson means by 'truth' – not 'religious truth' in this instance, but psychological truth (Kristeva 1982) – being 'true' to the childhood mind and emotions. Recall the feelings of Jip in *Jip: His Story*:

> ...but he knew the truth of it. In Mrs Wilkins's sight, he was no longer just Jip but a thing to be despised. His heart was no different, his mind no better or worse. Nothing about who he was or how he looked has altered in the least, but suddenly, in other people's heads he was a whole different creature.
>
> (1996, p.162)

Jip, in fact, is different to other Paterson characters because at the beginning of the novel he is, like any other poor farm residents, largely invisible to the rest of the community. The only time he is visible to the manager and his wife on the farm is when

he is not working which is not often. Then Put comes into Jip's life and sees him. Soon after Teacher, also, sees Jip and what they see is 'that rare person whose insides match his outsides – whose visible and invisible selves are all of a piece: 'When, in the Beatitudes, Jesus says 'Blessed are the pure in heart' he is talking about people like Jip' (Paterson 2001c, p.50). Jip is actually the reverse of most characters in novels in that it is not so much a change in the invisible child that shapes the story but the change in the visible child. Once it becomes known that his mother was a slave and that he is therefore considered black, although he actually has more white ancestors than black, he attempts to come to grips with the fact that he is not *seen* as being the same by those he has known, even though he himself looks and feels the same. Racial ideologies are foregrounded here. Paterson maintains that ideologies do not always need to be overt:

> It is not enough, for many adults, to have the writer show the characters – even the *invisible soul* of the character to the reader. According to some critics, the writer has failed to help the young reader if she does not spell out what the reader is supposed to see. But what the reader, even the young reader, will see is, I maintain, the reader's task and the reader's choice. To paraphrase the Good Book, He that has eyes to see let him see. If the book is good enough, the reader will see more on every reading, more even, than the writer knows is there. ...if she [the writer] expects to share this story with others, she must also, at some point, become aware of the reader. Usually, the reader is an invisible child. But not always.
>
> (2001c, pp.51-52)

Ideology and reader response

Hollindale (1997, p.73) would agree with Paterson's views about the reading events which take place in a field of negotiation between the reader and the writer. The child brings the 'experimental volatility' in which memory also plays a part to the reading activity whereas the adult writer brings memory, observation, values, sympathies and desires. The two come together not so much in a common language but in a linear narrative – 'story is language, one which adult and child are good at sharing' (*ibid.*, p.73). Children take from a story what they want and what they need. For Hollindale (*ibid.*, p.75), childhood, itself, is the first phase of childness and there is a constant interaction with 'empowered adulthood', the second phase of childness, and the 'chemistry of that interaction at any one time determines the success or failure of adult-child relations. Children's literature is one such field of interaction' (*ibid.*, p.75) and it is also a meeting place for ideologies as values, beliefs and ways of thinking are constantly examined and tested. The fact that a book contains child characters does not

necessarily mean that it presents a detailed construction of childhood or has a complex investment in childhood. In fact, the most interesting texts of children's literature will embody a significant investment in childhood.

Summary

Fictional text, then, is indeed an appropriate place for a coming together of the child's and writer's ideologies (Hollindale 1997; Paterson 2001c). The main reason for this is that narrative texts are highly organised and structured discourses whose conventions may either be used to express deliberate advocacy of social practices or may encode social practices implicitly, or, in fact, do both. Subsequent chapters (Four to Six) will demonstrate how Paterson achieves such a nexus and will show how ideology, either implicitly or explicitly, is conveyed through the narrative discourse.

The chapter has given some insights into different approaches to ideology and how these apply to Paterson. Her ideas can be seen either implicitly or explicitly in the language and metaphor of the text. This concept will be further explored in Chapters Four to Six as her texts are examined in some detail.

This Chapter has shown how the term 'ideology' has changed in focus from first being applied to movements of ideas in society as described by Marx and others to a worldview which can be used to express an individual's beliefs, values and motivations – a worldview which can infuse literature either implicitly or explicitly. The representation of the child's voice in a text can echo ideas which are realised by the nature of the language of the text, which is the main focus of Chapter Three.

In Chapter Three, Hasan's, Halliday's and Mathiessen's concepts of 'planes of narration' and 'projection space', in particular, will be explored as tools for describing precisely the concept of focalization – that is, through whose eyes the reader is seeing the text and thus whose ideas are being given prominence. This focalization can help to expose the 'invisible child' to whom Paterson refers.

Chapter 3

Language

> ... ideology is formulated in and by language, meanings within language are socially determined, and narratives are constructed out of language.
> (Stephens 1992, p.8)

Introduction

This chapter demonstrates how a specific approach to language analysis can help in achieving literary understanding. The approach to analysis emerges from the structuralist work of Halliday and Mathiessen (2004) and Hasan (1985). A focus on symbol (language), metaphor and ideology will all contribute to an understanding of Paterson's techniques as a writer. The chapter will also further define and explain terms such as 'foregrounding', 'focalization', 'theme', 'planes of narration' and 'projection space'. These will be explicated with textual examples and it will be shown how they contribute to an understanding of Paterson's narrative technique. Paterson's texts, such as *Bridge to Terabithia, Lyddie* and *Jip: His Story,* will be used to demonstrate the way in which a linguistic framework contributes to an understanding of how Paterson's own worldview pervades her novels and how her worldview helps to drive them forward.

'Metaphors to live by'

The following discussion of selected texts will briefly demonstrate how metaphor in particular helps to provide an ideological superstructure for Paterson's writing. Many of her metaphors are based on Christian ideologies or are based on attributes commonly associated with that ideology. In all of Paterson's novels the protagonist struggles with the idea of overcoming some obstacle, whether it be a personality trait or a relationship difficulty. The journey of the individual could be described in metaphorical terms as a 'bridge to be crossed'. Paterson expresses the concept this way:

> I discovered gradually and not without a little pain that you don't put together a bridge for a child. You become one – you lay yourself across the chasm.
>
> It is there in the Simon and Garfunkel song –
>
> *Like a bridge over troubled water*
> *I will lay me down ...*
>
> The waters to be crossed are not always troubled. The land on the other side of the river may be flowing with joy, not to mention milk and honey. But still the bridge that the child trusts or delights in – and, in my case, the book that will take children from where they are to where they might be – needs to be made not from synthetic or inanimate objects, but from the stuff of life. And a writer has no life to give but her own.
>
> (2001c, p.245)

Paterson's 'metaphors to live by' (2001c, p.117) do come from the 'stuff of life' but there is always the biblical analogy (*ibid.*, p.117) acting as an undercurrent throughout the story. These analogies will be explored further in Chapters Four to Six where texts will be discussed in greater detail. Metaphor can operate at both the macro-level of the story as a whole, whereby the whole story may be considered a metaphor, as in *Bridge to Terabithia* which could be viewed as a metaphor for the Christian concept of salvation or a study in child vulnerability; or metaphor can operate on a micro-level whereby individual characters, places or events could become metaphors, as the 'bridge' that crosses the creek to Terabithia or the 'bear' that becomes an obstacle in *Lyddie.*

The present in the past and the past in the present

It could be said that Katherine Paterson's historical novels, *Lyddie* and *Jip: His Story* as well as the contemporary *Bridge to Terabithia,* are concerned with the present in the past. But what does this mean exactly and how is it related to ideology and language? This concept refers to the fact that the protagonists, although they respond to and become part of the social context of the novel, will still reflect characteristics of Paterson's 'presentness'. This idea operates on several levels, both at the micro level within the texts themselves and at the macro level going beyond the texts to include universal themes. To some extent *Jip* is a sequel to *Lyddie* in that the chief protagonist of *Lyddie* surfaces as the plot of *Jip* develops and is instrumental in helping Jip escape from slavery. At the theme level Lyddie Worthen, the school teacher, helps Jip with his education which, in turn, provides an escape from ignorance into a more creative and interesting world. This latter concept is also at the heart of *Bridge to Terabithia* in which education provides Jess with a means of escape into a world more creative than the one provided by his family – as already mentioned, at a high level of abstraction it could be

said that the text is a metaphor for the Christian concept of salvation or a study of child vulnerability.

In all three texts it is a female character who plays a key role in the educative process. Today we are somewhat obsessed, rightly or wrongly, with the value of education and Paterson picks up this ideological stance and brings it to the fore in the historical as well as the contemporary novel. In all three novels the same ideological stance is present and similar narrative techniques are used to convey her themes:

> She turned unbelieving from one man to the other, but they ignored her. She fought for words to counter the drift the interview had taken, but what could she say? She did not know what turpitude was. How could she deny something she did not even know existed? She knew what moral was. But that didn't help. Moral was Amelia's territory of faithful attendance at Sabbath worship and prayer meeting and Bible study, and she couldn't ask for consideration on those counts. She hardly ever went to worship, and Lord knew when she read, it wasn't just the Bible. Still she was no worse than many was she? At least she was not a papist, and no one was condemning them. She opened her mouth. They were both looking at her sadly, but sternly. In the silence, the battle had been lost.
>
> (*Lyddie*, p.168)

It was Lyddie's ignorance that resulted in her dismissal from the Mill – she was unable to refute the charge from overseer Marsden because she did not understand what the charge was. She lacked the education to be able to hold her own in this male-controlled, but female-populated, environment. This is certainly a social comment on the vulnerability of the young female worker in the nineteenth century and also one which still echoes around the workplace of the 21st century in spite of many gender equality gains in recent decades. The present is, indeed, in the past and the past in the present. But what is positive about Paterson's novels, whether they be historical or contemporary, is the hope at the end. In the case of *Lyddie*, Paterson uses the metaphor of the bear to highlight the strength of Lyddie's resolve and the ferocity of her opponent and her own limitations:

> "I'm off " she said, and knew as she spoke what it was she was off to. To stare down the bear! The bear that she had thought all these years was outside herself, but now, truly, knew was in her own narrow spirit. She would stare down all the bears!
>
> She stopped in the middle of the road, her whole body alight with the thrill of it. "I'm off," she said, "to Ohio. There is a college

> there that will take a woman just like a man." The plan grew as she spoke. ...
>
> His solemn face crinkled into lines of puzzlement and then, still not understanding, he crumpled into laughter, as though glad to be infected by her merriment. He took off his broad hat and ran his big hand through his rusty hair. "I will miss thee," he said.
> We can stil hop [*sic*], Luke Stevens, Lyddie said, but not aloud.
>
> (*Lyddie*, pp.181-2)

The metaphor of the bear is introduced through an incident with a real bear in the first chapter of the novel. Lyddie's quick thinking here saves her family when a hungry bear enters their cabin. She quickly hustles them into the loft and stares down the bear until he eventually leaves with a hot oatmeal pot over his head. This is only the first of many 'bears' Lyddie faces throughout the story. The 'bears' become metaphorical; they become symbols for the things that stand between Lyddie and her dreams. For example, she thinks that money will bring freedom to her and her family whereas, in the final analysis, it is education that brings freedom and self-fulfilment. Lyddie is challenged on many fronts - from family, relatives, greedy employers, overbearing overseers and ignorance. She eventually overcomes all obstacles and seeks the key to a future of freedom – education. Likewise, Lyddie opens up the world of education and eventual freedom to Jip who must escape the poor farm to elude capture into slavery. Jip's past comes to haunt him in the present.

The slave-catcher becomes a recurrent metaphor for lack of freedom for Jip throughout the novel just as Put's cage becomes a metaphor for confinement for him and his troubled mind at the poor farm. Jip is the key to Put's freedom and Lyddie and Luke Stevens are the key to Jip's freedom:

> Then, somehow, when Put went away from him into that fearsome rage or silent curtain of the densest foe, Jip himself went missing. Oh, he still did the chores, but he was again the ignorant boy who barely knew his letters – the boy that was maybe dropped on his head in the fall from the wagon and left deficient. More kin to the ignorant beasts than to upright humanity.
>
> (*Jip*, p.94)

> I found the Reverend Ezekial Freeman in Montreal with very little trouble. Teacher and Luke's friend was the only African minister called by that name in the city. The Freemans have given me the family and the name I was long denied. They have brought me up to be a Freeman among free peoples. I am very grateful. I doubt

> that I could have learned the art of living as a man both black and free without their compassionate instruction.
> (*Jip*, p.179)

The value of an education is stressed here and often provides the means to freedom. It becomes a barrier or bridge to be crossed in order to be able to get the most out of the world at large. Like the bridge to Terabithia, it becomes the missing link to a much more fulfilling life. Apart from metaphor, however, how else does Paterson convey her ideology? In fact, it is through the focalized voice and it is this voice that presents various ideologies. Hunt (1988) maintains that there is a high degree of implicit authorial control in the discourse of children's fiction and this concept is reinforced by Stephens (1992, p.27) who states that children are susceptible to the power of the author to impose a subject position from which the readers will read. For this reason, he maintains, children will need to develop 'unrestricted reading strategies' and 'identify and resist restrictive texts' (*ibid.*, p.27) in order to understand how point of view or focalization is constructed in discourse.

Focalization

Stephens (1992, p.6) maintains that the concept of focalization is crucial to the analysis of subjectivity and ideology in narrative fictions. He (*ibid.*, pp.68-9) decries the practice of total reader identification with the focalizer of the text as it can foster an illusion that readers are in control of the text whereas they are susceptible to the ideologies of the text, especially the unarticulated or implicit ideologies. The act of reading establishes a relationship between the reader and a potential alter ego, the focalizer(s), but also a relationship between the reader and the reader's own selfhood. Texts do not exist in a vacuum, but are context-dependent. If readers can maintain a dual orientation (that is, towards self and towards focalizer), then, it seems reasonable to suggest, they will be engaging with a structured form of the larger process whereby the self negotiates its own coming into being in relation to society. That is, reading re-enacts the process through which an individual constructs a social self through the interaction of the ego and the social formation. The reader must develop distancing strategies (*ibid.*, p.69) which encourage the constitution of a reading self in relation to the other constituted in and by the text. The strategies include an interrogative engagement with the implied reader.

Focalization and ideology

As mentioned earlier in the Preface, to explore notions of focalization and its relation to ideology a close examination of the language of the text needs to take place and a framework for this examination needs to be found. Hasan *(Linguistics, Language, Verbal Art,* 1985) and Halliday and Mathiessen (*An Introduction To Functional Grammar*, 2004) in fact, provide a linguistically inspired framework which presents a comprehensive view of the nature of verbal art, in terms abstract enough to permit their use for verbal artefacts of any genre. Hasan expresses the need for an 'enabling framework' (Hasan 1985, p.90) which will serve as a point of departure for identifying the crucial characteristics of verbal art, and for deciding what it is we mean by that term. The framework provides an explicit theoretical framework which, in turn, provides for a clear and accurate account of ideologies in a text. The framework is based on a number of related assumptions. The first is that language is central to the study of verbal art; the second, that verbal art is a semiotic system of language; and the third, a literary artefact has a system-like unity with levels in a multiple coding relation.

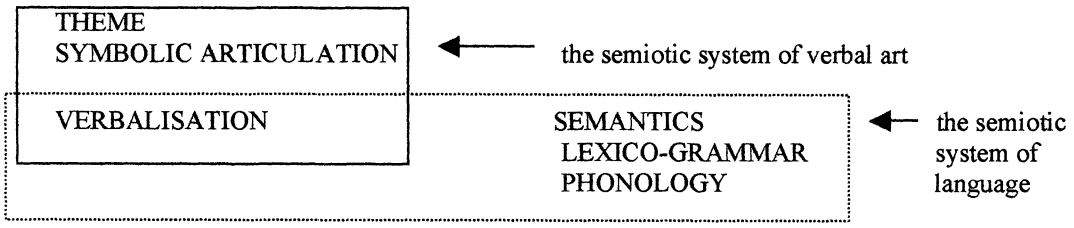
Following the systemic-functional model, Hasan identifies the three strata of language as shown below:

Folk Label	Technical Labels
meaning	semantic
wording	lexicogrammar
sound	phonology

The relationship between the strata is one of realisation. To simplify, meanings – the units of the semantic level – are expressed as wording – that is, as units of the lexicogrammatical level, while wording itself is expressed as sound (Halliday and Mathiessen 2004; Hasan 1985).

Hasan (1971, 1975, 1985) suggests that as a semiotic (i.e. a dealing with signs) system, the inner structure of verbal art is analogous to that of language. Like language, the semiotic system of verbal art has three strata: theme, symbolic articulation and verbalisation. The relationship between the strata is that of realisation, as it is in

language. Thus, theme is realised (or expressed) by symbolic articulation, while the latter is itself expressed by verbalisation:



Hasan, in commenting on her own framework, makes a number of points that are echoed by Stephens (1992) and Simpson (1994) and are crucial to questions about the kinds of ideologies that are implicit in texts:

> Language is central to verbal art in two important ways: it is the writer's point of departure, and the reader's point of entry; and secondly, the element of art in verbal art resides in the second order semiosis, achieved through the consistency of foregrounding. So this framework can be used *to explain how a literature text comes to mean what it does* (Hasan, 1971,1975,1979). And through its implications the framework also addresses the question of the community's evaluation of verbal art (Hasan 1971,1975,1980; Halliday 1982).
>
> (Hasan 1985, p.99)

The main thrust of this thesis is not concerned with 'verbal art' *per se*, but it is concerned with explaining how, in Paterson's work, a literature text comes to mean what it does and in this respect Hasan's framework provides a significant critical context for studying ideology in a text. However, this approach, commonly called 'structuralist criticism' has certainly not been without its critics:

> Structuralist criticism grew out of the application of linguistics to the study of literature, and the attempt to make literary theory more systematic and objective in the increasingly technological society of the 1960s, with its pressures on the arts and humanities to eliminate the sloppiness of subjective value judgments and to adopt more rigorous scientific methods consistent with their status as academic disciplines. ...The structuralists see literature as a particular organisation of language and focus on the way its meanings are produced – rather than on the meanings themselves... A literary text is just another system of signs like a newspaper article, a comic, a photograph, a boxing match, a committee meeting, a film, a menu and so on, all to be analysed in the same way to discover how they construct meaning. As the purposes of structuralism are analytical and not evaluative, its methods implicitly threaten literature's prestige as the highest form of

> linguistic creation: the work of art may no longer be seen as society's most valued 'sign system'.
>
> (Thomson 1987, p.101)

Thomson's point that the rigorous and systematic application of a linguistic model such as systemic-functional linguistics does eliminate sloppy subjective value judgments is particularly relevant, but this does not preclude a sensitive response to the distinctive qualities of a work of literature. Hasan herself recognises the artistic or creative role of the writer, not, as she says, in terms of 'the person of the author' but 'the creator of the artistic structure, whose milieu, whose communal affinities speak through his text, almost despite him rather than because of him...' (Hasan 1985, p.102). Hasan, indeed, is concerned with the special nature of literature while recognising its roots in human language and society. Her framework, which focuses on the way meanings, and, in particular, themes are produced, does not, in fact, enable one to focus on the meanings themselves: "...I believe with Whorf (1956) that linguistics is 'essentially a quest for meaning'" (Hasan 1985, p.105). Insights based on thorough linguistic analysis can form the basis of evaluation. Hasan maintains that 'language is the writer's point of departure' (*ibid.*, p.99); that the writer is 'the creator of the artistic structure'; and that the notion of theme is both an 'hypothesis about some aspect of the life of social man' (*ibid.*, p.97) and the creative impulse of the writer's work as a whole.

Iser (1978), Chambers (1985), Thomson (1987) and others have contributed to reader-response theory and reader activity, but like so many other literary critics they have done little in the area of linguistic analysis. The reasons for this are probably partly historical, given the attitudes of those who have perceived or still perceive children's literature as separate from and inferior to serious literature, and also given the misleading attitude towards linguistics demonstrated in Thomson's account of structuralism. Thomson makes such claims as 'If language is all there is, the literary text is nothing more than a closed system and is about nothing else but itself, a collection of signs that don't signify anything beyond other signs' (1987, p.102), and 'This denial of reality and human intentions outside language is an extremely deterministic view which I cannot subscribe to' (1987, p.102). Hasan's writing contests the notion that a structuralist approach to literature is unrelated to reality as espoused by Iser (1978) and Thomson (1987). Hasan is, indeed, concerned with the essential nature of literature; the artistic tension between 'fiction' and truth; and the interaction of literature, language and community. Something

of this concern is expressed in the conclusion of her work, *Linguistics, Language and Verbal Art* (1985):

> ...It [literature] is, however, the only textual strategy in which, through the two levels of semiosis, some truth is created out of some 'fiction'. To arrive at the truth - the theme(s) of literature text – we must go through the time-demanding exercise of meticulous linguistic analysis; it is this alone that can show what is being achieved in the work and how. And until we can do this, it is meaningless to talk about evaluation...
>
> (Hasan 1985, p.106)

Theme and symbolic articulation

With respect to the central concerns of *Bridge to Terabithia,* responses could be given on two levels. There are answers related to the stratum of verbalisation, the point of primary contact with the work (Hasan 1985, p.96). At this level the following possibilities for *Bridge to Terabithia* might be offered: friendship; coping with being different; and crossing barriers - growing up, maturing, overcoming fears and anxieties. On the other hand, answers could be given at the highest level of abstraction, referred to in Hasan's framework as the stratum of *theme*. With respect to *Bridge to Terabithia*, on a macro-level it could be said that the text is a metaphor for the Christian concept of salvation or a study of child vulnerability. What exactly is meant by *theme* in this context and how are such themes determined? Hasan defines it in this way:

> The stratum of theme is the deepest level of meaning in verbal art; it is what a text is about when dissociated from the particularities of that text. In its nature, the theme of verbal art is very close to a generalisation, which can be viewed as a hypothesis about some aspect of the life of social man.
>
> (Hasan 1985, p.97)

This kind of definition avoids linking the term 'theme' with 'subject', 'specific content', or 'specific set of events or ideas'. Hasan is aware (Hasan 1975, p.55) of the ambiguities inherent in the expression 'what the work is about', and she is careful to point out what she means by theme. At the point of primary contact with *Bridge to Terabithia,* the possibilities as to what the text is about, previously referred to (i.e. 'friendship'; 'overcoming fears' etc.), represent a summary of some part of the experiential content of the work. All of these events/experiences contribute to an overarching theme representing the highest level of abstraction. Each part of the process contains an ideological dimension or connotation, whether at the verbalisation stratum or the theme stratum; but it is the language itself and the configuration of language aspects into

patterns that help to reveal the meaning of a text. This raises the notion of foregrounding and what is, or is not, a significant pattern.

Foregrounding

The concept of foregrounding first evolved in the Prague School of Linguistics and was developed by Mukarovsky (1970). It has been subsequently developed by Halliday (1971), Hasan, (1971, 1985), O'Toole (1982) and Butt (1983). Butt uses the term 'semantic drift'. This term, in fact, is descriptive because it makes clear the notion that what one perceives as being foregrounded is a structure of meaning. It encompasses the idea of the convergence of significant patterns of foregrounding. It does not give the impression or implication of intentionality, but what it does suggest is directionality. It is this sense of directionality that, in turn, conveys something of the dynamic, or, at the very least, the unfolding quality of verbal art (O'Toole 1982).

The significance, in fact, of certain patterning or patterns is itself a manifestation of the influence of the theme. In this complex situation, foregrounding can be thought of as 'motivated prominence'; that is, motivated by theme and by the patterning of the language of the text itself. This thesis will use the terms 'prominence' and 'foregrounding' synonymously. Metaphor can be patterned and is in texts such as *Bridge to Terabithia* where the metaphor of bridges or barriers to be crossed becomes foregrounded.

Halliday (1971), Hasan (1971) and Halliday and Mathiessen (2004) discuss the significance of the relationship between syntax and the different levels of meaning, the meaning at the highest level of theme and the meanings of the various messages. It is in this context that foregrounding is considered as motivated prominence:

> We have to do here with an interaction, not of meaning and form, but of two levels of meaning, both of which find expression in form, and through the same syntactic features. The immediate thesis and the underlying theme come together in the syntax; the choice of subject matter is motivated by the deeper meaning, and the transitivity patterns realise both. This is the explanation of their powerful impact.
>
> (Halliday 1971, p.347)

Hasan also takes up the question of the relation between motivated prominence and the internal organisation of the text. The following quotation illustrates the role of foregrounding as part of 'the double layering of symbolisation' (Hasan 1971, p.310) and, consequently, as part of the stratum symbolic articulation:

> Some principle determines what kind of patterning of language will occur and where – to the extent that predictive statements regarding that particular text may be made. A literary text has to have a code which is instantial to it, for the reason that certain discrete situations which *per se* do not have a symbolic value, are assigned such a value by being placed in a certain arrangement. The maximal structuring as well as the variation in the use of the same linguistic pattern for different purposes in different texts arises from the need to signal the specific manner in which certain elements are so combined as to realise the theme. Thus, the key to what Pierre Guiraud has referred to as the *code de texte* lies within its theme. No writer, no matter how deviant he is, can afford to be randomly deviant, for the simple reason that the effect of random deviance would be meaningless and a total lack of communication. The consistency of foregrounding and the thematically motivated use of language patterns together ensure a reader's sensitivity to even apparently ordinary phenomena in language which might elsewhere go unnoticed ...
>
> (Hasan 1971, p.311)

The *code de texte* referred to above could be said to apply to the text's ideology, which can be either explicitly or implicitly coded. The consistency of foregrounding and motivated language patterns referred to in this passage reflect the controlling influence of theme which functions as 'a regulative principle' (Hasan 1971, p.309; Halliday & Mathiessen 2004, pp.64-105). This is part of a two-way process whereby the theme itself can be recovered from the text, while the internal structures of the text can be perceived as something that both expresses and constructs the theme of the text. The crucial element in Hasan's framework, enabling one to arrive at the deepest meaning of the text, or to recognise significant patterning or patterns, is language. It is this that clearly distinguishes Hasan's methodology from that of other traditional literary critics like Lubbock (1954), Forster (1949), Booth (1983) and even Vygotsky (1971), who tends to favour a psychological rather than a linguistic approach (Vygotsky 1971, pp.145-6, p.158).

Ideology in *Bridge to Terabithia*

A brief examination of a small passage from *Bridge to Terabithia* will show how foregrounding or prominent patternings contribute to the theme (and its related ideology) of the text. This passage will be used for the remainder of this section of the chapter as a focal point for explicating notions of focalization and for initiating discussion on the nexus of focalization and ideology with respect to *Bridge to Terabithia*. For analysis purposes the text has been divided into clauses, whilst the code on the right hand side refers to planes of narration (objective or subjective) and whether these planes are direct or indirect. These terms and their implication will be explained as the chapter develops:

Sentence & Clause No.		Planes of Narration
i.	1.The next morning he almost didn't get up at the sound of the pick-up.	Dir. obj
ii.	2.He could feel,	dir. subj
	3.even before he came fully awake,	dir. subj
	4.how tired he still was.	dir. subj
iii.	5.But May Belle was grinning at him,	dir. obj
	6.propped up on one elbow.	dir. obj
iv.	7.'Ain't 'cha gonna run?'	ind. subj
	8.she asked.	dir. obj
v.	9.'No,'	ind. subj
	10.he said,	dir. obj
	11.shoving the sheet away.	dir. obj
vi.	12.'I'm gonna fly.'	ind. subj
vii.	13.Because he was more tired than usual,	dir. obj
	14.he had to push himself harder.	dir. obj
viii.	15.He pretended	dir. subj
	16.that Wayne Pettis was there, just ahead of him,	dir. subj
	17.and he had to keep up.	dir. subj
ix.	18.His feet pounded the uneven ground,	dir. obj
	19.and he thrashed his arms harder and harder.	dir. obj
x.	20.He'd catch him.	dir. subj
xi.	21.'Watch out, Wayne Pettis,'	ind. subj
	22.he said between his teeth.	dir. obj
xii.	23.'I'll get you.	ind. subj
xiii.	24.You can't beat me.'	ind. subj
xiv.	25.'If you're so afraid of the cow,'	ind. subj
	26.the voice said,	dir. obj
	27.'why don't you just climb the fence?'	ind. subj
xv.	28.He paused in mid air like a stop-action T.V. shot	dir. obj
	29.and turned,	dir. obj
	30.almost losing his balance,	dir. obj

	31.to face the questioner,	dir. obj
	32.who was sitting on the fence nearest the old Perkins place,	dir. obj
	33.dangling bare brown legs.	dir. obj
xvi.	34.The person had jaggedy brown hair	dir. obj
	35.cut close to its face	dir. obj
	36.and wore one of those blue undershirtlike tops with faded jeans	dir. obj
	37.cut off above the knees.	dir. obj
xvii.	38.He couldn't honestly tell	dir. subj
	39.whether it was a girl or a boy.	dir. subj
xviii.	40.'Hi,'	ind. subj
	41.he or she said,	dir. obj
	42.jerking his or her head towards the Perkins place.	dir. obj
xix.	43.'We just moved in.'	ind. subj
xx.	44.Jess stood	dir. obj
	45.where he was,	dir. obj
	46.staring.	dir. obj
xxi.	47.The person slid off the fence	dir. obj
	48.and came towards him.	dir. obj
xxii.	49.'I thought	ind. subj
	50.we might as well be friends,'	ind. subj
	51.it said.	dir. obj
xxiii.	52.'There's no one else close by.'	ind. subj
xxiv.	53.Girl,	ind. subj
	54.he decided.	dir. obj
xxv.	55.Definitely a girl,	ind. subj
	56.but he couldn't have said	dir. obj
	57.why he was suddenly sure.	dir. subj
xxvi	58.She was about his height	dir. subj
	59.not quite though,	dir. subj
	60.he was pleased	dir. subj
	61. to realize	dir. subj
	62.as she came nearer.	dir. subj
xxvii.	63.'My name's Leslie Burke.'	ind. subj
xxviii.	64.She even had one of those dumb names	dir. subj
	65.that could go either way,	dir. subj
	66.but he was sure now	dir. subj
	67.that he was right.	dir. subj
xxix.	68.'What's the matter?'	ind. subj
xxx.	69.'Huh?'	ind. subj
xxxi.	70.'Is something the matter?'	ind. subj
xxxii.	71.'Yeah.	ind. subj
xxxiii.	72.No.'	ind. subj
xxxiv.	73.He pointed his thumb in the direction of his own house,	dir. obj
	74.and then wiped his hair off his forehead.	dir. obj
xxxv.	75.'Jess Aarons.'	ind. subj
xxxvi.	76.Too bad May Belle's girl came	

	in the wrong size.	dir. subj
xxxvii.	77.'Well - well.'	ind. subj
xxxviii.	78.He nodded at her.	dir. obj
xxxix.	79.'See you.'	ind. subj
xl	80.He turned towards the house.	dir. obj
xli	81.No use trying	ind. subj
	82.to run any more this morning.	ind. subj
xlii.	83.Might as well milk Miss Bessie	ind. subj
	84.and get that out of the way.	ind. subj
xliii.	85.'Hey!'	ind. subj
xliv.	86.Leslie was standing in the middle of the cow field,	dir. obj
	87.her head tilted	dir. obj
	88.and her hands on her hips.	dir. obj
xlv.	89.'Where you going?'	ind. subj
xlvi.	90.'I got work to do,'	ind. subj
	91.he called back over his shoulder.	dir. obj
	92.When he came out later with the pail and stool,	dir. obj
	93.she was gone.	dir. obj

Two important questions are raised here and concern the messages children receive from text during the reading act and how these messages are conveyed. The former concerns ideology whilst the latter is allied to the concept of focalization. The Hasan framework will help throw light on both of these questions although there will not be a focus in this thesis on children's response.

Focalization in language analysis

The concept of focalization is not confined to literary theory; it also has relevance as a linguistic concept. It has been closely aligned to the term 'point of view'. The question arises as to whether this is the most appropriate term for the viewpoint from which things are seen, felt, understood and assessed (Toolan 1988, p.68) in fiction or is focalization a more accurate term? Genette (1990, p.186), who prefers the term 'point of view', maintains that this concept, of all the questions having to do with narrative technique, is the one that has been most frequently studied since the end of the nineteenth century – but with undeniable critical results. Genette criticises these studies for their confusion between what he calls 'mood' and 'voice' (1990, p.186) which is a confusion between the question, who is the character whose point of view orients the narrative perspective? and the quite different question who is the narrator? (That is, confusion between who *sees* and who *speaks.*) This criticism is echoed by Bal (1999,

p.143) who suggests that it is possible, both in fiction and in reality, for one person to express the vision of another:

> When no distinction is made between these two different agents, it is difficult, if not impossible, to describe adequately the technique of a text in which something is seen – and that vision is narrated. The imprecisions of such typologies can sometimes lead to absurd formulations or classifications which are too rough-and-ready.

Studies by Brooks and Warren (1955: originally published in 1943); Stanzel (1955); Friedman (1955); Booth (1961); and Romberg (1962) all treated these two related but different questions as if they were interchangeable. A person (and by analogy a narrative agent), of course, is both capable of speaking and seeing, and even of doing both things at the same time – and this is part of the reason for the confusion in the first place. Also, it is almost impossible to speak without offering some personal 'point of view', if not through the tone of voice used, then certainly through the choice of language itself.

However, a person (or a narrative agent) is also able to relate what another person sees or has seen; thus, speaking and seeing, narration and focalization, may, but need not, be attributed to the same person or agent. Rimmon-Kenan (1983, p.71) maintains that distinguishing between 'seeing' and 'speaking' is a theoretical necessity, and only on this basis can the interrelations between them be studied with precision.

A story may be presented in textual form through the mediation of some *prism*, *perspective*, or *angle of vision* (or even through metaphor) verbalised by a narrator though not necessarily his (Rimmon-Kenan 1983, p.71). This kind of mediation is called *focalization* by Rimmon-Keenan (1983, p.71) who prefers this term to the much used *point of view*. Genette (1990) considers focalization to have a degree of abstraction which avoids the specifically visual connotations of point of view or vision. However, Rimmon-Kenan maintains that focalization is not free of optical-photographic connotations and, like point of view, its purely visual sense has to be broadened to include cognitive, emotive and ideological orientation. Bal (1999, p.143) and Nieragden (2002, p.686) prefer the term focalization. Bal especially prefers it over the terms *point of view* and *narrative perspective*. The latter term has two main objections to it. Although it covers both the physical and psychological points of perception, it does not cover the agent that is performing the action of narration. The second objection concerns the fact that no substantive can be derived from perspective that could indicate the

subject of the action and in order to describe the focalization in a story terms such as these must be available. Bal (1999, p.144), then, supports the use of a new term, even though the concept is not completely new:

> Focalization offers a number of extra, minor advantages as well. It is a term that looks technical. It is derived from photography and film; its technical nature is thus emphasised. As any vision presented can have a strongly manipulative effect, and is, consequently, very difficult to extract from the emotions, not only from those attributed to the focalizer and the character, but also from those of the reader, a technical term will help us keep our attention on the technical side of such a means of manipulation.

Narratives are not only focalized *by* someone but also *on* someone or something. Accordingly, focalization has both a subject and an object. The subject (or *focalizer*) is the agent whose perception orients the presentation, whereas the object (or the *focalized*) is what the focalizer perceives. *Focalization*, then, is the relationship between the 'vision', the agent that sees and that which is seen (Bal 1999, p.146).

The subject of focalization, the focalizer, is the point from which the elements are viewed. That point can be a character within the story or it can be outside it. If the focalizer is one of the characters, the character will have a technical advantage over the other characters in that the reader will be inclined to accept the vision or perspective presented by that character. This is called character-bound focalization (*ibid.*, p.146) and can shift from one character to another. This can also be called *internal focalization.* The term *external focalization* can be considered. This occurs when an anonymous agent, situated outside the story, is functioning as a focalizer. Many stories, of course, contain both kinds of focalizer.

The focalizer is responsible for giving the reader an image of the focalized object and the way this is done says something about the focalizer itself. It also says something about the intention of the author who created the focalizer in the first place. Bal (1999: p.150) suggests that the following are relevant questions here:

1. *What* does the character focalize: what is it aimed at?
2. *How* does it do this: with what attitude does it view things?
3. *Who* focalizes it: whose focalized object is it?

All of the elements in the story are focalized – objects, landscapes, and events either by an internal or external focalizer. Accordingly, there is always a far from innocent interpretation of the elements presented. The degree of objectivity of a presentation can vary considerably and the degree to which the focalizer points out interpretative activities and makes them explicit also varies. The presentation of a subject provides useful information about both the focalizer and the focalized object.

Also important is the difference between the spoken and unspoken words of the characters. Spoken words are always audible to others in the *fabula* and are clear when the focalization lies with someone else. However, the unspoken words – that is, thoughts and internal monologues – no matter how extensive, are not perceptible to other characters. It is here that the reader is often manipulated in that elaborate thoughts of a character can be given to the reader without the other characters' knowledge. If these thoughts are placed in between sections of dialogue, readers do not often realise how much less the other characters know than they do.

Focalization and *Bridge to Terabithia*

To explore how focalization works, part of the second chapter of *Bridge to Terabithia* is examined. Jess Aarons is introduced to the other main protagonist in the book, Leslie Burke:

> 'My name's Leslie Burke.'
> She even had one of those dumb names that could go either way,
> but he was sure now that he was right.
> 'What's the matter?'
> 'Huh?'
> 'Is something the matter?'
> 'Yeah. No.'
>
> (*Bridge to Terabithia,* p.26: Clauses 63-72)

The context for the above exchange is Jess's back paddock where he trained at running so that he can be the 'fastest kid in the fifth grade' at his school. Leslie Burke has just moved into the Perkins' place next to Jess's farm and, having jumped off the

fence, she introduces herself to Jess as he dashes around the paddock. Up to this point in the story (towards the end of Chapter Two), the reader has been given considerable information about Jess through the narrator focalizer and through dialogue focalization – the orientation has been both subjective and objective (Hasan 1985, p.73). [In fact, Hasan's planes of narration will be discussed in detail a little later – the purpose of this brief discussion is merely to illustrate Bal's notion of the way information is often given to the reader without other characters in the story having knowledge of the same information.] The reader has been introduced to Jess's immediate motivation in life, which is to be the best runner in fifth grade, together with his family and his relationship problems within that family. The reader learns of his problems with his sisters and parents. In particular, Jess yearns for a closer tie with his father who considers his love for drawing somewhat suspect. The reader gets a glimpse of his school context and his favourite teacher, Miss Edmunds, with whom he is secretly in love and with whom he can identify, rather than with his father.

Leslie introduces herself to Jess. Then follows comment conveyed through Jess's thoughts or unspoken words in which Jess's attitude is clarified linguistically through modals such as 'even' and attitudinal epithets such as 'dumb' ('She even had one of those dumb names...') The reader, then, knows more than Leslie does and must be mindful of this, otherwise the interchange will not make much sense. Also important in this exchange is what is *not* said. The reader must read between the lines to fully appreciate Leslie's question 'What's the matter?' It would appear that Jess's face has betrayed his thoughts, together with an appropriate pause which highlights the importance of aspects of 'time' in the narrative and the way the reader must interpret the text in order to comprehend what is happening and why. The reader must appreciate that Leslie is totally unaware of the reasons for Jess's puzzlement about her gender. This is a subtle example of the notion of 'the past in the present' in that Jess betrays his preconceived ideas about femininity through his non-verbal behaviour – his past revisits him in the present predicament – his past, of course, being fashioned by the mores of the community in which he lives.

This small episode raises questions about the perception of focalized objects and their relationship to other characters and events in the story – a notion which will be explored further. The different levels of focalization – that is, who allows whom to watch whom –

and how these are realised linguistically may provide some useful information for appreciating the way an ideology develops. For example, in considering the ideas underlying the particular exchange above, the reader is given the impression that Leslie is perceptive and not shy, whereas Jess is more apprehensive, and unsure about rushing into a friendly relationship with this new neighbour. Furthermore, he is not at first particularly interested in her because of her gender.

A closer look at the passage in which Jess shows considerable apprehension and uncertainty about the gender of this new intruder into his life will reveal some of the linguistic devices used to help convey these ideas:

> 'If you're so afraid of the cow,' the voice said, 'why don't you just climb the fence?'
>
> He paused in mid air like a stop-action T.V. shot and turned, almost losing his balance, to face the questioner, who was sitting on the fence nearest the old Perkins place, dangling bare brown legs. The person had jaggedy brown hair cut close to its face and wore one of those blue undershirt tops with faded jeans cut off above the knees. He couldn't honestly tell whether it was a girl or a boy.
>
> (*Bridge to Terabithia*, p.25: Clauses 25-39)

In responding to Leslie's initial misguided offer of help as to how to avoid the cow, Jess is seen in a 'stop-action' T.V. image by the narrator-focalizer. A series of material process verbs captures the moment succinctly: 'paused', 'turned' and 'to face'. This is followed by a not-so complimentary description characterised by a choice of the neutral deictic 'its' instead of 'his' or 'her' and the apprehensive modal elements in 'couldn't honestly'. At this point in the story, the reader not only gets an objective account of Leslie through her direct speech, but a subjective account through a narrator focalizer seeing things from Jess's perspective. In this sense, first person and third person narration come together so that the reader engages with Jess's thoughts and feelings, with events largely seen and felt from Jess's point of view. The reader is constantly brought into the world of the child as the story unfolds in that milieu. This technique is also used in the other Paterson novels such as *Lyddie* and *Jip: His Story*. (Exactly how this is done linguistically will be discussed in detail shortly.) At this point in the story the reader has no idea how important a figure Leslie Burke is going to become for Jesse Aarons nor how important she will be to the theme or symbolic articulation (Hasan

1985, p.98) of the story. The only suggestion of Leslie's sensitivity and perceptiveness at this stage is revealed through her questioning:

> 'What's the matter?'
> 'Huh?'
> 'Is something the matter?'
> 'Yeah. No.' He pointed his thumb in the direction of his own house, and then wiped his hair off his forehead. 'Jesse Aarons.' Too bad May Belle's girl came in the wrong size. 'Well-well.' He nodded at her. 'See you.' He turned towards the house. No use trying to run any more this morning. Might as well milk Miss Bessie and get that out of the way.
> 'Hey!' Leslie was standing in the middle of the cow field, her head tilted and her hands on her hips. 'Where you going?'
> 'I got work to do,' he called back over his shoulder. When he came out later with the pail and stool, she was gone.
>
> (*Bridge to Terabithia,* p.26: Clauses 68-93)

Each response here helps to indicate the nature of the relationship being established. Jess, with his single or few word elliptical retorts ('Yeah. No.', 'Well-well', 'See you.'), displays an awkwardness and a reluctance to develop the relationship and even expresses disappointment that Leslie was too big to be a playmate for May Belle. On the other hand, Leslie's responses ('What's the matter?', 'Is something the matter?', 'Hey!', 'Where you going?') reveal a sensitivity and a willingness to prolong the encounter and develop the relationship. The two children present different language patternings. Leslie's foreshadow the role she is to play in the remainder of the story whilst Jess's are indicative of his attitudes and rather uncommunicative and depressing present state of mind. In fact, language differences represent just one of the borders that have to be crossed throughout the story. Williams (1988, p.162) explores the way both physical and linguistic borders play an important part in the structuring of the text and make significant contributions to the ideology inherent in this metaphor. The irony of the situation is that Leslie is to become the catalyst for Jess's maturation and development of self-awareness. Childhood innocence is not a theme promulgated by Paterson, but, in fact, it could be said that child vulnerability is one of the themes explored in the book (O'Sullivan 1993). How this is controlled narratively is one of the concerns of this study.

In *Bridge to Terabithia,* the author causes the reader to experience different types of focalization which are characterised by two criteria: position relative to the story and degree of persistence. With respect to the former, focalization can be either external or

internal to the story, as mentioned earlier. External focalization is considered to be close to the narrating agent and its vehicle is accordingly called *narrator-focalizer*. This can especially be found in first person narratives, either when the temporal and psychological distance between narrator and character is minimal (for example, Camus' *L'Etranger*, 1957), or when the perception through which the story is delivered is that of the narrating self, rather than that of the experiencing self. However, the locus of internal focalization is inside the represented events themselves. This type generally takes the form of a character-focalizer, like Pip the child in many parts of Dickens' *Great Expectations*. Rimmon-Kenan (1983, p.74) suggests that internal focalization is sometimes no more than a textual stance. Just as the focalizer can be external or internal to the represented events, so the focalized can be seen either from without or from within. However, the two parallel classifications do not necessarily coincide. For example, an external focalizer may perceive an object either from without (as in only observing events) or from within (as in examining feelings and thoughts). On the first page of *Bridge to Terabithia,* Jess's motivation is expressed:

> Of course he was going to run. He had gotten up early every day all summer to run. He figured if he worked at it – and Lord, had he worked – he could be the fastest runner in the fifth grade when school opened up. He had to be the fastest – not one of the fastest or next to the fastest, but *the* fastest. The very best.
>
> (*Bridge to Terabithia*, pp.9-10)

Who is doing the focalizing in this passage? Is it a narrator or is it Jesse himself? How is it achieved linguistically? An adequate answer to these questions is not going to be found in the work of researchers like Bal (1999) or Rimmon-Kenan (1983) because their analysis, whilst helping to clarify the term *focalization*, falls short of providing a systematic and sustained linguistic framework for examining such a concept throughout a text.

Indeed, a framework ***is*** needed which will help to highlight the patterns of contrasting focalizations which can themselves 'become an important strategy in conveying the plot and in adding a dimension of meaning to the verbal artefact' (Hasan 1985, p.70). The notion of *planes of narration* can be used to handle the kinds of shifts in focalization that can build up the kinds of complexities in the narration of a story (or novella) like *Bridge to Terabithia.* In her study of Angus Wilson's short story, *Necessity's Child*, Hasan establishes a schema for the exploration and interpretation of a short story. Her schema

includes such concepts as planes of narration, movement, projection and point of view (which in this study is called focalization, although there may not be a direct correlation with Hasan's 'point of view'). All of these concepts are important for this study of Paterson's narrative techniques. Two concepts which will be immediately focused on are *planes of narration* and *focalization* because there is an intrinsic relationship between the two.

Focalization and planes of narration

Before focusing on the concept of *planes of narration* I shall refer to the narrator who recounts events or episodes. Sometimes this narrator is an internal character whilst at other times it is a 'faceless, impartial chronicler' (Hasan 1985, p.68) whose contribution constitutes the objective plane of narration. Hasan uses the term 'Imp' to refer to this person and the term carries with it a sense of impartiality as well as a sense of impishness or mischief. To some degree, this reflects the gap between such a narrator's potential for being just or unbiased and the shifts that do occur within fiction towards certain participants and their actions, thoughts, feelings and attitudes, and away from other participants. The Imp can reveal a greater degree of omniscience concerning some participants and not others. Because the Imp's relationship with various participants, especially the protagonist, is a dynamic one, often changing in terms of the distance between them, the composition of a work's ideology is potentially complex both in construction and interpretation. The reader must also be conscious of the role played by the Imp in regard to such details as the handling of time, setting, and events. The value of the term Imp lies in the way it draws us to a consideration of some of the devices by which events are disclosed to the reader.

In the simplest sense, a third person narrative is on the objective plane of narration in which the events are being described by someone who is not part of the happenings or events. An example from *Bridge to Terabithia* is as follows:

> Ba-room, ba-room, ba-room, baripity, baripity, baripity, baripity – Good. His dad had the pick-up going. He could get up now. Jess slid out of bed and into his overalls. He didn't worry about a shirt because once he began running he would be as hot as popping grease even if the morning air was chill, or shoes because the bottoms of his feet were by now as tough as his worn-out sneakers.
>
> (*Bridge to Terabithia*, p.19)

This is the opening paragraph to the book and in it the reader is introduced to the main protagonist, Jess Aarons, who participates in most of the events that are narrated and is referred to here by a personal pronoun (he, his). He is being talked about by someone else – the focalization is that of a narrator who is not a participant in the events of the narrative but is an objective observer. Accordingly, this passage is an example of the objective plane of narration – it is not an 'I' person talking but the focus is on the voice of the narrator who is not taking part. This is the voice of the Imp simply as an observer. The voice is objective precisely in the sense that the events are the objects of observation. There is no first person, direct involvement in the events. By contrast, the subjective plane of narration is in the voice of one or more of the participants, and it is called subjective because the participant narrating the events holds a position that is specific to that participant as a subject. The narrated subject – the participant – and the narrating subject are the same, so that the subjectivity of a particular participant is revealed.

A question that is central to the study of focalization concerns the relationship between the wording of the narration and the move from the voice of the narrator-participant to that of the narrator-observer. Crosscutting the objective and subjective planes is another distinction drawn by Hasan (1985) which she refers to as *direct* and *indirect* planes of narration. These can be exemplified in the following: 'He patted May Belle's hair and yanked the twisted sheet up to her small chin. 'Just over the cow field,' he whispered. May Belle smiled and snuggled down under the sheet' (*Bridge to Terabithia*, p.9).

The first sentence is on the direct plane of narration. It is direct because what is told is conveyed directly in the words of the narrator. The sentence in the quotation marks is on the indirect plane of narration. In fact, the narrative at this point progresses not through the Imp directly narrating but it is focalized through something said by one of the participants; thus, on the indirect plane are the wordings of the participants, whilst on the direct plane is the wording of the narrator. The segmentation of the above example according to these two axes of plane division is as follows:

Objective & Direct	**Subjective & Indirect**
He patted May Belle's hair and yanked the twisted sheet up to her small chin. ...he whispered. May Belle smiled and snuggled down under the sheet.	'Just over the cow field,'

It would appear, then, that the distinction between direct-indirect as well as that between objective-subjective planes of narration coincides with a certain kind of logical relation between the clauses that realise the narrative. This logical relation between the clauses is, to be specific, that of projection. As the example shows, the indirect plane of narration consists of a participant's sayings and/or musings, which are represented through projection. The semantic relation of projection is a means of relating realities of different planes to each other. It captures the reporting-reported distinction recognised in rhetoric.

In the example, the indirect plane is manifested through projected clauses. However, what about the subjective plane? It has been suggested that narration is subjective if it is not in the voice of the Imp but in the voice of some participant through sayings and musings. Sayings and musings are realised linguistically through projection. Accordingly, it could be said that the subjective plane of narration is manifested through projected clauses. Are the terms *indirect* and *subjective,* then, synonymous? If not, how do they differ? Is there a simple relationship between projection and planes of narration such that all projected clauses are indirect and subjective while the remaining are direct and objective? If not, what, then, is the precise relationship between planes of narration and the lexicogrammatical structures of projection complex? These issues are important because they have a direct bearing on focalization - who is actually seeing or feeling in the narrative - is it a character within the story itself or is it the narrator? An understanding of the kinds of relations that might be found between clauses in clause complexes will help to answer these questions. These relations, which are interpreted by reference to the logical metafunction (Halliday & Mathiessen 2004, pp.603-607), will be discussed.

Logical relations in clause complexes: expansion

The tactic system is a relation which expresses the interdependency of the elements in a particular complex. This interdependency will be either a modifying relation (hypotaxis) or a relation of equality (parataxis) in which the two related elements are of equal status. In displaying the analysis of a clause complex, Halliday and Mathiessen's notations will be used in this part of the study to help to clarify sentence structures:

> Hypotactic structures will be represented by the Greek letter notation already used for modification in the structure of the group ... For paratactic structures we shall use a numerical notation 123 ...with nesting indicated in the usual way: 11 12 2 31 32 means the same as 1(12) 2 3(12)...
>
> The distinction between parataxis and hypotaxis has evolved as a powerful grammatical strategy for guiding the rhetorical development of text, making it possible for the grammar to assign different statuses to figures within a sequence. The choice between parataxis and hypotaxis characterises each relation between two clauses (each **nexus)** within a clause complex...
>
> (Halliday & Mathiessen 2004, p.375)

The terms primary/secondary are used by Halliday and Mathiessen to identify the role of a clause in paratactic and hypotactic relations:

> We will refer to any one pair of clauses related by interdependency, or 'taxis', as a CLAUSE NEXUS. Thus in the following clause complex
> III I went to school in New York City II **and then** we lived upon the Hudson for a while, II **then** moved to Connecticut. III (Text 7)
> there are two clause nexuses: *I went to school in new York City – and then we lived up on the Hudson for a while*, and *– then moved to Connecticut*. The clauses making up such a nexus are **primary** and **secondary**. The primary is the initiating clause in a paratactic nexus, and the dominant clause in a hypotactic; the secondary is the continuing clause in a paratactic nexus and the dependent clause in a hypotactic.
>
> (Halliday & Mathiessen 2004, pp.375-6)

The situation is diagrammatically presented below:

	primary	secondary
parataxis	1 (initiating)	2 (continuing)
hypotaxis	(dominant)	(dependent)

Primary and Secondary Clauses in a clause nexus (=Table 7(4) in Halliday & Mathiessen 2004, p.376)

Although expansion is not central to the discussion, a brief account is relevant because projection and expansion are not mutually exclusive. Halliday and Mathiessen recognise three kinds of expanding relations; each of which is indicated by a symbol as shown below:

(1.a) Elaboration	one clause expands another by elaborating
'i.e.'	on it (or some portion of it): restating in
=	other words specifying in greater detail,
	commenting, or exemplifying.
(1.b) Extension	one clause expands another by extending
'and'	beyond it adding some new element, giving
+	an exception to it, or offering an alternative.
(1.c) Enhancement	one clause expands another by embellishing
'so, yet, then'	around it: qualifying it with some
x	circumstantial feature of time, place, cause or
	condition.

(Halliday & Mathiessen 2004, p.378)

The following examples of expansion (non-projection) from *Bridge to Terabithia* demonstrate the ways in which the primary and secondary clauses are related to each other by parataxis or by hypotaxis:

Example 1:	His feet pounded the uneven ground,...
Sentence 18	and he thrashed his arms harder and harder. 1^+2
Example 2:	Because he was more tired than usual,...
Sentence 13	he had to push himself harder. xβ ^
Example 3:	He paused in mid air like a stop-action
Sentence 28	...and turned, ...almost losing his balance,
	... to face the questioner ...who was sitting on the
	fence nearest the old Perkins place, ...dangling
	bare brown legs.
	1 ∝ 1 ^ 1 ∝ +2 ^ 1 ∝ +3 ^ β=2=3
	(Note: this analysis uses notations after Halliday
	& Mathiessen 2004; see p.79 of this chapter)

Logical relations in clause complexes: projection

Within the general category of projection there are two subtypes: locution (") and idea ('). To quote Halliday & Mathiessen:

Locution:	one clause is projected through another, which presents
'says'	another, which presents it as a locution, a construction
	of wording.
Idea:	one clause is projected through another, which presents
'thinks'	it as an idea, a construction of meaning.

(Halliday & Mathiessen 2004, p.378)

The distinction between locution and idea rests on whether the projecting clause 'ushers in' something that is said or something that is 'sensed' – that is, thought, felt or perceived. The implication is that the process in the projecting clause would be verbal in the first place, whilst that in the second would be mental. Following Halliday, the symbol of double quotation " stands for locution while the symbol of a single quotation ' indicates idea. Traditionally, the distinction between locution and idea has not been

acknowledged. However, what is acknowledged is the distinction associated with the tactic system. Thus, when the projecting and the projected clauses have a paratactic relation, as in Example 4 below, then the traditional descriptive term quoting or direct speech would be used. If, however, the taxis relation between the projecting and the projected clause is that of hypotaxis, then traditional terms used to describe the relation are reporting or indirect speech. The traditional pairs, then, quoting/reporting and direct/indirect speech describe the status of projecting and projected clauses, respectively. Thus, it is only the projecting clause that 'does' the quoting or reporting, while it is only the projected clauses that have the status of direct or indirect speech. However, there is obviously an implication of one in the other: if the speech is direct, then quoting is implied; if the speech is indirect, then reporting must occur. For this particular study, following systemic-functional description, the terms direct/indirect speech are not used technically; rather, the term **Quote** refers to the clause(s) ushered in through a quoting clause (i.e. in hypotactic relation). Examples of both follow:

Example 4:	'Watch out, Wayne Pettis,' he said
Clauses 21-22	between his teeth. "21 1

Example 5:	but he couldn't have said why he was
Clauses 56-57	suddenly sure. ∝ " β

	Projected clause	Projecting clause
parataxis	Quote; locution	Quoting
	Watch out, Wayne Pettis	he said between his teeth
	" 21	1

Figure 1

	Projecting clause	Projected clause
hypotaxis	Reporting	Report; locution
	but he couldn't	why he was
	have said	suddenly sure
	∝	" β

Figure 2

In Figures 1 and 2, the verb in the projecting clause is one of saying. The projected clause in Figure 1 is a quote of what was said: it stands for a wording and, as Halliday states, 'the phenomenon it represents is a lexicogrammatical one' (Halliday & Mathiessen 2004, p.447). The projecting clause, *he said between his teeth*, represents an ordinary phenomenon of experience, the projected clause represents second order representation. Taken as a whole, what has been said is referred to as a 'metaphenomenon' (*ibid.*, p.447). Here the issue is simply did Jess or did he not say words to the effect: *'Watch out, Wayne Pettis.'* In Figure 2, although the projecting clause still has a verbal process, there are some significant differences. Unlike Figure 1, the projected clause is not a *wording* but a *meaning.* Here the projecting clause *but he couldn't have said* ushers in a Report *why he was suddenly sure.* As Halliday points out, in cases like these, the Report presents not the wording of the saying but rather its meaning. So 'he' could not have uttered the wording *why he was suddenly sure*; instead, these words represent the meaning of some saying rather than the very wording of that saying itself. This process conveys Jess's attitudes and feelings and this subjective focalization becomes ideologically important. Halliday and Mathiessen (2004, p.447) comment:

> If we want to argue, the issue is not 'is he, or is he not, so sure?' – that is a separate question; it is 'did he, or did he not, say these words?' The total structure, therefore, is that of a paratactic clause complex in which the logical-semantic relationship is one of projection; the projecting clause is a verbal process, and the projected clause has the status of a wording.

What is the difference, then, between locution and idea and how is this related to meaning and structure?

In Figures 1 and 2, the projected clause has the status of locution. Whatever other differences there may exist between them, they are both projected by a clause with a verbal process. But this is not the only kind of projection. As Halliday points out: 'Talking is not the only way of using language: we also use language to think. Hence a process of thinking also serves to project...' (Halliday & Mathiessen 2004, p.448).

Language is not only used to think, but is also used to 'relay' our thinking, our perceptions and our sensations. When this happens, the projecting clause has a mental process and the projected clause has the status of Idea. The difference between Locution and Idea cuts across the difference between Quote and Report; that is, between projecting wording as opposed to projecting meaning.

In the following examples from *Bridge to Terabithia* the verbs in the projecting clauses are mental processes. The relationship between the projecting clauses and projected clauses is in Example 6 parataxis and in Example 7, hypotaxis:

Example 6: Girl, he decided.
Clauses 53-4)

Example 7: He could feel, even before he came
(Clauses 2-4) fully awake, how tired he still was.

The analysis of these clause complexes is presented in Figures 3 and 4, respectively:

	Projected clause	Projecting clause
	Quote:Idea	Quoting
Parataxis	Girl	he decided.
	'2	1

Figure 3: Idea: paratactic mental Projection

	Projecting clause	Projected clause
	Reporting	Report:Idea
Hypotaxis	He could feel, even before he came fully awake,	how tired he still was
	α	'β

Figure 4: Idea: Hypotactic Mental Projection

Key to notation for projection:

if paratactic	1 2
if hypotactic	α β
if locution	" (reported by verbal process: command, ask ...)
if idea	' (reported by mental process: think, feel, see, sense ...)

If figures 1 and 2 are compared with Figures 3 and 4, certain points of similarity and contrast will become apparent. Both 1 and 3 are examples of paratactic projection complex, with the projecting clause Reporting and the projected ones having the status of Report - or indirect 'speech', except that again Figure 4 is not a case of speech but of thinking. Both Figures 1 and 2 are projections of meaning. Hopefully, this discussion draws attention to the fact that the following sets of terms in each column are roughly synonymous as they refer to aspects of the same phenomena:

paratactic projection	hypotactic projection
quote	report
direct speech	indirect speech
projection of wording	projection of meaning

The discussion above has established the two important systemic contrasts relevant to a projection complex: that is, projection of wording versus projection of meaning – correlating with the tactic system – and the projection of locution versus the projection of idea – correlating with whether the projecting clause has a verbal process or a mental one. That these systemic contrasts cut across each other is obvious from a consideration of Examples 6-9 whose analysis is presented in Figures 1-4 above. Halliday and Mathiessen have noted that projection of meaning co-occurs most typically with mental projection. That is, it is much more common to have thoughts projected as meaning – for example, in:

Example 10:	He pretended that Wayne Pettis was
Clauses 15-17	there, just ahead of him, and he had
	to keep up.

Thus, Idea and Report (the projection of meaning) are likely to coincide. This kind of structure is typical of an internal character focalizer and illustrates how the author succeeds in persuading the reader to identify and empathise with the character in question. The reader begins to see and feel the world through the eyes and mind of the character.

The two parameters by reference to which Hasan's planes of narration are distinguished revolve around the relationship of

i) discourse time and the narrative; and
ii) narrator and the narrative.

Applying Hasan's perspective the claim could be made that the following example: *'I got work to do,' he called back over his shoulder,* the locution - quote *I got work to do* is an instance of indirect narration (to use Hasan's terminology). This claim is based on the assumption, conventionally made and accepted, that narrative is a recount of events, and/or interactions that have occurred prior to their narration. Accordingly, it could be said that direct narration is narration that holds this temporal perspective. When, however, we have a projection of wording - a quote- whether verbal or mental, this conventional time line is 'disturbed'. For instance, the act of intention in *I got work to do*

is presented as if it is taking place here and now concurrent with the discourse. If this utterance narrates the event 'he had work to do', then the narration has taken on an indirect form – hence, indirect plane of narration. The indirect plane of narration situates the focalization in the here and now and leaves no doubt about who is speaking.

The second parameter, narrator and narrative, highlights the question of focalization, the notion of whose perspective it is that gives the reader access to the narrative. If the perspective is that of the Imp, then the narrative is said to be on the objective plane, whereas if the perspective or focalization is that of one or more of the participants, then the narrative is on the subjective plane. One way of exposing what a participant is thinking or feeling (that is, exploring the participant's perspective or point of view) is to actually tell the reader what the participant said or thought. The participant's locution and ideas – whether they are quoted or reported – express that participant's consciousness; thus, all projected clauses are on the subjective plane as long as the sayer/senser is a participant. Locution and idea, then, are means of displaying the subjectivity of the particular participants. However, they are not the only means. The question was posed previously: is there a simple relationship between projection and planes of narration such that all projected clauses are indirect and subjective, while the remaining are direct and objective? The answer lies in the nature of the relationship between the subjective and indirect planes. The indirect plane is realised by projected wording - whether locution or idea - whereas the subjective plane encompasses not only projected wording and meaning - whether locution or idea - but any mental process ascribed to the participant(s); and the attribution of disposition. For example: *but he was sure now* (Clause 66).

However, it is not as straightforward as the preceding comments might suggest. It would be incorrect, for instance, to give the impression that one can have boundaries of planes of narration only at the ends of clauses. This is for a good reason. In spite of the distinction(s) traditionally made between Quoting and Reporting as two absolute categories, they, in fact, represent a continuum, so that planes of narration themselves, instead of being objects with clear boundaries, become fluid; thus, it is important to discuss this aspect at this point. The operative notion here is that of *projection space* (Halliday & Mathiessen 2004, p.465).

Planes of narration and projection space

This notion of projection space is central to an understanding of the fluidity of the planes of narration. However, before examining this concept in more detail, it is necessary to examine 'direct' and 'indirect' speech features which contribute to the understanding of Halliday and Mathiessen's view of free indirect speech as a projection space. The relationship between direct/indirect speech as defined in systemic-functional terms, and direct/indirect planes of narration have already been discussed. In the context of both this definition and relationship, the kinds of changes that occur when an instance of indirect speech merges into direct speech, will be examined.

Example 11:	Definitely a girl, but he couldn't
(Clauses 55-57)	have said why he was so sure.

Jess did not say 'why he was so sure'. The actual wording might have been rather different. It could have been something like the following:

Example 11a:	I am so sure.

What the reported clause in example 11 conveys is the experiential and interpersonal ***meaning*** of the utterance rather than the actual verbal forms; but there are other important differences. In Example 11a, Jess is *I* not *he* and the tense is *am* not *was*. In direct speech (Example 11a) the modal responsibility of the Subject (*ibid.*, pp.451-2) is directly accessed by the listener, whereas in indirect speech (Example 11) it is refracted through the projecting clause and, so, indirectly accessed. As a metaphor for this distancing, the Finite element (*ibid.*, p.456) is distanced: so, too, the *am* of direct speech surfaces as the *was* of the indirect. This latter feature implies that the temporal modal reference of the projected clause is indirectly accessed through its relation to the projecting clause; that is, the projected clause here displays certain dependencies of the projecting. Dependence of this kind is characteristic of hypotaxis. For example:

a) Mary spoke and then I coughed. (parataxis)
b) Mary spoke before I coughed. (hypotaxis)

The question of 'distance' can be discussed in the context of paratactic/hypotactic patterns. Whatever the interpersonal function of the projected clause, once it is hypotactic, it is 'distanced' from the occasion of saying/sensing. It is no longer directly relatable to the 'here and now'. For example, in the clause *I'm gonna fly,* the moment of speech is directly related to "'m", but in the clause complex, *he said he was gonna fly* the moment of speech is *not* directly related to *was.*

For this reason, direct speech (quoted projection/Quote) has greater immediacy than indirect speech (reported projection/Report). As mentioned earlier, the projection of wording/Quote disturbs the conventional time line of the narrative and it is for this reason that direct speech is, in fact, on the indirect plane of narration. However, there is another important difference between hypotactic projection (indirect speech) and paratactic projection (direct speech) - a difference in focalization between the narrator and the sayer:

> Hypotactic projection preserves the deictic orientation of the projecting clause, which is that of the speaker; whereas in paratactic projection the deixis shifts and takes on the orientation of the Sayer.
>
> (*ibid.*, pp.452-3)

Thus, in Example 11 ('... but he couldn't have said why he was so sure.'), the focalizer is the Imp but in Example 11a the focalizer is Jess, the Sayer. The first part of this sentence *Definitely a girl* (with the projecting clause in ellipsis) is taken to be an example of free speech and hence the focalizer is Jess, so that this whole sentence contains shifts in focalization and 'orientation', to use Halliday and Mathiessen's term. In this context of different focalizations – those of the Imp and the participant(s) – paratactic projection has implications for what is communicated in the way of interpersonal meaning – and it is this kind of linguistic process that brings a synthesis of focalization and ideology.

This can be illustrated by examining the first brief encounter between Leslie and Jess:

Example 12:

68: 'What's the matter?'

69: 'Huh?'

70: 'Is something the matter?'

71: 'Yeah.'

72: 'No.'

Leslie Burke has just introduced herself to Jess, and the immediacy of the situation, together with Jess's hesitant, uncertain attitude, is captured in the dialogue which is characterised by ellipsis. It is left to the reader to fill in the gaps of meaning. The timing and the pausing can be guessed at whereas all of this would be lost in a recasting into direct/objective plane which might have gone like the following:

Example 12a:

Leslie wanted to know what the matter was but Jess denied that anything was wrong.

This example loses out ideationally, interpersonally as well as textually. Halliday and Mathiessen sum up the kinds of shifts that might occur when changes in 'planes' occur:

> What happens is that all deictic elements are shifted away from reference to the speech situation: personals away from first and second person (speaker and listener) to third, and demonstratives away from (here-&-now) to remote. A part of this effect is the 'sequence of tenses': if the verb in the reporting clause has past as its primary tense ..., then typically each verb in the reporting clause has its finite element in the corresponding System 11 ('sequent') form.
>
> (*ibid.*, pp.462-3)

The following Example illustrates what Halliday and Mathiessen are pointing out even more clearly than Example 12:

Example 13: 'Ain't 'cha gonna run?' she asked.

Example 13a: May Belle wanted to know if Jess was going to run.

In the recasting in Example 13a, the deictics have moved away from the second person, to the third person and the verb tense has changed from the immediacy of the present to the more remote past tense. Also, the dialect and the close relationship between the speaker and the listener are lost in Example 13a; thus, there are typical linguistic features associated with direct speech that are different from those associated with indirect speech – features that relate specifically to the two parameters: discourse time and the narrative; and the narrator and the narrative. These are features that must be taken into account if one is to examine any instance of a merging of the direct and indirect planes of narration, or of the objective and subjective planes, all of which are integral to a study of focalization and ideology in a text. However, this is not the end of the story because texts sometimes contain examples of free direct and free indirect speech.

Free direct speech

Most of the examples looked at so far represent a simplified view – that of binary structures such as quoting and quote or reporting and report. However, the relation between these is different from or opposed to that prevailing in such structures as 'if x, then y', 'while x, y', 'x, but y'. In non-projection expansion, whether paratactic or hypotactic, the complex normally consists of both the primary and secondary term. This condition does not pertain to projection complexes, particularly where the nexus of quoting-quoted or reporting-reported is concerned.

This notion has been traditionally recognised. Chatman (1978), for example, draws attention to the distinction between direct and indirect speech, and focuses on those forms produced by adding or deleting such clauses as *he said* and *he thought*. He refers to those clauses which 'usher in' a saying or a thought as 'tags'. Halliday and Mathiessen (2004) and Hasan (1985) prefer the term projecting clauses:

> In the nineteenth century there arose in most European languages another distinction which crosscuts that between direct and indirect speech and thought, namely that between 'tagged' and 'free' style (style indirect libre, erlebte Rede). Free style deletes the tag.

Direct	Tagged	Free
Speech	'I have to go,' she said	I have to go
Thought	'I have to go,' she thought	I have to go
Indirect		
Speech	She said that she had to go	She had to go
Thought	She thought that she had to go	She had to go

(Chatman 1978, p.201)

Initially, the notion of free direct speech can be defined by reference to the absence of the tag or projecting clause. However, the absence of the projecting clause is not the essential feature. For example:

Example 14:	'No,' he said, shoving the sheet
(Clauses 9-12)	away. 'I'm gonna fly.'

The locution 'I'm gonna fly' would not be referred to as free direct speech. The question, is 'tag' there or not?, is one that cannot be readily answered. Free direct speech is the 'insinuation' of quote, that is, wording, so that, apart from the insinuated quote, there is no other material evidence of quoting to be found, and this implies the absence of a projecting clause. Its recognition depends, then, on the recognition of a bit of wording as the wording of some specific speaker/senser. The following is an example of free direct speech:

Example 15:	He turned towards the house. No use
(Clauses 81-84)	trying to run any more this morning. Might
	as well milk Miss Bessie and get that out of
	the way.

The sentences, *No use trying to run any more this morning. Might as well milk Miss Bessie and get that out of the way.,* show Jess saying these words to himself. The reader moves from the direct/objective plane of *He turned towards the house* with the Imp as focalizer to the indirect/subjective planes with Jess as focalizer. The present tense forms, the elliptical 'I' and other deictic omissions, as in *No use trying*, help to identify the direct speech and put these clauses on indirect/subjective planes of narration.

Free indirect speech

Halliday and Mathiessen say that free indirect speech has 'some of the features of each of the other two types' (*ibid.*, p.465): that is, quoted ('direct') and reported ('indirect'): Q-Type and R-Type: " 'Free indirect speech' encompasses a range of different feature combinations; it is a projection 'space' rather than a single invariant pattern". Halliday and Mathiessen may well have referred to 'free direct speech' as well as to 'free indirect speech' here. His idea of 'projection space' is an important one because it facilitates our interpretation of passages that include indirect free forms. Traditional description creates four categories: direct and indirect which are either free or non-free. If one accepts the idea of 'projection space' within which there is 'code-mixing', then one has created a theoretical concept that provides greater flexibility of description. The following example illustrates some of these points:

Example 16:	She even had one of those dumb
(Clauses 64-7)	names that could go either way, but he was
	sure now that he was right.

The first part of this sentence, *She even had one of those dumb names that could go either way,* illustrates a shift to free indirect speech. The clauses represent Jess's own thought and words, such as 'even', 'dumb names' and 'go either way' suggest Jess's own wording. The past tense, though, in 'had' ensures an indirect notion of idea rather than a direct quote. Another example would be:

Example 17:	Too bad May Belle's girl came in the
(Clause 76)	wrong size.

The idea embodied in this sentence goes back a little in the narration to a point where one of Jess's younger sisters, May Belle, expressed a wish that she may have a new playmate from the new neighbours. Once again, Jesse is the focalizer and the sentence gives the sense that Jess is actually speaking the words which, in fact, are a representation of his thoughts. This puts the sentence on the direct/subjective planes.

This happens in other texts such as the two historical novels referred to in this chapter; for example, in *Lyddie* and *Jip,* Lyddie and Jip are focalizers. The words are a representation of their thoughts which puts the sentences on the direct/subjective planes:

> Will you wait, Luke Stevens? It'll be years before I come back to these mountains again. I won't come back weak and beaten down and because I have nowhere else to go. No, I will not be a slave, even to myself –
>
> (*Lyddie,* p.182)

> He needn't worry, Jip thought, I ain't going nowhere. He sat on the edge of the wooden cot. The room smelled of the tramps and drunkards who'd been there before him and was none too clean, but he hardly noticed.
>
> (*Jip,* p.173)

The interpenetration of direct and indirect speech in this way is in one sense a weakening of the division between narrator and participant such that, at a particular moment of the discourse, a shift in focalization occurs and one is being exposed to the sayings and thoughts of that participant with regard to whose projection space is being so exploited. Direct speech is suggested by kinship terms, locutions that are characteristic of a participant, and the use or suggestion of first person pronominals which clearly do not refer to the Imp. The interpenetration of direct and indirect speech is part of that cline which links quoted speech accompanied by a quoted clause to that which is free of a projecting clause. In this context it may be said that the point of interpenetration is freedom at its highest because, as suggested above, what is produced is neither direct nor indirect.

Saying that a certain segment is on the direct and objective axis gives it the status of a projecting clause. However, on the objective plane there are more than just projecting clauses, and, in regard to these other features, it can be said that it is the use of interpersonally significant marked meaning that undercuts the objective nature of the objective plane pushing it towards the subjective. Accordingly, *dumb* as in 'dumb names' is an attitudinal attribute whereas 'confusing' is not. If the narrator were to describe Leslie Burke's name as 'confusing', the feelings are not the same as with the use of 'dumb'. The mode of access needed to make these 'observations' about the participant is not the same. Almost every device of language, in fact, by which we are

sensitised to a participant's focalized stance or point of view is what pushes the objective plane towards the subjective. Just as there is not a clear state of free or non-free report or quote so there is not a clear state of objective or subjective plane. These planes, then, should be considered as analytic concepts. The issue is a complex one because they intermesh – within the same sentence one can 'hear' both planes presented.

Summary

In *Bridge to Terabithia* the Imp, which is the impartial external narrator of the story, has a special relationship with one of the protagonists, Jess. This relationship affects our response to an extract such as the following where it would seem the narrator is simply 'scene' building:

> 'Daddy!' May Belle screamed with delight and started running for the road. Jess watched his dad stop the truck, lean over to unlatch the door, so May Belle could climb in. He turned away. Durn lucky kid. She could run after him and grab him and kiss him. It made Jess ache inside to watch his dad grab the little ones to his shoulder, or lean down and hug them. It seemed to him that he had been thought too big for that since the day he was born.
>
> (*Bridge to Terabithia*, p.24)

This passage begins on the objective plane of narration where the narrator is exercising the prerogative of being the purveyor of actions. However, there is a clear shift in focalization with the sentence, *Durn lucky kid.* This, together with what follows is largely on the subjective plane as Jess becomes the senser. There is a combination here of free direct/indirect speech (as in *Durn lucky kid. She could run after him and grab him and kiss him* ...) and projected indirect speech (as in *that he had been thought too big for that since the day he was born*) as the shift is to the subjective plane.

The narrator is constantly stepping aside so that the reader is given direct and indirect access to the sayings and musings of Jess. That we get into the habit of inferring or saying that a sensation or feeling would apply to Jess is the cumulative consequence of his perceptions, thoughts and feelings and not those of other participants. The notion of impartiality on the narrator's part does need some modification. It is for this reason that Hasan's term Imp has been used wherever reference is made to this faceless, and, what appears to be, impartial narrator. It could be said that the lines between who sees and who speaks sometimes become blurred, but Hasan's model of the planes of narration is,

indeed, a useful one in helping to determine who the focalizer is and whose opinions, perceptions, attitudes or thoughts the author chooses to convey to the reader.

Hasan's planes of narration and their realisation together with the role of projection space (Halliday & Mathiesssen 2004) provide a more explicit way of studying focalization (or, to use Hasan's term, 'point of view') in narration. Planes of narration play an important part as a device for studying symbolic articulation of the theme of a narrative and, as such, provide a useful framework for helping to unlock the ideology inherent in a text.

The significance of the past in the present lies in the fact that this notion can be seen operating at both the macro and micro levels in the texts under discussion. On the one hand, Katherine Paterson's historical novels contain ideologies which also emerge in the contemporary novel, *Bridge To Terabithia,* especially in the form of themes like the vulnerability of the young and the value of education to open up the creative and imaginative worlds and also to enhance an individual's chance of survival in environments which thrive on the dominance of a powerful educated elite. At the micro level and in subtle ways, Paterson uses textual linguistic devices such as planes of narration and their realisation together with the notion of projection space to help give her protagonists the role of focalizer and hence bring an immediacy to the text so that past events and ideas can be brought into the sharper focus of the present.

The following chapters will use Hasan's concepts of planes of narration and Halliday and Mathiessen's work to explore how Paterson uses the focalized voice of the child, in particular, to imply an ideology that is grounded in Paterson's own Christian orientation. Chapter Four explores the early years with the onset of the historical oriental novels which incorporate the social upheavels of the times and contain to varying degrees many Christian concepts and metaphors. Chapter Five examines a group of novels that deal with social issues and the concept of the abandoned child whilst Chapter Six examines a larger group of novels focusing on personal isues and the maturing individual.

Chapter Four

The Early Years: The Oriental Novels

INTRODUCTION

This chapter explores the ways language is used to convey a profoundly Christian ideology in relation to Katherine Paterson's Japanese trilogy, *The Sign of the Chrysanthemum* (1973), *Of Nightingales That Weep* (1974) and *The Master Puppeteer* (1976) and her novel set in China *Rebels of the Heavenly Kingdom* (1983). The Christian undertones in the first three novels are largely implicit whilst in *Rebels of the Heavenly Kingdom* the Christian viewpoint is explicit.

THEMATIC CONSIDERATIONS

Unfolding of social documents

Paterson's texts not only have strong Christian and spiritual undercurrents but they also have strong social messages. As mentioned earlier in Chapter One, Georg Lukacs (1981), helps the reader to deal with historical fiction. He considers literary texts as reflections of an unfolding system (1981, p.11). Stephens (1992, p.203) maintains that Rosemary Sutcliff and Penelope Lively have characters that tend to reflect the notion that 'there is an essential human nature which underlies all changing surface appearances' and that such human qualities as love, reason, honour, loyalty, and courage are 'transhistorical; human desires are reasonably constant, and what differs are the social mechanisms evolved to express or contain them; individual experiences thus reflect constant, unchanging truths; history imparts 'lessons' because events, in a substantial sense are repeatable and repeated' (*ibid.*, p.203). Paterson's 'historical' characters also tend to be 'transhistorical' as they reflect universal qualities such as love, caring and loyalty. Many of these qualities form part of the Christian ethos, but they are also part of other humanist or belief systems. They respond to and become part of an historical social system but they will always reflect characteristics of Paterson's 'presentness'.

Paterson's first novel is *The Sign of the Chrysanthemum* (1973). The protagonist, Muna, in his search in the capital city of twelfth-century Japan for a father he has never

known, becomes embroiled in a social system that clearly favours the wealthy and has unfortunate repercussions for the disadvantaged and vulnerable. The *Master Puppeteer*, especially in its narrative structure, contains many juxtaposed scenes where the poor and hungry are contrasted with the wealthy. The protagonist, Jiro, often grapples with his own values as well as the values of a social system that promotes such contrasts. *Of Nightingales That Weep* also contains contrasting scenes of life at court and life in peasant farming communities which create much of the tension inside of Takiko as she is positioned in the story to choose between her selfish desires or take the path that may be more morally correct.

In the Japanese trilogy, then, there is the unfolding of social systems that may be foreign to the 'Western' reader but not to Paterson who served in Japan as a missionary for four years. She has been able to exploit what she lived as story material. She perceives the ordinary as extraordinary and writes to share these insights. The plots, therefore, should be treated not as psychological portraits of the writer (Slavik 1983, p.35), but as testaments to her ability to recognise 'universal truths' in what she knows and experiences as she uses story to share this 'climate of belief'. In a recent personal interview with Paterson (June, 2002a), she stated that she writes when she has a story to tell, and that while parts of her are, indeed, in the story, it is the *story* that gives the work its thrust *not* any underlying plan of the author to score political points or to convey strong social messages. These may be incidental and concomitant to the story as story itself. She does not hide the social reality of the times but the focus is always upon an unfolding spiritual journey of a child protagonist who is searching for an identity, love, hope and a place that can be called home.

THE TRILOGY PROTAGONISTS

The search for identity

In each of the trilogy novels, the protagonist child is separated from the mother either through death as in the *The Sign of the Chrysanthemum* and *Of Nightingales That Weep* (both mother and father here, but at different points in the narrative) or through the social ill of poverty as in *The Master Puppeteer*. All three protagonists must confront their predicament, painful as it is, and make their own way in the world. Muna's quest is for the father he has never known. He is confronted by many challenges

of survival in the big city and undergoes extreme hardships and bitter realisations until his future is secure as an apprentice to Fukuji, the swordmaker.

In *Of Nightingales That Weep,* Takiko does have a place in society as her father is a famous samurai warrior. He meets an untimely death and, in keeping with the social mores of the time, she and her mother are forced to seek refuge with a relative, Goro, a peasant farmer and potter. Takiko manages to return to the court as a musician and it is there that she encounters an elusive 'love', who turns out to be an enemy spy. War breaks out and she is forced from the court and has to choose between her love for Hideo or loyalty to her family. She chooses the latter and a life of poverty but there is life and hope because she becomes pregnant to Goro and can therefore look forward to a future with family.

In *The Master Puppeteer,* Jiro is rejected by his mother as a result of abject poverty and seeks a new life in the puppet theatre where he undergoes many trials under the harsh puppet master, Yoshida. The novel deals with the hash realities of life in feudal Japan in the middle of the nineteenth century as hungry, riotous peasants fight for the right for survival in a crowded war plagued city. Jiro's journey is also filled with trials as he strives to unravel the riddle of the mystery bandit, Saburo, and also to maintain relations with his somewhat estranged family.

There is hope at the end for all three protagonists as their identity and place in the world become clearer and a future for them is secured. They all search for meaning and order in their lives but each has to endure suffering and pain before the way forward is manifest. The narratives are reminiscent of parts of the biblical narrative such as the wandering of the Israelites from Egypt. They endure suffering and trials until their metaphorical promised land is reached and their future hope becomes clear. The Paterson novels contain these biblical undercurrents and intertextual references as she explores the mystery of human life as we know it. The character, setting, plot, theme and language come together to form meaning as part of a spiritual journey: '...meaning in a story reflects our belief that there is meaning in the universe, that no matter the disorder that frames our lives, in the center – in the place that reveals who we are – there is order' (Paterson 2001c, p.22).

The search for love and hope

Finding meaning in life demands hope, according to Westwater (2000, p.xviii), not so much a hope for a positive, exemplary future, but hope in a present that is often inflicted by cruelty and neglect. Both the Kristevan theory and the Christian worldview favour life and engender hope: 'humanity cannot survive without hope, and hope cannot survive without the story, that is, the narrative or the imaginary' (Westwater 2000, p.xviii). The trilogy does highlight the evils of disillusionment, such as people ending up being not what they at first seem, and despair, as when Muna steals one of Fukuji's swords and the thought of returning to Fukuji's home fills him with despair. Likewise, Takiko finds it abhorrent to have to return to and live with the peasant, Goro. Alarming social realities in the forms of hunger, poverty, abjection and death all confront the protagonists but they do not give in to hopeless cowardice. Paterson (2001c, p.157) believes in the human capacity to love (in the Greek *agape* sense - which indeed is the greatest biblical commandment and exemplified by the Judaeo-Christian God). It is not the transference love, so integral to the practice of psychoanalysis. However, in either case, the love offered could be said to be another name for hope which could be considered as the only alternative to despair (Westwater 2000, p.xix). Paterson brings a spiritual dimension to her concept of hope: 'Hope for us cannot simply be wishful thinking, nor can it be only the desire to grow up and take control of our lives. Hope is a yearning rooted in reality that pulls us toward the radical biblical vision of the world remade' (2001c, p.145). Thus, the structure of the novels ('structure' as the organisation of narrative and language) is an ideological construction. A brief study of the opening paragraphs of the trilogy explores this concept further.

STRUCTURE AS AN IDEOLOGICAL CONSTRUCTION

The search for home

The opening paragraph of the first novel, *The Sign of the Chrysanthemum*, juxtaposes images in such a way that metaphor, structure and language come together to suggest from the outset the direction the novel will take:

> Muna had not climbed the hill to the burial grounds since the last death among the serfs more than two years before, so that when he turned and saw the scene below, a thrill of pleasure went through his body. From a distance it was beautiful. The rice was all harvested now, and against the muted browns and

> greens of paddy and fields, rice straw hung drying on the racks, golden under the late summer sun. On the bank of the shining river sprawled the roofs of the daimyo's manor, like a great, lazy cat stretched out for a summer nap. Across the fields the tiny thatched huts of the serfs tumbled upon one another like a litter of newborn kittens, drawing warmth and assurance from one another's bodies. Beyond field and hut and manor lay the ancient pine grove. And then the sea, its white waves crashing upon the rocky coast. And beyond the sea? By the gods, he would soon know. Soon, he promised himself, as he turned and began to dig his mother's grave.
>
> (p.1)

According to Ricoeur (1997, p.7) metaphor is the 'rhetorical process by which discourse unleashes the power that certain fictions have to redescribe reality'. For Muna, the past has gone and words such as 'death' and 'grave' frame what, in essence, is a scene of hope for Muna – the sea becomes the symbol of or metaphor for hope (cf. the 'bridge' concept) and the means for escape. 'A thrill of pleasure went through his body' (p.4) as he surveyed the world below him – across the sea was the 'promised land' offering him a home, hope and a new life.

The paragraph begins with the author as the objective narrator focalizer on Hasan's 'direct plane of narration'. The reader is given an almost idyllic view of subsistence village life below. The descriptive words and phrases selected, such as *muted browns and greens, golden under the late summer sun, on the bank of the shining river, tiny thatched huts of the serfs tumbled upon one another like a litter of newborn kittens, drawing warmth and assurance from one another's bodies* (p.1), are in stark contrast to the images of death presented by the first and final sentences of the paragraph. The suggestion is that life goes on beyond death and for Muna there is a hope for the future. This is presented in a change in focalization from the direct, objective plane to a more subjective, indirect plane of narration using Halliday and Mathiessen's concept (2004, p.465 ff.) of the free speech of 'projection space': 'And beyond the sea? By the gods, he would soon know. Soon, he promised himself, as he turned and began to dig his mother's grave.' The reader is brought into the thoughts and feelings of the character, Muna, through the indirect, subjective plane of narration. Both the author as narrator and Muna as narrator seem to have a similar ideological stance as they both see the scene as one of hope for the future. This concept of hope is often associated with a Christian viewpoint. Muna is about to begin a journey across the sea – a journey of self-discovery and acceptance through ordeal and this is typical of Paterson's commitment

to asking the eternal questions, with which life confronts us. His 'promised land' is to be a swordsmith's apprentice – and this is achieved after a number of events or trials in the story that serve to bring Muna to maturity.

Of Nightingales That Weep (1974) is preoccupied with the power of the beauty within whilst rejecting pride and vanity. These ideas, also, are often associated with the Christian faith (Prv 8:13; Prv 16:18; Prv 29:23; Mk 7:22; 1Jn 2:16; Eccl 1:2). The well known saying, 'Pride goes before destruction, and a haughty spirit before a fall' (Prv 16:18 – *Holy Bible*, ESV 2003, p.650) may be applied to Takiko's behaviour in the early part of the novel especially. She embarks on a journey of self-actualisation and ends up rejoicing in a new life, no longer revelling in pride and vanity. Her music on the koto becomes the symbol and metaphor for healing, triumph and hope. Takiko no longer exploits her status as the daughter of a samurai. She eventually replaces haughtiness and pride with submission and hope rather than despair. The music of the Orient and Takiko's koto is the source of much figurative language in this novel and her nightingale's song rings hauntingly throughout. Takiko becomes a nightingale that weeps over lost love and beauty. However, the healing begins when Goro, the deformed and outwardly ugly potter, gives her joy and hope for the future – a far cry from the haughtiness of the daughter of a samurai expressed in the opening sentences of the novel:

> The daughter of a samurai does not scream when her hair is being combed. Indeed she makes no sound at all. It was one of the more elementary rules of conduct that her mother had drummed into her for eleven years ...
>
> (p.1)

> Takiko was nearly pulled off her knees, but this time she bit her lip. She mustn't give Choko the satisfaction of another protest. 'Stupid Choko,' she thought. 'Servants are all stupid.' None of them could understand why she hid. They probably thought it was because she hated music.
>
> (p.2)

The shift in focalization in the final two sentences from the narrator to the direct thoughts of Takiko help the reader to begin to understand what motivates Takiko. The opening paragraphs help to draw the reader into the novel as the enigmatic Takiko is the focus and remains so throughout.

The Master Puppeteer (1976) is unlike the earlier novels in that Paterson's technique for establishing the plot shifts from condensing the significant details in the first few sentences of paragraphs to threading them throughout the opening pages. However, the opening paragraphs do establish character and give some hint at Jiro's impatience and uncertainty:

> Jiro shook his hair out of his eyes and bent once more over the worktable. He dipped the brush into the glue and began to apply it to the inside of the puppet head that lay in two halves before him. Jiro licked his lips. He must be careful. The last time he had not put on enough glue, and the head had fallen apart before it could be delivered to Yoshida at the theater. The trick was to put just the right amount, not a stroke too little or too much.
>
> He sighed and dropped the brush back into the glue pot. His big hands – much too big for his skinny thirteen-year-old body – were shaking so that he was afraid a spot of glue would fall on the strings and ruin the works which made the puppet's eyes and eyebrows move. It had taken his father more than two weeks to perfect the mechanism. Jiro grabbed his right hand with his left and commanded it to stop shaking. It was the strong fishy odor of the glue that was upsetting him, he knew. If only he weren't so hungry. What would happen if he ate some of the glue? Would his insides stick together like the two sides of a puppet head?
>
> (p.1)

Jiro is only thirteen and is very clumsy and hungry. There is a direct link here with puppets and Yoshida's theatre and Jiro's experiences as an apprentice to Yoshida in the puppet theatre that serves as a metaphor for Jiro's 'promised land'. His intense hunger foreshadows the tension later in the novel between the rich and the poor who must fight to survive during the famine. Other tensions are revealed later in the chapter concerning Isako's contempt for her son, Jiro's relationship with his father and, finally, the talk about the bandit Saburo's hijinks, which assume more prominence later in the novel. Paterson allows the reader to 'get into' the novel more slowly, thus enabling the major themes of abjection, pretence and deception, manipulation and role-playing to be introduced – things are often not what they seem as Jiro embarks on his quest of self-discovery. This is Paterson's mystery novel and also one that contains strong social messages about the inequalities of the classes at the time. In this novel the Christian ideology is inherent in Paterson's stress on honesty in relationships (Eph. 4:28), the importance of caring for family (Ex. 20:12) and the need to care for the underprivileged (Mat. 6:1-4) as the basis for a strong society – the disintegration of Jiro's family unit is, ironically, strongly contrasted by Isako's outburst for family unity on the final pages when the men are bargaining for debts to be settled as though the boys were vegetables

over which to be bargained: 'No!' Isako cried out. 'Stop this ridiculous talk, you heartless men! I don't care what his father may have said, Jiro is my son. I won't allow you to discuss these boys as though they were cabbages' (p.178).

Once again, Paterson's shifts in focalization succeed in foregrounding the protagonist's thoughts and feelings. The narrator's voice gives way to Jiro's voice on the second page, in particular, as his annoyance with his father is brought into prominence: 'I know, I know, the miserable boy groaned to himself. I know all the secrets, all the tricks. I just can't do them with you hanging over my shoulder' (p.2). The free speech with the shift to the first person and the present tense on the subjective plane brings an immediacy to the scene and serves to highlight Jiro's emotions effectively. Almost every device of language, in fact, by which a reader can be sensitised to a participant's focalized stance or viewpoint, is used to push the objective plane towards the subjective plane – the issue is a complex one because they intermesh. Within the same paragraph or even sentence one can 'hear' both voices. The narrator steps aside so that the reader is given direct and indirect musings and sayings of characters that can give useful insights into the ideology of a text. Language choices construct the narrative so that the reader focalizes in a particular way. Paterson's language reflects, consciously and/or unconsciously, her own deeply held ideological views. This intermeshing of focalization brings the reader closer to Paterson's characters so that the impression is often created of the reader being carried along by a first person narration. As interpersonal meaning is conveyed, there is a better synthesis of focalization and ideology.

Thus, Paterson's Christian ideology runs through her texts either implicitly as thematic undertones or explicitly in terms of narrative idea. Although she does not ostensibly set out to write a Christian story, her Christian worldview underlies the language, structure and metaphor of the texts. Her characters search for meaning and self-identity and ultimately find hope for the future for themselves. The journey is always a difficult one as the realities of hunger, poverty, abjection, elusive love, the pain of separation, the search for a lost parent or even death often provide the tension. Hasan's (1985) concept of 'planes of narration' provides a framework that helps us to understand how the reader focalizes in particular ways. Paterson uses the story to share her 'climate of belief' but not to be didactic.

NARRATIVE STRATEGIES

Rebels of the Heavenly Kingdom

Historical context

Katherine Paterson has made it clear (Personal interview, June, 2002a) that *Rebels of the Heavenly Kingdom* [1983] was one of her most satisfying yet difficult texts to complete. The novel reflects her early experiences as the daughter of Christian missionaries in China. Its context is the early 1850s in China, a period when the Manchu empire was under intense internal pressure from rebellious Chinese nationalists. The Manchu Empire had prospered for about 150 years before the middle of the 19th century when it became weak and corrupt (Spence 1996). It was now troubled by natural disasters and peasant uprisings as well as being threatened from without by foreign powers eager for Chinese raw materials and the chance to sell to a vast market. After the British won the Opium War of 1840-1842, The Manchu emperor was compelled to open Chinese ports, not only for foreign trade and the Christian missionary push, but also to allow the importation of opium from British India.

The humiliating defeat of the Manchu army by the long-nosed barbarians, as Westerners were called, led to a wave of Chinese nationalism. Secret anti-Manchu organisations flourished, especially in the south of China. One of these was the Taiping Tienkuo or the Heavenly Kingdom of Great Peace, which had as its inspiration a blend of Oriental philosophy and Christianity learned from Western missionaries.

In 1850, the Taiping were a group of people in China who were engaged in argument about the equality of men and women before God, saying that it was against God's law to harm or kill a fellow creature. They opposed any kind of oppression – in foot-binding, multiple marriages, prostitution and the buying and selling of human beings for any purpose (Spence 1996, pp.xix-xxv). These people emerged at a time when Americans were still arguing whether or not God meant them to have slaves. The Taiping opposed killing, stealing, the use of alcohol or opium, or bowing to any graven images. They believed that every child, regardless of gender or parentage, had a right to an education (Spence 1996, p.73) – a theme, in fact, which Paterson uses a number of times in her corpus.

Paterson struggled with the historical novel because, as with Jill Paton Walsh (Paterson 2001c, p.171), history enables her to bring the present into focus:

> She said that if you want to know what a period of history was like, you don't go back and read the contemporary fiction that was written in that period but the historical fiction that was written in that period. Now why should such a statement be true? Because the writer is wrestling with the giants of her own time by means of the giants in history. Or, to go back to our spectacles image, she is using history to enable her to bring the present into focus.

The main protagonist of Paterson's *Rebels of the Heavenly Kingdom* is Wang Lee, a fifteen year old involuntary convert to its cause. He is abducted from his peasant farm by a small group of 'stupid and dishonourable' rascals and later rescued by an eighteen year old girl named Mei Lin who is a passionate devotee of the Heavenly Kingdom.

Subjectivity – growth of the individual – importance of education

Subjectivity in the form of growth of the individual and the idea of the importance of education are integrated in the stucture of many of Paterson's novels. Wang Lee becomes a convert to the Taiping cause and is instructed by a woman, Mei Lin, who teaches him to read. He begins as a relatively innocent teenager seeking a truth and develops into an impassioned warrior of the Heavenly Kingdom who kills without thought, out of an increasing conviction that the cause of the kingdom is greater than any individual human life. This was a justification for killing – the Taiping regarded their enemies as non-human and therefore beyond the realm of the care of the High God. Apparently, the Chinese had always considered non-Chinese as less than human. According to the Taiping anyone who followed or supported the Manchu were less than human and were, hence, enemies of God and must be annihilated. This may seem to be odd reasoning and it created an ideology that was doomed to failure (Paterson 2001c, p.173).

Paterson, as a writer, respects her young readers and does not believe in shielding them from harsh realities. Indeed, she writes for children and young people 'who do not live in a paradise of childhood but in some disturbed universe' (*ibid.*, p.175) in which she finds herself. She writes for 'children who do not want to be left alone to deal with the terrors they live with every day' (*ibid.*, p.175). She writes books that do not pretend that 'we live in another, more placid universe', otherwise, she believes, the text will not work for anyone.

Rebels of the Heavenly Kingdom is an intense book that does not retreat from the truth or reality of the horrors of the Taiping rebellion, that began so nobly and somehow went horribly wrong. Paterson wants her young readers to see that Wang Lee loses sight of the value and dignity of ordinary life in learning to care for himself. Lessons for living can be painful as the epigraph aptly points out: '...we were not destroyed by foreign devils, either Manchu or European. We knew the heavenly Precepts but we chose a different path; so the Mandate of Heaven was taken from us' (*Rebels*, p.227).

Rebels of the Heavenly Kingdom is a book about a movement influenced by noble precepts and based on biblical principles, but human greed and ignorance corrupt the Taiping into believing they are something that they are not. Their noble motives become infiltrated by natural, evil, human instincts. Yardley (1983, p.8) sums up Paterson's achievement in this way:

> But then it is one of the strengths of Paterson's fiction that, unlike so many who write for young readers, she always has her gaze set firmly on the realities of life. She makes Wang Lee's world actual in two ways: she gives us a wholly believable 19th century China, and she gives us an experience that is entirely true to the way life works. In the sense that really matters, *Rebels of the Heavenly Kingdom* is a grown-up book – just as, at its conclusion, Wang Lee is himself a grown-up man.

Wang Lee's journey into manhood is gradual, just as his education into the ideology of the Taiping rebellion is gradual, but in the end he is a stronger, more self-sufficient and much wiser individual.

Structural similarities – place and belonging

As with the Japanese trilogy, Paterson introduces the reader to the protagonist in the very first paragraph. The character is seen as one with his surroundings:

> The sun was high in the summer heaven, burning Wang Lee's back brick red like the soil into which he dug his hoe. His tunic, now more patch than jacket, was tied around his waist over his equally patched blue trousers. He could feel the warmth of the earth through his straw sandals, and its mild clean smell filled his nostrils. It was the wrong smell for this time of year. The red earth should have been completely hidden by the bright green of rice in the paddies and the lusher green of cabbage and turnip tops in the tiny square vegetable patches. The air should have hung heavy with the darkly sweet smell of raw manure and wet, rich vegetation. But first had come the deserters from the Imperial banner troops, then the army itself, and finally the bandits, roaming like packs of wild

> dogs, snatching what scraps had been left by the marauding soldiers. So now the fields stood nearly bare, a great angry wound upon the flesh of the earth.
> (pp.3-4)

The scene is set with a tone of rapaciousness, harshness, poverty and loneliness and ends with a powerful medical metaphor with a foreboding of human carnage and waste. Paterson employs colour imagery to contrast the good times with the bad and makes it quite clear that it is *man* not the land that must take the blame for the state of the farms – the human destruction is devastating; selfishness is rife. *Place* and *belonging* are important to Wang Lee. His responsibility is to his elderly parents – their survival may well depend on Wang Lee:

> The boy was digging the last spindly turnips and the single cabbage that had somehow been left to him and his parents. It was all they had to eat, aside from the sickly chicken his mother had managed to conceal under a rice basket. The wretched thing was sure to die soon. He must persuade his mother to kill it first.
>
> The seed rice was behind the fifth brick at the northeast corner of the farmhouse. The fifth brick at the northeast corner... His father kept repeating this as though hammering the knowledge through Wang Lee's fifteen-year-old head.
> (p.4)

Wang Lee is constantly reminded of his familial obligations and his place in the family cycle of life is firmly established. Paterson draws the reader into Wang Lee's mind and world with a shift from the objective plane of narration to the subjective plane with 'direct' speech: 'No, no,' the boy promised. 'I won't forget.' He shook his head remembering...' Wang Lee's world is soon turned upside down with the arrival of an untidy band of three scrawny, filthy bandits who kidnap Wang Lee to take him to the city to be used as a slave to them or sold. However, the parting scene with his father is decisive – his family responsibilities are *firmly* established:

> 'Wait,' his father commanded, and, under the impatient eyes of the bandits, he carefully repacked both baskets and then tightened the ropes to suit Wang Lee's height. 'Now,' he said, looking his son full in the face. The farmer's expression did not change, but deep from his unblinking eyes came a blessing and a plea. Wang Lee nodded ever so slightly. No one but his father noticed the movement. It was a promise to his father and to his father's fathers. He would come back to the land bought by their sweat. He would not leave their groves untended or their fields fallow. He did not dare look at his mother. (p.8)

This, indeed, is exactly what happens at the end of the story – Wang Lee does return and he does so with his newly wed wife:

> So when it was time to plant the seed rice, there were only the two of them. Wang Lee opened the wall and took out the precious seed. 'Wait,' Mei Lin said. She got San-niang's parcel and opened it, revealing the strange beads. With the point of a knife she scratched something on the back of the crosspiece and gave it to Wang Lee. He looked to see what she had written. It was the four characters – Taiping Tienkuo – Heavenly Kingdom of Great Peace.
>
> He did not understand. 'It is a promise,' she said, 'like the seed rice.' And though he still did not truly understand, he sealed it into the hut behind the fifth brick in the northeast wall.
>
> (p.225)

The circle is complete – *place* and *belonging* are important characteristics of this community – loyalty to the customs of the ancestors is foregrounded – the importance of continuing the family line is a theme of the story. The postscript is actually written from Wang Lee's perspective in the first person and his ideological stance towards women and education is reiterated: '...there are four now, two daughters first, then sons, and a fifth to arrive before the winter. The villagers say that the girls will never find husbands because their feet are unbound and we are teaching them to read' (p. 226). The breaking away from convention was one of the hallmarks of the Taiping Tienkuo Uprising – the need for females to be educated and not to be physically abused. These themes are reiterated in Paterson's later novels such as *Lyddie* and *Jip: His Story.* Wang Lee sums up the whole Taiping movement in the final sentences:

> And now Nanking has fallen, and all the kings are dead. The land lies wasted. There is no more Heavenly Kingdom. There is no more Great Peace. Some will say that the long-noses despised us as heretics and that is why they allied themselves with the Manchu for our destruction. But we are not destroyed by foreign devils, either Manchu or European. We knew the Heavenly Precepts, but we chose a different path; so the Mandate of Heaven was taken from us.
>
> Today we endure only as a promise sealed in a wall. Someday, perhaps, we shall take root in the earth.
>
> (p.227)

Narrative structure and Christian concerns

Paterson clearly draws parallels with Old Testament images. The novel takes its tension and impetus from the way the Taiping, although mindful of the 'Heavenly Precepts', just like the Israelites of Old Testament times (Hos. 8:14), elect to go their own way. In Paterson's view, this is a misinterpretation of God's will. The Taiping

become no better than their enemy, the Manchu, in that they forget about the value of the sanctity of life and go on a killing rampage of cities and provinces under the mistaken belief that what they are doing is God's will.

An intertext of Christian concerns, such as caring for each other and behaving in a way that will bring honour to God, runs throughout the narrative structure and it is revealing to see how Wang Lee becomes indoctrinated. He undergoes a gradual learning curve mainly under the tutelage of Mei Lin. His learning is also experiential as he travels across the countryside with Mei Lin and Chu to join the main Taiping army contingent. The doctrines of the new religion for him are slowly revealed. He must overcome the biased attitudes towards women that are prevalent at this time. Also, running through the novel is a developing relationship between Wang Lee and Mei Lin. This relationship is interrupted and almost destroyed by the ensuing wars, but is happily fulfilled in the final chapters. Wang Lee grapples with self-identity issues and prejudices:

> After Chu left, Wang Lee and Mei Lin lay down on the earth to sleep. The autumn sun was warm on the boy's face, his belly was stretched with good warm rice, even his heart was warm. He was too content to feel anxiety for Chu, or for the condition of Mei Lin's beloved leaders, or for his own future. Perhaps, after all, he was only a pig-boy, fat and happy as long as there were food and sunshine. How good it was not to be travelling – just to be lying in the sun instead of in a stuffy, flea-ridden hut. And Mei Lin. This morning she had shared her fears with him, had come to despise him a little less. Though why he should care about the opinion of a mere woman, he did not know. But he did care. He sneaked a glimpse at her. She was lying on her back with one arm flung across her face as though to shut out the sun, as though to protect herself. Perhaps, just perhaps, she was not really a thing of iron.
>
> (p.62)

Here Paterson combines the geographical landscape of the protagonist's journey with the psychic landscape. The reader is able to be drawn close to the protagonist so that there is a sensation of actually being there with the characters. An examination of the linguistic structures shows how Paterson achieves this proximity with the characters. The passage begins on the objective plane of narration with the Imp as the focalizer. Gradually, there is a subtle shift in focalization from the Imp to Wang Lee himself:

> He was too content to feel anxiety for Chu, or for the condition of Mei-Lin's beloved leaders, or for his own future. Perhaps, after all, he was only a pig-boy, fat and happy as long as there was food and sunshine. How good it was to be travelling – just to be lying in the sun instead of in a stuffy, flea-ridden hut. And Mei-Lin... Perhaps, just perhaps, she was not really a thing of iron.
>
> (p.62)

There is a linguistic shift from the direct objective plane of narration ('He was too content...') to a free indirect, more subjective, plane ('Perhaps, after all,...') where the language suggests Wang Lee's own wording. The projection space has not lapsed into the immediacy of the present tense but there are suggestions of Wang Lee's own thoughts and wording such as 'perhaps', 'about the opinion of a *mere* woman', 'he did not know', 'Perhaps, *just* perhaps, she was not really a *thing* of iron'. The focalized voice is now that of Wang Lee rather than that of the narrator. It is during moments like these that the reader gets glimpses of the ideas running through the text: the notions of self-fulfilment and the place of women in this society are foregrounded here. These ideas often emerge through the focalized voice of the child rather than through the voice of the narrator.

Wang Lee's journey towards self-identity and his journey into discovering what this new religious movement is all about is a gradual one. His relationship with Mei-Lin also develops gradually. The reader learns about the Taiping movement largely through the foregrounding of character interaction as well as occasional communal hymns which are full of the ideas associated with the cult; for example, Chu, Mei-lin and Wang Lee have just finished a hearty meal at the hospitality of one family of followers at a campfire when the whole campsite bursts into a song which is overtly Christian:

> From the first, God is our universal Father.
> Like water springing from the earth,
> this truth is seen.
> In the broad mind, all nations are one nation,
> To the free heart, all strangers are like him.
> It is not right that creatures harm each other,
> So men who kill are lower than the beasts.
> Seek the harmony of heaven which bore and raised us.
> Live quietly, my brothers, in great peace.
>
> (pp.64-65)

The ideology here is very clear and overt and promotes the argument that this text presents more overt Christian ideology than other texts of Paterson. Peace, of course, is not only related to Christianity (Ex. 4:18; Jn 14:27; Mt. 10:34). However, in this context, and given Paterson's espoused ideology, it is clearly an ideal related to the Christian ethos. The notion in this song is that people who kill others are 'lower than the beasts'. The irony of this is that this is exactly the trap the Taiping rebels fall into as they eventually embark on a journey of carnage which, in effect, makes them no better in the eyes of God than their Manchu enemies. Wang Lee himself finds the idea of going into battle a very difficult one:

> 'It is true,' she said. 'There are cloth shoes for each of us and – and weapons.'
>
> A chill went through him. Weapons meant fighting. He had no taste for soldiering. *It is not right that creatures harm each other? (sic)* Didn't their song say so? Why were they marching with weapons?
>
> (p.79)

Mei Lin fails to give direct answers to the rhetorical questions running through Wang Lee's mind. The enemy of the immediate skirmish fortunately flees in fear of the approaching peasants and further lessons are to be learnt:

> The God-worshipers withdrew toward the mountains, where the charcoal bearers and miners among them knew every crevice and undulation of the land. Looting and rape were crimes punishable by death. So when they marched, they stayed upon the paths between fields and paddies, destroying nothing, taking nothing, asking nothing. The farmers, so used to the abuses of government troops, ran after them, bringing gifts of grain and vegetables and even meat. Those who had nothing to give came themselves to join the God-worshipers' holy army.
>
> (p.82)

The early behaviour of the Taiping army is commendable and in line with Christian teaching. However, when the killing begins in earnest, it is another of Wang Lee's friends, the philosopher, Shen, who raises important ideological concerns:

> 'More will die tonight,' Shen was saying.
>
> 'Lucky are they who enter Paradise wearing the emblem of Great Peace.' Wang Lee was glad to have so much memorized. Words roll off his tongue unbidden, leaving the bitter core hidden in his heart.
>
> 'The imperial forces are growing stronger by the day.'
>
> 'In the end, the demons will all perish.'
>
> Shen smiled. 'Those poor sons of turtles are hardly demons ...'
>
> 'He who is a running dog of the Manchu emperor...'
>
> 'They're just poor Han Chinese like ourselves – kidnapped or impressed or sold by their starving fathers into service...'

> He knew Shen was right, but it was like the sip of disloyalty that Chu had once warned against...
> 'We should not be killing them, nor they us,' Shen went on.
> 'We did not begin the killing,' Wang Lee said stubbornly...
> (pp.120-121)

Once again, the ideology is overt and foregrounded as Shen continues to raise doubts in Wang Lee's mind about the efficacy of the killing as he presents a viewpoint consistent with Christianity (or at least, the Taiping's version).

A structural strategy – story within a story

Paterson uses the strategy of a story within a story to foreground and reinforce an ideological point. Shen proceeds to tell the story about the teacher Confucius in order to strengthen his case about the way the Taiping are waging their campaign but Wang Lee grows increasingly uneasy about what Shen is saying. For Wang Lee, 'the Heavenly Kingdom was greater than any feelings and obligations of a single soldier' (p.124). Wang Lee remains loyal to the cause even though it seems that the ideology of the cause is being severely compromised. Shen is later killed as a traitor, having been exposed by Wang Lee.

Further injustices are committed by the Taiping. Their attitudes are often legalistic and reflect those of the Pharisees, of the Christian New Testament era, who condemn Jesus for performing miracles on the Sabbath (in effect 'working' on the day of rest – Matthew 12:9-12; John 5:1-17; John 9:1-14; Mark 2:23-28). One significant incident is the gruesome beheading of the Western King's own parents for disobeying the law of separation. The King's famous warrior sister, San-niang, is so distressed she cannot witness the event. She fully understands the injustice of the accusation which is foregrounded by Paterson in the following dialogue:

> 'How can he order the death of our parents?' San-niang asked, slowly understanding what was meant. 'They gave us everything. They went hungry themselves to put food in our mouths. They went barefoot in winter so that we could have sandals. Even now when their children have been exalted in the heavenly Kingdom, they have asked for nothing from us.'
>
> (p.154)

With such abuses of the Heavenly precepts, the Taiping's demise grows ever closer – they have lost their way and Mei Lin and Wang Lee have experienced such incidents at

first hand – the cause has become more important than justice for people within it. Paterson's narrative foregrounds these incidents to show how the Taiping lose their way in their fight for their 'just' cause.

Divided loyalty – a cause for tension

Some of the tension in the narrative and in the characters themselves, especially in Wang Lee, arises from the fact that he must be loyal to both the Taiping and his parents at the same time. When he and Chu are sent as spies to Changsa, Wang Lee cannot resist the temptation to divert to check on his aging parents as he and Chu pass close to the farm:

> Wang Lee left his bundle and gourd in Chu's care and set off across the fields. They were a patchwork of varying green, still rich with the smell of night soil. His father would be having a good harvest this year. He would want Wang Lee to stay. He would need the boy's help. How could he explain to his father that he must return immediately? The old man would not understand any duty greater than to the land of one's ancestors. But it could not be helped. When the triumph was complete, when the heavenly King reigned from Nanking, he would return and be a more dutiful son than even Confucius could have imagined. And the land would be safe, then. No more soldiers or bandits. The dikes would be rebuilt against the threat of floods. All people and nature would live in the harmony of Great Peace. Perhaps his father could not understand this now, but in time Wang Lee would show him.
>
> (p.159)

The geographical and psychological landscapes are foregrounded together here. The sight and smell of familiar countryside brings back memories for Wang Lee and the use of the rhetorical question, the verbless clause and expressions of probability and possibility bring the reader close to Wang Lee's own thoughts and ideological stance: 'How could he explain to his father that he must return immediately? The old man would not understand... But it could not be helped... No more soldiers or bandits. The dikes would be rebuilt...'. Wang Lee's polemic is cut short because when he bursts into his ancestral home he runs face to face into his old bandit enemy, Red Eye, and his seedy companions. The episode serves to highlight two important points about the level of maturity of the protagonist: firstly, to think that his parents would still be running the farm and, secondly, to think that the Taiping would be victorious – in fact, quite the opposite happens on both counts. The promise of a good harvest, the triumph complete,

people and nature living in harmony of Great Peace is contrasted quite dramatically in the following paragraph:

> He broke into a trot, the unfamiliar pigtail flopping on his neck. But the landscape was no longer foreign. It was the intimate little country of his boyhood. There he had walked the old water buffalo. He had chased a runaway pig up that treeless mound. He had taken that path to market. And there, upon that hillside, were the graves of his ancestors. And here, just here... but he stopped. His breath came in painful gasps, tearing at his throat. This was his father's land. Why was it overgrown with vines and weeds? Where was his father? His mother? The house stood always on its patch of beaten red earth with the persimmon tree by its door. He ran to it, lifting his heavy feet and forcing himself along the path, not wanting to know yet having to find out. He burst through the small wooden door.
>
> (p.160)

Paterson's narrative devices compel the reader to be one with Wang Lee and to feel his anxiety, anguish and pain: there is free indirect speech in abundance as the reader is drawn closer into the world of Wang Lee's thoughts and feelings; there are parallelisms ('There he had walked...'; And there upon...'; 'And here, just here...' and 'he had chased...'; 'He had taken...'); there are rhetorical questions as projection space ('Why was it overgrown with vines and weeds? Where was his father? His mother?'). The reader is easily carried along by an increasing urgency to know the fate of his parents and, in so doing, learns much about the life of the peasants – farming methods, burial customs and expectations of dutiful sons. Paterson's descriptions are very visual and Wang Lee appears to be an insignificant figure against the Oriental landscape. However, Wang Lee's discovery is not a pleasant one and he is forced to endure, yet again, the unsavoury and unwanted company of the bandits.

Abjection – the dark turbulence of adolescence

Kristeva (1982, p.8) maintains that the person in whom the abject exists is a *deject* who seems to be searching for a place, not only physical but also mental in the sense of belonging. Paterson uses contrasting metaphors to express the light and dark of the physical and mental landscapes. Her characters are always closely linked with their environment – it could be said that there is an 'easy' cohesion between the geographical and psychic landscapes. Paterson's geographical landscapes are lucid, often Edenic in description, but the psychic landscapes of her characters may be darkly turbulent and somewhat frightening as the characters grapple with abjection and separation from

parents. No matter what the environment, the parental figures hover near. Kristevan psychoanalytical theory (1982, p.8) can help to explain how Paterson deflates the myth of ideal parenthood. In *Rebels of the Heavenly Kingdom,* Wang Lee is forced to spend his formative adolescent years away from his parents and this separation causes 'violent, seething revolts on the borders of subject identity' (Westwater 2000, p.66). Wang Lee has to grapple with the ideology of a new way of life with the Taiping without parental support of any kind, only the support of his newly found friends, Mei Lin (not much older than Wang Lee himself) and a poor charcoal bearer, Chu – neither can be considered adequate parental substitutes.

In the above passage, Wang Lee's spirits rise as he recognises the familiarity of his boyhood – walking the buffalo; chasing a runaway pig; the path to market. There is an abrupt change when he realises that there is something wrong – he is now filled with doubts and many questions flood his mind – he cannot get to his ancestral home quickly enough – 'he burst through the small wooden door' (p.160).

However, the geographical features are not always kind to Wang Lee. Paterson increasingly represents the river as a symbol of pain and extreme hardship when he is forced to pull the boats in which the bandits are travelling – the ropes cut into his flesh and his body becomes utterly exhausted: 'With every muscle, every sinew of his body stitched into a tight pattern of pain... bound in a hot stupor of exhaustion...' (p.21). The river becomes the scene for several battles with the enemy, some of which are not successful. On the other hand, there is the imagery of water as cleansing as Wang Lee discovers after a bloody killing spree at Chuan-chou:

> Where could he go? He stumbled through the streets towards the east gate. His feet were black with blood. It had dried even between his toes. If he could get to the river, if he could only wash. ...he started to dive head first into the water – clothes, gun, sword and all... For a while he stayed there, kneeling neck deep, clouding the water with the grime and blood from his body, waiting until the current carried the defilement away... he opened his eyes and looked at the shimmering stones – like the pavement of some celestial city.
>
> (pp.139-140)

Here the river becomes a symbol of cleansing and renewal – the shame of what he has done needs to be washed away. There are parallels here with water imagery in the Bible where water is also used as a symbol of cleansing and renewal as in baptism. Also, in

the story of the 'Woman of Samaria' in John 4 of the New Testament, Jesus confronts the woman at the well and uses water as a symbol of new life: "Jesus answered her, 'If you knew the gift of God, and who it is that is saying to you, 'Give me a drink,' you would have asked him, and he would have given you living water ... The water that I will give him will become in him a spring of water welling up to eternal life'" (John 4: 10-14). For Wang Lee the 'current carried the defilement away' (p.141) and his 'saviour' turns out to be Mei Lin who helps him dress so he can quickly return to his men without raising suspicion. This is one of the few times he is able to get close to Mei Lin since she has become a 'Leopard Colonel' in the famed women's cavalry group:

> She leaned close to wrap his sash about his waist, and he could feel her breasts against his chest, warm through the wetness of his garment. It was not lewdness, not the lust of an animal that seized him, but a great ache surging through his body. He wanted her to hold him. He wanted to hide himself in her silken warmth.
>
> (p.141)

Parallels with the Biblical story have the water symbol in common but little else. The woman of Samaria is confronted by issues of 'eternal life' and life-changing decisions whereas Wang Lee is confronted by relational issues with a woman and his own developing sexuality. However, in both cases the water symbol has the ability to take away 'defilement' – in the case of the Samaritan woman it was moral defilement whereas in Wang Lee's case it was the shame of the Taiping's bloody actions in wanton killing. This Christian religious movement has lost its way and Wang Lee appears to want to wash it away.

There are few encounters of a sexual kind between the protagonists in the novel. Wang Lee's journey into manhood is developing into a complex one. Not only is he learning about the way of life of the Taiping, their concept of the 'Heavenly Kingdom' and the nature of loyalty to a cause but also about physical changes in his body and his own sexuality:

> He did not move. He was afraid to touch her skin even with his foot.
> 'It is late. We must go back.'
> 'You go,' he said. 'I can walk.'
> 'Are you all right?'
> 'Yes,' he lied.
>
> (p.142)

Wang Lee returns to his men where he praises them for giving all their plundered goods to the central treasury. However, his conscience is not clear:

> 'You respected the heavenly precepts. Good,' he said. 'Very good.' But the commandments so clean and clear upon the printed page swam red before his eyes. 'Six: do not kill...' he heard again the birdlike cry of the baby and her mother's curse. The old people lay crumpled and bleeding beside their bed. 'What a pity that men should kill each other...' 'Seven: do not commit adultery or harbor lewdness...' Now the voice was no longer Shen's but hers...
>
> (pp.142-3)

Wang Lee is finding it increasingly difficult coping with the killing – it does not seem to fit the Taiping's ideology any more, or, for that matter, Wang's Lee's worldview either.

Unlike passages in texts such as *Bridge to Terabithia*, Paterson does not quite achieve a fully focalized shift in this section. The direct speech is Wang Lee's and the Imp gets close to Wang Lee's thoughts and feelings here, but not in the same way as the projected space of the subjective plane of narration. Paterson uses character exchanges, poems and events themselves (that is, the way the narrative unfolds) to create a view of the world that contains memories of childhood that perhaps capture her own childhood landscape. This is, indeed, the most overtly Christian of all her novels. It is not surprising because the novel is about a Christian movement uprising. The story of Wang Lee and Mei Lin makes the narrative intensely personal as the theme of achieving a personal identity is explored. It is the setting that provides a poignancy to this exploration as it overtly affects and, indeed, interacts with the protagonists' psychic landscapes.

NARRATIVE STRATEGIES

The Japanese trilogy

Christian undercurrents in intensely Oriental contexts

The Japanese trilogy was written earlier than *Rebels of the Heavenly Kingdom* and the Christian ideas are not so overt – they appear more as underlying impulses that drive the narratives forward. The trilogy is not about a Christian uprising and its subsequent collapse but is more overtly an expression of social and political upheaval in 12th century feudal Japan (*The Sign of the Chrysanthemum* and *Of Nightingales that Weep*) and in mid 19th century Osaka (*The Master Puppeteer*). The trilogy is being used here to demonstrate the way in which the author's earlier work focused on what she considered 'universal' values. These values were carried through into books such as *Bridge to Terabithia*, *The Great Gilly Hopkins* and *Jacob Have I Loved* which increasingly reflect a movement in her narratives towards more overt expressions of Christian ideology.

The novels of the trilogy are about dislocated children and the Kristevan concept of abjection. They use metaphor patterns and focalization shifts as narrative techniques to heighten the overarching themes of a search for an identity and of social dislocation. Aspects of the Judaeo-Christian viewpoint are more subtle than in *Rebels of the Heavenly Kingdom.* All three novels contain expressions of hope in the end – the protagonists do have a future and something positive to anticipate. What gives the novels impetus is the narrative journey of subjectivity. Despite the differences in historical contexts, in geographical aspects and in social demographics, Paterson's protagonists are profoundly involved in self-discovery. Part of this self-discovery is discovery of meaning in the world – and for Paterson this meaning is Christian-oriented and Christian-shaped. Each protagonist struggles not only with the values of a social system but also with personal values which, in turn, are part of Paterson's 'climate of belief' about 'universal truths'. Many of these values and truths are Christian related – concern and caring for others; the constant battle against selfish desires; honesty to oneself as well as to others; a recognition that there are evil elements in society; and the search for love which can be can be a long and elusive one. A more universal theme is the search for an identity and a place in the world – an almost 'Who am I?' and 'What am I doing here?' concept.

This search for an identity is a difficult one through which Muna, Takiko and Jiro grow in maturity and the end result is a conclusion that is full of hope because there is a useful future – it is not a future of salvation through belief in Jesus Christ – it is not a Christian society in which the action of these books takes place but the feelings, doubts and attitudes of the characters are universal traits and certainly those of Paterson as evidenced in her writings about herself. One of the hallmarks of the Christian religion is the concept of 'forgiveness' by God for sins committed and it is revealing to see how this concept is played out in these novels – remembering, of course, that the trilogy characters are not Christian. This process leads to the notion of 'the present in the past' whereby an author, whilst trying to recreate authenticity in the historical novel, nevertheless, cannot but help write, partially at least, with the baggage of a present day viewpoint. Historical novels are always conceived out of concerns of the present. They create that sense of difference, otherness and alienation through language, geography, food, dress and customs.

The Sign of the Chrysanthemum

The opening paragraph of this novel, as has been seen, gives the motivation for the novel – Muna would cross the sea and discover what the world would offer him. The sea is Muna's metaphorical bridge to his 'promised land' where he hopes to find the father he has never known:

> He could read no expression in his mother's wasted face. 'Her spirit will not be angry that I do not weep,' he told himself. 'Her life was only drudgery and grief, and death is her release. And mine.' His heart beat faster. 'And mine.' For now, nothing held him here in Awa. He could make his own way to the capital and begin his own search.
>
> (p.2)

His search is to become a difficult and elusive one – he was conceived out of wedlock and his only clue to his father is that he has the sign of the chrysanthemum tattoed on his arm and that he was a samurai, a noble warrior.

There is constant focalization shifting in this passage as the narrative of the Imp is interspersed with direct speech on the indirect plane of narration. There is no projection space as in the later novels. However, there is still a sense of close proximity to the reader. Muna is determined to establish his true identity:

> '...I am going to find my true name – the name of my father's people.' His voice grew stronger. 'I will be someone to be reckoned with in this world. No longer will men spit on me and call me Muna – the nameless one. No. They will bow as I pass... I will have to leave your grave unattended while I accomplish these things. First I must find my father...'
>
> (pp.4-5)

Muna's goal is firmly established. His psychic landscape has been opened up to the reader. He reaches the mainland after an eventful voyage in which he meets the *ronin*, a dispossessed samurai warrior, Takanobu, who takes an interest in him:

> Muna, his face burning, stood perfectly still, resisting the warrior's laughter as though it were a bodily assault. All the insults of a lifetime were bound up with the name 'No Name.' But now he was about to change it. He would find his father and the noble name that was rightfully his. He would show the serfs of Awa and this loutish ronin...
>
> (p.17)

Muna's determination is clear – the complication in the narrative is established early so that the action can move forward without delay. On his first day in the city, Muna is rescued from the streets and befriended by an old sandalmaker, Kawaki, and his daughter, Akiko. This kindly pair radiate the traits of love and caring for people in distress, consistent with the Christian viewpoint, and Muna promises to reward them for their kindness when he comes into his inheritance. Muna's education about the ways of the city and the nature of poverty is soon begun when he reaches Roshomon Gate. Paterson's research has been meticulous and her attention to detail succeed in recreating the past:

> Fanning out on either side were row upon row of tiny stalls where if one had a little money, one could buy fish, cheap cloth...
>
> Peddlers passed by, bent under loaded frames, hawking clogs and good-luck charms, crickets in tiny bamboo cages. A noodle vendor, his brazier on one end of a bamboo pole and bowls of foodstuffs on the other...
>
> The merchants were poorly clad, and their merchandise for the most part was inferior. But to Muna, who had known only the destitute life of a serf, they seemed quite grand. It was the others – the strange little creatures who seemed to live on the portico of the gate – who horrified the boy. They all looked alike, sharp little birdlike faces, dull eyes peering out from under filthy, matted hair. Rags, instead of clothes, hung from their bent frames.
>
> (pp.24-25)

This geographical landscape is an important part of Muna's learning experience. He must learn whom to trust in this society of contrasts. He is duped and used by the *ronin*

who even accepts the wages Muna earns at the Imperial stables – Muna thinks it is the right thing to do with his money – he has had no parental guidance and is open to exploitation – he has much to learn. The rogue *ronin*, of course, uses Muna and takes advantage of his innocence and goodness. Muna even tries to rescue Takonobu when the *Red Dog Inn* catches fire. Muna is overcome by fumes and smoke and is rescued by Fukuji, a swordmaker. Fukuji nurtures the boy back to life during the night. Muna is convinced 'the gods had interfered' (p.44):

> Takanobu had been taken so that he might begin to search in earnest for his father. And what better place to begin than in a swordmaker's shop? A swordmaker like this one would know all the prominent samurai in the capital. 'I must make him like me,' Muna thought. ' I must make him want me to stay on with him.' Muna breathed a prayer for help to the spirit of his mother – and for good measure, a prayer to the spirit of Takanobu, though he had private reservations as to the ronin's standing on the other side.
>
> (pp.44-45)

There are several parallels with Christian theology – Christ died so that humans might live and be forgiven. This was a sacrifice of his own Son made by God out of his love for his followers so that they might have eternal life. Muna thinks that Takanobu dies so that he might be able now to begin searching for his father in earnest. The swordmaker has now become a salvation figure through whom Muna can achieve his goal. Once again the Imp's objective plane of narration is broken by the direct speech of the subjective plane as Muna's direct thoughts are revealed: 'I must make him like me ...I must make him want me to stay on with him.'

The Christian intertexts here are more in the way of parallel undercurrents rather than being overtly expressed as in *Rebels of the Heavenly Kingdom*. Muna breathes a prayer to the spirit for his mother as well as for Takanobu which would be more of an oriental cultural practice than a Christian one but the act of praying, of course, is common to both.

Coping with abjection

In *Powers of Horror* (1982), as mentioned earlier, Kristeva examines how the emotional states of horror, love and melancholia, so much a part of the modern psyche, are capable of structuring subjectivity. She discusses how the power of horror, the abject, becomes greater if it is not confronted. It must not remain suppressed, hidden or

even unrecognised. Denying the existence of the abject can limit development of not only the individual but also of society. She argues that to ignore the power of horror is to ignore 'the other facet of religious, moral, and ideological codes on which rest the sleep of individuals and the breathing spells of societies. Such codes are abjection's purification and repression. But the return of their repressed make up our 'apocalypse', and that is why we cannot escape the dramatic convulsions of religious crises' (p.209). Muna struggles with his identity but he does confront the abject – he is a product, of course, of his oriental setting and culture and his thoughts and behaviour are deeply rooted here:

> 'Have you wondered why I sell so few swords, boy?'
> Muna flushed. 'You make very wonderful blades, sir.'
> 'No that's not it.' When Muna started to protest, the swordsmith put up his calloused hand. 'Oh, the blades are true, but the men who would wear them... Muna, the iron for the long sword comes from the belly of the earth. The metal is put to the test of the fire and the hammer and the water, and if it submits to the trials and endures, it emerges from the final tempering a pure and powerful spirit...'
> 'I cannot bargain over a sword as though it were a... a piece of dried fish. I have to look at the man who would carry the sword, to try to see whether his spirit is worthy of the spirit of the blade.'
> (p.54)

Muna is learning about his own spirit and place in this society through Fukuji who is a hard taskmaster, a true craftsman and one who takes great pride in his product. The real lesson, though, comes from Fukuji's comments about the man wearing the sword – he is well aware of the rogues about the city and does not want his swords in the wrong hands. Muna is undergoing a steep learning curve in the ways of the world, especially when it comes to values education. Fukuji agrees to make a sword for the samurai warrior, Muritani, and Muna is put on trust to take a note to him to that effect. It is cherry blossom time and Paterson's attention to detail and ability to present an image is convincing. Muna's mood reflects the mood created by the cherry blossom atmosphere of the city:

> The boughs of the cherry trees met in an arch above Sanjo Avenue. Muna walked beneath the pale pink arcade. It was as though all the ugliness he had ever known was excluded from this paradise. Even the people he saw seemed clothed in a glow of perfection. No one spoke loudly, but there was a quiet friendliness among the viewers. Here the proud and the poor mingled – court ladies in their flowing brocade robes, long black hair flowing to their waists, painted eye-brows and blackened teeth; street urchins, their faces and hands sticky with rice candy; samurai of the noble families in silk tunics with full trousers; artisans; peddlers, an occasional

> farmer with his mouth agape. They all belonged to one another under the sheltering branches of the cherry trees.
>
> (pp.57-8)

However, the innocence of this scene ('paradise'; 'glow of perfection'; 'proud and the poor mingled') is about to change abruptly when Muna calls in to see Akiko and her father, Kawaki, the sandalmaker. Kawaki is ill and dying and Muna is concerned for Akiko's future as Muna knows, only too well, what it is like to be an orphan and endure abjection. Muna is beginning to see the world for what it really is – the memory of one of Fukuji's songs intensifies his feelings and is the catalyst for helping him to think beyond himself to the wider troubles of the world:

> Has this world
> Been from ancient days
> Full of sorrow?
> Or has it become so
> For me alone?
>
> (p.61)

Muna's fears for Akiko are genuine and Paterson expresses the value of concern here which is closely akin to the Christian concept of caring for another's welfare, although not exclusively so. He is further troubled and faced with a terrible dilemma when he 'rediscovers' Takanobu who demands he steal a sword from Fukuji, a request that is repugnant to Muna. The focalization shifts from the objective plane into projection space where the reader is exposed to Muna's actual thoughts. Direct speech is suggested by kinship terms, locutions that are characteristic of the participant; clauses are free of projecting clauses and the point of interpenetration of direct and indirect speech is freedom at its highest, because what is produced is neither direct nor indirect:

> Of what could he be sure now? That he had once a father. That, at least. That his father had become a warrior? Probably. His guileless mother could hardly have invented the whole tale. That his father was a high-ranking heike samurai? At this point his body grew hot, and he wanted to twist away from the painful questioning, but he forced himself to face it. ... perhaps – just perhaps – he was a ronin who sold his sword to ship captains in fear of pirates, a rogue who amused himself in part with country girls that listened wide-eyed to his charming lies. The chrysanthemum, why hadn't he asked to see it?
>
> (p.73)

Here the technique of projection space helps to bring the reader and the protagonist closer together. Muna is facing up to his fears – he does not have a mentor to confide in

– he feels alone and, in fact, the reader becomes that mentor as he pours out his heart, trying to make sense of his world in turmoil:

> His mind reeled under the clash of opposing arguments. The crowd was pressing into the shrine grounds now, but the boy began to push through in the opposite direction. He would soon be fifteen and accounted a man. Somewhere in this narrow land there must be a place for him – or must he make his own place? That was it. The luckless must snatch their own luck. He elbowed and ducked a passage through the surging crowd. That was it. He was nearly a man, and a man must take his own place to stand – must seize his own fortune.
>
> (p.78)

The focalization shifts from the objective to the subjective plane rapidly and even to projection space ('Curse his coolness.') as Muna's anxiety about his apprenticeship status with Fukuji and his place in the world reaches new heights:

> 'I – that is, at the New Year I shall be fifteen.'
> 'So?' Fukuji continued the grinding. The blade caught sunlight and flashed in Muna's eyes.
> 'I shall be a man.'
> 'Yes, well...'
> Curse his coolness. 'I must know what you are thinking of me, Fukuji.'...
> At last the silence broke, crashing in upon his stiff body.
> 'My child,' said Fukuji. 'The proper question must be, What do you think of yourself?'...
> Akiko would help him. She did not think him a stupid child...
> They had nothing but contempt for him. Takanobu. Fukuji. They used him. Puppy child. He was nothing to them. Akiko would not despise him.
>
> (pp.79-80)

Paterson carries these narrative strategies and techniques with her into later books such as *Bridge to Terabithia* and *Jacob Have I Loved.* Muna is being tested – his journey into manhood is not going to be an easy one. He is angry and unsettled and the news of Akiko's predicament (being sent to a brothel on Kawaki's death) fires him even more. His attempt to rescue her from the 'House on Rokujo Avenue' fails. He steals Fukuji's newest sword, the one he has made for the Samurai, Muritani; he confronts Takanobu and refuses to give the rogue the sword; he buries the sword in the hills beyond the city gates and lives among the poor and filthy until he has reconciled himself to an identity and a place in society; he returns the sword to Fukuji and finds forgiveness and an apprenticeship:

> Then, slash, the sharp blade cut through the band of cloth. Fukuji handed the long hank of hair to the boy.
> 'It would be dangerous to enter the forge trailing this,' he said. Then he smiled.

> In this way, Muna of Awa became apprenticed to Fukuji of Nagano, master swordsmith of the capital. And the sword of Fukuji, which had been bound to Muna's side, now hung on the sword wall unsheathed, so that any who entered the shop could read the motto engraved on it:
> 'Through fire is the spirit forged.'
>
> (p.132)

The metaphor of fire

Fire is a powerful symbol/metaphor of struggle, cleansing, revelation and enlightenment in many cultures, including the cultures of the Old and New Testaments (Ex. 3:2 – 'appeared to him in a flame of fire'; Ex. 13:21 – 'and by night in a pillar of fire'; Dt. 4:24 – 'your God is a consuming fire'; Jer. 23:29 – 'Is not my word like fire'; Acts 2:3 – 'And divided tongues as of fire'; Heb. 12:29 – 'our God is a consuming fire'; 1 Pet. 1:7 – 'though it is tested by fire'). Muna has been through the 'fire'; he has been tested and his journey of identity has not been an easy one but he has emerged a stronger, wiser young man. He wronged Fukuji, but the swordsmith forgave him. Fukuji wanted a son; Muna wanted a father. Muna's voyage from Awa, where his mother died, had at last come to fruition. Muna has experienced those Judaeo-Christian values of honesty, integrity, being true to oneself, and forgiveness – he also experiences the evil of lies and being exploited. His journey has been one of discovering what life in feudal Japan is really like. He has discovered that human beings are not all the same; some are evil and others are good. He also has learned that self-discovery involves knowing the true self and that this is not an easy thing to discover. Through shifts in focalization, there develops a closeness between the reader and the protagonist in this first novel of Paterson's – a closeness which would develop further in later novels.

***Of Nightingales That Weep* and the female protagonist**

As with Muna, Takiko in *Of Nightingales That Weep* is engaged in a journey of self-identity and discovery. One feature of this second Paterson novel is that the narrative revolves around a female protagonist instead of a male. Accordingly, the novel has important things to say about the female gender and a female's role and place in feudal Japan during the Gempei War of the 12th century. Paterson not only re-creates life in feudal Japan in realistic detail but she also re-creates the ambience of the setting – that is, there is a sense of reality through depiction of relationships; through assigned gender roles and relationships; through the landscape and especially a person's place in the

landscape. Figurative language flavours the novel with unique expressions, customs and a way of thinking which labels the fictional world as uniquely Oriental.

As mentioned earlier in this chapter, the themes reflect Judaeo-Christian values – recognising the power of beauty within and rejecting pride and vanity (Prv 31:30-31; Prv 16:18). However, the novel is strongly rooted in an Oriental setting where family custom is emphasised; for example, the duties of widows and daughters are made clear. In fact, this is the cause for considerable relationship tension in the novel as Takiko matures to womanhood and motherhood. She tries to avoid fulfilling her family responsibilities in preference for a life at court and an opportunity to pursue her individual desires, especially those of the heart.

The focus throughout the novel is on Takiko as the reader is drawn into her life – her words, feelings, her 'highs' and 'lows' or mood changes – and, in the end, there is harmony and hope. Her character is firmly established at the outset as her pride and vanity are foregrounded:

> Takiko was nearly pulled off her knees, but this time she bit her lip. She mustn't give Choko the satisfaction of another protest. 'Stupid Choko,' she thought. 'Servants are all stupid.' None of them could understand why she hid. They probably thought it was because she hated music.
>
> (p.2)

Abilities – possible tensions

Part of Paterson's depiction of characters in the trilogy, and also in her later books, is the attribution of particular abilities. Foregrounded are Takiko's love of and skill in music. She hides because her aunt has no music 'inside her' and, consequently, is a poor teacher:

> Suddenly she knew... No. The music was inside her – Takiko. She was not simply a samurai's daughter who had to be forced to learn the arts of entertainment befitting her station; *she was a maker of music*.... the music within Takiko danced like the sweeping calligraphy of a master artist. She knew this. But she could not explain it to anyone, because the music within her head had not yet reached her fingertips.
>
> (pp.2-3)

Takiko's musical abilities are the cause for much tension in the novel as it is used by Takiko to stop her from helping her mother when having a second child to Goro. She tells Goro that her place in the court cannot be compromised and that she cannot help. This decision has disastrous consequences and results in the death of her mother and

first child from the 'plague' brought by Fusa who was reluctantly summoned to help. However, the real reason for Takiko's refusal to return home to her mother is her developing love for and illicit relationship with Hideo, a Genji warrior. She is caught between familial responsibilities and her own selfish desires.

Takiko's father, Lord Moriyuki, soon disappears as he is killed in battle. However, before his demise he utters a supreme irony when Takiko presents herself to him: 'What a pretty child,' her father said. 'And such lovely manners. She'll make a brilliant marriage, Chieko. Though I may not live to see it' (p.4).

Attraction – beauty within

In the end, Takiko marries Goro, her misshapen relative and the husband of her late mother; but somehow there is justice for Takiko and a certain peace in this arrangement:

> The daughter of a samurai does not cry out in childbirth. Within her head Takiko laughed at the injunction. It was as though her very body was the koto of a god whose powerful hand struck a chord so fierce that for the wild moment she became the storm music of the sea. Then throbbing, ebbing, the great wave would pass over her, and she would drift on the surface of the water, the sun warm upon her face until another stroke upon the strings.
>
> *I am mixing it all up.* She smiled. *I am music and storm and strings. I am Izanami as She brooded over Creation.*
>
> The storm built with a deafening crescendo until her flesh could no longer contain it. Takiko cried out – a cry of triumph and joy. Who could keep silent at such a victory?
>
> (pp.169-170)

The metaphor of her music (Chaston 2003, pp.188-98), *koto* and the sea become symbols of creation as her child is born. The words have been carefully chosen –'a cry of triumph and joy. Who could keep silent at such a victory?' The pains of childbirth are expressed in metaphorical terms '... a god whose powerful hand struck a chord so fierce that for the wild moment she became the storm music of the sea.'

Projection space is used as the reader hears Takiko's direct thoughts in the present tense too: '*I am mixing it all up ... I am music and storm and strings. I am Izanami as She brooded over Creation.*' Takiko comes to learn the Christian value of humility. Her former admirer, the Genji samurai Hideo, is no longer interested in a peasant girl with a scarred face. Takiko becomes content with Goro and is triumphant at having the opportunity of creating life. She is forgiven by Goro for her former stubbornness and they willingly make a home *together*. The Empress, Kenreimon'in, acknowledges that

Takiko is not suitable for a convent life and suggests that another course might be more appropriate:

> 'Do you remember how my mother used to say that your music was better for my son than medicine? Perhaps, Takiko, we are meant to learn that beauty can heal.'
>
> 'I have learned, madam, that beauty is a mockery.' Takiko's voice was hardly more than a whisper.
>
> 'Yes,' answered the gentle voice. 'I have been mocked by beauty, too. But it was the beauty which cost me nothing that in the end turned upon me.' She was quiet, staring at the cup as though breathing strength from it. Then she put her hand on Takiko's cracked and callous one. 'If your music had healing power when you were a vain and thoughtless child, what might it accomplish now?'
>
> 'Oh, madam, even if you are right – even if the music can heal – you are all gone. There is no one left to listen now but peasants – and Goro.'
>
> 'Is that the little God's name?'
>
> (p.168)

The music becomes a symbol of life and new beginnings and represents Takiko's dawning realisation of what she must do. She hastens to catch up with Goro so that he can take her home to be with him. He forgives her and exercises love by taking her with him. Takiko respects the advice of the Empress and acts accordingly. To the Buddhist convent Goro sends the gift of a misshapen cup. On the outside the cup may not be appealing but underneath the lid there is the form of a bird which truly expresses the beauty within. The symbol of the nightingale whose cry resembles that of weeping, resembles Takiko as she weeps over lost love and beauty.

As with *The Sign of the Chrysanthemum,* there are focalization shifts, but in this novel, projection space includes Takiko's thoughts in the present tense as in direct speech without the projecting clauses.

Deep themes

It is the deep themes that resemble the Judaeo-Christian value system and these are presented as 'impulses' which reach out beyond the text. As Johnston states (1997, p.7), they contribute to the 'poetics of setting, the actions of characters and the dynamics of narratives'. Paterson infuses her narratives in what she understands to be the customs of the times. When Takiko's father dies, her family is banished to the country to be cared for by the ugly dwarf, Goro. It takes the whole narrative for Takiko to realise that there is beauty within the man, in spite of his outwardly ugly physical appearance. There is

much in the narrative that is akin to the oriental way, such as the women and children jumping overboard to their deaths when defeat in battle is imminent and Takiko's father suiciding when his men are defeated in battle. Takiko's journey highlights the social difficulties for females in feudal Japan and, in so doing, highlights the weaknesses of pride and vanity and the strengths of beauty and love within.

The Master Puppeteer and the male protagonist

This is the mystery novel of the Paterson corpus. However, it still focuses on a journey for the protagonist towards maturity, an identity and a place in the world. Again the novel's setting is feudal Japan and Jiro becomes a victim of the prevailing poverty. His mother is actually pleased to see him leave home to seek his fortune in the famous puppet theatre.

His father, Hanji, has Jiro helping him make puppets but his clumsiness causes enormous tension. There are focalization shifts early in the narrative which draw the reader into Jiro's world of thoughts and serve to stress and foreground his anxiety over the puppet making:

> 'The secret is to get just the right amount of glue on the brush. See? Not too much, not too little.'
>
> *I know, I know*, the miserable boy groaned to himself. *I know all the secrets, all the tricks. I just can't do them with you hanging over my shoulder.*
>
> 'Hungry?' his father asked quietly.
>
> 'I'm all right.'
>
> 'It's hard to be hungry at your age. When we sell the puppet, we'll have something better – rice. Maybe.'
>
> Rice. The thought of rice made Jiro's head feel light. He imagined the smell of it bubbling on the charcoal stove.
>
> (p.2)

The projection space and the present tense of *'I know. I know...'* gives the reader immediate insight into the mind of a gangly thirteen year old. The thought of food, 'rice,' is what drives this early part of the novel, in particular. It is the reason for Jiro's leaving home and asking Yoshida for a place in the theatre. His mother gives him little cause for feeling secure or loved in the household and the idea of abjection is foregrounded:

> He was born, as Isako never let him forget, the year of the plagues. Why should he, an unwanted infant, have survived while his older brother and two sisters died? Sometimes he felt that his mother could not forgive him – as though he had sucked their life away in claiming his own.
>
> (p.4)

This is the social context of the novel. The famine is severe and families are paying a very high price; starvation, sickness and death are commonplace:

> Now for nearly five years, there had been a famine. The Shogun blamed the daimyo, and the daimyo blamed the rice merchants and the merchants blamed the farm landlords, and the landlords blamed the peasants, who, as they died, blamed the gods.
>
> (p.4)

The scene is set. On the one hand there is a thirteen year old boy who wants a purpose and place in the world; on the other hand, there is a city wracked by famine and poverty. There is a stark contrast between the wealthy merchants and the rest of the population. Jiro is luckier than most because his father makes puppets for the Hanaza which is ironically kept going by the wealthy merchants, so his family occasionally gets something decent to eat. In some ways, this novel, with its keen expression of social conscience, prefigures later works such as *Lyddie* and *Jip: His Story*. Paterson's focus, once again, is on the protagonist, Jiro, who is always excited by the theatre and the way to it:

> It took them about fifteen minutes to reach Dotombori, the street of entertainers where Yoshida's theatre, the Hanaza, was located. It was a street of marvels for the boy. Unlike the other streets of the city it was always full of activity. Gaily dressed ladies, their faces painted, tripped down the street on high clogs, giggling and chattering behind their fans. There were jugglers and musicians offering their tricks to small crowds of onlookers and demanding coins from their audiences but getting few. There were plenty of beggars on Dotombori. Jiro saw one with a baby tied to her back. The tiny head was covered with running sores, and though the baby cried piteously and the old hag grabbed the garments of those who passed nearby, no one paid any heed. There were too many hungry people to pay attention to any one of them.
>
> (pp.10-11)

This passage is a prime example of Paterson's ability to present artistic development as part of subjectivity – Jiro's expression of self is nurtured and excited by the talented artists that he encounters. Jiro's joy could be compared with the later novel, *Lyddie*, in which Lyddie herself seeks agency and self-expression through the world of education and books. For both Lyddie and Jiro, learning becomes a way out of their impoverished circumstances. The scene is almost focalized through Jiro: 'It was a street of marvels for

the boy. Unlike the other streets of the city it was always full of activity...' Contrasts feature here: on the one hand, there are the colourful entertainers, each vying for that precious coin; and, on the other hand, there are the sick, aged and lonely also vying for that precious coin. Throughout the first two chapters, poverty, starvation and greed are given prominence. The door to the Hanaza is only one and a half feet high and a couple of feet wide to prevent anyone from getting in without paying (p.11). The detail of the setting is oriental, together with the mindset of the characters, such as Jiro's parents and the workers at the Hanaza. However, Paterson explores the deep themes of loyalty, poverty, greed and hope and these universal qualities, as well as being fundamental to the Judaeo-Christian belief system, run throughout the novel as undercurrents or 'impulses' and are never far from Jiro's mind. His journey of self-discovery leads him through a maze of mystery at the Hanaza. He is loyal to his workmate, Kinshi, son of the stern master, Yoshida, and he is anxious to perform well at the Hanaza.

Focalization – representing the child's voice

Paterson portrays Jiro as an awkward, impetuous teenager whose one desire early in the novel is to have a 'full belly'. This is the cause for humour as he flouts custom, embarrasses his father and greedily partakes of the meal Yoshida has invited him and his father to have:

> 'No, I'm sure it is a feast' – Hanji's head was bowed – 'but we have just eaten, and rude as it seems, we must hurry home.'
>
> Oh, no! Jiro was dying. This was no time for etiquette. They were starving – at least he was. And the puppeteer had not only rice but fish and vegetable soup – maybe even green tea...
>
> 'Then pardon our rudeness.' Jiro scrambled over the cushion at the table and plopped himself down on it. He bowed his head toward the puppeteer. 'We humbly receive your gracious hospitality.' He looked up to meet his father's eyes, wide with shock.
>
> (p.14)

The focalization shifts are rapid here. There is direct speech on the subjective plane: 'No, I'm sure...' and there is the projection space with 'On, no!' followed by the objective plane of the Imp's narration: 'Jiro was dying...'. There is more projection space in this novel than in the other oriental novels. A few pages later the technique is used again to bring Jiro's thoughts directly to the reader:

> 'All right, boy, all right.' His father's voice sounded a little too patient.
> *Don't say anything about today.* The boy looked into his father's eyes and pleaded wordlessly. *Don't tell her. She'll never forgive me.*
> 'All right, boy, go ahead.' But Jiro could not tell if his prayer had been heard.
>
> (p.18)

Jiro's anxiety about his father disclosing his poor manners at the Hanaza is foregrounded and thus enhanced by the projection space. He is unable to sleep properly and, again, projection space is used to foreground and highlight the issue:

> He was crazy. He must be. Nobody in his right mind accepted an invitation of that sort. *Nobody except me,* he thought miserably. *I am a slave to my belly. Like a stray dog.*
>
> (p.18)

Fear – a thematic 'impulse'

The above passage foregrounds Jiro's fears, of which he has many. He is afraid to meet Yoshida when he first goes to the Hanaza for work, yet he is not afraid to apply for work there in the first place. The boy has some courage which seems to fail him when confronted by his mother as she delivers his bedding at the Hanaza. There is further evidence of her rejection of him:

> 'You don't understand, Mother,' the boy pleaded.
> 'No, I don't understand.' ... 'Even while you were still in my womb, I sacrificed for you. From that first wretched year of your life when I lost everything – everything I loved – I devoted my soul to keeping the breath in your bones. Your father and I have always given the best of everything to you.'
> 'I know, that's why –'
> 'But it seems nothing to you. You've never really tried to learn your father's skill. You're not stupid. You could have if you'd tried. It wasn't exciting enough, I suppose, to be a puppet maker. You had to come here to where the applause and the *money* are.' (p.31)

No matter what Jiro says it does not make any impression on Isako; she still curses the day she bore him (p.31). He is suffering from 'abjection'. Isako has lost everything she loves and Jiro certainly is not part of the things she loves. He thinks he is now making the right move so that he can both help his parents in their poverty and also satisfy his curiosity and thirst for life. He is growing, maturing and developing an understanding of human nature. Jiro's predicament, then, is the main plot but there is also a strong sub-plot – that of the exploits of Saburo, the Robin Hood of Osaka – like a people's saviour. Saburo's identity is a secret until Jiro stumbles upon it towards the end of the book.

Friendship – a thematic 'impulse'

Jiro's special friend and helper at the Hanaza is Yoshida Kinshi, Yoshida's spirited son. Jiro constantly senses the tension between the boy and his father and is always concerned for Kinshi's welfare. Once, Kinshi has to take over the manipulation of the feet when one of the operators becomes suddenly ill. Jiro's concern for Kinshi is well echoed in focalization shifts from the objective plane of narration to the subjective plane of projection space and direct speech:

> Jiro nodded. *Oh, help him, help him,* he prayed to Ebisu or any god who might happen to be listening...
> Mochida pulled off his hood. As he passed Jiro, he was smiling.
> Jiro pounced on Kinshi. 'You did it. You did it.'
> Kinshi smiled. 'If only you were my master, what an easy life I'd lead.'
> (p.53)

Kinshi has no more luck for praise or appreciation from his father than Jiro does from his mother. Not only is abjection foregrounded but concern and loyalty for each other are also foregrounded. The boys of the theatre toast Kinshi's success late that night but they are discovered by Yoshida who shows his son no mercy:

> Jiro lay rigid, straining to hear the sounds from Yoshida's dressing room. The paper door and distance muffled all but a low murmur, and then the talk ceased. It was replaced by a rhythmic *thwack, thwack, thwack, thwack, thwack.* He winced each time. It was his fault for having suggested a toast, but it was Kinshi who was being beaten. It was not fair. Yoshida should have punished them all. He turned over and tried to shut out the sound. *Oh, Kinshi, I'm sorry, I'm sorry.*
> (p.55)

Again, the focalization shift gives the voice to Jiro with whom the reader empathises. His appeal for repentance or forgiveness moves the argument from values that can be humanly inspired to some kind of deity or something beyond self who can actually express forgiveness: '*Oh, Kinshi, I'm sorry, I'm sorry.*' The bonds between the two boys strengthen through many trials, such as the problem of obtaining play scripts; getting food secreted for his mother; playing various roles with the operation of puppets in the Hanaza; the special performance at the theatre in the presence of the King of Thieves, Saburo; the borrowing of puppets from the 'out-of-bounds' storehouse; and their constant rehearsals for the puppet performances. Jiro's loyalty to Kinshi is almost unfailing, but at the same time he is only human:

> He wanted his friend to do well. Of course, that was what he wanted more than anything in the whole world. But Kinshi didn't really want to do

> female roles – Kinshi didn't even feel that he was good with women puppets, whereas Jiro... He tried to stuff disloyal thoughts back, deep into the darkness within himself. He did, he swore to himself, want more than anything else, more than anything in the whole world, for Kinshi to prove to Yoshida his skill and worth as a puppeteer. There would be other times for Jiro to perform. He was the most junior of all the boys; it wouldn't be fair for Yoshida to advance him more quickly – and yet – there it was – ambition – wriggling back up to the surface like an earthworm after rain.
>
> And when at supper he asked Kinshi in all sincerity, 'How is it going?' and Kinshi replied through clenched teeth, 'Terrible,' Jiro felt a tiny leap of pleasure in his traitorous bosom.
>
> (p.104)

The driving force given prominence here is the quality of ambition at the cost of another person. Jiro wishes to improve his standing in the theatre. This is a secular quality rather than a desirable Christian characteristic. Paterson depicts her characters not only with their strengths but with their weaknesses as well. Jiro exhibits a spirit of ambition just as most humans would in his situation. He would like to succeed in the theatre but must wait his turn. When he sees Yoshida, Mochida and Kinshi rehearsing, he is really pleased at Kinshi's success:

> Kinshi was doing well. He could feel that from the utter trust with which Yoshida and Mochida were making their own movements. *I'm glad,* Jiro told himself. *He deserves this. My time will come.* He tried to comfort himself.
>
> (p.108)

Although the focalization is largely through the narrator here, the reader is drawn close to Jiro. The objective plane almost gives way to the subjective as Jiro's thoughts and motives are foregrounded: 'He did, he swore to himself, want more than anything else, more than anything in the world, for kinshi to prove to Yoshida his skill and worth as a puppeteer. There would be other times for Jiro to perform...'. And the projection space allows Jiro to be the direct focalizer: '*I'm glad*'; '*He deserves this. My time will come.*' This closeness is also achieved by use of rhetorical questions a little farther on. Although the sentences are not in first person there is definitely that sense of a projection space on the subjective plane: "But what was she doing out there with *them*? Should he open the door and try to slip out to her before the night rovers saw the crack and plunged through it?' (p.111). As the narrative develops the sub-plots become intertwined. Jiro is not only learning about how to handle personal relationships at the Hanaza but he is also being exposed to the social ills of mid 19th century Osaka. Hunger forces people to extreme measures.

Again it is a focalization shift that reinforces Jiro's fears and anxieties about the hungry, angry 'night rovers':

> There is no way to help people once they've turned the corner towards beastliness... In his mind he raised his rice mallet to smash the whole stinking crowd, when one of them turned and looked him full in the face. *Oh, mother, I didn't mean you. Go home*, he pleaded. *And stay there. I'll find some way to help you. I swear it. I will.* He began to sweep furiously, while huge tears sprang to his eyes and splashed down his face.
> (p.113)

Jiro is exercising here the Christian value of being his brother's keeper (Gen. 4:9). In this instance he is concerned for his mother's welfare, rather than for his friend Kinshi. But he is still loyal to his friend as evidenced in the episode when Kinshi fails to return from one of his night excursions with the night rovers and, consequently, cannot rehearse. Yoshida commands Jiro to take his place – a position which he reluctantly takes. Jiro escapes to the out-of-bounds storehouse upper room to rehearse. Whilst there, he discovers a deadly secret, a sword which Saburo has stolen from the Assistant Magistrate. He assumes that Yoshida is Saburo, a reasonable assumption which later proves to be incorrect. Jiro could receive a large reward for this knowledge of Saburo and the sword but he resists. He also resists the temptation of ambition as Kinshi is discovered in time to perform the puppet play.

The action at the end of the novel is complex and swift as Jiro discovers who the real Saburo is; he rescues Kinshi and his mother from the police station and is reconciled with his mother and father. The injured Kinshi finds a place with the real Saburo, Okado, who is indeed the 'master puppeteer', whilst Jiro joins Yoshida's troupe. Jiro remains loyal to the Hanaza as well as Kinshi right to the end. He and Kinshi are also instrumental in keeping Isako from starvation whilst Hanji joins Saburo's band.

The value of loyalty

The puppet stories often echo aspects of the intrigue taking place in the novel itself whilst the Hanaza provides the medium for Jiro's journey from childhood innocence into manhood; a place where loyalty is tested on several levels. Throughout the novel Jiro undergoes challenges on several fronts: his friendship and loyalty to Kinshi; his ability and skill in working with the puppets and Yoshida; his loyalty to Okada and, subsequently, Saburo; his concern for his parents, especially his mother, in spite of his apparent rejection and her lack of love for her son. His journey is somewhat akin to that

of the Israelites escaping from Egypt in the Old Testament when their loyalty and faith were constantly put to the test – and on many an occasion God found them wanting. In the end the Promised Land was reached and there appeared hope for the future and a secure relationship with God. Jiro's microcosmic world is also a journey of trials and testings. Sometimes he is found wanting but in the end relationships are more secure and there is hope for his future in the Hanaza and with Kinshi, Yoshida and Okada. His wild spirit is somewhat satiated and curbed; relationships, especially with his mother, have been healed.

In this sense, it could be said that in spite of the novel being intensely oriental in setting, the search for values of loyalty and acceptance are strong universal undercurrents. The Christian journey involves establishing a secure, loyal, honest and lasting relationship with God. There is, then, a parallel here with Jiro as he seeks to establish secure, loyal, honest and lasting relationships with his family as well as with co-workers at the Hanaza.

Summary

The Japanese trilogy and *Rebels of the Heavenly Kingdom* are intensely oriental in setting, in historical detail and in the way the novels present social issues. Yet, despite the geographical settings, the books are permeated by their author's Christian worldview and it is this worldview that provides the narrative power and themes. Paterson tells the stories of other cultures within her ideological belief system. The reader is engaging with her engagement with the culture. Christian values are presented in non-Christian settings. This is ideologically sound because Paterson presents these values through her characters with integrity and respect for the culture.

The texts all revolve around young protagonists who embark on a journey of growing up to discover their self-identity and place in the world. Part of this journey of a search for identity is a search for meaning in the world. For Paterson, this meaning is Christian-oriented and Christian-shaped. All protagonists undergo hardships, but in the end relationships are restored and there is hope for a more secure future. In *Rebels of the Heavenly Kingdom*, owing to the nature of the book's subject matter, there are strong, overt Christian themes, whilst in the Japanese trilogy the deep themes resemble the

Judaeo-Christian value system and these are presented as thematic impulses which reach out beyond the texts. Paterson infuses her texts with what she understands to be the customs of the times. Much in the narratives is akin to the oriental way. Place and belonging are important as the cultural significance of continuing the family line is highlighted in the narratives. Geographical landscapes are often juxtaposed with psychic landscapes and this provides strong contrasts. Christian metaphors such as those of water and fire, together with Biblical allusions and injunctions, such as caring for the underprivileged, are prevalent. In fact, character, setting, plot, theme and language come together to form meaning as part of the protagonist's spiritual journey.

Each of the protagonists in the Japanese trilogy, in particular, experiences forgiveness of some kind in the end. Although this is not 'grace' in the Christian sense, the protagonists receive a share of love they do not always deserve. Goro takes in Takiko in spite of her past selfishness, Muna finds an apprenticeship with Fukuji in spite of his earlier theft of Fukuji's sword, and Jiro finds a place in Yoshida's band of puppeteers in spite of stumbling on Okada's dark secret. Wang Lee takes his former teacher, Mei Lin, as his new wife to the ancestral home. The former warriors for the Taiping cause are at last free to express once forbidden feelings for each other and the couple can look forward to building a family together.

Focalization shifts in the narratives help to give valuable insights into the minds and thoughts of the protagonists as they struggle with social concerns which will be explored further in the next chapter. Abjection still remains an important issue in *Lyddie, Jip: His Story* and *The Great Gilly Hopkins*. Projection space becomes of increasing importance as a means of positioning protagonists to present the child's perspective. There are also strong undercurrents of Christian values as the characters struggle with subjectivity; discovering identity and a viable place in the world become important driving forces.

Chapter Five

Social Issues

Introduction

Paterson declares (2001c, p.14; 2002a) that her prime impetus in writing for children is not to engage with social issues as such, but to engage with story and the issues the characters in the story have. However, this thesis, and this chapter in particular, argues that social issues are addressed either implicitly or explicitly in her novels and that they are informed by her Christian convictions, attitudes and beliefs.

Context and setting

Whilst Paterson's focus is on her protagonists as they grow toward a self-identity, several of the novels, owing to their historical and/or social context, have important points to make about social issues. It has already been noted earlier that *The Master Puppeteer* is concerned with the hunger riots of Osaka in the mid 19th century and, accordingly, involves Jiro in action and activity beyond the world of the puppet theatre and thereby invites interest and comment about aspects of the social setting. The three books in which such concerns become thematically significant are: *Lyddie, Jip: His Story* and *The Great Gilly Hopkins*. All have strong protagonists who, to varying degrees, become involved in issues beyond themselves.

This chapter will focus on these three novels and discuss ways in which ideology and language work through the protagonists' abandonment to develop a life of hope and a future. Again, the Kristevan notion of abjection and, in particular, abandonment, provide critical interpretive schemata.

The social settings – abandonment

All three main protagonists in these novels have been abandoned by their parents. Accordingly, their journey through life becomes a difficult struggle. Bridges need to be crossed; barriers need to be overcome and impressions need to be confirmed or denied as the characters search for an identity and a place they can call home. In the first chapter of each text, the protagonists' plight is foregrounded by descriptions of their family predicaments.

Lyddie's father has left the farmlet to seek work elsewhere and his wife and four children are abandoned to fend for themselves. The first sentences foreground the issue of vulnerability with the bear episode and signal the family problems with which Lyddie has to deal:

> The bear had been their undoing, though at the time they had all laughed. No, mama had never laughed, but Lyddie and Charles and the babies had laughed until their bellies ached. Lyddie still thought of them as babies. She probably always would. Agnes had been four and Rachel six that November of 1843 – the year of the bear.
>
> (p.1)

Lyddie has been abandoned by her father and now, in a crisis, her mother proved to be incapable of helping. Lyddie has to assume the parental role. Paterson presents her character as someone who displays initiative and a sense of independence. It is Lyddie who becomes the decision maker in the family. Her mother appears to have lost her mind and drive since her husband left. Poverty will force them from the farm and make them victims of a social system that seems to favour only the wealthy.

Paterson depicts her protagonist as a person of independent spirit and she remains undaunted throughout the novel. Paterson's desire is to create a feisty heroine; this reflects her stance on women's strengths and capabilities. The setting is often used in juxtaposition to the character's feelings and in the following excerpt the setting reflects her high-spirited mood. The narrator manages to get the reader almost into Lyddie's own mind:

> Years later she would remember that morning. The late May sky was brilliant dare-you-to-wink blue, and the cheek of the hillside wore a three-day growth of green. High in one of the apple trees a bluebird warbled his full spring song, *chera, weera, wee-it, cheerily-cheerily.* Lyddie's own spirit rose in reply. Her rough hands were stretched to grasp the satin-smooth wooden shafts of the old plow. With Charles at the horse's head, they urged and pushed the heavy metal blade through the rocky earth. The plow cast up the clean, damp smell of new turned soil. *Cheerily-cheerily.*
>
> (p.8)

The sky, the earth, the birds: all contribute to the lifting of Lyddie's spirits. She and her brother are determined 'to make a go of it'. But this is short lived because the letter from her mother changes everything; she would have to leave the farm to work at Cutler's Tavern. Paterson foregrounds contrasts both at the sentence and paragraph levels: 'her *rough* hands were stretched to grasp the *satin-smooth* wooden shafts…' In the paragraph following the peace is threatened by an approaching rider:

> Then into that perfect spring morning a horse and rider had come round the narrow curve of the road, slowly, the horse gingerly picking its way across the deep, dried ruts of mud left from the throws of April and early May.
>
> (p.8)

Complacency is a state that Lyddie is rarely to enjoy as there is always an element of menace, such as the bear and the rider and even her mother's letter. Through description and recounting of significant events, Lyddie's independent spirit is firmly foregrounded in the first chapter and she is resolved to try to better herself and thereby help her family.

Paterson again uses the historical context and social milieu of Vermont as setting for her novel, *Jip: His Story*. On the first page the reader is introduced to the 'poor farm' experience of mid 19th century Vermont and there is the threat or 'menace' of a 'lunatic' being brought to the farm. It is not until pp.4-5 that Jip's background is explained. He was only about three years old when he fell off the back of a wagon and no-one came back for him so he ended up at the poor farm. This 'farm' idea is like a social blight on the landscape and Jip has obviously been an abandoned child:

> The worthy reverend had thirteen children of his own and a very low salary. With some reluctance, he, in turn, had called upon the authorities – that is to say Mr Flint, the Overseer of the Poor. It was the overseer's job to clear the town of tramps and transients and sweep the poor and mentally defective out of the village and onto the poor farm, where they would not offend the eyes and nostrils of God-fearing citizens, nor strain their purse strings overmuch.
>
> (p.7)

Paterson foregrounds the nature of poverty by contrasting the difficulties of the clergyman with his large family and the inmates of the poor farm – old Berthie, old George, Sheldon Morse and Jip – with the social status of Otis Lyman, the farm manager, and Mr Flint, the overseer. She is also making the point that Jip is the only really useful one amongst them (and he has no status). He proves both resourceful and clever as he manages to free the overseer's wheel that gets stuck in the mud. Jip displays his skill in relationships both with people and animals:

> 'We got to get the overseer's wheel loose, Sheldon. You and me together, ey?' ...
>
> 'Wait, Sheldon,' Jip said quietly when the man seemed out of earshot. 'We got to make friends with this poor critter first. Mr Flint has aggravated her something fearful with all his whipping and cursing.' He moved to the mare's head and began to speak soothingly to the beast.
>
> (pp.2-3)

Jip's role is pivotal. He is the 'saviour' symbol in the narrative – he helps the animals just as he helps the inmates at the farm. At a social status level, Jip would be on the bottom rung but it is the inner self that Paterson is foregrounding here. Jip's inner goodness and sensitivity to both animal and human are highlighted in the language – he coaxes Sheldon just as he coaxes the horse: 'You and me together, ey?'; '...began to speak soothingly to the beast'. Jip's parents are a mystery; he has been 'adopted' by the poor farm and, like Lyddie, he is searching for an identity and a place.

Abjection is the focus for *The Great Gilly Hopkins*. The novel opens with an introduction to Gilly Hopkins, a foster child, who has been difficult for the authorities to place as she appears to be a thoroughly obnoxious person. Her interaction with Miss Ellis, the social worker, is full of tension and Gilly is portrayed as a most uncooperative and difficult child:

> That cans it, thought Gilly. At least nobody had accused Mr or Mrs Nevins, her most recent foster parents, of being 'nice'. Mrs Richmond, the one with the bad nerves, had been 'nice'. The Newman family, who couldn't keep a five-year-old who wet her bed, had been 'nice'. Well, I'm eleven now, folks, and, in case you haven't heard, I don't wet my bed anymore. But I am not nice. I am brilliant. I am famous across this entire country. Nobody wants to tangle with the great Galadriel Hopkins. I am too clever and too hard to manage. Gruesome Gilly, they call me. She leaned back comfortably. Here I come, Maime baby, ready or not.
>
> (p.11)

This paragraph is projection space from 'Well, I'm eleven now...'. Gilly's thoughts are in first person and the 'I' is certainly foregrounded, being in the 'theme' or first position in many sentences. She is portrayed as selfish and self-opinionated; the whole world revolves around and stands aside for Gilly Hopkins. The reader is readily given insights into Gilly's thoughts as her initial encounter with the new foster mother illustrates:

> 'Hey, there, I thought I heard y'all pull up.' The door had opened, and a huge hippopotamus of a woman was filling the doorway. 'Welcome to Thompson Park, Gilly, honey.'
>
> 'Galadriel,' muttered Gilly, not that she expected this bale of blubber to manage her real name. Jeez, they didn't have to put her in with a freak.

> Half a small face, topped with muddy brown hair and washed with thick metal-rimmed glasses, jutted out from behind Mrs Trotter's mammoth hip.
>
> The woman looked down. 'Well,' 'scuse me, honey.' She put her arm around the head as if to draw it forward, but the head resisted movement. 'You want to meet your new sister, don't you? Gilly, this is William Ernest Teague.'
>
> (pp.11-12)

The language used is from the child's perspective, even if it is strictly not projection space and the child's own words, but indirect speech: 'Jeez, they didn't have to put her in with a freak.'; '...a huge hippopotamus of a woman was filling the doorway.' Authorial omniscient comment frequently suggests an attitude, mood, stance or posture: 'Half a face... jutted out from behind Mrs Trotter's mammoth hip.' Gilly's determination to be difficult immediately sets up conflict. The issues of foster children and how they might be handled and raised are foregrounded in this first chapter by event, character insight, conflict, indirect speech and authorial omniscient comment.

All three novels open with the abandoned child who is confronted by relationship and identity problems that need to be resolved. The focalization is never far from the protagonist's perspective. The reader is quickly drawn to the main character whose plight is revealed in the opening pages. Tensions are created as the narrative engages the reader in the protagonist's search for identity. Being without parents is not a predicament that is easy for the child to grapple with, but Paterson does not spare the pain of abjection. She does, however, construct a narrative that helps the child to engage with the pain and to move forward.

Paterson's theology: focalizing metaphors

In the early novels, Paterson has developed characters showing Christian-like love and concern for the protagonists. This idea is carried forward into subsequent phases of her writing. In a revealing article, *Taking The Bible Seriously* (1998b), Paterson discusses her Christian position and reverence for the Bible. She expresses the belief that the word of God is 'best articulated in the prophets and in Jesus' embodiment of the prophetic word' (p.100), whose voices crying out for judgement and justice are balanced by quiet assurances of God's infinite mercy and unceasing love:

> To see only those books which portray exemplary human behavior as Christian is to misunderstand the biblical proclamation... There is a freedom in the gospel, a freedom that does not exist when the response to the gospel must be a morally blameless life. None of us is capable of such a

> life. But when we hear the language of love that is in no way dependent on our worthiness – a love that is given simply because we have been born and a love that cherishes our uniqueness, our imaginations leap to respond.
> (p.100)

Indeed, Paterson's whole life, including her writing, is a 'joyful and imaginative response' to the 'welcoming and approaching language of biblical myth' (1998b, p.101) – no one is beyond God's 'tender concern'.

Paterson is careful in associating *myth* as *stories*, most of which deal with gods and goddesses, that 'contain knowledge that is important for the functioning of a certain society', as well as 'elements that are universal, that apply to many human situations'. She attests that, as any mythology must, the Bible provides 'people over the ages and around the world the sense of actual participation in the mythic events retold in its pages' (*ibid.*, p.88). In keeping with the mythic sense, Paterson interprets much of the Bible as metaphor, because many of its stories would be irreconcilable with proven fact, if this were not the case. Like Madeleine L'Engle, Paterson believes that readers would be much closer to the meaning of the Bible if they were able to see it as 'an icon rather than an idol – a window to god rather than an object of worship' (*ibid.*, p.86). She stresses the fact that since the Bible was written well over a millennium ago in many different languages, it contains changing, and indeed, evolving beliefs about God and changes in the language in which it speaks of God:

> The Bible sometimes plays fast and loose with historical events and romps through contradictory statements... It delights in hyperbole, abounds in parables, allegories, and poetic imagery... And nobody was much bothered by this until the late nineteenth century.
> (*ibid.*, p.92)

In post-eighteenth century culture there was a tendency to literalise everything in the Bible – in spite of the enormous differences between the modern and biblical worlds, despite contradictory statements in the Bible itself and despite controvertible scientific knowledge (*ibid.*, p.92). Paterson (*ibid.*, p.99) acknowledges the reality of biblical metaphor but is careful to stress that the Bible cannot be read simply metaphorically, nor allegorically, nor descriptively, nor literally as non-fiction. She believes that 'The Godstory of the Bible is intended to be *revelation*' (p.99). This assumes the existence of God but seeks to disclose 'the action of God in the human story, and it does this in the language of love' (p.99). Owing to the vast history of the Bible and because it consists

of many genres and styles, Paterson acknowledges that even those who know the Bible 'often have problems sorting out what the stories mean to us' (p.90).

The 'revelatory' concept of the Bible espoused above infuses Paterson's narrative approach. She allows her characters to reveal themselves through action, access to inner thoughts, responses to events and internal mechanisms of ethics and values. All of these narrative techniques lead to the revelation of a worldview that informs her narratives and gives them cohesion.

Smedman (2003, p.205) maintains that in Paterson's fiction, original and retold folk tales as well as novels and short stories, she is working out the meanings of many Bible stories, including the stolen birthright, the mother hen, the good Samaritan, the good shepherd, the beloved disciple and the prodigal son. Smedman (2003) draws useful parallels between Paterson's Christian beliefs and feminist theology which attempts to clarify the concept of the nature of God and God's relationship with human beings, including feminine images and human images without gender connotations:

> '... images, which, rather than describing God, represent 'Israel's experience of relating to god as the One who conceives and brings the people to birth, suckles and feeds them, comforts them as a mother, and provides clothes to cover their nakedness', all of these, images to a loving God of compassion and mercy (McFague, p.169).
>
> (Smedman, p.203)

Paterson's two most direct doctrinal works, *Who Am I?* (1966) and *Images of God* (1998, co-authored with John Paterson), do highlight concepts about right relationships between God and humans and these beliefs certainly do permeate her fiction. Paterson's God is one of power and love, who 'created the universe and placed in the fabric of creation certain patterns of order... God wanted sons and daughters who would love and serve God freely and gladly... people are free to love and obey... there is also the chance that they will hate and hurt each other' (1999, pp.7-10; viz. Genesis 1 and 2). God takes human actions seriously. Humans have free will and, accordingly, they sometimes make wrong choices, leading to serious consequences. However, God does not choose disaster and suffering, nor does He violate the order of creation, nor restrain individuals' wills to prevent them:

> God does, however, work good from tragedy. God's judgement acts to put things right, not to destroy evildoers. Any punishment, then, is like that of a compassionate parent, a means not to crush individuals, but to reinstate right relationships and order, a gift of healing. Because God's love has no limits, God has given each person particular gifts, gifts to be developed and used generously in discerning one's purpose and meaning in life.
>
> (Smedman pp.205-6)

Smedman is at pains to stress the similarities between Paterson's theology and feminist theology and how this is played out in her works. However, Paterson seems to accept the order of the patriarchal system of the cultures the novels are set in as Takiko, Gilly, Lyddie and Sarah-Louise all succumb to and fit into the 'system'; yet there is always insight, healing and hope in the end – and it is the same for her male protagonists. Paterson resists laying an unbearable burden on her characters but she does 'provide a space where they can, if they wish, lay down a burden':

> I want them to know that despite all the evidence that the world seeks to crush them with, there is room for hope. That the good life, far from ending in childhood, barely begins there. That maturity is more to be desired than immaturity, knowledge than ignorance, understanding than confusion, perspective than self-absorption. That true innocence is not the absence of experience but the redemption of it.
>
> (Paterson 1981a, p.52)

Paterson encodes in her fiction metaphors based on Christian concepts, such as the child-parent relationship with God played out in the form of a quest for union with a parent or as a portrayal and critique of a patriarchal father (viz. Jip and Park); and friendship as a relational model for God and a search for self-identity. The story of the exodus out of Egypt with Moses is a long quest for people of God searching for the Promised Land. Throughout this quest their trust is constantly tested and their relationship with the Heavenly Father is challenged many times, such as when Moses goes to Mt Sinai to receive the tablets of the ten commandments and, in their disobedience and lack of patience in waiting for Moses to return, the people of God build a golden calf for worship (Ex.32). Paterson's novels have several Promised Lands, such as Muna's quest for his father, Takiko's quest for her lover, Jiro's quest for betterment, Lyddie's quest for independence and Jip's quest for his parentage. These are thematic patternings in the narratives; however, it must be stressed that other readings are possible. The non-Christian may see abjection of the child as a strong emphasis in some of the novels such as *Lyddie, The Great Gilly Hopkins, The Sign of the Chrysanthemum* and *Jip: His Story.*

New experiences, new ideas: centrifugal and centripetal forces

One way of explicating how Paterson's narrative technique operates is to examine how she juxtaposes the personal problems within characters themselves with the problems they have in functioning within their community or world around them. Bakhtin (1996, p.272) maintains that an utterance is a meeting point where both centripetal and centrifugal forces come together. According to Trites (2003, p.42) each utterance 'exists as an axis point that represents the intersection of two competing forces: the individual's need for unified communication (defined by Bakhtin as a centripetal force) and the multiple social pressures that bear on the individual, constructing her and shaping her communication (defined as a centrifugal force)'. The centrifugal force is referred to by Bakhtin as 'heteroglossia' because linguistic utterances are influenced and shaped by many social factors (1996, p.272). Trites (2003, p.42) highlights the point that an 'individual's desire for unified communication is necessarily at odds with social forces that dictate centralized heteroglossia as the norm of language'.

Bakhtin's theories provide a linguistic explanation that helps the reader to understand the phenomenon of Paterson's novels depicting females in cultural contexts where women are disenfranchised, deconstructing themselves:

> The process of centralization and decentralization, of unification and disunification, intersect in the utterance; the utterance not only answers the requirements of its own language as an individualized embodiment of a speech act, but it answers the requirements of heteroglossia as well; it is in fact an active participant in such speech diversity... Every utterance participates in the 'unitary language' (in its centripetal forces and tendencies) and at the same time partakes of social and historical heteroglossia (the centrifugal, stratifying forces).
>
> (1996, p.242)

In *Lyddie*, the bear becomes a metaphor for the struggle Lyddie has within herself. It is not until the end that she realises that the challenge is not outside herself *but* is 'in her own narrow spirit' (p.181). However, when she leaves home with Charlie she has little idea how challenging staring 'down the bear' will be. Her independence would be challenged as she would be subjected to someone else's whims and fancies. Paterson frequently departs from the narrator's objective plane to the subjective plane of projection space as Lyddie's thoughts are expressed. In the following episode, Lyddie has been dropped by Luke Stevens at Cutler's Tavern:

> Once I walk in that gate, I ain't free anymore, she thought. No matter how handsome the house, once I enter I'm a servant girl – no more than a black slave. She had been queen of the cabin and the straggly fields and sugar bush up there on the hill. But now someone else would call the tune. How could her mother have done such a thing? She was sure her father would be horrified – she and Charlie drudges on someone else's place. It didn't matter that plenty of poor people put out their children for hire to save having to feed them. She and Charlie could have fed themselves – just one good harvest – one good sugaring – that was all they needed. And they could have stayed together.
>
> (pp.18-19)

The passage raises the issue of conflict both within and without. It begins in the first person with the focus firmly on Lyddie's own thoughts and the foregrounding of the notion of her being a 'slave' – a losing of her independence. There is a focalization shift as the narrator takes over with: 'She had been a queen...' and places her predicament within a social context: 'But now someone else would call the tune... It didn't matter that plenty of poor people put out their children for hire to save having to feed them.' Here there is a juxtaposition of both the conflict within and the conflict without.

Although Paterson's female protagonists are strong individuals whose utterances are centripetal and often expressions of self-empowerment, they must compete 'with the social forces at work in her novels, so the centrifugal heteroglossia of the patriarchal world creates friction for their feminist goals' (Trites 2003, p.42). The female voice, then, has a struggle to break through an often male-dominated society.

Paterson represents the female voice and the female character in a realistic way. Lyddie, Gilly and Sarah Louise are articulate and do become aware of their social power in spite of all their fears and shortcomings. They demonstrate an alienated-female voice as a centripetal force. However, Paterson fully recognises traditional gender values and, in this sense, the novels do achieve a certain level of contentment with hopeful prospects for the protagonists. Bauer (cited in Trites 2003, p.43) would call this a 'point of contradiction' that exists 'between the alienated-female voice and the interpretive community anxious to incorporate and domesticate that voice in order to silence its threat'. It is not so much a 'point of contradiction' as a point of tension which permeates the drama of the narrative. Not only do the female characters have strong voices but so do some of the male characters, such as Muna, Jiro and even Jip to a degree and they, too, are subject to the same social forces as the females. Paterson accepts the constraints of 'heteroglossia' and ensures that her characters do not do

outrageous feminist acts but that they do fit into the patterns that the society of the era generally accepts.

Responses of the protagonists: confronting new tasks

Lyddie, Jip and Gilly are all confronted with a new experience which they each handle in their own creative ways. Lyddie is determined to work hard at Cutler's Tavern and give the mistress no cause for chastisement, but seeds of rebellion are brewing when one of the 'factory girls' from the Lowell Mills tells her about the wonderful wages to be had at the Mills.

Gilly's time at the Nevinses is over and she is confronted by Maime Trotter, a true mother figure, who exudes kindness and love. Gilly is determined to be difficult and contradictory:

> Gilly jerked her head in a nod. What she needed was to be left alone. From the bowels of the house she could hear the theme song from *Sesame* Street. Her first job would be to improve W.E.'s taste in T.V. That was for sure.
>
> 'It's goin' to be OK, honey. I know it's been hard to switch around so much.'
>
> 'I like moving.' Gilly jerked one of the top drawers so hard it nearly came out onto her head. 'It's boring to stay in one place.'
>
> (p.15)

Gilly's inward turmoil is now impinged upon by new centrifugal forces that will shape her centripetal forces in ways that will not please her. Jip, on the other hand, is confronted by having to care for the lunatic who is brought in a degrading fashion to the poor farm; but Put is not the only responsibility thrust on the boy:

> She turned then and gave him a look before she continued in a sterner tone. 'Well don't forget you've got chores to attend to,' she said. 'They don't stop just 'cause you've found yourself a new pet.'
>
> 'I won't,' he said and sighed. That was how he had acquired responsibility for all the farm's livestock and the neediest residents. They were 'Jip's pets', which out of the goodness of the manager's heart, the boy was allowed to care for.
>
> (pp.17-18)

The underlying premise that informs the narrative is, in effect, a Johanine metaphor, *God is love* (1 John 4:8). Jip's orientation, however, is the opposite to Gilly's. He is determined to make the best of his difficult situation whereas Gilly is determined to destroy hers. Each of these situations provides different but fruitful contexts for the

Christian metaphor – Jip exudes love but in *The Great Gilly Hopkins* it is Maime Trotter who exhibits the characteristics of a loving *father/mother.*

It could be said that Maime Trotter in *The Great Gilly Hopkins* is Paterson's strongest model of God as mother as well as the most compelling image of God in the novels. Trotter is reminiscent of the God of Hosea 11:3-4:

> 3. Yet it was I who taught Ephraim to walk;
> I took them up by their arms,
> But they did not know that I healed them.
> 4. I led them with cords of kindness,
> with the bands of love,
> and I became to them as one who eases the yoke on their jaws,
> and I bent down to them and fed them.
> (English Standard Version 2003, p.916)

Paterson emphasises Trotter's patience with Gilly who is determined, right from her first day at 'Thompson Park', to be antagonistic and difficult with everything. However, Trotter refuses to be 'walked upon' and keeps her emotion subdued in return to Gilly's constant taunts:

> Gilly backed away. 'I never touched one of those people in my life.'
> 'Well, then, it's about time, ain't it?' Trotter snapped. 'Of course, if you can't manage, I can always send William Ernest.'
> 'I can manage. Don't you worry about me.'
> 'You probably got Mr Randolph all confused and upset by now.'
> 'Well, you shoulda warned me.'
> 'Warned *you*?' Trotter banged a spoon on the table. 'I shoulda warned poor Mr Randolph. You want me to send William Ernest?'
> 'I said I could manage. Good God!' At this, Trotter's spoon went up in the air like a fly-swatter.
> 'All right! I didn't say it. Hell, a person can't even talk around here.'
> 'A smart person like you oughta be able to think of a few regular words to stick in amongst the cusses.'
> The spoon went into the salad and stirred. 'Well hurry up, if you're going.'
> (p.19)

Gilly's language and general behaviour show revulsion at having to touch a black person. It is revealing to see how Trotter plays the children off each other – Gilly would not want to be shown up by William Ernest so finally offers to fetch Mr Randolph for tea. Trotter also chastises Gilly for blaspheming at which Gilly offers her usual smart retort. The direct speech brings an immediacy to the event and shows how Trotter stands up to Gilly and generally responds to her rudeness and aggression with love. Gilly constantly baits Trotter and becomes infuriated when Trotter does not respond in a manner that would no doubt give Gilly great satisfaction:

> Gilly banged the door to her room for all she was worth. She spit every obscenity she'd ever heard through her teeth, but it wasn't enough. That ignorant hippopotamus! That walrus-faced imbecile! That – that – oh, the devil – Trotter wouldn't even let a drop fall from her precious William Ernest baby's nose, but she would let Gilly go to school – a new school where she didn't know anybody – looking like a scarecrow.
>
> (p.25)

On the one hand, Gilly wants to be noticed and cared about, yet, on the other hand, she abuses the privilege if she is cared for and even respected. Paterson works to represent Gilly's attitudes more acutely by a focalization shift. The objective plane of narration with 'Gilly banged the door to her room...' abruptly changes to the subjective plane with 'that ignorant hippopotamus! That walrus-faced imbecile', being Gilly's direct thoughts.

Gilly was intent upon playing the system to its fullest and frequently assures herself that 'Miss Ellis would surely hear about this' (p.25). Gilly wreaks havoc on her first day of school and her racial prejudice comes to the fore: 'God, on top of everything else, the teacher was black' and '...to seem dumber than the rest of the kids – to have to appear a fool in front of... Almost half of the class was black. And she would look dumb to *them.* A bunch of...' (p.27).

Gilly only has eyes for her elusive mother who gives Gilly the impression of being a loving, caring parent through the occasional postcard. Gilly builds up images of her mother which are total fantasy:

> 'You OK, honey?' she repeated.
>
> 'I will be soon as you get your fat self outta here!'
>
> 'OK.' Trotter backed up slowly toward the stairs . 'Call me, if you want anything.' As an afterthought, she said, 'It ain't a shameful thing to need help, you know.'
>
> "I don't need any help' – Gilly slammed the door, then yanked it open – 'from anybody!' She slammed it shut once more.
>
> 'I miss you. All my love!' I don't need help from anybody except from you. If I wrote you – if I asked, would you come and get me? You're the only one in the world I need. I'd be good for you. You'd see. I'd change into a whole new person. I'd turn from gruesome Gilly into gorgeous, gracious, good, glorious Galadriel. And grateful. Oh, Courtney – oh, Mother, I'd be so grateful.
>
> (p.35)

Two aspects of Gilly's personality are given prominence here. First, there is the altercation with Trotter who tries to reach out to comfort the girl but her attempts are

rudely rejected. Gilly emerges as a thankless, angry young person. Then there is a focalization shift to projection space as Gilly's thoughts (in first person) drift to the image of her mother ('I don't need help... You're the only one in the world...') – she thinks her salvation lies with Courtney and this misconception continues until her dream is shattered when Courtney finally appears on the scene.

Gilly's journey is a difficult one. Various contacts, apart from Trotter, attempt to help her, but she fails to recognise it as help:

> But other days, Miss Harris's indifference grated on Gilly. She was not used to being treated like everyone else. Ever since the first grade, she had forced her teachers to make a special case of her. She had been in charge of her own education. She had learned what and when it pleased her. Teachers had courted her and cursed her, but no one before had simply melted her into the mass.
>
> (p.57)

Gilly's abjection – being abandoned by her mother – takes its toll. When not on centre stage, she engineers the situation to try to make it so. She is afraid of losing her 'power' over people; she has worked out what hurts people. Her insulting card to Miss Harris, her year 6 teacher, does not have the effect that Gilly wants. However, when Gilly reveals some of her background, the reader begins to understand the social problems and attitudes experienced by children whose parents have rejected them. Much of this information is conveyed through the focalization technique of projection space as Gilly's thoughts are revealed; but these thoughts usually need a situation of some kind to bring them to the fore:

> Trotter, baby, if you had half my brains you'd know to let the boy do things for himself. If I were going to stay here, I'd teach him how. You want to so hard, and you don't know how. Even the birds know to shove the baby out of the nest... I might go soft and stupid, too. Like I did at the Nixons'. I let her fool me with all that rocking and love talk... She said I was her own little baby, but when they moved to Florida, I was put out like the rest of the trash they left behind. I can't go soft – not as long as I'm nobody's real kid – not while I'm just something to play musical chairs with...
>
> (p.71)

The struggle between centripetal and centrifugal forces is present here. Gilly not only has personal problems with which to cope but many of her problems are related to the social 'system' in which she is compelled to function; the problem of being a foster child. There is a strong social message here about the plight of the foster child and a plea for understanding from the protagonist. Gilly craves love and security but fails to

appreciate the real thing coming from Trotter until it is too late. Here she actually has sound advice for Trotter and, in fact, Gilly does succeed in helping William Ernest to stand on his own feet, thus increasing his confidence. She raises critical social issues about the handling of foster children and the importance of belonging. The reader, then, could perhaps understand Gilly's revolting behaviour and sour attitudes towards others, even those who show love and concern, like Trotter herself, Mr Randolph and Miss Harris, her teacher. It is informative to note that at the Police Station, after attempting to run away, it is William Ernest who manages to crack the 'ice' in Gilly's 'frozen brain' and convinces her to return – and it is the child's genuine love and concern for his 'foster sister' that seems to make the difference: 'William Ernest streaked across the room and began to beat his fists on her knees. 'Come home, Gilly. Please come home! Please, please!' (p.90). Gilly reluctantly returns home to Trotter's but there is grave uncertainty as Miss Ellis, the social worker, and Trotter 'battle it out' the next day.

For the first time, Gilly's confidence in her real mother is questioned:

> 'Gilly. If – if she had really wanted you with her –'
> 'She does want me. She said so!'
> 'Then why hasn't she come to get you?' A hard edge had come into Miss Ellis' voice, and her eyebrows were twitching madly. 'It's been over eight years, Gilly. Even when she lived close by, she never came to see you.'
> 'It's different now! – wasn't it? – 'She's gonna come! She really wants me!' didn't she?
>
> (p.94)

There are two focalization shifts of note here in Gilly's final responses: 'wasn't it?... didn't she?' This shift into projection space clearly indicates for the first time Gilly's seed of uncertainty about her mother's intentions; but it is too late. Gilly's letter of lies to her mother is about to back-fire. It sets off a chain of events that cannot be stopped. Her grandmother, whose existence is totally unknown to Gilly, appears and begins the processes that Gilly lives to regret:

> It wasn't until she'd gotten Trotter back in bed and was putting the turkey in the oven that the woman's meaning came clear.
> Oh, my god.
> Well it didn't matter what the woman thought. Miss Ellis could explain about today. No one could make her leave here, not when everyone needed her so. Besides – Trotter wouldn't let them take her. 'Never,' she had said. 'Never, never, never.'
>
> (p.109)

Of course, the social system prevails and Gilly, after much anguish, goes to live with her grandmother in Virginia. Gilly quickly matures and it is her focalized voice that is heard, expressing the errors of her ways:

> Did Trotter know – she hoped not – about the crazy letter... I never meant to hurt them... I just wanted... A home – Trotter had wanted to give her that as well. No, what she wanted was something Trotter had no power over. To stop being a 'foster child'... To belong and to possess. To be herself, to be the swan... her disguise thrown off – Galadriel Hopkins, come into her own.
>
> (pp.118-9)

The earlier focalized voice of Gilly is one of anger, resentment and scorn but now it is a voice with which the reader comes to sympathise and to appreciate at a deeper level the reason for the earlier outrage. To the end, Trotter demonstrates her Christian love and guidance as she gives Gilly a hope for the future:

> 'But you just fool yourself if you expect good things all the time. They ain't what's regular – don't nobody owe 'em to you.'
> 'If life is so bad, how come you're so happy?'
> 'Did I say bad? I said it was tough...
> 'Trotter, stop preaching at me. I want to come home.'
> 'You're home, baby. Your grandma is home.'
> 'I want to be with you and William Ernest and Mr Randolph.'
> 'And leave her all alone? Could you do that?'
> 'Dammit, Trotter. Don't try to make a stinking Christian out of me...'
> 'Go to hell, Trotter,' Gilly said softly...
> 'Trotter' – she couldn't push the word hard enough to keep the squeak out – 'I love you.'
> 'I know, baby. I love you, too.'
>
> (pp.138-9)

Paterson is first and foremost a writer of fiction and her primary aim is to tell a good story. She herself strongly believes that the purpose of fiction is not to be a vehicle for doctrinal and moral messages but to tell a good story as truly as the author is able (1998b, pp.99-100). She attests that a writer should seek to tell the truth about human behaviour and that God is not honoured by lies (p.100). Trotter is attempting to tell Gilly the truth about life and to tell it as it is, not what people might want to hear.

For this reason Trotter could be read as a metaphor for a loving God who is infinitely patient and all forgiving. Gilly is positively influenced by her example and, also, by William Ernest and Mr Randolph so that in the end she would rather be a member of this rather 'odd' family grouping than be with her own blood family. Gilly's ideological stance is expressed through her focalized voice. There are effective shifts in focalization where one voice is often contrasted with another, whether it be Trotter and Gilly; or

Miss Harris and Gilly; or Miss Ellis and Gilly; or even Agnes, a school acquaintance, and Gilly. Paterson has created two strong characters in Mrs Trotter and Gilly and Trotter's Christian ideology is contrasted with Gilly's anti-establishment attitudes throughout the narrative. One is the mature voice, the other is the maturing voice of childhood. One echoes wisdom from worldly experience, whilst the other echoes the innocence and inexperience of childhood.

Lyddie's journey: forces within and without

Lyddie's struggle is twofold – the centripetal forces within and the centrifugal forces without. Her journey could be read as a metaphor for the individual's attempt to understand her relationship with God (Smedman 2003, p.226), a reading which, as has been seen, Paterson repeatedly invites:

> The hero must leave home, confront fabulous dangers, and return the victor to grant boons to his fellows. Or a wandering nobody must go out from bondage through the wilderness and by the grace of God become truly someone who can give back something of what she has been given. That – incredible as it may seem – is the story of my lives.
>
> (Paterson 1989e, p.16)

Lyddie (*Lyddie*) is unlike Sarah-Louise (*Jacob Have I Loved*) and Takiko (*Of Nightingales That Weep*) in that her journey rejects marriage as the way to personal fulfilment and to salvation. She is influenced along the way by several female mentors, such as Triphena at Cutler's Tavern; Mrs Bedlow at the Lowell boarding house; her co-workers, Amelia, Prudence and Betsy; Brigid, the new Irish girl at the mill; and especially Diana Goss, a leader in the radical feminist labor movement, who assists Lyddie throughout her factory life experience. These mentors and female friends could be said to be 'channels of God's grace' (Smedman 2003, p.226). At the conclusion of the novel, Lyddie chooses education, knowledge and independence. However, *Jip: His Story* subsequently reveals that she only postponed marriage until her education and career were more determined.

Lyddie's major theme and quest is for liberation out of slavery – slavery, in particular, to the patriarchal centrifugal forces of the mill. She must also seek freedom from blame and idolisation of her father and resentment towards her mother so that the Kristevan notion of abjection is also an important part of the narrative. She must find the will to face her own darkness in order to discover her real self. She must come to a

realisation that she can function and achieve a sense of worth as her own person, a woman.

There is, then, a strong social voice in this novel. Paterson foregrounds the female protagonists and the various ways they influence Lyddie. Smedman (2003, p.227) offers a possible feminist theological reading:

> In feminist theological terms, once Lyddie has grown beyond a narrow, patriarchal conception of God, and a child's dependence on a parent, she is secure enough in herself to seek a mature relationship with God as friend. Such an interpretation, of course, requires that the characters with whom Lyddie interacts be read also as metaphors, to whatever degree of validity, of aspects of God. The women with whom Lyddie interacts exert both conscious and unconscious influence on her insight into who she is as a person and on her ability to be a friend to others.

All of the women in their own way could be considered metaphors of the nurturing mother figure, each influencing and shaping Lyddie's attitudes and future. Foregrounded in this novel is the way women were exploited in the Lowell Cotton Mills of the middle nineteenth century. The Mills are a symptom of a macrocosmic problem of the exploitation of women as a whole in a male-dominated society. The excessive hours of work and the working conditions for the girls in the Mill were appalling. Males ran the Mills and were the overseers while the girls did all the weaving work. Lyddie escapes the bonds of this system in the end and achieves freedom and hope through education; however, Sarah-Louise and Takiko succumb to male dominance, yet each in her own way seems content with the choice made and each has hope for a future.

The nature of freedom

It is the runaway slave, Ezekiel Freeman, who suggests to Lyddie what freedom is:

> 'I hope you find your freedom as well, Miss Lyddie,' he said. It wasn't until she was well down the road that she began to try to figure out what he had meant. And he was right. At Cutler's, despite Triphena's friendship, she was no more than a slave. She worked from before dawn until well after dark, and what did she have to show for it? She was no closer to paying off the debt and coming home than she'd been a year ago... there was only one place in New England where a girl could get a good cash wage for her work – and that was in Lowell, in the mills.
>
> (pp.34-44)

Lyddie has worked out for herself that economic independence is a way forward to achieving a certain degree of freedom, but that is not the total solution. Even before she starts work in the mills the realisation of what an education means is dawning on her:

> She signed the paper where the clerk pointed, tried to listen carefully to all his warnings, about what the contract demanded, and stuffed the broadside that he handed her into her apron pocket. She would study it tonight, she decided, her heart sinking. She could tell at a glance that it would be almost impossible for her to make out the meaning of such a paper ... factory girls were not supposed to be ignorant, it would seem.
>
> (p. 60)

One of the social messages foregrounded here and elsewhere is the importance placed on the ability of literacy to offer 'freedom', which, in turn, leads to empowerment. In fact, it becomes significant to Lyddie when she is accused towards the end of the narrative of 'moral turpitude'. Lyddie loses the power struggle partly because she does not know the meaning of the words. Both Betsy and Diana Goss help Lyddie with her literacy learning; the former with learning to read whilst the latter helps Lyddie with writing letters to her mother and brother, Charlie. The urge to learn and improve her reading is strong and she manages to purchase an expensive copy of *Oliver Twist*. She loses no time or opportunity in getting practice:

> Lyddie slipped a copied page of her book into her pocket and managed to read through the long Methodist sermon. In this way she only lost a little study time during the two-hour service. She was startled once into attention during the Scripture reading. 'Why do you, a Jew, ask water of me a Samaritan?' the woman asked Jesus in the Gospel story. Jesus a Jew? Just like the wicked Fagin? No one had ever told her that Jesus was a Jew before. Just like Fagin, and yet not like Fagin at all.
>
> (p.85)

Lyddie's desire to read is almost insatiable and is associated with her thirst for knowledge – her religious understandings are beginning to be kindled as she is able to draw comparisons and differences between Fagin and Jesus. Both of these men were of the same ethnic origin but were different in character and profession, Fagin being a thief from the book she is reading, *Oliver Twist*, whilst Jesus, known as the Son of God, helped people including the poor and unfortunate. The focalization shifts to the rhetorical questions in projection space: "Jesus a Jew? Just like Fagin?' These questions foreground her curiosity and a desire to know more.

The pursuit of economic gain is highlighted by the way Lyddie is so intent on making money at the Mill, working many looms and seeming to forget her poor

Mother's needs. However, through her reading of *Oliver Twist,* she gains insight which clarifies her current state and helps her to understand her family's predicament back at the farm. Mr Bumble is clumsy like her bear at the farm – despised by all; Bill Sykes is an evil villain, but she has known of similar husbands in her short life; Fagin is a character she understands – his revenge on a world that despises the bereft – puts them into workhouses 'that pretended Christianity and dealt out despair' (p.87). This reminds her of her own family's dilemma that winter when her mother flees with the babies. Her mother may have gone to save them from the poor farm. She and Charlie could manage on their own but not with the burden of the mother and babies:

> Had their mother really thought the bear was the devil on earth? Had she really thought the end was near? Lyddie wondered if she'd ever know the truth of that, anymore than she would ever know what had become of their father.
>
> (p.87)

Intertextual links

Literature, in fact, becomes the catalyst for foregrounding the social issues confronting Lydddie. She is trying to make sense of the world through the world of *Oliver Twist.* Rhetorical questions and indirect speech are used to reveal Lyddie's troubled mind. Her output in the Mill becomes prodigious as she tends four looms. In fact, premiums are offered to the overseers whose girls produce the most goods in a pay period. This policy causes the overseers to be less than sympathetic to girls who become ill or are unable to keep up. Their welfare is never considered – the noise and the air filled with lint are most unhealthy working conditions. When Lyddie's shuttle hits her in the head and she falls down wounded, Mr Marsden's response is far from compassionate. 'Well... well... get her out of here' (p.103). The factory girls are almost less than human; objects that can be discarded at any time. The money might be good, but the illnesses that accompany this kind of activity throw its whole viability into question. The link with *Oliver Twist* is real and relevant for Lyddie:

> 'Betsy, I *do* wish you'd see Dr Morris about that cough.' Amelia's voice came from the next bed...
>
> 'What would he tell me, Amelia? To rest? How can I do that? I've only got a few more months to go. If I stop now...'
>
> *'I'm* going to stop.'
>
> 'What?'
>
> There was a sigh in the darkness. 'I'm leaving – going home.'
>
> 'Home?'

> 'I – I've come to hate factory life. Oh Betsy, I hate what it's doing to me ...I'm tired.'Betsy. I can't keep up the pace...'
>
> Lyddie scrunched up tightly into herself and tried to blank out the sound and the rusty saw hacking through her own chest. Had Betsy been coughing like this for long? Why hadn't she heard it before? Surely there must be some syrup or tonic, even opium...
>
> (p.107)

The illnesses that accompany the working conditions are ignored by the Mill owners and overseers. Money has become the greedy god that consumes them and sometimes the factory girls, too. Even Lyddie gets caught up in the greed and tries to get as many hours in as she can: 'You're my prize girl here.' I'm not your girl. I'm not anybody's girl. I'm not anybody's girl but my own' (p.109). Lyddie's work becomes her god and one night the full realisation of this dawns:

> She awoke once in the night and pondered on what she had once been and what she seemed to have become. She marveled that there had been a time when she had almost gladly given a perfect stranger everything she had, but now found it hard to send her own mother a dollar.
>
> (p.116)

Turning points: gender issues

Just when Lyddie thinks she is making headway on the financial front her world is shattered by two events. The metaphor of the bear and male domination return. First of all, Uncle Judah brings news of Lyddie's mother being committed to the asylum in Brattleboro and also brings baby sister Rachel to Lyddie for care. Judah leaves Lyddie with the thought of her farm having to be sold to cover expenses. Shortly after this event, overseer Marsden tries to assault Lyddie who stomps hard on his foot to stop him. She is frightened to return to work after her fever attack for fear of what Marsden might do next, but Diana Goss eases Lyddie's mind:

> 'It ain't a joke. He'll have my place for it.'
>
> 'No, no,' she said, trying to recover. 'No,' she said, taking out her handkerchief and wiping her eyes. 'No, I don't think so. He's probably more frightened than you are. Have you ever seen Mrs Overseer Marsden, Lyddie? If word ever got out to that august lady...'
>
> (pp.133-4)

It is clear that Lyddie is concerned about the issue with Marsden. In this present day it would be called workplace harassment, but in Lyddie's day there was no voice or protection for the factory girls. However, Lyddie now has a weapon in the form of

knowledge about Mrs Overseer Marsden – a weapon she is able to use at the end of the narrative.

Rachel succumbs to the unhealthy factory atmosphere and develops lung problems. Just when Lyddie has no idea what step to take next, her brother, Charles, unexpectedly appears. Unlike most other males in Lyddie's life, Charles becomes more of a saviour than a menace as he is able to take Rachel back into his adoptive family. Lyddie is reluctant to see Rachel leave but she knows that it is the best thing for the child. She is tempted to see herself as a failure and battles constantly to avert the metaphor of the approaching bear within her. In the following passage the reader experiences Lyddie's direct thoughts on the subjective plane of projection space:

> She has me. Oh Charles, I ain't perfect, but I do my best. Can't you see? I done my best for you. She's all I got left now. How can I let her go? But even as she stormed within herself, she knew she had no choice. Like the rusty blade through her heart she felt it. If she stays here with me, she will die. If I cling to her, I will be put to death.
>
> (p.143)

Lyddie is mature enough to realise the correct course of action to take but it is a momentous decision to make. Once again the focalized voice is that of Lyddie as the narrative moves from the objective plane of the Imp to the foregrounded subjective plane of Lyddie's own voice – the voice of a maturing child:

> Lyddie brushed back a curl that had escaped its plait and smoothed it against Rachel's cheek... Mrs Phinney would keep her safe. She could go to school. She would have a good life, a real mother. And she will forget me... Will she ever know how much I loved her? How I would have gladly laid down my life and died for her? How, O Lord, I am dying this very minute for her?
>
> (pp.144-5)

Lyddie's determination is strong but not so strong as not to see reason. However, in matters of the heart she still feels as though the male of the species has spurious motives. Accordingly, she rejects outright Luke Stevens suggestion in his letter (given to her by her brother, Charles) that she return to the farm which his father has purchased and marry him:

> What had Charlie said to the man to make him dare write such a letter? Do they think they can buy me? Do they think I will sell myself for that land? That land I have no one to take to anymore? I have nothing left but me, Lyddie Worthen – do they think I will sell her? I will not be a slave.

> Nor will I be his freight – some homeless fugitive that Luke Stevens must bend down his lofty Quaker soul to rescue.
>
> (p.147)

The projection space of the subjective plane ('Do they think they can buy me? Do they think I will sell myself for that land?... I have nothing left but me – Lyddie Worthen – do they think I will sell her?...') and the first person with Lyddie's own focalized voice present a strong female viewpoint – one that rejects a patriarchal system of submission and loss of control of one's own destiny. Lyddie will be herself and will make something of her life. The centripetal and centrifugal forces merge as she moves forward; but she still has to learn some difficult lessons. When she at last makes up her mind to sign the factory girls' petition, it is too late. Lyddie remonstrates with herself: 'Too late. She'd come too late. She was always too late. Too late to save the farm. Too late to keep her family together. Too late to do for Diana the only thing she knew to do' (p.152).

Lyddie's determination not to be dominated by the system at work is illustrated when she rescues her work friend, Brigid, from Marsden's advances by slamming a water-filled fire bucket over his head (reminiscent of the bear in Chapter One with the oatmeal pot on the bear's head) and, for this action, she is dismissed, having been accused of 'moral turpitude' by Marsden. She is never given an opportunity to defend herself in this male dominated workplace. After buying a dictionary and finding out what 'turpitude' means, she is filled with anger:

> She was not a vile or shameful character! She was not base or depraved. She was only ignorant, and what was the sin in that? He was the evil one to accuse her of such... If only she had known what was going on when she was in the agent's office, how that vile man was lying... When I cried out, it was I who was made to seem in the wrong! I was unladylike. That was my crime.
>
> (p.171)

Lyddie puts Brigid before her own needs and successfully gets her revenge on Marsden by handing him a letter warning him that if he dismisses or hurts Brigid in any way then a letter would be sent to his wife telling her the truth of what really happened in the weaving room. Lyddie pays a brief visit to see Diana Goss in Boston, then returns to Cutler's Tavern hoping to get her old position back. However, when that plan fails, she goes to the farm and runs into Luke Stevens. It is this set of circumstances in the

narrative that firmly sets her resolve. She has learnt some bitter lessons but her final realisation brings her to full maturity:

> 'I'm off...' she said, and knew as she spoke what it was she was off to. To stare down the bear! The bear that she had thought all these years was outside herself, but now, truly, knew was in her own narrow spirit. She would stare down all the bears!
>
> (p.181)

The centrifugal forces in Lyddie's life have intersected with the centripetal forces and she is now able to see clearly what her new way forward should be. The metaphor of the bear serves to strengthen her predicament. No longer can she blame others for her condition but now realises that she herself must take the initiative and determine her own future.

Lyddie does, indeed, take control of herself and she departs for a college in Ohio that takes female students. She trains as a school teacher (as her reappearance in *Jip: His Story* testifies). Lyddie has come to terms with her inner self but she has undergone some bitter trials to reach this understanding.

Lyddie's focalized voice: social and personal issues coming together

It is through Lyddie's focalized voice that the reader gets glimpses of the childhood mind. Her uncertainties, her insecurities, her fears about her family's welfare and her triumphs are all expressed through projection space which often slips into the first person. This focalized voice shows maturity and determination towards the end of the narrative as she is able to visualise better an active career for herself – a career where she would be a 'slave to no one', especially the male of the species, whether it be overseer Marsden or a prospective husband as in Luke Stevens. Paterson mainly uses metaphor, events and character interaction to help Lyddie reach these conclusions about 'life'.

Smedman (2003, p.229) maintains that the myth of Artemis is 'an implicit and significant undercurrent throughout the novel'. Paterson, then, relies on Graeco-Roman mythology for this metaphorical model. Artemis is a Greek goddess (Diana, the Roman equivalent) who has many qualities. She is known as the Goddess of wild animals, the hunt and vegetation and, also, of chastity and childbirth – behind all forms of this goddess lies the wild nature of one who dances, usually accompanied by nymphs, in

mountains, forests and marshes. She is sometimes identified as a mother-goddess and even as one hostile to men (*Britannica, Micropaedia*, Vol. 1, pp.550-551). Both Lyddie and Diana could be said to embody some of these characteristics. Diana, ironically, is no longer chaste but Lyddie remains so as she refuses to be beaten down by the male dominated society. The religious metaphors and patriarchal undertones of the Bible can be found but they are undercurrents only. On the surface there are determined, strong-willed women as protagonists who refuse to succumb to male dominance and seek their own empowerment. Like many of the Biblical stories (Parable of the Good Shepherd; The Woman of Samaria; The Prodigal Son; The Exodus), Paterson's plots reveal that real life is difficult, often gritty and, at times, disastrous. However, the protoganists do get a glimpse of an Arcadia in the end where 'all will be well' –especially Lyddie, as she seeks her new profession and Rachel who is taken by Charlie to experience a more fruitful life of health and education.

A driving force: the empowerment of education

Both *Lyddie* and *Jip: His Story* make important comments about the direct advantages of literacy education. These novels challenge the reader to examine literacy as an escape from poverty, child labour, slavery and miscegenation or interbreeding between different races – especially in Paterson's setting of pre-Civil War Vermont. These are abject social situations which require the power of literacy to transcend.

The philosopher, Karl Popper, wrote in his autobiography that learning to read and write are 'of course the major events in one's intellectual development... the three R's... are, I think, the only essentials a child has to be taught... Everything else is atmosphere, and learning through reading and thinking' (1976, p.12). By atmosphere, Popper means the rest of the curriculum with its many and varied subjects – all of which are dependent in some ways on learning *through* reading, writing and thinking. We learn by doing: through action, experimentation and practice. Similar views are expressed by the Russian educator, Vygotsky, who states: 'writing has occupied too narrow a place in school practice as compared to the enormous role that it plays in children's cultural development. The teaching of writing has been conceived in narrowly practical terms' (1978, p.105). While the surface features of writing are an important *means* to the end product, it is that final product, that collection of clarified ideas, that is at the heart of our intellectual endeavours.

Writing and reading, however, are not merely tools for learning. This view undervalues what literacy is and does. Writing, for example, is (or can be) learning itself – it is the protracted synthesis or coming together of our human thinking and language competence, handling a range of problems that cannot be satisfactorily managed by mental reflection or talking.

Literacy as social agency

Both reading and writing are used within a context of social practice as humans engage in social situations of which literacy is an integral part. Literacy practices are embedded in the practices of everyday life and empower people: 'teaching and learning are about building identities and cultures, communities and institutions. And 'failure' at literacy isn't about individual skill deficits – it's about access and apprenticeship into institutions and resources, discourses and texts' (Luke & Freebody 1999, p.5).

One of the experiences highlighting the empowerment which literacy has that influences Lyddie occurs when she returns from Cutler's Tavern to her farmhouse and finds Ezekiel Abernathy (later Freeman) hiding in her house. He has been secreted there by the Stevenses who are committed to helping runaway slaves. Ezekiel makes it clear to Lyddie that slave owners do not want their slaves to be empowered by literacy:

> 'I was my own schoolmaster,' he said. 'At first I only wanted to read the Bible so I could preach. But '- he smiled again, showing his lovely, even teeth – 'a little reading is an exceedingly dangerous thing.'
> 'Reading the Bible?'
> 'Especially the Bible,' he said. 'It gave me notions.'
> (p.41)

Lyddie becomes aware of the power of literacy. She is impressed with the black man's speech and apparent education. The irony is that Lyddie, the illiterate, female, poor farm girl/servant, has greater status in this time and place than the well spoken Ezekiel, no matter what impression his command of language creates (Benson 2003, p.95). Likewise, Jip, an illiterate poor farm inmate, would have no social status whatsoever. In another context, Paterson echoes the theme of the power of emancipatory literacy: '... wherever people can read freely and widely, they begin to think and question, and there is nothing the established order dreads more than a thinking, questioning populace' that might begin 'questioning the whole social order' (1998a, p.34). Lyddie realises that you do not have to be 'black' to be a slave in this

social system; it was not until she left the Mill that she felt 'free' of her work and male bondage. Both novels develop in the protagonists 'an awareness of themselves as subjects positioned within a culture where injustices born of the abuse of power abound, and, as a result of reading both the word and the world, these characters develop a social conscience which demands that their new literacy skills be put to work to help correct those injustices' (Benson 2003, p.104).

The theology Paterson espouses is acutely focused in many of her novels dealing with concerns pertaining to women in unfavourable social contexts. She gives her female protagonists a voice that serves to empower them.

Jip: abjection and learning to accept a hard truth

Jip: His Story invites young readers to contemplate the difficult questions of social and economic inequality, slavery and the volatile concept of miscegenation. Like Lyddie, Jip is essentially alone in the world and his great hope is that loving parents will one day appear and claim him. The irony is that someone does come to claim him but it is not as a loving parent; it is a father who wants his 'property' back, not his 'son'. Another irony in the narrative revolves around the 'lunatic', Put, who is confined to a cage in a shed on the poor farm. It is Put who actually helps Jip to read and it is Stowe's, *Uncle Tom's Cabin*, which, in fact, provides all he knows about slavery. In turn, Put, in his moments of insanity and frenzy, is frequently comforted by Jip. It could be said that Jip becomes the metaphorical comforter of the Bible. Jip gets Put out into the fields and sunshine when he can and even sits through the night with him during his fits:

> '...I soon shall be
> From ev'ry pain and sorrow free.
> I shall the King of glory see.
> All is well, all is well!'

> He sang until his throat was hoarse, not loud – he knew that he could not sing above the lunatic's threats and curses – but, rocking his body, he sang on to comfort himself. He had the vain hope that somewhere in that terrible head behind those fearful teeth a bit of the Put he cared for was still alive and could hear that Jip was near and would not desert him.
>
> (p.22)

There is a soothing hope in the words of the Christian hymn and a comforting phrase which recurs throughout Jip's encounters with Put: 'All is well, all is well.' Jip's

sensitivity to people is frequently foregrounded as it is here. When Widow Wilkins and her three unhappy children arrive at the farm, Jip offers to help the older girl, Lucy, with her baggage:

> Jip went back down, thinking at least to help Lucy with the huge bag, but when he reached for the handles, she snatched it away. 'It's ours!' she said, as though he had been intent on stealing it from her.
> 'I jest thought to give you a hand with it,' he said confused.
> 'You have a monstrous dirty face.'
> Jip shook his head and climbed back up to the landing. He didn't tell her that her face wasn't so clean either. Why should he? He knew a hurting animal when he saw one. There was no need to pain her further.
> (p.25)

The narrative voice is that of the Imp but the focalized voice of Jip is never far away with the rhetorical question and especially the final sentence, both of which are close to the projection space of the subjective plane.

Jip, coping with menace: the child's vocalized voice

The arrival of this family is not the only threat to Jip's well being. There is a far more menacing figure lurking around town, and he even visits the farm. The slave catcher really unsettles Jip:

> The man paused. He's trying to flim flam me, Jip decided. That fake voice, like a peddler fixing to sell you something you don't want... 'Then, recently' – he poked at a bit of straw with the metal tip of his umbrella – 'a rumour reached my friend's ears that his lost child might not be dead after all.' He stopped to let the weight of these words sink in to his listener. Not a peddler, Jip thought, one of those tricksters that sell potions in the travelling medicine show.
> (p.45)

Jip's naivety is evident in not recognising the man for what he really is but this, of course, is part of his 'childness', his as yet incomplete understanding and awareness of the dangers lurking out there in the adult world. However, he is still wary and uncomfortable at the stranger's presence. What the stranger says reverberates in Jip's mind. Jip reasons in Christian terms and uses the metaphor of the 'Good Shepherd' when considering motives and possibilities for his parentage. The focalization from the narrative objective plane to the subjective plane of projection space in first person vernacular brings a closeness and emphasises the immediacy of the situation for the reader:

> Jest because I didn't like the cut of the man. After all *he* ain't the lonely parent longing for his lost boy. And whatever I am or am not, I got to be somebody's lost boy. I wasn't born on the West Hill Road. I jest fell off a wagon there. Whose wagon? And *why* didn't no one come back to look for me? Wouldn't parents worthy of the name come looking? Wouldn't they, like the good shepherd in the Gospel, search the earth high and low until they found their lamb what was lost? I would, and my lambs is jest dumb beasts, not a human boy made in the image of God.
>
> (p.47)

Jip may lack formal literacy education but he is no fool when it comes to reasoning and thinking deeply through issues. The metaphor of the Good Shepherd is played out by both Jip and Put; the former as he guides the inmates of the farm through the farming procedures and the latter as he adores, sings to and gives sound advice to children, including Jip himself:

> Did he really think so? Put with his lunatic mind that lay in wait like a mountain cat, ready to leap down and seize him...
>
> 'Yes,' said Put. 'I reckon them words seem queer to you at your age. But think on me – how welcome that day – when I'm 'free from ev'ry pain and sorrow free', and 'all, all is peace and joy divine'.
>
> 'Don't you like it down here with us, jest a little bit?'
>
> Put reached out the hand that so often blessed Toddy's head and touched Jip's shoulder.
>
> 'Of such is the kingdom of heaven,' he said softly.
>
> Jip couldn't figure what Put meant by that, but he smiled anyway. He knew it meant somehow that Put thought that he, Jip, had eased the pain and sorrow of this earth, if only a mite.
>
> (p.51-2)

It is clear that Put appreciates Jip's caring and friendship. Jip cares for all of the inmates, including the more valuable ones (in terms of work value) such as Sheldon who is mentally disabled. When Lyman plans to send Sheldon to work in the local granite quarry, Jip's concern is for his ability to keep safe in such a dangerous environment: 'That's not my worry, sir. It's what he won't figure out after that you gotta think to, Mr Lyman' (p.53). Of course, Jip's fears prove correct as Sheldon is killed in the quarry. However, Jip still sees things through the mind of a child:

> 'I reckon,' was all he could say. Secretly he hoped that heaven would have real lambs, too. Not just the Lamb of God. He knew sheep for what they were – stubborn and stupid – but he did love them. Heaven with only the blood-washed throng and no dumb creatures would be a mighty lonesome place'.
>
> (p.61)

School gives Jip the opportunity he needs for learning but it also brings hope and an element of menace into his world. The teacher is supportive and helpful but Addison Brockett, an older boy, warns Jip that he is paid by the stranger around town (the slave-catcher) to keep an eye on him. Just as Lyddie learns about poverty from *Oliver Twist* read by Betsy at the Boarding House in Lowell, so, too, does Jip learn similar things when the teacher, alias Lyddie, reads the same text in serial form to her class. Teacher leaves three books for Jip to read over the long summer vacation – the Bible, a book on Vermont history and *Uncle Tom's Cabin* or *Life Among The Lowly.*

Jip: discovering identity

Paterson gradually brings Jip to a realisation of who he actually is. When shopping in Peek's store over the vacation period, he actually comes face-to-face with his own father:

> He had heard the old men at the farm tell tales of meeting their own ghosts. That was the only way he could explain later what had happened at that moment. As he turned his head to look down the counter, a tall, fair-haired man at the far end met his gaze – gray eyes meeting his own dark ones. He knew that face – it was the one that stared out at him every day from the wavy kitchen mirror.
>
> (p.115)

This encounter changes Jip's life – the menace of his parentage is foregrounded once more. When he dashes for the Stevens' property to seek help, he is slow to understand what they are trying to tell him. The boy is still a child and try as he must he finds it difficult to comprehend what the Stevenses are telling him – and, even when the truth does sink in, it is another's safety and welfare for which he is concerned, not his own:

> 'Does thee see, my friend,' Luke asked anxiously, 'why thee must flee at once?'
>
> 'I can't,' Jip said at last. 'How could I leave Put? Whatever would he do?'
>
> (p.125)

Jip is always the caring shepherd. As he ponders his options, he seems to grow in wisdom as the full impact of what his mother had done dawns on him:

> If Luke Stevens has ways to get word from the South, then perhaps he could send a message to that grieving mother that she had done right to throw her baby child off the wagon, that her son was rich and free, learning day by day to read and write and figure. She'd be so proud she bore him that she could cast off the shame of how he had been conceived.
>
> (p.128)

Even though Jip is but a boy, he is likely to know 'as well as any man what had been done to her' (p.129). He full well knows that she would not have fled if she had willingly borne her master's child. The Stevenses agreed to help Jip escape via the 'stations on our secret railway' (p.129) but Jip will only go if Put goes with him. At this point in the narrative, the action speeds up as the 'chase' begins. Jip will now have to exercise extreme caution and intelligent judgement. Both he and Put's survival rest on his shoulders – the transition from boyhood to manhood will be rapid for Jip. Whilst hiding in a loft on the Stevenses' property (the irony is that it was Lyddie's old farm house), he has time to contemplate his ancestry and the full horror of his parentage overwhelms him:

> Hour after hour, his poor mind, already pulled about between his anxiety for Put and worry about Luke's not coming, was flooded with revulsion about this new certainty. At first, when Luke had broken the news of his ancestry, he had been numbed. But there in the loft the terribleness of the truth had pierced through that protection wall, leaving him naked to the pain and shame of his birth.
>
> All those years when he had wondered why no one had bothered to come back for him... God must like bitter jokes. But someone did... Someone had come back – not to claim his child but to recover his property....
>
> (p.153)

In his still immature state, he is ready to put some blame on God for his predicament. He tries to take Put and himself to Dean Avery's property where Teacher is staying for the summer but this proves to be a mistake because his pursuers, with Addison Brockett's help, guess this move. Jip has no chance with Avery's dogs set loose and Put having one of his fits.

The voice that is heard is the focalized voice of childhood. When Put attacks the slave-catcher and is shot, Jip finds it difficult to accept the inevitable:

> Oh, Put, no. Jip started toward his friend, but a hand grabbed his arm.
> 'Lemme go!' he cried out. 'I got to see to him!'
> 'He's dead.' The voice was as tight as the grip on his arm.
> 'No, no, not my Put.'... 'Kill me, but don't kill my Put. He ain't done nothing to you. Please, please don't hurt him.'
>
> (p.170)

This is the response of a child, not a mature adult. The language is that of childhood: 'Lemme go!'; 'Kill me, but don't kill my Put. He ain't done nothing to you. Please, please don't hurt him'. However, acceptance does come after the denial of death – Jip sees the truth in Teacher's eyes but he tries to hope.

Once Jip is incarcerated in the town prison he has time to think. There is a focalization shift to the subjective plane and first person of his own thoughts and this shift helps to highlight his developing maturity as he delves into self-recrimination for Put's death:

> Luke Stevens tried to warn me. He tried to tell me not to take Put with me, but I was too proud, too ornery to heed him. Pigheaded fool. Caring more for myself than for Put. I was wrong. The slavers didn't kill him. I did.
> (p.173)

Jip, still in childlike fashion, needs the reassurance of teacher and he gets it whilst in jail:

> He began to cry. He had thought he was past all feeling, but when he thought of the hymn, the picture of Put coming across the pasture, his head thrown back ...
> 'Do you think – I mean, is it – all well with him now?'
> 'Yes,' she said. 'I'm sure.'
> (p.175)

Both Teacher and Luke promise to lie about Jip's parentage before the justice. This threat of a lie has the desired effect on Jip as he then resolves to escape from his cell. He flees to the safety of Ezekiel Freeman's family in Montreal. The reader learns from the epilogue, which is in the first person narrative mode, that Jip decides to fight for his comrades in a Negro regiment in the Civil War (1861-1865).

The ending, then, is a realistic one in that Jip chooses to fight for the freedom of his race rather than live happily on an idyllic farm in Canada. Both the prologue and the epilogue are in first person and feature the focalized voice of Jip, his story. The myth of the grieving parents who have lost their little boy is destroyed. Jip finds it difficult to grapple with the 'politics of asymmetrical power inherent in the miscegenation that frames racial heritage' (Benson 2003, p.102). The horror of such an illegitimacy provides much of the impetus in the novel as Jip tries to come to terms with the impact of what his father did.

On an ideological level, Jip is always the metaphorical Good Shepherd caring not only for his farm animals but caring for the underprivileged, the forgotten and discarded elements of the human race, just as Christ cares for those who are 'lost' (Ps 23:1; Ez 34: 12; Jn 10:11; Jn 10:14). In the Bible, the story of Jesus has many references to the way a good shepherd cares for his sheep and this metaphor also applies to Jip who cares for his acquaintances and friends. Jip's subjectivity develops as his education, his emergent

literacy skills, make him more aware of his predicament and his place in the social milieu of pre-Civil War Vermont. The focalized voice articulates his goals and fears, together with a developing sense of a God who promises that 'all will be well'.

Summary

These three Paterson novels each deal with abjection or the displacement of children in the family but they each deal with it in a different way, in that each protagonist has a different dilemma to work through. Although she declares that she does not deliberately set out to deal with social issues, nevertheless a vibrant social context provides an important backdrop for the protagonists' personal stories. The social concerns are encoded by her Christian belief system.

Paterson's Christian ethos infuses events themselves, metaphor, character interaction and the focalized voice. The protagonists learn the lessons of life the hard way through various difficulties of family and social life. The value of education and literacy are strong themes. Ideology and language come together as Paterson gives shape to the narratives. She presents realistic and wholistic vignettes of life as it is or was in the various eras. Time and place combine with themes and ideologies to present credible narratives.

There is not only a background of social poverty, especially in *Lyddie* and *Jip: His Story*, but there is also the notion of personal poverty in the form of abandonment or the Kristevan notion of abjection. This has led to tension between female protagonists' centripetal goals and gender centrifugal forces. All protagonists have strong personal goals which are frustrated in being reached by outside social forces which are many: in Gilly's case it is the foster care system of the State; in Lyddie's case it is the patriarchal system of mid-Victorian Vermont; and in Jip's case it is the problem of miscegenation. Accordingly, Paterson gives prominence to these social voices through events, the interaction of characters and metaphor. In the midst of these voices there are the childhood focalized voices of fear, despair, naivety and uncertainty and these voices are heard largely through indirect speech, direct speech and especially projection space of the subjective plane of narration. Paterson represents the focalized voice of the child on many occasions so that the ideology is filtered through the language of childhood. The

focalized shifts from a third person narrator to the more subjective first person of projection space succeeds in bringing characters into sharper focus so that the childhood voice is more fully realised and brings an immediacy to the texts.

All three protagonists receive love in one form or another. God's 'grace' is certainly evident in the way Trotter deals with the ungrateful Gilly who, ironically, turns to Trotter in the end for reassurance. Jip is aided in his escape to freedom by Teacher and Luke Stevens. Jip is both the recipient of 'grace' as well as the dispenser of 'grace' through his dealings with the inmates of the poor farm and especially his handling of Put. The metaphor of the Good Shepherd is played out by both Jip and Put: the former as he guides the inmates of the farm through farming procedures and the latter as he adores, sings to and gives sound advice to children, including Jip himself. Lyddie is unlike Sarah-Louise and Takiko in that her journey rejects marriage as the way to personal fulfilment and salvation. She seeks an education to improve her social status and is influenced by her female mentors who become 'the channels of God's grace' (Smedman 2003, p.226).

Chapter Six

Personal Issues

Points of departure: the child's voice

> And yet, deep inside ourselves exists the image of the twins – two parts of the one whole. The light and the dark... In life both the light and the dark exist in each of us; each of us is our twin.
>
> (Paterson 1989e, p. 14)
>
> I am a Christian, so that conviction will pervade the book even when I make no conscious effort to teach or preach. Grace and hope will inform everything I write.
>
> (Paterson 2005, www.terabithia.com)

At the heart of Paterson's characters lies the conflict of the struggle within – a struggle to come to terms with the self. The struggle may be to assuage guilt, to express grace by forgiving or to satisfy a need to discover who the real self actually is. This struggle or journey for the child may be associated with the dark within and the desire to seek the light, metaphorically speaking, and to identify with the metaphor of the dark and light of the Christian message – the former representing the deep, intense personal struggle within (often sparked off by abjection), whilst the latter represents emergence from the struggle into a more positive, mature future with hope.

Bridge to Terabithia, Jacob Have I Loved, Preacher's Boy, Park's Quest, Come Sing, Jimmy Jo, Flip-Flop Girl, The Same Stuff As Stars and *The Field of the Dogs* all contain protagonists who have inner struggles which are in the main focalized through the individuals themselves. This not only gives the reader an evolving picture of deep spiritual journeys but also captures images of the innocence of childhood. The distinctive feature of these narratives is not the narrator's objective view but the character's subjective perception (Nikolayeva 2003, p.25). It is the *child's voice* that is heard and a voice often grappling with the concepts of guilt and forgiveness (which are part of Christian ideology) as well as the notion of subjectivity or discovering who the real self is. However, each text explores these ideas using different contexts, different historical periods and with different complications in the plots.

The settings – Eden disturbed and the inner struggle

The notion of the Edenic secret garden in Paterson's novels has been explored, commented on and contributed to by a number of researchers in recent times, not least of which are Chaston (2003), Nikolayeva (2000), Yoshida (2003) and Paterson herself (2001c). Each of the protagonists in the novels about to be discussed comes from a different family and physical setting but each perceives a problem that has produced an inner struggle. In *Bridge to Terabithia,* for example, Jesse Aarons sets high goals for himself. He wants to be *the* fastest runner in the fifth grade. However, he is clearly disturbed by his place in the family: 'the only boy smashed between four sisters' (p.10). He feels he is ignored by his father and has difficulty sharing his creativity as an artist with his father. Jess comes from a farm in a small town, Lark Creek, south of Washington, D.C. – to him, an uninspiring physical setting. Eleven year olds Park and Jimmy Jo also come from uninspiring settings (especially social) – Parkington Waddell Broughton the Fifth from a city flat and Jimmy Jo Johnston from the mountains of West Virginia. Robbie Hewitt happens to be the Preacher's boy and he is finding it difficult to keep up with the expectations of such a position in Leonardstown, Vermont. He is also having problems relating to his father and coping with his brother who has learning difficulties. Both Vinnie and Angel find themselves living with grandparents, the former in Brownsville, Virginia, the latter in her great-grandmother's crumbling Vermont farmhouse. Josh, in *The Field of the Dogs,* is resentful of the move to a small town in Vermont, especially with his new stepfather and his mother's new baby.

Louise Bradshaw lives on a remote island with a small population. Unlike Vinnie and Angel she appears to love the island and enjoys its singular beauty. She goes 'progging for crab' with her friend Call and even manages to bring in some extra money for the family. It is only in the final sentences of the first chapter that there is any hint of family friction: 'I excused myself from the table. The last thing I needed to hear that day was the story of my sister's life, in which I, her twin, was allowed a very minor role' (p.19). It is only then that the reader receives the first hint of significance in the Biblical title, *Jacob Have I Loved,* in that the story is about a favoured child, or, at least, a child's perception of being a favoured child.

In *Preacher's Boy*, the larrikinism of the protagonist, Robbie Burns Hewitt, is established in the first paragraph where it is clear that the son of a preacher should not be running women's bloomers up the town centre's flagpole for all to see. The rebel spirit is soundly manifest. This certainly is not behaviour expected of the preacher's boy, but it did succeed in enabling Robbie and his best mate, Willie, 'to keep up with Tom and Ned Weston' (p.3). The Westons tease Robbie's older, intellectually disabled brother, Elliot, and are the cause of conflict for Robbie:

> Pa came running off the church porch and saved my life. I was not grateful. It just made the Westons feel even more superior that I had to be saved by my 'big old papa'. Pa waded into the fracas and hoisted me up right off the ground by the back of my shirt. There I hung with my legs dangling in the air. I could see his eyes flashing, and I thought for a minute he was going to wallop me. Instead he lets me down gentle. 'Oh, Robbie,' he says, 'when are you going to learn to settle things with your head instead of your fists?'
>
> At that point I could see the Westons doubled over trying not to laugh out loud in front of the preacher. Pa couldn't have humiliated me more if he'd yanked down my britches and paddled my bare bottom right there in the churchyard.
>
> (p.9)

Another cause of tension for Robbie, then, is a father who appears not to understand the needs and ways of a young boy who is searching for self-identity. As with Jess Aarons and Louise Bradshaw, Robbie's Eden or 'secret garden' (Chaston 2003, p.79) is certainly not in the home. Instead it is an old cabin which he and Willie happen to find by chance:

> It's a bit spooky, that tumbledown cabin. But once Willie and me stumbled on it, we knew it was the perfect place for us. We can hide there from the Weston boys and anyone else that aggravates us. Sometimes we read dime novels there that Ma never wants to see the likes of around the manse. Sometimes we talk. Sometimes we just go there to do nothing but get away from stuff at home.
>
> We got a lot to get away from, Willie and me.
>
> (p.6)

The cabin becomes a place of escape, a place where boys can share their own interests, a place without the tensions of home and a place of comfort. Louise's place of comfort is "on the waters around Rass Island where she could dream of her 'Eden'": "'Call,' I would say, watching dawn break crimson over the Chesapeake bay, 'I hope I have a sky like this the day I get married'" (p.12). Jess's special place in Chapter One is the cow field near his home where he is training to be the best runner in fifth grade. This, also, is a place where he can dream about being a champion:

> Jess pumped his arms harder and bent his head for the distant fence. He could hear the third-grade boys screaming him on. They would follow him around like a country-music star. And May Belle would pop her buttons. *Her brother* was the fastest, the best.
>
> (p.12)

Jess's real Eden, though, is yet to be discovered – the magical land of Terabithia. In contrast, Angel's Eden is not at home with her brother, Bernie, and mother, Verna. It is the night sky and the wonders of the stars:

> ... she hated this place, but it was better than some they'd lived in, certainly better than foster care.
>
> Then she saw the star. Just one, through the cloudy night sky, but blinking like a friend above the house across the way. It was like a sign. Like a promise that things were going to get better.
>
> 'Look, Bernie,' she said. 'With the streetlight out, the star looks really bright.'
>
> 'So?'
>
> 'So, wish. Wish on the star, Bernie.'
>
> (p.4)

Paterson likes her protagonists to have a place that is like a spiritual haven; a place where they can either be themselves or that can nurture the imagination, a place which can be an escape from abjection, from familial dislocation or a place where the youthful mind can find some kind of solace which, like a Terabithia or the stars, can become a spiritual refuge for the mind. Park's initial refuge is his imaginative chivalrous world of brave Knights and amorous Ladies. This kind of refuge is the voice of the child reaching out for comfort – a legitimate image of childhood – the childhood perspective, the child's point of view or the child's focalized voice as mentioned in previous chapters.

Narrative strategies

As has been seen, Katherine Paterson's narrative perspective is far from simple. It is certainly not as Nodelman suggests when he talks about a certain simplicity in children's narrative (1996, pp.191-2). This is a point with which Nikolayeva (2003, p.18) takes issue. Some of the characteristics of a 'simple' narrative discourse, as outlined by Nikolayeva (p.18), include:

> ...a distinct narrative voice, a fixed point of view, preferably an authoritarian, didactic, extradiegetic narrator who can supply the young reader with comments, explanations, and exhortations, without leaving anything unuttered or ambiguous; a narrator possessing larger knowledge and experience than both the characters and the readers. Naturally, the

> verisimilitude of the story, the reliability of the narrator or the sufficiency of language as the artistic expressive means cannot be questioned.

Paterson, however, uses a far more sophisticated narrative perspective than the above criteria allow. The switching from one plane of narration to another and the frequent blurring of planes of narration as there are many shifts in focalization render invalid the idea of children's literature as simple. Paterson does not condescend to children as is evidenced in double address to children, but employs dual (or equal) address (Wall 1991, p.149). Dual address involves crosswriting to the sophisticated as well as the unsophisticated reader, whereas double address involves speaking to an adult co-reader over a young reader's head.

In Paterson's early novels already discussed, *The Sign of the Chrysanthemum, Of Nightingales That Weep* and *The Master Puppeteer*, there is considerable use of a more conventional, omniscient and omnipresent narrator. However, there are still examples of shifts in focalization when the voice is that of the child. In *Terabithia*, however, this narrator regresses and the impression is gained that the narrative proceeds with the voice of the child protagonist, Jess, where the inner voice of the character is given prominence. As already with *Lyddie*, the blending of voices, appropriately described by means of Bakhtin's idea of heteroglossia, is foregrounded as personal and social issues coalesce. Chatman uses some useful terms which help to describe shifts in focalization and are closely akin to Hasan's notion of planes of narration. In *Coming to Terms* (1990, pp.139-160), Chatman elaborates two concepts, *slant* and *filter*. *Slant* implies the shift between the narrator's and narratee's point of view, resulting in an unreliable narrator, as evidenced in *Jacob have I Loved,* where Paterson's narrative device is called *anachrony* or a disturbance of temporal order in narrative theory. This occurs when there is a considerable gap between the actual time of the story and the time when the story is narrated. *Flashback* or *retrospection (analepsis)* is used by Louise to tell her life as a young person growing up on Rass Island. Her narration takes place as she, now an adult, is returning to her childhood home. The outer narrative frame is in the future tense as she expresses her intentions in the prologue: ' As soon as the snow melts I will go to Rass...'; 'The ferry will be almost there...' The narrator in narrative theory exists outside the narrative at the time of the narration and is thus extradiegetic. Accordingly, there is a discrepancy between the naïve perspective of the young person (point of view)

and the experience of the adult (narrative voice). Nikolayeva (2003, pp.20-21) does not see this as a problem for the younger, but notes it as 'unreliable':

> Subsequently, although personal narration is used, the narrator occupies an unequal position toward the character (and thus the reader), which is otherwise normal with impersonal narration in children's fiction. The narrator has greater knowledge and life experience than the character, who just happens to be herself at an earlier stage... Yet, since the narrator is rendering her own story, in a narrative mode, sometimes called 'memory monologue' she is highly unreliable.

Louise, then, is free to tell her story as she wishes, with all the omission of facts, wrong judgements, and memory lapses which will add or detract from making her the unloved twin. She deliberately constructs her character as an object in relation to her sister, her parents, her grandmother, and all the other agents in the narrative. The danger of this, of course, is that the reader will be inclined to share her point of view, unless they can detach themselves from the imposed subject position. This process will involve an evaluation of 'the characters' behaviour, opinions and self-esteem' (Nikolayeva 2003, p.22). In a *slanted* narrative, then, clues are given to the younger reader that the narrator may be, consciously or unconsciously, omitting, transforming or adding details to the narrated events. In this way, the author can manipulate the point of view in a text. This is exactly what Katherine Paterson does – the focalized voice here reflects the ideological stance of the author.

Filter involves a shift between the character's and the narratee's point of view. The result is a contradiction between what readers know about characters and what characters know about themselves (Nikolayeva 2003, p.22). When the narrative focuses more on the protagonists and their perception of events than about the events themselves, it is said to be filtered (Chatman 1990, pp.150-1). To some extent, the narrator and narratee are communicating over the protagonist's head, since the narratee (and so the reader) is allowed to make inferences beyond the protagonist's grasp:

> Since the narrator in *Jacob Have I Loved* is autodiegetic (a protagonist in her own story), the narrative is both filtered and slanted. I have shown that the narrator is unreliable, deliberately or subconsciously telling us a distorted version of her character's story. However, Louise the character may also be deceiving herself, and the tension between slant and filter, the interplay of the point of view of the narrator, the character, and the narratee, constitutes the nerve of the narrative structure.
>
> (Nikolayeva 2003, pp.22-23)

In the third person narratives, such as *Bridge to Terabithia, The Same Stuff As Stars* and *Lyddie, filter*, which is the shift of point of view between the protagonist and the narratee (and hence the reader), can make us see what the protagonist himself or herself cannot see. The shifts in focalization and planes of narration provide a covert means for filtering the author's ideology through the eyes of the child. The narratives are about the pains of growing up which are difficult journeys and often emotional and spiritual ones.

The inner struggle revealed

Katherine Paterson, herself, speaks eloquently about the idea of the lost Eden which, once again, brings the Biblical dimension into prominence. In fact, nature becomes a key metaphor in her novels as she sees in it the creative power of God:

> When Eve tells the serpent that God has forbidden the man and woman to eat of this tree, lest they die, the serpent says: 'ye shall not surely die. For God doth know that in the day ye eat thereof, then your eyes shall be opened, and ye shall be as gods, knowing good and evil' (Genesis 3: 4-5). And, ironically, the tree did make the woman and man as gods. They were no longer content to play their parts in the perfect harmony of the created universe. They now stood outside of Eden... By choosing to be as gods, they chose apartness and dissolution and ultimately death – not the natural return of that which is of the earth to the earth – but death that is poisoned by fear. By stepping out of their place to approve or condemn or evaluate the worth of their fellow creatures, they destroyed the harmony God intended and put all of Creation in jeopardy.
>
> (Paterson 2001c, p.179)

Paterson sees 'the outcast child searching for a place to stand' (*ibid.*, p.179). In each of her novels, the quest is to find that place. This is especially so in *Terabithia* which is, metaphorically, a return to Eden, which, in turn, is 'a metaphor for the universe in perfect harmony' (*ibid.*, p.179). An examination will now take place of Jess's inner struggle in *Terabithia* and how this is realised through the focalized voice:

> Of course he was going to run. He had gotten up early every day all summer to run. He figured if he worked at it – and Lord, had he worked – he could be the fastest runner in the fifth grade when school opened up. He had to be the fastest – not one or the fastest or next to the fastest, but *the* fastest. The very best.
>
> (pp.9-10)

Jess's goal is clear here. It is entirely egocentric and, although it is ostensibly written in the third person on the objective plane, it sounds like the voice of the child. The thoughts and feelings are focused with no other considerations or responsibilities apart from gratification for self. The language also gives the impression that it is the voice of

the child. Words and phrases like 'figured', 'and Lord', 'but *the* fastest. The very best' give the impression of free indirect discourse, almost on the subjective plane. It is the 'grey' area between the objective and subjective planes. If not for the third person pronouns, it would be projection space where the *actual* thoughts of the character are expressed; thus, the reader is hearing the character's subjective perception.

This pattern is given prominence throughout the text. The only sister in the family who seems to bring Jess any joy is May Belle. It is May Belle who brings him news of the people moving next door into the old Perkins' property. It is ironical, of course, that Jess takes little notice of this event and even dismisses it with a 'But they wouldn't last' (p.16). The girl who moves in next door, Leslie Burke, will, in fact, change Jess's life forever. The other character in the novel who has a substantial influence on his life is his music teacher, Miss Edmunds. In the following passage the voice the reader hears is the child's voice reflecting a child's perception, not that of an adult narrator:

> Miss Edmunds was one of his secrets. He was in love with her. Not the kind of silly stuff Ellie and Brenda giggled about on the telephone. This was too real and too deep to talk about, even to think about very much. Her long swishy black hair and blue, blue eyes. She could play the guitar like a regular recording star, and she had this soft floaty voice that made Jess squish inside. Lord, she was gorgeous. And she liked him too.
>
> (p.20)

Once again, the language is that of the child: 'silly stuff, 'giggled about', 'long swishy black hair', 'this soft floaty voice', 'Lord, she was gorgeous'. He values Miss Edmunds' praise of his 'pictures' – the words she uses are 'unusually talented' (p.20) and the child's interpretation of this gives him tremendous encouragement and hope: 'that meant... the best... a genuine kind of best. He was rich, very rich, but no one could know about it for now except this fellow outlaw, Julia Edmunds... She was beyond such stupid behaviour. It couldn't touch her' (pp.20-22). Julia Edmund's achieved almost Goddess status for Jess, this 'beautiful wild creature' (p.21). The rest of Jess's week is boring compared to music with Miss Edmunds on Friday afternoons.

Jess's first encounter with Leslie has been fully analysed in Chapter Three. Suffice to say that, once again, irony is used as Jesse has no idea that they will ever become friends – not just an ordinary kind of friendship but a friendship with spiritual dimensions. Instead, he feels sorry for May Belle because Leslie Burke is really too old

to be her friend. Of course, the reader only realises the irony in the scene much later when the relationship between Leslie and Jess begins to blossom.

The first day of school brings surprises for Lark Creek Elementary School as Leslie Burke seems to break all of the acceptable 'community' rules: her dress, what she eats and, especially, her own desire to run in the lunchtime competition to see who is the fastest runner in Grade Five.

Jess tries to distance himself from her, largely because of the 'oddities' Leslie presents. He is sensitive to the comments of his schoolmates, but his anger, at last, reaches boiling point and he challenges Gary Fulcher to let Leslie run at lunchtime. To everyone's great surprise the girl wins the races, thereby shattering Jess's dream to be the best – once again, the *irony* is that Leslie has not realised how much she has hurt Jess by doing this:

> 'Thanks,' she said.
> 'Yeah?' For what? He was thinking.
> 'You're the only kid in the whole durned school who's worth shooting.' He wasn't sure, he thought her voice was quivering, but he wasn't going to start feeling sorry for her again.
> 'So shoot me,' he said.
>
> (p.36)

Leslie really appreciates Jess's help and contact but Jess's response is limited. He is still a product of his limited community; he is not yet ready to have his mind 'expanded', although there are hints that this girl is more than just 'the girl next door':

> She took off running to the old Perkins Place. He couldn't help turning to watch. She ran as though it was her nature. It reminded him of the flight of wild ducks in the autumn. So smooth. The word 'beautiful' came to his mind, but he shook it away and hurried up towards the house.
>
> (p.37)

The language used is poetic and the imagery and metaphor of the wild ducks apt. His limitations are expressed by the phrase 'shook it away' when thinking about how beautifully Leslie runs. He is not yet ready to open up his mind to this kind of thinking about a school friend, although he uses the same word for Miss Edmunds. This is the child's voice reflecting the image of child insecurity and uncertainty.

Miss Edmunds, the music teacher, takes the class on the first Friday afternoon back after the holidays and it is through her music that Jess changes his mind about Leslie:

> ...so by the time they got to the final 'Free to be you and me', the whole school could hear them. Caught in the pure delight of it, Jess turned and his eyes met Leslie's. He smiled at her. What the heck? There wasn't any reason he couldn't. What was he scared of anyhow? Lord. Sometimes he acted like the original yellow-bellied sapsucker. He nodded and smiled again. She smiled back. He felt there in the teacher's room that it was the beginning of a new season in his life, and he chose deliberately to make it so.
>
> He did not have to make any announcement to Leslie that he had changed his mind about her. She already knew it.
>
> (p.40)

The running does not bring them closer; it is the music lessons with Miss Edmunds that breaks down the tensions. Once again, it is the child's voice the reader hears. The passage begins with the narrator on the objective plane but there is a sudden shift to projection space: 'What the heck?... Lord'.; and free indirect speech: 'Sometimes he acted like the original yellow-bellied sapsucker'. The overall impression given is that the reader is inside Jess's thoughts and feelings.

The inner struggle assuaged: Terabithia

Leslie is humiliated at school for not having a T.V. in her house on the farm; her parents are trying to escape from the bonds of materialism. That afternoon she and Jess make their way to the creek to swing on the rope across the gully. Again, the poetry of nature is foregrounded: 'Jess leaned back and drank in the rich, clear colour of the sky. He was drifting, drifting like a fat white lazy cloud back and forth across the blue' (p.49). It is Leslie's suggestion to find a secret place that really catches hold of their imaginations: '...it could be a magic country like *Narnia*, and the only way you can get in is by swinging across on this enchanted rope' (p.49).

The intertextuality is at once apparent for the discerning reader. The parallels with Frances Hodgson Burnett's *Secret Garden* and C.S. Lewis' *Narnia* stories are there (Chaston 2003, p.65). Leslie becomes the creative queen, skilled with words, whilst Jess makes 'stuff' for their own secret garden. When they finished their Eden, 'Like God in the Bible, they looked at what they had made and found it very good' (p.51). The power of Terabithia to refresh and strengthen Jess is irrefutable. However, when Leslie first asks him to draw a picture of it, 'the quivering life about him' (p.51) is elusive and he can't 'get the poetry of the trees' (p.51). Leslie encourages Jess with 'Don't worry... You will someday' (p.51):

> He believed her because there in the shadowy light of the stronghold everything seemed possible. Between the two of them they owned the world and no enemy, Gary Fulcher, Wanda Kay Moore, Janice Avery, Jess's own fear and insufficiencies, nor any of the foes whom Leslie imagined attacking Terabithia, could ever really defeat them.
>
> (p.51)

Terabithia becomes a spiritual haven from which they can draw strength. The 'secret gardens' of Paterson's novels become metaphors for inner healing. Everything seems possible for Jess in Terabithia. Chaston (2003) draws very clear parallels between Frances Hodgson Burnett's *The Secret Garden* and some of Paterson's novels. He especially mentions Takiko's rice fields, Park's springhouse, Gilly's Thompson Park, Sarah Louise's Island and Jess's Terabithia. In all of these secret gardens, what matters is not so much the physical location or geography of them, as the people they share them with. And this is precisely the point Paterson explores in 'Where Is Terabithia?' (1984-5), which directly connects *The Secret Garden* with *Bridge to Terabithia.* Paterson searches for the true ancestry of Terabithia and concludes that ultimately it is 'the enchanted places of childhood, the secret places of the heart' (p.156). For her, Terabithia:

> ... starts out as a place outside ourselves, a tree, a hideout in the woods, a corner of our backyards, the springhouse on your uncle's farm. As we grow older, however, it becomes a place inside ourselves into which we may go. But the change from an outside Terabithia to an inner one doesn't happen accidentally... If you want an inner Terabithia when you are fifty, you must begin to build one now.
>
> (1984-5, p.156)

Throughout *Terabithia,* Jess is searching for the magic of this inner Terabithia, this inner Eden, and it is Leslie who helps him find it. He is reliant on her at the start:

> Leslie was good at finding things for him, and he liked her company as well. When she came home from school and on the weekends, he wanted her around. Leslie explained all this to Jess.
>
> Jess tried going to Terabithia alone, but it was no good. It needed Leslie to make the magic. He was afraid he would destroy everything by trying to force the magic on his own, when it was plain that the magic was reluctant to come for him.
>
> (p.77)

Jess has to discover the 'magic' for himself. It takes him some time and anguish ('It was like all the lights coming back on after an electrical storm. Lord, who was the stupid one?' [p.80]) to relax around and befriend Leslie's father, Bill, who actually succeeds in making Jess feel good about his usefulness. Jess notices that Leslie has an easy and

fruitful relationship with her father which makes him realise that something is lacking between his father and himself.

Leslie is far from the perfect human being. She also has relationship problems at school and once, after helping Janice Avery, she makes her feelings clear: 'Thanks to you I now have one and a half friends at Lark Creek School' (p.88):

> There in their secret place, his feelings bubbled inside him like a stew on the back of the stove – some sad for her in her lonesomeness, but chunks of happiness, too. To be able to be Leslie's one whole friend in the world as she was his – he couldn't help being satisfied about that.
>
> (p.89)

Jess is able to project his own feelings and reach out to others, including Leslie and even his younger sister, May Belle.

Overt ideology

The one episode in the novel that encodes an overt Christian message occurs at Easter time when Leslie requests to go to Church with Jess's family. After the service Leslie asks some pertinent questions about Jesus and Christianity. The Aaron children reply in voices reflecting the innocence of childhood:

> 'You gotta believe the Bible, Leslie.'
> 'Why?' It was a genuine question. Leslie wasn't being smarty.
> 'Cause if you don't believe the Bible' – May Belle's eyes were huge – 'God'll damn you to hell when you die…'
> 'I don't believe it,' Leslie said. 'I don't even think you've read the Bible.'
> 'I read most of it.' Jess said, still fingering the sock. 'S'bout the only book we got around our place….'
> 'But Leslie,' she insisted. 'What if you *die*? What's going to happen to you if you *die*?'
>
> (pp.98-99)

The children are direct with Leslie and honest in their beliefs. In retrospect, of course, the irony of May Belle's final rhetorical question is haunting as Leslie *does* die.

Focus on fears

Paterson gives prominence to Jess's fears about crossing the creek when the rains come but he pushes on and does not tell Leslie. However, once in Terabithia, Leslie talks in her queenly pose about 'evil curses' on the 'beloved kingdom' and invokes the 'Spirits of the grove' (p.105) to remove the evil curse. Jess decides to tell Leslie that he

does not want to cross the creek while the creek is so full: 'It wasn't so much that he minded telling Leslie that he was afraid to go; it was that he minded being afraid ..... Lord. It would be better to be born without an arm than to go through life with no guts' (p.107). However, he never gets the chance to tell her as the next day Miss Edmunds rings early and offers to take Jess to the National Gallery in Washington – an invitation which Jess cannot refuse.

Solipsism

Once again, the innocence and selfishness of childhood is emphasised as Jess feels guilty about not suggesting an invitation for Leslie as well:

> It didn't occur to him until the car was past Millsburg that he might have asked Miss Edmunds if Leslie could have come too. When he thought about it, he couldn't suppress a secret at being alone in this small cosy car with Miss Edmunds.
>
> (p.112)

The National Gallery is another Terabithia for Jess because it is like another 'sacred place' for him:

> Entering the gallery was like stepping inside the pine grove – the huge vaulted marble, the cool splash of the fountain, and the green growing all around... It was all Jess could do not to grab them and tell them how to behave in so obviously a sacred place.
>
> (pp.113-4)

The richness of Paterson's description reflects Jess's mood. His spirits are lifted until he comes across 'a three-dimensional nightmare version of some of his own drawings' (p.115) which foregrounds death: 'Indians disguised in buffalo skins scaring a herd of buffalo into stampeding over a cliff to their death...' (p.115). Once out into the sunshine his spirits have revived again: 'This one perfect day of his life was worth anything he had to pay' (p.115). The naivety of Jess's thoughts reverberates on the next page as Brenda blurts out to Jess on his return home: 'Your girl friend's dead, and Momma thought you was dead, too' (p.117).

Jess goes through the various stages of grieving. At first, denial and guilt are foregrounded and his actions of the previous day come back to haunt him:

> It would have been a lot of fun to have Leslie along. *I'm really sorry, Leslie.* He took off his jacket and sneakers, and crawled under the covers. *I was dumb not to think of asking...* His stomach felt suddenly cold. It had something to do with the buffalo, with falling, until death. With the reason

> he had not remembered to ask if Leslie could go with them to Washington today.
>
> (p.121)

This is the image of childhood, the focalized childhood voice, projection space ('I'm really sorry, Leslie') and free indirect speech – the grey area between the objective and subjective planes of narration that allows the reader into the protagonist's thoughts. When the Burkes are visited, it is Jess's immaturity, inexperience and insecurities that the reader experiences:

> A part of him stepped back and examined this thought. He was the only person his age he knew whose best friend had died. It made him important. The kids at school Monday would probably whisper around him and treat him with respect – the way they'd all treated Billy Jo Weems last year after his father had been killed in a car crash...
>
> (p.126)

His feelings suddenly turn to anger when Leslie's father, Bill, tries to comfort him: 'You think it's so great to die and make everyone cry and carry on. Well it ain't' (p.127). Thus, possessiveness takes over as the funeral arrangements are discussed: 'Turned to ashes. He would never see her again... how could they dare? Leslie belonged to him. More to him than anyone in the world... all they could do was cry. Not for Leslie... They were crying for themselves' (p.128).

Childness

Jess thinks that he is the only one who cared for Leslie. This is the *childness* (discussed in Chapter Two) in the focalized voice. Again it surfaces when he sees the fatal frayed rope for the first time since Leslie's accident: 'Above the crab apple tree the frayed end of the rope swung gently. *I am now the fastest runner in the fifth grade.* He screamed something without words and flung the papers and paints into the dirty brown water' (p.129). The focalized shift to projection space with the first person is the child's perspective and, indeed, it is a limited one. Jess's father comforts him in a move that is one almost of reconciliation. He guides Jess through an understanding of the difficult Christian concept of non-believers going to hell when they die.

Jess honours Leslie in Terabithia by making a wreath and offering an appropriate incantation: " 'Father, into Thy hands I commend her spirit.' He knew Leslie would have liked those words. They had the ring of the sacred grove in them" (p.134). Jess has

come through an experience that has changed his life; he is no longer the innocent child but one who can now see the world and his part in it with a more mature attitude:

> He was suddenly ashamed that he'd thought he might be regarded with respect by the other kids. Trying to profit for himself from Leslie's death. *I wanted to be the best – the fastest runner in the school – and now I am.* Lord, he made himself sick.
>
> (p.137)

His teacher shows sensitivity and helps him to cope with the loss. Jess realises that it was Leslie who had taken him from the cow pasture into Terabithia and turned him into a King:

> Now it occurred to him that perhaps Terabithia was like a castle where you come to be knighted. After you stayed for a while and grew strong you had to move on. For hadn't Leslie, even in Terabithia, tried to push back the walls of his mind and make him see beyond to the shining world – huge and terrible and beautiful and very fragile?... Now it was time for him to move out... It was up to him to pay back to the world in beauty and caring what Leslie had loaned him in vision and strength.
>
> (p.140)

These are more the words of an adult narrator with the more sophisticated words and ideas, whereas the next paragraph is more like the focalized voice of the child again:

> As for the terrors ahead – for he did not fool himself that they were all behind him – well, you just have to stand up to your fear and not let it squeeze you white. Right, Leslie?
> Right.
>
> (p.140)

Jess now takes the initiative and makes a more secure bridge to Terabithia and makes May Belle the new queen. Jess has overcome some of his fears and insecurities and the struggle within has given way to a more self-sufficient young person with hope for a more secure future. The Eden of Terabithia may have turned sour and evil just like the Eden in the Bible, but Jess is able to revive the magic and perpetuate the dream.

Angel and her dream

Angel's Eden in *The Same Stuff As Stars* is actually the stars in the night sky which are introduced to her by an uncle who has returned from the Vietnam War a human wreck. Angel takes comfort from the meaning of the stars as clarified in a Robert Frost poem:

> Not even stooping from its sphere,
> It asks a little of us here.
> It asks of us a certain height,
> So when at times the mob is swayed
> To carry praise or blame too far,
> We may take something like a star
> To stay our minds on and be staid.
> (p.224)

When life does get tough for Angel she has learnt to fix her mind on a star, to be strong and to stand tall. The night sky becomes her spiritual haven from which she draws strength. In an encounter with Liza Irwin, the librarian, Angel hears her quote from Psalm 8:

> 'When I consider thy heavens, the moon and the stars which thou hast ordained, what is man that thou art mindful of him?... What is man – and of course the writer means all of us puny little insignificant creatures – what is a mere human being that god who made the immense universe should ever notice?' she chuckled.
>
> 'The sky does take you down to size...'
>
> 'But the psalmist answers his own question. 'Thou hast made him a little lower than the angels, and hast crowned him with glory and honour...'
>
> 'The real angels? Do you believe that?'
>
> 'Yes, Angel, I do. When people look down on me, and these days' – she laughed shortly – 'these days everyone over the age of five does.... I remember that God looks at this pitiful, twisted old thing that I have become and crowns me with glory.'
>
> Angel could hardly speak. There was pain in what Miss Liza said, terrible pain, but something else, too. Something Angel knew when she turned her face to the stars. An awesome stillness. What was that word. A glory.
>
> (pp.172-3)

There is a suggestion that this experience is of a spiritual nature and that Angel is profoundly affected by it:

> In the grocery store she bought what she needed, wondering if the clerk and the three customers who were in and out noticed anything different about her. She felt so different from the girl who had left... Couldn't they see a little streak of shining in her, a bit of the glory Miss Liza had passed on to her?
>
> (p.173)

It is the awesomeness of what God has made that seems to give strength to Angel. She becomes the metaphor of the Good Shepherd (see Chapter Five) in this book by the way she cares for her family and tries to find her 'lost' brother, Bernie. She tries to comfort her great-grandmother who is guilt-ridden over her failure as a parent because both of her boys have ended up in jail: "'I'm still here, grandma.' Grandma sat up.... 'Yes, you

are, ain't you?' She looked at Angel and nodded her head. 'Can't be all bad if you got yourself an angel – kinda bossy angel'..." (pp.177-8).

Just as the person who helps Jess in *Terabithia* dies, so, too, does the person who opens up the magic of the night sky to Angel. Ray Morgan is Grandma's 'lost' son but he does help Angel to gain strength from their own special Eden, the night sky:

> 'Don't be mad at me, Angel. If I'd known you were coming back, I'd have taken better care of myself. It's too late now, but I'm grateful I lived long enough to point you at the stars.'
> 'I don't know near enough! You gotta come back and teach me.'
> 'You remember what I said last summer?'
> 'About what?'
> 'About us coming from the stars? About our bodies being made of the same stuff as the stars?'
> 'Yeah.'
> 'Well, try to think about me going back to the stars where I belong, okay? Whenever you look at the stars, think about old Ray turned back to stardust.'
>
> (p.215)

When Ray dies, Angel is reminded of his words in the hospital:

> 'Ashes to ashes,' he said. 'Dust to dust.'
> Tears filled Angel's eyes. She shook her head. *No*, she thought. *Astra to astra, stardust to stardust.*
>
> (p.220)

As in *Terabithia,* the Eden of this book has its sadnesses, but it also has its magic and hope for the future. Once again, the protagonist is able to draw strength from it and say in a voice which is that of *childhood*: 'It was a perfect night for viewing ... If good people went to heaven when they died, that's where the star man would be – in that glorious cluster. He might be two million miles away, but he would always be there, burning bright among the stars of another galaxy' (pp.222-3).

The child's voice as first person narrator

It may just be coincidence that the only two novels of Paterson in first person narrative have strong overt rather than covert Christian ethics and themes, *Jacob Have I Loved* and *Preacher's Boy.* Both novels have an intense personal focus as the stories of children with strong personal dilemmas unfold. As mentioned in the beginning of the Chapter, the protagonists (Sarah Louise and Robbie) come from different families who live in different historical periods.

Robbie's dilemma is that he cannot meet his father's expectations of a preacher's son. He often feels guilty about his attitudes towards his older, yet handicapped brother and his tendency towards larrikinism and rebelliousness. He is often seen 'outside' his family unit as he creates his own little world of scheming and fun. Robbie develops the idea, largely actuated by the hell-fire and brimstone sermonising of a visiting clergyman, the Reverend Pelham, that being a Christian is no fun at all and is far too constricting. Robbie is young and energetic and loves to enjoy life 'mucking about' with his friends. It is the child's voice of reasoning that the reader hears:

> I told Willie in a solemn voice that, as of that very morning, I was a convert to disbelief, and that since life threatened to be short, I was determined, as they say, to make hay while the sun still shone.
>
> 'But Robbie,' Willie said, 'if you don't believe in God, how come you believe He's going to make the world end come January?'
>
> I struggled for a logical answer. Willie's one fault is that he takes everything strictly literal. Not much imagination in him, for all his good qualities.
>
> 'Wal, Willie,' I started ... 'it's like this. No man knows the day or hour, but you'd be a fool not to take precautions. Wouldn't I be mad if suddenly the end came and I hadn't made the most of my remaining days? Why, Willie, I tell you, I'd just be furious.'
>
> "You think deep, Robbie,' he said, his voice fair dripping with respect.
>
> 'Thank you,' I said modestly. 'I reckon I do.'
>
> (pp.22-3)

The focalized voices are those of young ten year old boys whose immature images of the world and the nature of God are both limited and focused, somewhat egocentric. As the above excerpt shows, they have limited reasoning powers and their understanding of Christian concepts is somewhat skewed. They pick up some of the language of the Christian concept – 'No man knows the day or the hour' – but their conclusions lack the maturity of the adult viewpoint – 'Wouldn't I be mad if suddenly the end came and I hadn't made the most of my remaining days?' The focus is on immediate satisfaction and personal gratification rather than on the essence of the Christian message here which is making sure there is a right relationship with God through repentance and forgiveness before the end times. But this is Robbie Hewitt!

Robbie has dreams, such as going to California from Vermont by train and riding in a motorcar. Although he has decided to give up on God, he is nevertheless shocked and dismayed to find his father reading Charles Darwin's book, *The Descent of Man.* Robbie believes what everyone else does in Leonardstown that the book was inspired by the Devil and questions his father's reading of it: 'I believe that God created us,

Robbie, but I'm not wise enough to know just how he chose to do it. I think Mr Darwin's theory merits study' (p.29). The Reverend Hewitt has an open mind but Robbie's viewpoint reflects the limited thinking allowed within his church circle.

Paterson pushes the merits of an educated mind and rejects ignorance – witness Lyddie, Jip, Jess and Angel – Robbie has a long way to go to develop mature understandings. There are parallels with Jess's father in that Robbie would like his father to give less time to the simpleton, Elliot, and more time to him. It is not until the end of the book that Robbie begins to understand the reasons for this and the real depth of his father's and, indeed, his brother's feelings for him.

Humour – still the child's voice

There is much humour in the book about Robbie's 'dumping of God' but in many ways it is used to convey Christian concepts. Willie and Robbie are thinking about their own dreamy motorcars:

> 'I just got to have that one satisfaction before the end comes.'
> 'Too bad you can't pray.'
> 'What do you mean?'
> 'Well, when I want something impossible, I ask God for it because God can do the impossible. But you can't pray.'
> 'Why not? My father's the preacher. I'm a ten times better pray-er than you are.'
> 'You don't believe in God no more. Remember?'
> 'Well, I could pray just in case.'
> 'I don't think it would work. God would know.'
> (p.34)

The serious underlying Christian ideas here are that nothing is impossible for God to do (Matt. 6:25; Ps 55:22; Pet. 5:7; Pr 3:6) and that a belief in God is really necessary if there is an expectation of Him answering prayer. It is Willie who challenges Robbie's understandings of what prayer is. Robbie's focalized voice is confused and there is a belief that just because his father is a preacher, he is a 'ten times better pray-er' than Willie. Of course, bargains cannot be made with God. The main concern of the novel is not to preach the Gospel to the reader – the context just happens to be a Preacher's son in a small town in Vermont at the turn of the 20th century. The novel is more concerned with exploring the maturation of a young spirited boy who eventually must take responsibility for his own actions.

The town would like to control and tame Robbie's rebellious spirit, but it is this spirit that 'sets Paterson's imagination afire. She admits that this is the type of character she enjoys reading about' (Smith 2003, p. 243). The play on the name 'Robbie' is significant because he feels he has been born *robbed* of his identity. He does not like or accept himself; he is not equipped to help himself until the end of the story nor to reconcile himself to others.

The child's voice as the memory monologue

Sarah-Louise's voice in *Jacob Have I Loved* is not as direct or immediate as Robbie's as she is recalling her life on Rass Island some years later. Owing to the time lapse, she can be selective in how she tells the story and what she includes and deletes. For this reason, Nikolayeva (2003, p.21) states that the narrative can be unreliable (as already discussed). The mature adult is trying to recapture the feelings and attitudes of a thirteen year old. Readers must make up their own minds as to whether it is a story about a susceptible young girl trying to cope with jealousy towards a talented twin, Caroline, who always gets more attention because of her weak physical condition *or* about a girl who is treated unjustly, the unloved twin of the Biblical story of Jacob and Esau:

> Louise, the narrator tells us that Louise-the-character feels that she is being treated unjustly; however, it is hardly possible for the reader to decide whether this is an objective fact (the narrator states that the character felt that way), a subjective memory (the narrator believes, many years later, that the character probably felt that way) or a deliberate lie (the narrator wants us to believe that the character was maltreated).
>
> (Nikolayeva 2003, p.21)

All the reader can really do is to take the story at face value. Louise certainly gives the impression that she is being persecuted by her family. Until she can learn to forgive herself, she will not be able to move on to the next stage, that of forgiving others. The Christian ethic (Smith 2003, p.240) demands that individuals not only accept this somewhat abstract and difficult concept, but also 'to internalise and *believe* a concept that runs counter to anger.' Louise feels slighted and hurt and responds with resentment, a natural human response:

> Being able to truly forgive a person who has hurt one, then move on seems at times an impossible expectation. Yet God insists that the Christian accede to that command... The adage that 'man proposes, God disposes' illuminates the futility of thinking that individuals can entirely determine their own actions. They *can* plan; but God *will* ultimately decide.
>
> (Smith 2003, p.240)

Louise – the abject child

When Louise's mother and grandmother tell the story of the twins' birth, Louise does not feature in the story at all. Only Caroline is mentioned and her difficulties in breathing. No one can really remember what they did with Louise, the healthy twin, whilst they were working on Caroline to help her survive: 'I felt cold all over, as though I was the newborn infant a second time, cast aside and forgotten' (p.21). Louise 'paints' her grandmother as a difficult, old person who resents her and always responds negatively. Louise's mother comes to her rescue:

> 'How can I remember? It's been a long time.'
> My mother, seeing my distress, said, 'You were a good baby, Louise. You never gave us a minute's worry.'
>
> (p.21)

Louise's response to her mother's positive comments are only negative and are a good example of the focalized voice of a child coming through – the voice of the perceived abject child:

> She meant it to comfort me, but it only distressed me further. Shouldn't I have been at least a minute's worry? Wasn't it all the months of worry that had made Caroline's life so dear to them all?
>
> (pp.21-22)

Louise takes every action and every comment and gives them negative connotations ('Shouldn't I have been at least a minute's worry?'). Because she is fit and healthy she takes on the role of a son in the family and even wishes that she could have been a son to be of maximum physical help to her father. Caroline's musical ability, especially her gift for singing, always outshines anything Louise does at school. Caroline is the music teacher's protégé whereas Louise considers herself a nobody. After speaking out in class about cancelling the Christmas celebrations owing to the outbreak of War and being totally humiliated for her stance, Louise wants to run away after school. Caroline comes to find her out in the cold and Louise once again is flattened by her response: 'I would hope for tears and pleadings. She offered facts. But they were facts I couldn't argue with. It would be next to impossible to run away in a skiff at any time of year'

(p.30). Louise, then, feels abjection not only from parents but also from the school and her sister.

A Christian metaphor – light and dark

Louise sees light inside of and emanating from Caroline whilst she feels there is only dark inside herself: 'She was so sure, so present, so easy, so light and gold, while I was all grey and shadow. I was not ugly or monstrous…' (p.34). Louise never causes her parents to worry but wishes that they would worry about her to assure her that she was worth something. Louise worries about others: her parents, their marriage and even Caroline. She longs for them to notice her and give her some attention and concern. She recalls a scene from the Bible where Joseph dreams that one day all his brothers and parents would bow down to him:

> I tried to imagine Caroline bowing down to me. At first, of course, she laughingly refused, but then a giant hand descended from the sky and shoved her to her knees. Her face grew dark. 'Oh Wheeze,' she began to apologise. 'Call me no longer Wheeze, but Sarah Louise,' I said grandly, smiling in the darkness, casting off the nickname she had diminished me with since we were two.
>
> (p.35)

This kind of thinking tends to alienate the focalizing voice as the scenario is an unpleasant one and can have the effect of causing *estrangement*, whereby the character's actions or thoughts could be considered improper by the reader. Gilly Hopkins (as already discussed) has the ability to present this dark side of a character and so does Vinnie in *Flip Flop Girl*. Vinnie's father dies and she needs comforting and help to cope with the loss, but she feels neglected:

> But all she could hear was the sound of someone crying in the next room. It had to be Momma, but why would Momma be crying in the night when she never cried during the day? Why couldn't Momma come in and hold her and rock her and cry with her? Vinnie needed someone to cry with her.
> But no one cared about how Vinnie was or how she felt....
>
> (p.5)

Like many other Paterson characters (Louise, Jess, Robbie, Takiko), Vinnie feels abjection and clearly needs more love and attention; all the attention is given to her brother, Mason, who refuses to speak. She has to move home and attend a new school which brings with it many relational problems. Vinnie falls in love with her teacher but gets jealous when he gives attention to another student and one of her friends, Lupe.

When Mr Clayton gets engaged to be married, Vinnie's jealousy comes to a head and she viciously destroys the paint work on his new car:

> Red was an angry color, a furious color. She went back to where the red car sat – fat and snug. Red was Mason's favorite color in all the world. All at once Vinnie hated red – red Life Savers, red barrettes, red cars...
>
> She took a barrette out of her hair and, with the sharp point of the metal prong, she slowly and deliberately drew a line straight across the shiny red fender. Her stomach was no longer cold and nauseated. She dug a second line, a third, another, until she was scratching, scratching – back and forth – gauges so deep the silver bled from underneath. Her whole body glowed... She had never felt so strong – so powerful – so drunk with fury. Screech, screech, screech. What a hideous, wicked, evil, wonderful sound...
>
> (pp.86-87)

Vinnie's self-pity consumes her and results in her mistreating her younger brother, alienating herself from her well-meaning mother and grandmother, holding ill conceived ideas about Lupe and finally viciously attacking the property of the one teacher who reaches out to her with kindness and concern. This is sufficient to interrogate the reader's subject position and turn the reader away from accepting or sympathising with Vinnie's focalized voice.

The father's voice: seldom heard, but admired and needed

In some of the novels, the father is simply dead, totally unknown or earnestly searched for – Park, Muna and Jimmy Jo fall into these categories – but, where the father is present as in *Terabithia, Jacob Have I Loved* and *Preacher's Boy,* the effect of his presence or lack of it can have an impact on the protagonist.

Jess would love his father to have time with him, as he does with his sisters and would like his father's approval, instead of condemnation, for his creative skills in art work. Jess even wants his father to be pleased with the Christmas present he bought him – cheap electric cars that kept going off the track. However, it is not until the end that the quality time is given and, of course, really needed then during Jess's time of bereavement.

The psychologist, Michael E. Lamb (1987, p.6) is one of many who have stated that both fathers and mothers need quality time with their children, not necessarily quantity. Sarah Louise loves her father and enjoys his sole companionship when they go crabbing

and Robbie, despite his rebelliousness, longs for his father's company. He is absolutely overjoyed when his father invites him to accompany him to the city of Tyler:

> The very next day, the first momentous event occurred... I saw a motorcar...
>
> The fact that I'd lain awake half the night mad at him and worrying about what would become of us evaporated from my head ... I even forgot I'd promised to go fishing with Willie. I couldn't imagine anything better than a trip to the city – except maybe a trip to the city with just me and Pa, As you've probably gathered by this time, to a preacher his family always comes last. First come the needy, then the parishioners, and then the family. And amongst the family I always felt that I got the short end.
>
> (p.30)

This is the child's voice coming through here – mostly self-focused and generally unable to see the 'big picture' – as long as my needs are satisfied, who else matters? The fathers play an important role towards the end of these novels, once the important lessons have been learned.

Jess's father sees him through his anger after Leslie has drowned. Jess thinks that Leslie has deserted him. His father displays sensitivity and a good sense of timing in handling his son. Jess takes the paint and paper that Leslie bought him for his birthday down to the creek and throws them in the water. Jess feels a deep sense of loneliness and emptiness: 'There was nowhere to go. Nowhere. Ever again. He put his head down on his knee' (p.130). His father, sensing a need, was right beside him:

> 'That was a damn fool thing to do!' His father sat down on the dirt beside him.
>
> 'I don't care. I don't care...'
>
> His father pulled Jess over on his lap as though he were Joyce Ann. 'There. There,' he said, patting his head. Shhh. Shhh.'
>
> 'I hate her,' Jess said through his sobs...
>
> Finally his father said, 'Hell, ain't it?' It was the kind of thing Jess could hear his father saying to another man. He found it strangely comforting, and it made him bold.
>
> (p.130)

Children often think nobody, especially parents, cares for them, but parents are often there just at the right time. Jess is able to get over the tragedy and emerges a much stronger person in the end.

In *Jacob Have I Loved*, Louise's father says very little but he and the family are grateful for Louise's physical help. However, she seems to have more interaction in the home with her mother rather than the father. The mother speaks for both Mr Bradshaw

and herself when Louise confronts her after Caroline's marriage to Call about the favours heaped on Caroline:

> 'What do you want us to do for you, Louise?'
> 'Let me go. Let me leave!'
> 'Of course you may leave. You never said before you wanted to leave.'
> And, oh, my blessed, she was right. All my dreams of leaving, but beneath them I was afraid to go...
>
> (p.164)

But one word from her mother is sufficient for her to find hope for the future:

> 'Oh Louise, we will miss you, your father and I.'
> I want to believe her. 'Will you really?' I asked. 'As much as you miss Caroline?'
> 'More,' she said, reaching up and ever so lightly smoothing my hair with her fingertips.
> I did not press her to explain. I was too grateful for that one word that allowed me at last to leave the island and begin to build myself as a soul, separate from the long, long shadow of my twin.
>
> (p.164)

This is the point of reconciliation in the narrative. All of the anger, jealousy and even hatred seem to diffuse at this point when Louise begins to understand her worth in the family. This is a good example of how the different voices in the novel are juxtaposed, especially that of Louise, the adult narrator and Louise the teenager. The dialogue with the mother is natural and of the moment. However, the final paragraph is the adult narrator commenting on the episode and bringing a mature, considered slant to it – 'I was too grateful for that one word that allowed me at last to leave the island and begin to build myself as a soul, separate from the long, long shadow of my twin.' The concept of 'building myself a soul' is the kind of spiritual concept that may not have been thought of at the time the dialogue took place but the kind of idea moulded by retrospection.

Full healing for Louise does not come until she has to deliver twins in her new home town of Truitt in the Appalachian wilderness. Her own husband-to-be recognises her worth and her destiny shortly after she arrives: 'God in heaven's been raising you for this valley from the day you were born' (p.171). This is exactly the way it seems because Louise's skills as a nurse and mother save lives. She delivers twin girls – the first one is strong and healthy just like herself, but the second is small, weak and fragile, just like her own sister, Caroline. She fights to save the life of the weak one who does survive with her expert and tender care:

> Hours later, walking home, my boots crunching on the snow, I bent my head backward to drink in the crystal stars. And clearly, as though the voice came from just behind me, I heard a melody so sweet and pure that I had to hold myself to keep me from shattering:
> I wonder as I wander out under the sky...
>
> (p.176)

The feeling here is genuine ('I heard a melody so sweet and pure that I had to hold myself to keep me from shattering') with no hint of the jealousy that Louise felt on first hearing Caroline sing this line in a Christmas school concert many years earlier. However, there is still present the awesomeness of the singing:

> Caroline's voice came suddenly like a single beam of light across the darkness... it was a lonely, lonely sound, but so clear, so beautiful that I tightened my arms against my sides to keep from shaking, perhaps shattering. Then we were all singing, better than we had all night, better than we ever had, suddenly judged, damned, and purged in Caroline's light.
>
> A sharp report of applause suddenly rattled the room like gunfire. I jumped, first startled by the sound and then angered... I was disgusted to see her dimpled and smiling. She was pleased with herself. It was the same expression she wore when she had thoroughly trounced me in checkers.
>
> (p.32)

Here, the focalized voice of the child is full of envy – the dark side of Louise is not released until the final pages of the narrative. Paterson repeats the light/crystal metaphor. She demonstrates the possibilities of moving beyond hurts, real and imagined, to highlight 'possibilities for the achievement of an inner peace, a peace which comes naturally as a result of forgiveness' (Smith 2003, p.252).

Robbie Hewitt's father appears at almost every turn Robbie makes and produces some startling surprises for a youngster who has a vision of how a father should behave. On the 4th of July celebrations, Elliot, the intellectually disabled brother, goes missing. There is a long search with Elliot finally being found by his father who feared the worst for his son. With biblical references to both the 'Prodigal Son' (Luke 15:11-32) and the 'Parable of the Lost Sheep' (Luke 15:1-7), the Reverend Hewitt is so overjoyed at finding his son alive that he clings to his wife and weeps openly in front of the family. Robbie's immaturity, however, cannot cope with a father who cries:

> I shut my eyes. I wanted to drop my hands over my ears as well. How could I bear to witness it? My Pa hanging on to Ma, crying like a baby.... I was ashamed for him... I'd never seen him when he was anything less than a real man... he was a scared little boy. It was all I could do to keep from running out of the room.
>
> (p.55)

Robbie is totally unable to handle a father showing such emotion: 'It's aw right, Pa,' Elliot whispered back. 'I wa' scare', too,'; 'Good thing we found each other then, eh, son?' (p.56). Robbie could not understand how a man could love a disabled son so much because 'Elliot was not a son a man could take pride in' (p.56). Robbie is filled with jealousy because his father had never spoken to *him* in such loving words before. Once Elliot is put to bed, the father actually does not forget the part his able-bodied son took in the search: 'Night, Robbie,' he said. 'Thanks for helping' (p.56). Robbie is unable to respond and, facing the wall, pretends to be asleep.

The Eden defiled

Robbie experiences another kind of father when he seeks solace from his very own Eden or secret garden, the cabin in the woods. The discovery of a no-hoper, Zeb Finch and his dirty daughter, Vile (short for Violet) opens up a new world for Robbie. He steals some vegetables to help feed them. Vile is loyal to her derelict father and Robbie plans to try to help them.

Robbie may have reservations about his father crying but he cannot tolerate the Weston boys saying nasty things about his brother and father: 'Monkey sons! Monkey brothers! Monkey papa! Monkey boys' (p.101). He is so angry he nearly drowns Ned Weston and if it was not for Willie, probably would have succeeded. The Westons take Robbie's clothes and sink them in the pond – an unfortunate dilemma because Robbie is sunbaking naked and cannot get home. His brother, Elliot comes to the rescue with some clothes but Robbie is then afraid to go home because of the Ned Weston affair at the pond, so he heads for the cabin in the woods.

Robbie experiences Zeb's drunken behaviour and cruelty to his daughter, Vile, who empties his liquor. He sees the dark side of inebriation and a father's mistreatment of his own child, Vile.

Eden restored

The end of the story is fast moving and, indeed, is a turning point for Robbie. He is reconciled to both his father and his mentally and physically disabled brother Elliot, and also to God.

Robbie and Vile search for the missing Zeb and find him destroying the local drug store. Robbie gets badly injured by Zeb who ends up in the local jail. The authorities find a note written by Robbie in Zeb's pocket, saying 'Help! Kidnapped!' and charge Zeb with kidnapping and attempted murder. Vile visits Robbie's sick bed in an attempt to try to persuade him to intervene. Robbie waits for a convenient moment and, with the help of Elliot, he tries to make his own way down to Tyler to the courthouse in order to clear up the *truth*. The struggle inside Robbie is real and it is a moral and spiritual one:

> Was I to be the cause of my father lying in a court after laying his hand on the Holy Bible and swearing to tell nothing but the truth? *He doesn't know what the truth is or isn't.* A voice came into my head powerful as though it had come down from Mt Sinai. *But you know the truth, and you let him bear false witness.*
>
> (p.162)

Robbie tries to walk the ten or so miles to the jail and pretends he is a prisoner released from Andersonville prison after the Great War: 'My mind was telling my body to run, but my poor body was crying to lie down and die' (p.167). Robbie's child's imagination is never still – the pathos of the situation is clear. However, the scene is only complete when he miraculously gets a ride to Tyler in a motorcar which almost runs him down; but the biggest surprise of all is the sudden appearance of Elliot jumping up from the back seat yelling: 'Robbie! Robbie! I catch 'em!' (p.169). It is interesting to note that Robbie resorts to Biblical imagery (not bad for a ten year old who has dumped God!) as he 'cons' the driver to take him and his brother to Tyler, a dream come true:

> The road to Tyler is bumpy and dusty, but I hardly noticed. I felt like I had hitched a ride in Elijah's chariot on a straight path to the Pearly gates. I was riding in a motorcar! The one thing I had wanted most to do before the world went bust, and God had let me do it. Moreover, God hadn't given me just a ride, he had provided a saving help in my time of trouble. The Reverend Pelham could have his white robes and golden crowns and choirs of angels; I was in Heaven already.
>
> (p.172)

The voice is the innocence of the child as the images are those of a child's imagination, full of great excitement as a dream is fully realised:

> 'It's a miracle!' I yelled over the racket of the motor.
> 'A genuine miracle!'
> 'Wheeee!' cried Elliot. Then he leaned over and kissed my hand.
> And do you know? From that moment I stopped all pretense of being an apeist and signed on as a true believer for all eternity. How could I not? God had worked a personal miracle especially for me. (p.172)

Robbie is back in the Christian fold once again, thinking that God has worked 'a personal miracle' for him. When they reach the courthouse, Robbie's father listens carefully to his son's story and responds sensitively so that Zeb is cleared of the charges and both he and his daughter, Vile, are released into the Reverend Hewitt's oversight and rehabilitation for the next three months.

The new century arrives and brings with it reconciliation for Robbie and his family. Not much is said but the actions of Robbie's father tell the story instead:

> I shivered. He put his free arm around me and drew me close. 'Pa,' I said after a bit, 'let's ring it in.' I waited for him to say no.
> Instead he said, 'Last one to the church is a rotten egg!'
> (p.185)

Robbie's father did not say 'no'. The reconciliation is complete. The end of the story may be somewhat contrived but it is seen through the eyes of the child, the first person narrator. The images, metaphors, and reactions to events are all seen from the child's viewpoint. As is typical of all Paterson's novels, there is forgiveness and hope at the end. In both *Jacob Have I Loved* and *Preacher's Boy* there is a narrative informed by her Christian ethic. Paterson offers a concept of God at work 'in and on ordinary people with somewhat extraordinary problems – yet problems with which the reader fully empathizes' (Smith 2003, p.251). Sarah Louise, Jess and Robbie do achieve an inner peace which enables them to move on in life.

Park's quest – 'the heroic life and everyday life'

Parkington Waddell Broughton the Fifth is also searching for an inner peace. He is a troubled eleven year old whose current consuming passion in life is trying to discover who his now deceased father really was. His mother, Randy, wishes to remain silent on the matter as there is obviously much hurt involved – a fact with which an eleven year old has little empathy and Park refuses to rest until the sordid truth is revealed. The truth comes in a way which is painful for all concerned. Park sets out on his quest to the family farm in Virginia, where his father was raised. The novel is a complex one, made more so by the frequent allusions to the Arthurian fantasies which complement the poignancy of Park's experiences by bringing an air of the heroic to everyday tasks, thereby providing an effective narrative framework:

> Casually he draped the dish towel over his shoulder. Now the left hand gripped an invisible shield...
>
> 'Faugh! You are no knight!' the lady cried in disgust.
>
> 'You are naught but a kitchen scullion, smelling of garlic and grease. How dare you presume to be my champion? Dismount, fool, and stand aside, lest the Black Knight skewer you on his spear and roast you in the everlasting flames!'
>
> Bold Gareth heeded not the lady's jeers... The Black Knight crashed heavily to the earth. Noble Gareth leapt from his horse and, raising his sword...
>
> He turned slowly to look at the arrogant lady. Had she not fallen on her knees and pled with the King to send a knight to kill this villain for her?... Without another word, he removed the black armor from the fallen knight and clothed himself in it... he was ready now for whatever enchantments the wicked queen Morgan le Fay might devise in her evil imaginings...
>
> Park hung up the dish towel and in one practiced movement, slid out of the tiny kitchen, flipped the television switch, and flopped onto the living room couch.
>
> (pp.7-9)

Paterson believes that 'story is the way we make sense of life' (2001c, p.19). For Park, story plays an important part in his quest for self-identity and maturity as a Parkington Waddell Broughton. As evidenced by the above passages which help to open the narrative, Paterson has interposed *Park's Quest* with Arthurian texts in an attempt to trace a troubled adolescent male's psychological journey 'towards gender identity through its textual interchange with the Arthurian stories' (Yoshida 2003, p.159). Throughout the narrative Park frequently departs from the everyday world, from the mundane activity of house-work, homework or milking a cow, to the heroic Arthurian tales which seem to offer him 'extraordinary protection, and an inner sense of certainty that with circumspection, craft and compulsion one can overcome the greatest dangers and misfortunes: in effect that one can make one's own fate.... In many ways the heroic life shares the quality of an adventure, or series of adventures' (Featherstone 1995, p.59). The novel contrasts the uncertainty of the everyday with the certainty of the heroic, especially with the concept of the hero. Featherstone maintains that it is 'possible for anyone to become a hero and to perform an heroic deed without being a member of an heroic society or having a commitment to the heroic life' (*ibid.*, pp.60-61). Park places himself in the Arthurian heroic world, thereby making up for psychologically what he lacks in the everyday world.

Paterson's intertextuality even includes giving some chapter headings the ring of the heroic, chivalrous life: 'Return of the Young Master', 'Challenge from a Stranger',

'Castle under Curse', 'Taking Up Arms' and 'The Company of the Grail'. This technique gives the primary narrative an expression of an Arthurian archetype:

> Park's description of his grandfather's house as 'Castle Under Curse' (chapter 7) is a prompt that his grandfather, crippled by two strokes, is in the role of Pelles (the maimed King, or Fisher King) and that the property is figuratively a Waste Land. In a metaphorical parallel, when Park 'takes up arms' and shoots and wounds a crow, he replicates 'the dolorous stroke' struck by Balin (though, thankfully, the pun implicit in the novel is nowhere articulated.)
>
> (Stephens & McCallum 1998, p.161)

Throughout the story, Park's actions reflect the characteristics of several knights – Gareth, Gawain, Perceval, Galahad and Balin – so that his quest for self-identity develops into 'a narrative of emotional and spiritual healing' (*ibid.*, p.160). At eleven years of age and on the brink of adolescence, Park has reached a stage when he has to know about his father, a story which is obviously too painful for his mother to recall. This quest for knowledge is what drives the story forward and is the cause of much tension between Park and his mother, Randy. The following interchange illustrates Park's insistence for answers and Randy's bitterness and desire to avoid the subject of his father:

> 'My dad. Did he ever see me?'
> 'Well, of course he saw you.' She sounded impatient. 'You were three, four months old when he came back. How many times do I have to tell you?'
> 'And?'
> 'What do you mean 'and'?'
> 'What did he think?'
> 'I've *told* you that. He thought you looked exactly like a Porky Pig.'
> It didn't seem fair that practically the only gift his father had given him was a nickname he despised. 'I wish you wouldn't keep calling me Pork.'
> There was a hesitation. 'You don't seriously want me to go around calling you Parkington Waddell Broughton the Fifth, do you?'
> 'Why don't you just call me Park like everybody else?'
> Another pause. 'That was *his* name.'
>
> (p.11)

A little farther on there is an interpolation from an Arthurian tale which serves to reinforce Park's determination and thirst for knowledge about his father: 'He is not really dead, you know. Morgan le Fay has cast a spell... But you, you have been chosen for this quest to find the dread castle and to wage battle against the evil enchantment. You, his only son. Yet the perils are unmeasured... he must go. For his father's sake and for the lady's' (p.14). In the Arthurian stories, Morgan le Fay is a key character

who has distinct parallels in *Park's Quest*. Park's imagination is certainly active and somewhat mischievous as he imagines that Frank's Vietnamese wife and her daughter, Thanh, parallel the role of Morgan le Fay. He blames them for weaving a spell on the colonel and thinks that he, Park, will be the one to break that spell: '...speak not to the lady... she is in truth Morgan le Fay her very self, and has set for any knight who passes that way a cunning and deadly enchantment' (p.56). The words used to describe Thanh and her mother – 'something foreign', 'some kind of heathen' and 'geek' – are certainly not complimentary and they are even considered somewhat evil: 'The geeks had killed his father, and something or someone even more terrible has destroyed his grandfather...' (p.93). Park goes through stages when he even blames himself for his family's problems:

> ...the thought was Park's own.
>
> But I didn't mean to. I didn't. He forced himself to be quiet in case God should be saying, at that very minute, 'It's okay. Everything will be all right. God should know he hadn't meant to do whatever it was he must have done. Okay, God. Give me a sign that it's all right. That you don't blame me. Like if Mrs Davenport was to walk in here right now to find out if I was okay.
>
> (p.94)

Paterson does not use projection space much in this novel, but, when she does, it is effective. In the above passage, for example, it occurs in the focal position at the beginning of the paragraph: 'But I didn't mean to. I didn't'. The subjective plane of narration here immediately gives way to the objective plane as the Imp continues with 'He forced himself to be quiet in case God should be saying...' then to projection space in the first person again: 'Okay, God. Give a sign that it's all right. That you don't blame me. Like if Mrs Davenport was to walk in here right now to find out if I was okay'. Thus the paragraph begins on the subjective plane of projection space and concludes in the same way. The sentence beginning 'he forced himself...' is on the objective plane, but the whole paragraph gives the impression that the thoughts and feelings are coming from Park directly. The first person subjects bring an immediacy to the situation. Park's voice is being heard through this focalization and it is a voice of doubt and guilt.

Elsewhere, free indirect speech is used to achieve a similar effect but without the first person and in the past tense the same immediacy is not quite achieved: 'Did that count as a sign from God? Probably not. Besides, she was some kind of heathen – all

those people were. 'I'm okay,' he said, but he knew it didn't count if he had to say it himself' (p.97).

The dialogue between Park and Thanh is always lively and often feisty and the immediacy of direct speech brings verisimilitude to the scenes. Thanh thinks that Park has just killed a crow:

> She had his body pinned, and she was pummeling his back, crying and screaming, 'You murder! You murder! You no good murder!'
>
> He struggled to get up... she leaned forward and sank her teeth deep into his wrist. He yelled out in pain.
>
> 'So!' she cried. 'Now you feel!' She bent to bite him again. He let go her arm ... he smacked her across the face.
>
> 'So! Now you beat up girl! You no good.'
>
> 'You bit me, you little geek. You bite me again and you'll know what beating up is.' He grabbed both her wrists and squeezed tight. 'You just better pray you didn't break my glasses.'
>
> (p.121)

This episode is pivotal in the novel as the wounding (not killing) of the crow eventually succeeds in bringing Park and Thanh together. They both care for the crow in an attempt to restore it to health. It does eventually recover and flies away. However, when the wounding first occurs it serves to highlight Park's masculinity and Thanh's abhorrence of guns and killing which she fully experienced in Vietnam where she was born.

Yoshida (2003, p.162) discusses the setting and time of the novel as crucial to understanding attitudes in it. The Vietnam War, as well as the Watergate scandal, inflicted wounds on American society that produced only pain and suffering. Park's father has divorced Randy and deserted his own son, to return to his new love and daughter in Vietnam and ultimately to his death there. The brother, Frank, eventually marries the Vietnamese woman and takes Thanh as his stepdaughter. All of these events combine to cause illness and trauma to Park's grandfather. Only in the end is there reconciliation and hope for the future as Park, Thanh and the grandfather drink from the coconut shell (the 'Holy Grail') which becomes a symbol for healing. Thanh, in fact, becomes the Maiden of the Grail as she emerges from the springhouse:

> When she came out it was slowly, carrying in both hands the coconut shell, filled to overflowing with cool, sweet water. 'Now,' she ordered. 'Now. All drink.'
>
> Then they took the Holy Grail in their hands and drew away the cloth and drank of the Holy wine. And it seemed to all who saw them that their faces shone with a light that was not of this world. And they were as one in the company of the Grail.
>
> (p.141)

It is through symbols like the 'coconut shell' and 'the crow' that the novel touches on the mystical and spiritual. The 'coconut shell' provides healing both for the crow and for the relationship among Park, Thanh and the grandfather. Throughout the story, 'Thanh, who, as an Asian female, has been objectified in the Western patriarchal narrative, attains her subject position in Paterson's revised narrative' (Yoshida 2003, p.165). Paterson's own experiences as a daughter of missionary parents in China and then as a missionary herself for four years in Japan (1957-1961) had indeed changed her viewpoint about the Orient:

> What made it possible for me to go to Japan at all was a close friend I had in graduate school, a Japanese woman pastor who persuaded me that despite the war I would find a home in Japan if I would give the Japanese people a chance. And she was right. In the course of four years I was set fully free from my deep, childish hatred. I truly loved Japan...
>
> (2001c, p.203)

Thanh has a dual 'otherness' – she is not only a female but she also comes from the Orient. Park needs to overcome his hang-ups on both of these issues. Yoshida describes the social milieu of the early seventies in the United States with clarity and insight:

> In other words, the war strategists had in their minds an image of masculinity in which the 'warrior' male regards women and Asians as 'others'. In 1973, domestically, America had already seen the second wave of the feminist movement that radically questioned the exploitation and marginalisation of women, and by 1988 when *Park's Quest* was published, the exploitation and marginalisation of the feminine in the construction of manhood was questioned also by men under the influence of feminism. Therefore, the inclusion of Thanh's dual 'otherness' – gender and ethnic – in American society that had been dominated by white males seems an inevitable consequence of the decline of the warrior mentality and the feminist movement.
>
> (2003, p.166)

Huse (2003) at first had difficulty accepting the structure of the narrative but later comes to accept the merits of Paterson's novel 'because works that live are those that evoke multiple readings' (pp.109-110). In commenting on Emily Dickinson's difficulty in accepting the narrative because Vietnam was not 'as simple or noble as ancient wars'

and that Paterson 'has lost control of details, showing victims whose lives have been stalled and rendered ineffectual' (*ibid.*, p.120), Huse sees many strengths in Paterson's work:

> This view, however, solidifies my present sense that Paterson, once more, deserves to be read again and again, even though some of us must read her resistantly. My essay points out the doubleness of the Camelot myth – it is not simple and noble alone, as well as the stunning intricacy of Paterson's metaphoric freshness. Like the many storytellers who have turned to versions of the Perceval story, Paterson sees the fragmented quest narrative as an analogue to culture. My initial resistance to the erasure of Randy is evoked by Paterson's source material as much as by her personal vision, and my resistance to that source material is not unlike Paterson's own pulling and tugging at fragments that cannot restore what should have been.
>
> (pp.120-1)

Paterson's choice of narrative structure for *Park's Quest* with the chivalrous Arthurian stories juxtaposed with the real story of Park's quest makes a strong story even more poignant by the reconciliation through the 'Holy Grail' at the very end. The novel illustrates once again Paterson's constant theme of searching or yearning for an absent parent. The answer may lie in her Christian views:

> I think I know the answer to that question. I'm not sure about these things, but I think the fact that this theme keeps coming up in my books reveals a longing – not so much for my own parents – but a yearning for the One whose name is unpronounceable but whom Jesus taught us to call Father.
>
> (2001c, p.146)

Whether the reader wishes to view the narrative as a metaphor for the yearning for the father, on the Christian level; or an evocation of American masculinity in the seventies; or a triumph for 'otherness' in the forms of gender and ethnicity; or a view that sees the text as an intertextual game, whereby Park echoes many of the characteristics of the Arthurian heroes; nevertheless, an overriding theme concerns a search for a lost father whose past behaviours are gradually revealed to Park on his journey of self-identity. For Paterson, the journey or search is always incomplete:

> It is always incomplete, as all true hope must be. It is always in tension, rooted in this fallen earth but growing, yearning, stretching toward the new creation. I am sure that it does not satisfy children in the sense that Cinderella or Jack the Giant Killer will satisfy them. I know children need and deserve the kind of satisfaction they may get only from the old fairy tales. For children who are still hungry for happily ever after, my endings will be invariably disappointing. Children need all kinds of stories. Other

> people will write the stories they can write, and I will write the stories I can write.
>
> (2001c, p.146)

Apart from the interpolation of the sections from the Arthurian fantasies, Paterson uses dialogue, free indirect speech and projection space to express characters' attitudes, emotions and viewpoints. Park and Thanh become two very memorable contrasting characters, coming from quite different social and ethnic backgrounds, but both in search of the same father and both expressing childhood voices which reveal their insecurities and longings.

Fantasy revived – the father quest revisited

Park's Quest relies on fantasy for much of its impact and driving force and so does a later Paterson novella, *The Field of the Dogs* (2001). This novella was first published in serial form, chapter by chapter, in newspapers as part of the 'Breakfast Serials' program. As with *Park's Quest,* the protagonist Josh is in search of a father. Neither his mother nor new stepfather seem to have time for him now the baby has arrived. To make matters worse, the family has moved from Virginia to Vermont so that Josh has to cope with less than friendly schoolmates and neighbours, especially Wes Rockett.

Fantasy comes into the novella when Josh hears the dogs actually talking as they are playing out in their favourite field. Unlike the structural and metaphoric complexity of *Park's Quest* which contains structural and metaphoric complexity, the fantasy of talking dogs is not well integrated into the fabric of *The Field of the Dogs* and is somewhat slight, not fully developed. Whilst most of the story is narrated by a third person narrator on the objective plane there are quite a few sections of free direct speech and projection space when Josh's thoughts and feelings are printed in italics and the immediacy of the first person is used:

> *Poor Ace. And it's all my fault. Manch made those dogs fight so I could get away safe. Somehow I'll make it up to them. Somehow.*
>
> (pp.51-2)
>
> *I'm not going to spend my life running,* he thought. *It's time to use my head and not my feet. If I run now, Manch will die. And it will be all my fault.*
>
> (p.69)

It is actually through the dog episodes and the challenge thrown at Josh by Wes' gang that reconciliation eventually occurs with Wes as well as Josh's mother and stepfather. The two plots are interwoven. What does emerge strongly is Josh's search for self-

identity and a place not only in the home but in the local community as well. According to the review of the novella in *Publishers Weekly* (Jan.1, 2001), the story may well encourage reluctant readers, as will the brief chapters and relatively large print. The novella does have important things to say about family unity and Josh's need to feel a part of family and community.

Summary

The child's journey can often be seen in spiritual metaphorical terms with a dark and light side, the former representing the deep, intense personal struggle within (often sparked off by abjection), whilst the latter represents emergence from the struggle into a more positive, mature future with hope. The protagonists in this group of novels under discussion are all engaged in a personal struggle and all of them during their journey find solace in an 'Eden' which becomes their spiritual haven where they can be themselves and nurture their imagination; it is an escape from the abject state, from familial dislocation, like a 'Terabithia', a spiritual refuge for the mind. It is at these times that the intertextuality with 'Secret Gardens' and the Narnia stories becomes apparent. Paterson gives prominence to childhood fears and tensions such as that between Robbie and his father, Park and his mother, Louise with her parents and sister, Caroline, and Jess Aarons with his father.

Paterson's overall narrative design in her novels, then, is to tell stories of diverse experiences of childhood, through what is represented as the focalized voice of the child. The shifts in planes of narration present sophisticated narrative perspectives. The author's ideology is often filtered through the voice of the child. Family and one's place in it become important, together with the roles of fathers in the family structure. In *Preacher's Boy, Jacob Have I Loved, Bridge to Terabithia, Park's Quest* and *The Field of the Dogs* the child's relationship with the father, real or imagined, is foregrounded whilst that with the mother is generally subjugated. The struggle within the protagonist, whether male or female, is to move on, often with the help of their secret garden or 'Eden'. Whilst this latter chapter has been predominantly concerned with protagonists with personal issues, nevertheless some texts like *Park's Quest* must be seen and read

within a volatile social context. In fact, the book needs an understanding of the context to gain the most understanding from it.

The power of the imagination is foregrounded in all texts. Protagonists need fantasy, whether it be a 'Terabithia', the dream of a motor car, an Arthurian tale, the 'Eden' of Chesapeake Bay or talking dogs, to help heal wounds and to help in the process of discovering the self. Paterson's Christian ideology is never far away, whether it be overt or covert. For example, Angel is struck by the awesomeness of what she believes God has made, with respect to the stars in particular, and it is this that seems to give her strength. She becomes a metaphor for the Good Shepherd in *The Same Stuff As Stars* by the way she cares for her family and tries to find her 'lost' brother, Bernie. *Jacob Have I Loved* and *Preacher's Boy* have strong Christian ethics and themes and an intense personal focus as the unravelling of children with deep personal dilemmas unfolds. Through the focalized voice, the reader often hears the child's voice of reasoning which lacks the maturity of the adult viewpoint. In *Preacher's Boy,* in particular, considerable humour emerges because of this immaturity.

Park's Quest, especially, partially relies for its impact on intertextuality. The novel contrasts the uncertainty of the everyday with the certainty of the heroic. Park places himself in the Arthurian heroic world, thereby making up for psychologically what he lacks in the everyday world. His quest develops into 'a narrative of emotional and spiritual healing' (Stephens & McCallum 1998, p.160). A similar process occurs for Jess as he seeks the solace and healing power of Terabithia and his friend, Leslie. As well as the Edens or 'Gardens' being places of spiritual healing, objects and people, too, become symbols for healing such as the coconut shell at the springhouse in *Park's Quest*, the telescope and Ray Morgan in the night sky in *The Same Stuff As Stars,* the bridge across the creek and Leslie in *Bridge to Terabithia,* the motorcar and the father in *Preacher's Boy,* and music and Grandma Johnson in *Come Sing, Jimmy Jo.* People not only become symbols of healing but they also become metaphors of love and 'grace'.

Chapter Seven

Conclusion

The purpose of this thesis has been to demonstrate how the ideology in selected works of Katherine Paterson constitutes the frame for language, narrative and metaphor. It has been demonstrated that Paterson's Christian ideology – that is, her Christian-oriented values, attitudes and assumptions – infuses and informs the language and narrative, thereby providing what Marx and Engels (1977, vol.1) call an 'ideological superstructure'. Paterson makes linguistic and literary choices which, either overtly or covertly, consciously or subconsciously, reflect this world view. Through the investigation of texts written over a span of thirty years and covering genres such as historical fiction and contemporary social realism, Paterson's choices give speech and thought to characters, give direction to the action and events and establish space and place. They also provide spaces for the readership to identify (or not) and/or empathise (or not) with characters by creating narrative opportunities for closeness and/or distance. For example, the third person narrator who operates on the objective plane of narration does not create the illusion of proximity as closely as the first person narrator, or direct speech or projection space on the subjective plane. Thus, focalization is one of the narrative strategies that Paterson uses to create such closeness.

This exploration reveals several important aspects about Paterson's writing for children.

First of all, it confirms the pervasiveness of Christian ideology in Paterson's novels, irrespective of text genre, whether it be historical fiction or social realism.

Second, the study reveals how linguistic analysis can work alongside literary analysis in discerning focalization in texts and thus in understanding representations of the voice of the child, which, in turn, through the identification of overt and covert values, assists in the critical discernment of ideology.

Third, and related to the above, the study explores how literary theory and linguistic analysis complement and reinforce each other in the analysis of texts and their structure, both at the macro level of the narrative and the micro level of the paragraph and sentence.

Fourth, the thesis reveals an interesting dichotomy: that despite the overt Christian ideology espoused and declared by the author, the texts remain highly accessible to non-Christian readers. This is demonstrated by Paterson's continuing popularity and the sheer number of awards she has received. These reflect her skill as a writer who writes for a wide community. The novels foreground deeply held values which, apart from their Christian orientation, are appealing in themselves and which lend themselves to multiple readings. In this regard it would be valuable from a reader response point of view to explore children's responses and reactions to such ideologies in a further study.

Fifth, ideologies other than the specifically Christian are often a point of focus in the novels and reveal how Paterson is influenced by the world and social context in which she lives. She wrote many of her novels at a time when issues such as feminism exerted powerful cultural influence and when engagement in conflict between countries, such as the Vietnam War, divided community opinion. Her stance is profoundly influenced by such concerns, elements of which are reflected in texts such as *Lyddie* and *Park's Quest.*

Sixth, many of the protagonists experience what Christian theology refers to as 'grace' or unmerited love. Although this grace is not strictly of the Christian kind, which in Christian theology can only be given by God, it represents an unearned, unmerited love freely given to an often undeserving recipient. Such grace could be interpreted simply as a happy ending, or as part of the author's 'ethics of hope' (Johnston 2001), but for Paterson it is clearly something deeper and more profound. At the end of *The Great Gilly Hopkins*, for example, Gilly is very chastened and, ironically, does not want to leave Trotter who has repeatedly shown expressions of love to her, despite Gilly's antagonism. At last Gilly expresses her love for Trotter, accepts her mother's rejection and goes to live with her grandmother. This has been a major step to take for Gilly. She now has the courage to face an uncertain but more secure future. The depth of emotion in the final paragraphs of the novel takes the reader from feelings of anger to ones of sympathy for Gilly. The reader may be unsure about any Christian conversion for Gilly but there is no doubt that she has matured sufficiently to be able to face her future with hope. While Trotter has Christ-like qualities as she displays grace, a non-Christian reading is also possible. Trotter opens up her heart to Gilly even though Gilly does not deserve the very kind treatment she receives. In the end there is recognition and gratitude by Gilly for Trotter's love.

Paterson's early writings engage with other cultures and therefore engage with other social ideologies, but she does so with sensitivity and integrity and with an authentic regard for the principles and practices of these cultures. However, it is clear that she tells the stories of other cultures within her own belief system and within her own sympathetic Christian ethos. The texts reveal Paterson's worldview (sometimes through intertextuality), especially about such issues as the importance of education as an indicator of empowerment; the connections between poverty and lack of education; the value of loyalty; the importance of developing creativity and the imagination; and the value of discovering self and finding an identity and place for self in both the family and community.

The study examines, from a particular perspective, the corpus of Paterson's novels to date – fifteen in all. Despite differences in historical contexts, in geographical aspects and social demographies, Paterson's protagonists are involved in journeys of self-discovery. Part of this search for an identity involves formulating some sense of worldview. For Paterson, this worldview is profoundly Christian-oriented. Each of her protagonists struggle not only with the values of a social system but also with personal values which, in turn, are part of Paterson's 'climate of belief' about universal truths. Many of these values and truths are also acknowledged by the secular community: concern and caring for others; the constant struggle against selfish desires; honesty to oneself as well as to others; a recognition that evil exists; and the often elusive search for love.

Paterson's perspective is firmly stated:

> I will not take a young reader through a story and in the end abandon him (*sic*). I cannot, will not, withhold from my young readers the harsh realities of human hunger and suffering and loss, but neither will I neglect to plant that stubborn seed of hope that has enabled our race to outlast wars and famines and the destruction of death.
>
> (1995, pp.48-49)

The final line in *The Sign of the Chrysanthemum*, is what Fukuji, the great swordsmith, engraved on his last sword. This sums up the ideas in Paterson's words here: 'Through fire is the spirit forged' (p. 132). The lessons of life are difficult and the trials many but in the end there is hope.

The Japanese trilogy and *Rebels of the Heavenly Kingdom* are overtly oriental in setting, in historical detail and in the presentation of social issues and themes. Paterson does not hide the harsh realities of the social contexts from her readers. Beneath the

construction of culture lie profound themes that relate equally to the Judaeo-Christian value system as well as to the oriental culture. Protagonists embark on a journey of growing up and explore an identity and a place in the world. Place and belonging become important as the cultural significance of continuing the family line is given prominence. Biblical allusions, injunctions (such as caring for the underprivileged and respecting others), love and generosity, and metaphors – especially of water and fire – are prevalent. Geographical landscapes are often juxtaposed with psychic landscapes to provide powerful contrasts. Muna, Takiko, Jiro and Wang Lee all undergo family dislocation and seek to have relationships restored so that there is hope for a more secure future. *Rebels of the Heavenly Kingdom,* unlike the other oriental novels, contains overt Christian ideology because it deals with the Taiping rebellion, a Christian uprising in southern China from 1850-53. This is a somewhat didactic text as it seeks to highlight the causes of the failure of the rebellion. The text goes far beyond presenting a simplistic Christian story because it opens up questions about the degradation of sects, however noble their origins. The protagonist Wang Lee is confronted by the dark side of life including treachery, murder, theft, selfishness and greed – the antithesis of the ideology that instigated the Taiping movement. Accordingly, Wang Lee's casuistry goes beyond Christian ideology and raises deeper psychological issues.

Each of the protagonists in the Japanese trilogy, in particular, experiences forgiveness of some kind. Although this is not 'grace' in the Christian sense, the protagonists receive a share of love they do not always deserve. Goro takes in Takiko, in spite of her past selfishness, Muna finds an apprenticeship with Fukuji in spite of his earlier theft of Fukuji's sword, and Jiro finds a place in Yoshida's band of puppeteers in spite of stumbling on Okada's dark secret. Wang Lee takes his former teacher, Mei Lin, as his new wife to the ancestral home. The former warriors for the Taiping cause are at last free to express once forbidden feelings for each other and can look forward to building a family together.

The treatment of social issues is strong in novels such as *Lyddie, Jip: His Story* and *The Great Gilly Hopkins.* In these books there is not only a background of social poverty, especially in *Lyddie* and *Jip: His Story*, but there is also the notion of personal poverty in the form of abandonment. Paterson chooses to highlight different thematic elements which drive the narratives forward: for example, there is tension between female protagonists' centripetal goals and gender centrifugal forces, in *Lyddie*

especially. That is, the protagonists in these books have strong personal goals which are frustrated by varied social forces: in Gilly's case, it is the foster care system of the State; in Lyddie's case, it is the patriarchal system of mid-Victorian Vermont; as Jip has the social acceptance problem of miscegenation.

Paterson foregrounds these social voices through events, the interaction of characters, contrasts and metaphor. Carefully woven into the fabric of these external forces are the focalized voices of the child protagonists, expressing fear, despair, naivety and uncertainty. The voices are revealed and realised by the linguistic devices of indirect speech, direct speech, free indirect speech and especially projection space of the subjective plane of narrration.

Paterson foregrounds her Christian ideology through narrative strategies which include the use of metaphor, contrast and character interaction in which the voice of the child emerges. Lessons of life are learnt, not without a struggle, through interaction with family, community and the workplace. For Lyddie and Jip, education, poverty and literacy become strong themes.

The protagonists in these social novels receive love in one form or another. Jip is aided in his escape to freedom by Teacher and Luke Stevens. Jip is both the recipient of grace as well as the dispenser of grace through his dealings with the inmates of the poor farm and especially his handling of Put. The metaphor of the Good Shepherd is played out by both Jip and Put: the former as he guides the inmates of the farm through farming procedures, and the latter as he adores, sings to and gives sound advice to children, including Jip himself. Lyddie is unlike Sarah-Louise and Takiko since she rejects marriage as the way to personal fulfilment and salvation. She seeks an education to improve her social status and is influenced by her female mentors who become 'the channels of God's grace' (Smedman 2003, p.226).

The third grouping of novels deals with books mainly focusing on protagonists facing personal issues or journeys. It is not so much a search for identity as a discovery of it, as the story of their lives unfolds. Lyddie, and especially Jip, are more consciously aware of their need for an 'identity' of 'self-worth', whilst Park is more concerned with his quest for a missing father. However, Gilly, Louise and Vinnie are led to self-awareness and a more defined sense of identity through events in their lives. Characters

are beset with serious life-problems such as dealing with placement in the family and the unlocking of creativity and the imagination as with Jess; the search for a missing father or loss of a father as with Park, Vinnie and Angel; the yearning for a father's attention as with Robbie and Josh, or sibling rivalry as with Sarah Louise. All of these difficulties are presented as challenges for the protagonists and these challenges become metaphorical bridges to be crossed. A 'secret garden' or lost Eden is another metaphorical device, the exploration of which helps the protagonist to regain security. The journey is often seen in spiritual metaphorical terms, as a dark, intense personal struggle within (often initiated by feelings of abjection), to a more positive, mature future with hope.

In *Preacher's Boy, Jacob Have I Loved, Bridge to Terabithia, Park's Quest* and *The Field of the Dogs* the child's relationship with the father, real or imagined, is given prominence whilst that with the mother is generally subjugated. The struggle within the protagonist, whether male or female, is to move on, often with the help of their secret garden or Eden. However, some texts such as *Park's Quest,* set in the 1960s and the aftermath of the Vietnam War, must be seen and read within their social context; an understanding of context will lead to a better appreciation of what is happening in the novel. While Paterson may not claim to be engaged primarily with social issues, the social contexts and the issues they generate influence the expression of her ideology.

The power of the imagination is given prominence in all texts. Protagonists need to escape the realities of their everyday problems through fantasy, whether it be a 'Terabithia', the dream of a motorcar, a musical instrument, an Arthurian tale, the Eden of Chesapeake Bay, the night sky, or talking dogs, to help heal wounds and to help in the process of discovering the self. For example, Angel is struck by the awesomeness of what she perceives God has made, with respect to the stars in particular, and it is this that seems to give her strength. She becomes a metaphor for the Good Shepherd in the way she cares for her family and tries to find her 'lost' brother, Bernie. Through the focalized voice, the reader becomes privy to the child's voice of reasoning which lacks the maturity of the adult viewpoint. In *Preacher's Boy,* in particular, considerable humour emerges, owing to this immaturity.

Intertextuality plays an important part in novels such as *Park's Quest.* The novel juxtaposes and contrasts the uncertainty of the everyday with the certainty of the heroic.

Through the fantasy of the Arthurian heroic world, Park seems better able to face up to the challenges of the everyday. His quest develops into a journey of healing, both emotional and spiritual. A similar process occurs for Jess as he seeks the solace and healing power of both Terabithia and his friend, Leslie. As well as the Edens or secret gardens being places of spiritual healing, objects and people, too, become symbols for healing: these include the coconut shell at the springhouse in *Park's Quest*, the telescope and Ray Morgan in the night sky in *The Same Stuff As Stars,* the bridge across the creek and Leslie in *Bridge to Terabithia,* the motorcar and the father in *Preacher's Boy,* and music and Grandma Johnson in *Come Sing, Jimmy Jo.* People not only become symbols of healing but they also become metaphors of love and grace. Indeed, it could be argued that it is this concept of grace, however it is understood, including secular interpretations of it, which distinguishes Paterson's novels.

Exploring language, structure and metaphor through literary and linguistic analyses contributes towards a more informed understanding of the complex nature of ideology in narrative.

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