

1997

Barring the Nursery Window: Narrator Intrusion and Separation Anxiety in Children's Literature

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Barring the Nursery Window:

Narrator Intrusion and Separation Anxiety in Children's Literature
(TITLE)

BY

Mary Alice Diggins

THESIS

SUBMITTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR THE DEGREE OF

Masters of Art

IN THE GRADUATE SCHOOL, EASTERN ILLINOIS UNIVERSITY
CHARLESTON, ILLINOIS

1997
YEAR

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Abstract

This thesis examines the effects of the various degrees of narrative intrusion within the genre of children's fantasy literature addressing the theme of separation. The primary texts include the Grimm Brother's folk tale, "Hansel and Gretel," Maurice Sendak's picture books *Where the Wild Things Are*, *Outside Over There* and *Dear Mili*, and finally ends with J. M. Barrie's novel *Peter Pan*. In examining these texts there emerge three distinct levels or types of narrative. The first type of narrative is zero degree where little narrator intrusion enters the text. The author does not exist as a persona; thus readers may freely work out solutions for separation anxiety within the space of fantasy. In the second type of narrative, adult narration becomes more intrusive. There seems to be a socializing intent on the part of the narrator to control the reader's interpretation of the text by using culturally encoded sets of moral or psychological symbols. Where illustrations enter the text, they may shade the meaning of the text to emphasize and de-emphasize portions of the story in ways not necessarily intended by the author. Illustrations thus reveal anxieties over separation that the illustrator himself seems to have experienced. The third type of narrative reveals the highest degree of intrusion. The author/narrator becomes another figure in the struggle over

separation as he gains control of the mother figure and the story itself. The resolution of separation anxiety is obscured and indefinite.

The first chapter of this discussion compares the Grimm Brother's manuscript version of the tale "Hansel and Gretel" to the fifth revision of the same tale, and discusses the subtle effects of narrator intrusion as it moves away from "degree zero." The second chapter expands on this idea by exposing the subtle effects illustrations have on texts with zero degree intrusion and those with much intrusion. It explores Maurice Sendak's *Where the Wild Things Are* and *Outside Over There*, and Wilhelm Grimm's tale *Dear Mili* also illustrated by Maurice Sendak. The final chapter deals with the self-conscious narrator in J. M. Barrie's *Peter Pan*. Throughout these texts, as narrator intrusion increases, adult anxiety over separation becomes manifested in the narrative structure. Characters' actions may show the return to mother, but the adult author, through various embodiments of his intrusive narrator, may tell the reader that separation may not really be resolved. Thus the belief of the possibility of escape through fantasy is taken away from the reader.

To my husband, Mark, for his love, patience and support

and

To my director, Dr. John David Moore, and readers, Dr. Fern
Kory and Dr. Ann Boswell, for their continual enthusiasm and
encouragement.

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Introduction

Historically there has been a preoccupation with the theme of separation in children's fantasy literature. Folktales, the undoubted ancestors of children's fantasy literature, were very much concerned with this topic. In searching for laws that govern folk narratives in the oral tradition, folklorist Molke Moe found universal psychological factors which influence the shape of folkloric forms and texts, and identifies separation as one of the seven fundamental experiences which is basic to the story. The Eighteenth and Nineteenth Centuries saw an explosion of books for children dealing with separation, many of which were essentially moralizing conduct books. Among these are the works of the Brothers Grimm and Charles Perrault. Also Lewis Carroll, Edward Lear, Charles Kingsley, George MacDonald, and Robert Louis Stevenson in the eighteenth hundreds and A. A. Milne, J. M. Barrie, Beatrix Potter, Rudyard Kipling, and E. Nesbit at the turn of the nineteenth hundreds were much concerned with separation. Even as we enter into the middle to late Twentieth Century the topic of separation has yet to be exhausted. Works by C. S. Lewis, Mary Norton, E. B. White, Paula Fox and Lynne Reid Banks deal with separation and the return to the mother figure.

The theme of separation has received much attention among the psychological community as well. Psychologists such as Bruno Bettelheim, Jean Piaget, and Lawrence Kohlberg have done extensive research in this area of the individual's separation from the mother figure and have termed it "separation anxiety." Although Piaget and Bettelheim correlate the anxiety with cognitive development and Kohlberg with sociological development, they all agree in their definition of separation anxiety as the inner conflict of an individual as he or she resists the perceived loss of the near exclusive attention of mother while at the same time desiring independence and autonomy. This is especially typical in younger children and pre-adolescence. This period also begins the more obvious development of the inner identity independent of and sometimes hidden from one's parents, a time eminently important to the developing sense of personal self. Another core component of separation anxiety identified by psychologist Heinz Kohut is what he terms the mother's "empathic failure," her failure to mirror the child's emotions and empathize. Children realize through this that the parent is not perfect, feel rage and separate themselves to create something they can have power over.

The prevalent concern with separation in children's literature not only reflects the child's real experience, but also suggests an adult involvement with such anxiety.

The degree of narrator intrusion in the narrative can be a gauge measuring adult concerns and anxiety over separation. In texts where narrator intrusion is minimal or at what Gerald Prince calls "degree zero," the narrative structure offers limited ideological or psychological interpretation of the text. But as narrator intrusion increases in the narrative, the theme of separation takes on some interesting changes, increasingly exhibiting the concerns and anxieties of the adult narrator. Consequently, the intrusion of the narrator upon the story becomes a manifestation of the self-consciousness of the narrator. In texts with zero degree narrator intrusion, themes of separation are made more available to the reader's free and unmediated involvement. In texts where adult narration is more intrusive, however, adult anxiety over separation from mother is manifested in the narrative structure. Narrative paradigms that attempt to close the distance between narrator and narrative reveal anxieties about separation from childhood in the form of anxiety over narrative control of the story.

Through adult narrator intrusion common myths have surfaced and have been perpetuated for centuries. One such myth is that separation anxiety is specific to mother and child. As a consequence, the father figures in many of these narratives are either absent or ineffectual as care givers for children. Food is also a consideration as the

mother is typically shown to have the sole responsibility of allocating food for survival. These myths seem to be prevalent in the stories dealing with separation and manifest themselves in various ways through both the child figures in the narratives and the adults who write the stories.

Within this paradigm there seem to be three types of narrative that can be classified by the degree of intrusion their authors employ. Robyn Warhol, in her book *Gendered Interventions*, points to five major narrative intervention strategies that writers employ to cause either distance from or engagement with the story. Though not intentionally, they seem to form a hierarchy from least intrusive to most intrusive. This hierarchy can be the gauge whereby the narrations of children's literature that feature separation anxiety and its resolution can be classified into three basic types according to the degree of intrusion their authors employ. The first type of narrative is the zero degree where no intrusions enter into the text. Readers are encouraged to interpret and judge characters and events themselves. Thus readers may freely work out solutions for separation anxiety within the space of fantasy. The narrator/implicit author does not become a persona in the story nor does s/he intrude with sets of cultural determinants for how separation anxiety is to be expressed. By establishing a degree zero narration, the nature and

function of the narrator found in specific texts can then be discussed in terms of deviation from the degree zero. Examples of zero degree narration explored here are the manuscript version of the tale "Hansel and Gretel" as written down by the Grimm Brothers and the picture books *Where the Wild Things Are* and *Outside Over There* written and illustrated by Maurice Sendak.

In the second type, we find intrusion by the narrator. The first two intervention strategies of Warhol apply here; 1) the narratee and narrator are addressed by a name (sometimes "you" and "I" are used), closing the distance between narrator and narratee; 2) the narratee is addressed with much frequency and the narrator expects rhetorical answers or action in response to the addresses (*Gendered Interventions*). In these narratives there seems to be a socializing intent on the part to the narrator to control the narratee's interpretation of the text. Using a culturally encoded set of religious, moral, or psychological meanings the narrator navigates the narratee's interpretation of separation anxiety, controlling not only the outcome of the story but also the outcome of interpretation. Examples of the second type are the fifth edition of the Grimm Brothers' tale "Hansel and Gretel" and the picture book *Dear Mili* written by Wilhelm Grimm and illustrated by Maurice Sendak.

In the third type of narration, the narrator is most intrusive. Through the self-consciousness of the author reader expectations are undermined; narrative conventions lead the reader to expect a happy ending but don't. The resolution of separation anxiety is indefinite and obscured by the duality of the text. This shows the seductive force of the self-conscious narrator as he becomes another central figure in the struggle of separation anxiety, gaining control, as is the case in J. M. Barrie's Peter Pan, of the mother figure and the story itself. The last three intervention strategies of Warhol are employed in these narratives: there is a high degree of irony present in reference to the narratee; the narrator intervenes to show a stance toward the characters; the narrator intervenes to show implicit or explicit attitudes towards the act of narration (*Gendered Interventions*). These intervention techniques are the most intrusive and form polar opposites to zero degree, blurring the divisions among narrator, implied author and author.

I
The Intrusive Narrator
in Fairy Tales

For many children and adults the fairytale has a special appeal, speaking to the inner experiences of childhood. Bruno Bettelheim, in *The Uses of Enchantment*, suggests that "the delight we experience when we allow ourselves to respond to a fairytale . . . comes not from the psychological meaning . . . but from its literary qualities" (12). These qualities lie in the folktale's form and structure whereby, as Bettelheim asserts, the narrative "is presented in a simple and homely way; no demands are made on the listener" (25). No demands are made on the listener because there is no intrusive narrator directing the tale's interpretation. Hence, these tales can be described, in Roger Sale's words, as "anonymous narratives of wishes and fears" (53). In narratological terms, the folktale in its purer form approaches the condition of "zero degree."

Anonymity is the essential condition within such tales. Sale, in *Fairy Tales and After*, suggests that around the close of the Eighteenth Century, when children's literature developed, it was tempting for authors to want a relationship with their readers by making "the central relationship between the teller and the audience rather than the teller and the tale" (64). As a result, he asserts, the

teller often intrudes into the tale and moralizes the story using an "essentially patronizing attitude toward the audience" (64). However, the story tellers of the oral tradition, he continues, "never thought of themselves as authors forced to conceive a relationship to an audience" (Sale 64). As a result there was little intervention by the author to moralize or adorn the tale. The "teller" was not the focalizing consciousness of the tale but the keeper of the tale. The heterodiegetic narrator, a term used to define the narrator who is not technically a part of the story, did not exist as a persona; the mimetic authority of the narrator thus came close to "zero degree." Robert Scholes and Robert Kellogg in *The Nature of Narrative* maintain that the oral story teller "mediates . . . between his story and his audience"; thus, "the oral tradition is both the story and the author" (55). There can be no author with whom to set up an ironic relationship nor can there be an ironic relationship with the story itself. Scholes and Kellogg assert that "since there is no ironic distance between the author and the teller . . . we are not in the habit of distinguishing between them" (52).

In agreement with Scholes and Kellogg, Wayne Booth in *The Rhetoric of Fiction* calls this anonymous teller an "implied, undramatized narrator" who is indistinguishable from the "implied author" (151). Seymour Chatman agrees that the voice is an implied author's voice, but calls this

anonymous narrator, though distinguishable, "mere absence of narrative voice" (*Structure* 218). He would argue that there is a narrator in control of the tale when there is a report of what the characters might have said or thought "even if the implied author does not admit a narrator" (*Story* 167). All three approaches describe how the gap between the implied author and the narrator is closed, giving the illusion that someone is telling the story, yet at the same time keeping the narrator anonymous.

Moreover, the folktale narrator does not cultivate an intimacy with the audience. The narratee is a zero-degree reader-construct. In Sale's words, "the audience is not a restricted group in any way we can recognize" (28). Bettelheim believes that these anonymous, non-intrusive conditions allow for the reader's free association from the story. Far from making demands, he affirms, "the fairytale is suggestive; its messages may imply solutions, but it never spells them out" (45). Sale contends that any author who breaks the tradition of anonymity by intruding into the narrative would be involved in what is essentially a "false rhetoric" of the folktale (64). Scholes and Kellogg agree with this, adding that the author who does break tradition would do it "merely to advance his own individually conceived ends" (55). This zero degree relationship among the narrator, the folktale and the narratee is essential in keeping the anonymous tone of the story. Sale maintains

that such tales had a "curious persistence" even after being told over and over again. He believes that "[p]resumably both the passing of time and the intervention of people from the outside would alter the way a story might be told, but would not, therefore, alter the fundamentally anonymous tone of the teller speaking." (28).

Maintaining this anonymous tone, and thus ensuring the reader's free association to the tale, opens such themes as separation anxiety in its various manifestations for individual interpretations. Bettelheim states that this tone "prevents even the smallest child from feeling compelled to act in specific ways" (26). Investigation of the narrators in two different versions of the Grimm Brother's folktale, "Hansel and Gretel," can reveal a clearer understanding of the importance of maintaining zero degree in folktales. Sale believes the closer the writer to the oral tradition, the less authorial tampering and "the better or less bruising the results" (25). Hence, Grimm's manuscript version of "Hansel and Gretel," entitled simply "Brother and Sister," may come closest to the tale as it would have been told in the oral tradition. Comparing the Grimm's fifth edition version of the same tale to the manuscript version, all translated by John Ellis in his book *One Fairy Story Too Many*, reveals significant alteration of narration and authorial agendas. It is now well known that the Grimm Brothers tampered with the tales, especially in

their later versions, adding moral implications and embellishing the description which, as noted before, was not characteristic of the original oral tale.

The manuscript version opens simply as follows:

There was once a poor woodcutter, who lived in front of a great forest. He fared so miserably, that he could scarcely feed his wife and two children. Once he had no bread any longer, and suffered great anxiety, then his wife said to him in the evening in bed: take the two children tomorrow morning and take them into the great forest, give them the bread we have left, and make a large fire for them and after that go away and leave them alone. The husband did not want to for a long time, but the wife left him no peace, until he finally agreed.

But the children had heard everything that the mother had said the little sister began to weep a lot, the little brother said to her she should be quiet and comforted her. Then he quietly got up and went outside in front of the door, the moon shone there and the white pebbles shone in front of the house. The boy picked them up carefully and filled his little coat with them,

as many as he could put there. Then he went back to his little sister into bed, and went to sleep.

(Ellis 176)

This narrative is presented by the heterodiegetic narrator adopting the point of view of the neutral human observer, the typical stance of the narrator of the oral folktale. The narrator never enters the story with a referenced or implied "I" nor reveals what he/she thinks. Nor does the narrator reveal the thoughts of the characters. This can also be referred to as zero degree focalization, a condition that Gerald Prince defines as "point of view whereby the narrated is presented in terms of a nonlocatable, indeterminate perceptual or conceptual position" (103). Sale would agree stating that "the teller is never self-conscious, never calls attention to himself or herself, seldom calls attention to particular details or offers to interpret them; never ... apologizes or explains" (28).

Where dialogue is revealed in the narrative, the narrator tells the reader what the characters say to each other, but does not take advantage of the opportunity to use speech markers for direct discourse or for descriptive and evaluation purposes. The implied author (or as Booth puts it, the author's *second self* [*Rhetoric of Fiction*] created for us by the implications of her/his tone, theme, and sincerity), goes almost undetected, as shown in the first two paragraphs of the story.

The narrator also refrains from interpretations; as Chatman puts it, "the bare description of physical action is felt to be essentially unmediated, without overt thematic interpretation" (168). In the excerpt we read that the sister "began to weep," but the narrator never divulges his/her conception of the feelings of the sister in her impending separation from her parents or possible anger towards her mother. Max Luthi, in his book *The European Folk tale*, would argue that even the action of the sister's weeping would not be represented to invoke sympathy; "the whole realm of sentiment is absent from folktale characters and as a result they lack all psychological depth, ... tears are shed only if this is important to the development of the plot" (13). In terms of a law of folktale narrative, defined by Luthi as "depthlessness," the crying of Gretel is merely instrumental to the next action in the plot, the brother collecting the pebbles.

The story teller continues with this pure mimetic reportage. The audience also "sees" the action the brother goes through when collecting the rocks, but again there is no information given by the narrator about the thinking of the brother as he contemplates his scheme with the pebbles. In such narratives the reader, according to Chatman, "must infer themes from a bare account of purely external behavior" because "sentences separately describing the setting for its own sake tend to be avoided" (168).

In the fifth edition of the tale, however, the narrator moves away from degree zero. The Grimms' additions and enhancements to this fifth edition not only change the length of the text to twice that of the manuscript but change the voice of the text as well. The indicators of his/her presence suggest that the narrator has become a persona. The following excerpt corresponds with the excerpt cited from the manuscript version:

In front of a large forest lived a poor woodcutter with his wife and his two children; the little boy was called Hansel and the little girl Gretel. He had little to eat, and once when great need arose in the land, he could no longer even get his daily bread. As he was thinking about things in the evening in bed, and was tossing and turning because of his worries, he sighed and said to his wife "what will become of us? How can we feed our poor children, when we have no more for ourselves?" "Do you know what, husband," answered the wife, "we shall take the children out into the forest tomorrow very early, to where it is at its most dense, we'll make a fire for them there and give each one a little piece of bread, then we'll go to our work, and leave them alone. They will not find their way back home again, and we shall be rid of them." "No, wife," said the husband,

"I won't do that; how could I find it in my heart to leave my children alone in the forest, the wild animals would soon come and tear them apart."

"Oh, you fool," she said, "then we shall all four have to die of hunger, you can just smooth the boards for the coffins," and gave him no peace until he agreed. "But I still feel sorry for the poor children," said the husband.

The two children, however, had not been able to go to sleep for hunger, and had heard what the stepmother had said to the father. Gretel wept bitter tears, and said to Hansel "now it's all up with us." "Quiet, Gretel," said Hansel, "don't grieve, I will help us." And when the grown-ups had gone to sleep, he got up, put on his little coat, opened the door below, and crept out. The moon was shining quite brightly, and the white pebbles which were in front of the house shone like silver pennies. Hansel bent down and put as many in his little coat pocket as would go in. Then he went back again, said to Gretel "be comforted, dear little sister, and go to sleep in peace, God will not forsake us," and got into his bed again. (188-89)

In the first seven lines of the story, the narrative moves from an external view to internal focalization, from an outside observation of the woodcutter and his family in the woods to inside the woodcutter's mind ("he was thinking about things.") Next the narrator tells us that the woodcutter was "tossing and turning because of his worries." It is the narrator's conception that the woodcutter tossed and turned because of his worries. Drawing these particular images of the father, the narrator shows sympathy towards the woodcutter. The narrator is no longer a neutral observer, and we in turn, as readers, follow the sympathies of the authorial voice. This is reinforced as the text again turns inside the woodcutter's mind and he becomes the focalizing consciousness as he states "I feel sorry for the poor children" in direct dialogue to his wife. According to Luthi's law of one dimensionality, this movement from external to internal would not have happened in folktales of the oral tradition "for the folktale shows us flat figures rather than human beings with active inner lives" (14). In keeping this one-dimensional form, the story is presented in linear fashion giving only the outline of things within the story and no details. The movement of the text to inside the mind would have taken away the linear quality of the narrative produced by the straight mimetic reportage of the zero degree narrator.

Further evidence of narrative intrusion is visible. In the second paragraph of the manuscript version, the narrator states "the children had heard everything the mother had said to the father"; the fifth edition version has the narrator explaining that the children heard everything because they "had not been able to go to sleep because of hunger, and had heard what the stepmother had said to the father." In addition, the narrator's statement "sister began to weep a lot" is changed to "Gretel wept bitter tears." The narrator's interpretation of the sleeplessness and the crying was not in the manuscript version. The intrusive narrator qualifies the sleeplessness and the tears for the reader to emphasize Gretel's anxiety over the impending abandonment by her mother. Also in these changes the Grimms establish cultural determinants for how separation anxiety should be expressed. The daughter *should* feel bitterness towards her mother for abandoning her and, likewise, the reader should feel bitterness towards the mother. The Grimm Brothers subtly navigate the sentiments of the reader with these intrusions.

Probably the most obvious change comes in the first passage where the word "mother" is replaced by "stepmother." Torborg Lundell asserts that images of cruel mother figures offer aspects of womanhood heartily disapproved of by a patriarchal consciousness (*Fairy Tales and Society* 160). In their change, the Grimms imply that real mothers would never

send their children away nor selfishly deprive them of food. This helps to idealize and perpetuate their myth and western culture's myth of "the good mother" who is solely and acceptingly responsible for allocating food for survival. In contrast, stepmothers, also culturally marked characters, are traditionally not kind to the children and have no natural attachments to them. According to Bettelheim a stepmother is viewed in opposition to a real mother. One would expect a mother to be accepting and loving therefore one would expect a stepmother to be rejecting and hateful. It should be noted that Bettelheim also claims that the stepmother is a displacement of the real mother.

Along with this change the image of the father is also significantly altered. Ellis points out that in the manuscript version both parents attempt to abandon the children (64). The text reads: "Early in the morning, before the sun had risen, the father and mother came and woke the children up." Whereas in the fifth edition it is the stepmother who is the prime mover: "When the day broke, still before the sun had risen, *the wife* came and woke both the children, "get up, you lazy bones, we will go into the forest and fetch wood." Similarly, another change comes in the second attempt to abandon the children. In the manuscript version both parents collaborate: "When they come to the middle of the great forest, the father again made a

great fire, the mother again said the same words and both went away." Again, in the fifth edition, the Grimms change the text, placing the mother in full control:

The wife led the children even deeper into the forest, where they had not been in all their days. Then a great fire was made again, and the mother said 'just stay sitting there . . . when we are finished we will come and fetch you.

Ellis contends that the text "is rewritten so as to exonerate the father and place all the blame on the [step]mother" (64). In Maria Tatar's book, *Off With Their Heads*, she states that "the stepmother/villain makes no effort to disguise her hatred of the children . . . it is selfishness pure and simple that motivates the stepmother's plot to lead the children deep into the forest" (195).

The most blatant change brought about by the Grimm Brothers is also in the section of the narrative where the children have returned home and there is another shortage of food. The stepmother wants to send the children back into the woods. Again the narrative moves to inside the mind of the father as the narrator reports "he [the father] thought it would be better that you shared your last mouthful with your children." Not only does the narrative take on a sympathetic tone but a moralistic one as well since the stepmother is portrayed as unforgivably selfish for denying the children life-giving food.

Immediately the story digresses, and the narrator reveals himself in this aphorism: "If someone begins something, they have to continue, and because he had given in once, he had to do it again" (190). Although the narrator does not say "I" nor address the reader directly with "you," this statement creates direct contact with the reader. The words "I believe" or "as you know" could be placed before the statement without confusion to the reader. This short, pointed statement also expresses a truth or precept specific to a narrator/author, thereby creating a persona in the story. Included is also the assumption by the narrator that the reader is automatically in agreement with this truth. The narrator puts the story aside momentarily to speak directly to the narratee. This is a movement towards the direction of authorial self-consciousness and away from the degree zero narration evident in the manuscript version.

The temporal correspondence of the manuscript version also comes close to degree zero. The story follows chronological order and there is, in Genette's words, a "perfect temporal correspondence between narrative and story" to which "folklore narrative habitually conforms, at least in its major articulations" (36). This frees the narrator from intruding to "explain" the sequence of the narrative. Later in the story, the children come upon a house made of bread and eat away at it. An old woman hears

the munching and comes out. The subsequent narration from the manuscript version moves smoothly and is in chronological order:

. . . a small woman came out, she took the children by the hand in a kindly way, took them into the house, and gave them something good to eat, and put them in a nice bed. But the next morning she put the little brother in a little stable, he was to be a little pig, and the little sister had to bring him water and good food.

(Ellis 178)

There is no need for the narrator to intrude into the narrative to explain the sequence of events. In the fifth edition, however, there is temporal discordance in the story's sequence. The narrator must intrude into the story, momentarily pausing it to explain another story. Compared to six lines of text in the manuscript, the fifth edition has twenty nine lines of text with much embellishment and detail added. The excerpt from the fifth edition that corresponds with the manuscript has one line of the text preceding the point of digression and one line after the digression:

. . . two nice little beds were made with white covers, and Hansel and Gretel put themselves into them, and thought they were in heaven. The old woman had only pretended to be so kind, she was a

wicked witch, who lay in wait for children, and she had only built the little house of bread to lure them there. If one got into her power, she killed it, cooked it, and ate it, and that was for her a day to celebrate. When Hansel and Gretel had come near to the house, she had laughed wickedly, and cried out scornfully "they shall not escape me." Early in the morning, before the children had awoken, she got up, and when she saw both sleep so sweetly, with full red cheeks, she murmured to herself, "that will be a nice morsel."
(Ellis 192)

This addition to the story causes a momentary pause in the story's sequence. The narrator intrudes into the story and explains what the old woman has done before the scene we were in. One temporal sequence is juxtaposed to another. We are told that the old woman (who the Grimms have revealed as a witch), *had* built the little house to lure children and we are told what she *had* done when she caught one (killed it, cooked it, and ate it). The narrator explains yet another past action of the old woman: "when Hansel and Gretel *had come* near to the house, she *had laughed* wickedly, and cried out scornfully . . ." (emphasis added). This action happened before the scene preceding it where the children are in bed. Genette calls this momentary pause a "heterodiegetic analipses"-- a digression to the past where

the content deals with a story different from the main narrative (50). This digression on the part of the narrator creates another picture in the minds of his/her audience different from the one that had been created. The reader now visualizes a scene with the witch watching the children. This analipsis presented by the narrator functions to enlighten the reader and causes the reader to anticipate the future. Moreover, this is also a function of the intrusive narrator to formulate an interpretation of his/her own forcing an interpretation on to the reader.

The narrator's stance in the analipsis is easy to retrieve. The narrator tells the reader that the woman is a witch who is "wicked" and "scornful" and also premeditative in her malice towards the children. These value judgments presented by the narrator affect the degree to which the message is valued by the receiving audience. Susan Lanser, in *The Narrative Act*, states that stance determines "the emotional and ideological response the audience will take from, and bring to, the discourse" (93). Asserted in an authorial voice, the narrator's stance assigns the old woman a value of total wickedness. This also exonerates the children from responsibility. The reader is no longer free to interpret the the events and must follow the morality of the intrusive narrator.

Later in the text the narrator calls the woman a "Godless" witch. This "Godlessness" of the woman is juxtaposed to the "Godliness" of the children. This "Godliness" is shown many times throughout the text. Hansel tells Gretel "God will not forsake us" and "the good Lord will help us" (189,190). The narrator states that when the children first entered the witch's house they "thought they were in heaven" (192). And Gretel cries out "dear God, help us" when she is ordered by the witch to bring water in which to boil her brother (193). The voice of the text, brought to the reader through the narrator, circumscribes the story world with a Christian based ideology.

These are the same qualities the narrator gives the stepmother; the imagery of the "witch masquerading as a magnanimous mother," as Tatar puts it, when she feeds the children and tucks them in bed, parallels the witch to the stepmother (195). This congruence of witch and stepmother is reinforced in the text when the witch is killed and upon the return home the children find that the step mother is also dead. The implications of the intrusive narrator leave no doubt that the separation from mother was engendered by the stepmother's immoral, wicked nature. Because the reader is expected to accept the moral undertones in the text, free interpretation of the text is no longer possible if the reader is to be moral.

The narrator defines the story not only in religious or moral terms but also in nationalistic terms. The manuscript version is entitled "Little Brother and Little Sister" and the children are called the same throughout the text. The Grimm brothers, however, retitled the story "Hansel and Gretel" retaining these names in all subsequent versions. Bettelheim asserts that "even when a hero is given a name as in . . . 'Hansel and Gretel,' the use of very common names make them generic terms" (40). This may be true if your name is Bettelheim and if you were born in Vienna, Austria. However, universally these names are perceived to be Germanic thus defining the text as a German text. This supports the claim by Ellis that the Grimms' agenda was to help overcome a "national cultural inferiority complex" by inventing "the German folk tradition" (3). Because of these intrusions distance is closed between the reader and the narrator; the narrator becomes a persona in the story defining the text as Christian and German. Adult anxiety over separation from mother becomes manifested in the narrative structure. The Grimm brothers' engagement of the false rhetoric that Sale talks about limits distance from the text. The narrator creates a relationship with the narratee that is not a part of the oral tradition.

It is not difficult to suggest what the Grimm's agenda was for the text; by deviating from zero degree, the central and essential feature of the original tale, they could

control the psychological and ideological implications which were manifested in the text through the intrusive narrator, thus perpetuating their own cultural myth. The reader's association from the text is restricted; thus the reader no longer works out separation anxiety for him or herself. What is demanded of the reader is allegiance to the narrator's stance. The teller's relationship to the narratee becomes central instead of the teller's relationship to the story as in degree zero narration. The movement away from zero degree as the narrator intrudes to embellish and moralize the text limits distance restricting the free interpretation which, according to Sale and Betteheim, is so important in the traditional oral folktale. In the manuscript version the separation anxiety is displayed by the action of the characters without moral or cultural intervention by the narrator. The fifth version of the Grimm's tale reinforces the separation anxiety with allusions to those cultural and moral values shared by the readers of their time and our time too.

II

The Intrusive Narrator in Illustrations

As we look more closely at narrative theory we realize that old familiar terms for narration, such as "first person," "third person," "omniscient narrator" and the like are no longer precise enough to define the role of the narrator. As in the case of such quasi-folkloric stories as the Grimms' tales, when the narrator of the story is omniscient by old definitions it doesn't tell us much about whether he/she is part of the story or outside of the story, nor does it tell us much about the voice. Also, it isn't descriptive enough to measure the degrees to which narrators intrude upon the story. When illustrations are added to narratives, there is yet another complication. Here we not only have the voice of the textual narrator but also the distinct voice of the visual narrator.

Barbara Cooney, in her article "Narrating Chaucer, Grimm, New England, and Cooney," describes the double voice of the picture book as "a string of beads, the story the string and the pictures the beads, each one individual in itself, but also part of the whole" (Otten 25). As the string, the text is the most important structure of the story. It is what holds the structure together. As beads, the illustrations serve to adorn the structure. Maurice

Sendak, who is generally considered the most important illustrator of children's books, is quoted in Selma Lane's book, *In the Art of Maurice Sendak*, explaining illustration as "an enlargement, an interpretation of the text, so that the child will comprehend the words better. As an artist you are always serving the words . . ." (109-110). When considering the definitions of these two authors we can see how the voice of the illustrations seem to come close to a degree zero.

As with the textual narrator, however, there are also varying degrees of intrusion with illustrations. An example of illustrations that approach zero degree are those which corresponds with the zero degree narrator. This can include information texts such as children's alphabet books or word books. It may seem that, when illustrating "A is for apple" or "B is for ball," the illustrator is obliged to illustrate precisely that object. Yet there is more imaginative leeway than one would think. Perry Nodelman, in *Words About Pictures*, contends that "illustrators who understand their craft use all aspects of visual imagery to convey meaning; and the meaning-conscious mindset required to appreciate such pictures fully is always conscious of, and in search of, possible meanings" (20). Even in illustrations such as the alphabet books, the illustrator is an interpreter and becomes an intruder into the text even when seemingly supporting the text. Furthermore, picture books that tell

stories, Nodelman ascertains, "force viewers to search the pictures for information that might add to or change the meaning of the accompanying texts" (18). So, as readers of illustrations, we are continually looking out for the degrees of intrusion, sub-consciously, to comprehend both voices together.

Examples of illustrations that seem to come close to zero degree by corresponding with text with zero degree intrusion include Maurice Sendak's picture books *Where the Wild Things Are* and *Outside Over There*. In both stories the texts come close to pure mimetic description, and thus follow closely the form of the oral folktale discussed in the first chapter. Like Hansel and Gretel, each book's protagonist finds himself/herself under conditions beyond his/her control and separated from the mother figure.

The writer/illustrator of these books, Maurice Sendak, is a man deeply concerned over the fears and anxieties of childhood life, especially with separation anxiety and relationships between children and their "mama's." Commenting on this, the novelist Robert Phelps believes Sendak to be a writer "with a very personal, obsessive vision" (Lane 104). As quoted in Jonathan Colt's book *Forever Young*, Sendak speaks of these preoccupations saying that it is "my involvement with this inescapable fact of childhood - the awful vulnerability of children and their

struggle to make themselves king of all wild things - that gives my work whatever truth and passion it may have" (192). He continues saying that it is obvious that

from their earliest years children live on familiar terms with disrupting emotions, that fear and anxiety are an intrinsic part of their everyday lives, that they continually cope with frustrations as best they can. And it is through fantasy that children achieve catharsis. It is the best means they have for taming Wild Things. (192).

Like Bettelheim, Sendak believes that children turn to fantasy to master anxieties, and he illustrates this through his child characters turning to fantasy to act out their inner conflicts. In his Caldecott Medal acceptance speech, printed in his book *Caldecott & Co.*, Sendak says that books which paint childhood as "an eternally innocent paradise" are "published under false colors" to "indulge grownups" but in reality "bore the eyeteeth out of children" (153). This need to portray childhood and its fears truthfully manifests itself in all of Sendak's works. The degree in which these manifestations take form as Sendak intrudes with illustrations becomes an indicator of his personal agenda. True to the belief that children should be free to use

fantasy to work out their fears and anxieties over separation from mother, Sendak has written these narratives with zero degree narrator intrusion. The reader is free to interpret without the aid of a guide. There is no moral at the end of the story. His illustrations support the texts, enhancing the passages they correspond with. In *Where the Wild Things Are*, the illustrations support the happy return as Max is symbolically reunited with his mother at the end of the story by food. Conversely, the text of *Outside Over There* has an ambivalent ending, as the return to the mother is uncertain, thus the illustrations support and enhance the ambivalent nature of the narrative. The text and illustrations, though, come close to pure mimetic fact avoiding unnecessary intrusion that may moralize the story or show the writer/illustrator's persona.

Moving on to more literary treatments of folktale structures, such as in Wilhelm Grimm's "Dear Mili" illustrated by Maurice Sendak, we encounter a higher degree of narrator intrusion in both the narrative and the illustrations. As we explore the relationship between the text and illustrations, it becomes apparent that the illustrator becomes another narrator subtly navigating the the reader's interpretation, making explicit information unspoken by the text and enlarging the dimensions of the narrative. The illustrations go beyond supporting the text to telling another story. This causes a duality of voices,

creating a story that seems to be at war with itself. In such cases, signifying elements in the illustrations reopen the narrative distance created by the intrusive narrator and subvert the narrator's control of the story by replacing it with a pictorial space that turns control over to the narratee.

Where the Wild Things Are and *Outside Over There* are the first and last books of what is known as Sendak's hero trilogy. They follow the form of the hero's quest. In each of these works the child hero enters a fantastic kingdom as a result of maternal rejection. The child performs symbolic tasks which help the child deal with and overcome separation anxiety, and the hero returns as master of his/her fears. Through interplay text and illustration reinforce each other so that the experience of the book for the reader emulates the child protagonist's experience.

The text and illustrations of both books create a correspondence which supports the various emotions of the protagonist. In *Where the Wild Things Are*, Max makes "mischief" and his mother calls him "wild thing!" He tells his mother "I'll eat you up" and his mother banishes him to his room with no food. Paul Arakelian, in his article "Text and Illustration," points out that the illustrations grow with the growing tension in the text. The one-page illustration of the first three panels progressively increases in size to mirror Max's rage. Then, in the next

three panels, the illustrations on the right continue to increase in size emulating the words of the text: "That very night in Max's room a forest grew/ and grew/ and grew until his ceiling hung with vines and the walls became the world all around." The word "grew" is repeated three times on the next three consecutive pages and the illustrations "grow" until the entire right panel is filled.

As Max launches on his journey to where the Wild Things are, the illustrations creep, besieging the left side of the page. As Max takes control of the monsters, the illustrations take control of the text; after Max declares, "Let the wild rumpus start!" the text is silent for the next three panels. The text appears again at the bottom of the panel as Max shouts "stop!" and sends the monsters to bed "without their supper." This panel begins what Arakelian calls "the decrescendo of emotions" (123). This also begins the resolution of the story. Arakelian points out that it is "[i]n this panel-- sitting before a tent, which resembles the tent he built in panel 1, with the creatures sleeping around him-- he recognizes his loneliness and misses home" (123). In panel fifteen, Max's rage has come to a close and the text states that he wants "to be where someone love[s] him best of all." The illustration corresponds with the text as Max sits looking dejected, gazing amongst sleeping monsters. After the completion of his narcissistic rage, Max realizes his need for affiliation

and love and no longer wants to be separated from his mother. Also in this panel the text becomes dominant and is at its longest. The illustrations in the next three panels quickly decrease in size until Max finds himself "in the night of his very own room." In Arakelian's view, the expansion and contraction of the illustrations "reinforce the correspondence between the boy's power in the place he creates and his lack of power in his own room" (123). Most importantly though, this simulates the need for his primitive rage as he works out his frustrations towards his mother and shows how unessential power is as he willingly reunites himself with her at the end of the book. Max's vacillating feelings as he experiences separation anxiety are simulated for the reader as s/he shares in Max's story through the expansion and contraction of the illustrations.

The illustrations also correspond with the text in *Outside Over There*. Here the protagonist, Ida, is left behind by her sailor father to watch over her younger sibling. Her "Mama in the Arbor" is too distraught over the father's absence; her gaze is momentarily absent. Ida, with her baby sister in her room, plays her "wonder horn" to put the baby to sleep. As Ida plays, her gaze elsewhere, goblins sneak through the window, steal the baby sister and replace her with an ice changeling.

Ida, recognizing the switch, dons her mother's raincoat and climbs out of the window in pursuit of the goblins. As she turns "right side round" she finds herself in the middle of goblins, discovering that they too are "babies like her sister." Ida charms the baby goblins with her wonder horn churning them into a "dancing stream." She finds her baby sister and returns home where she finds "Mama in the arbor" with a letter from Papa telling her that he will be home one day but, until then, Ida must "watch the baby and her Mama for her Papa, who loves her always."

The illustrations in *Outside Over There*, unlike those in *Where the Wild Things Are*, are almost all full panel spreads. Nodelman contends that when the picture is smaller than the page, the white area around the illustration creates a framing effect. Framing the illustration gives the viewer the feeling of gazing "into" a world. But the unframed picture (or a "full color bleed" as it is sometimes called) that goes off the page gives the feeling of "a total experience-- the view from "within" (52). The four pictures which are not full color bleeds are where Ida is hugging the changeling and where she puts on mama's raincoat. Here Nodelman suggests that "perhaps [the pictures] represent the one point in the book in which Ida is not able to believe that she is in control of the situation" (52). Just as the

smaller pictures seem to "close in" on Max, restricting his power, the pictures seem to close in on Ida, restricting her power.

Sendak also makes use of the framing technique by placing words inside label-like insets. This he does at the beginning and the end, and at the very middle when Ida hears her father's song. Here Nodelman maintains that "the words within these labels all refer to Ida's parents and separate them and the pages they appear on from the rest of the book" (57). The theme of separation manifests itself in the use of textual labels within these pictures, expanding and reinforcing the text. Ida is on her own, separated from her family to work out her anxieties, and the viewers visually experience this. Ida must take control of her situation just as Max does to master separation anxiety. It is only through experiencing of power that this can happen and it must be away from the ones she has no power over--her mother and father. Gaining power is the essence of mastery over separation anxiety.

On the last page of the book there is neither framing nor full color bleeding but merely a blank white space around Ida walking her sister. Nodelman maintains that this arrangement is rather "unsettling" and is used to add "interest and tension" (58). He goes on to say that the "visual ambiguity of the page tends to qualify the apparently happy ending of the book; after all, Papa is not

home yet and mama looks depressed" (58). In fact, this picture is almost like the picture at the beginning of the book minus the goblins. This implies the lack of resolution (or "here we go again") supporting the text preceding where the father has sent a letter saying "I'll be home *one day*" and "Ida *must watch the baby and her mama*" (emphasis added). The reader is left with an "unsettling" feeling that mirrors the undulating ambivalence associated with separation-individuation in which Ida is caught. This roller coaster relationship with her parents as she deals with separation and role reversal seems never to go away.

Not only is the movement of the picture significant but so is the movement of the characters. Nodelman maintains that "the protagonists of many picture books-- the characters we are asked to identify with--do tend to appear on the left more often than not." (135). Illustrators take advantage of what is known as the "glance curve" (the natural tendency to look from left to right in a triangular shape starting from the bottom and moving to the top) by placing the characters in the picture in such a way that it tips the viewer as to when to be in agreement with the character. Because of this glance curve, Nodelman argues, we look at the left side first and "tend to place ourselves in that position and to identify with the objects or figures located there" (135). Max in *Wild Things* is usually on the left side of the page. In the first two pages of the book,

Max is, however, on the right side of the page as he makes mischief and chases his dog with a fork. Here, Nodelman explains that "it is most likely the dog we want to sympathize and identify with -- Max is the villain in this picture; we come to sympathize with him only when he stands to the left of the picture on the next page, after he has been sent to his room" (136). This subtle intrusion by the illustrator can limit the reader's free association with characters but it does not demand it as do the moral intrusions the Grimms use in their text. The reader can still choose which character to identify with.

The picture on the right continues to grow until Max has his fantasy world completed and turns his back on the viewer. In this position, Nodelman ascertains, characters will get the most sympathy "for [their] position is most like our own in relation to the picture" (136). To take Nodelman a step further, we can see that this is also a technique used to encourage the reader into the story to make it his/her own fantasy.

Sendak also uses this technique in *Outside Over There*. When Ida is in her room, she is first placed on the far left placing the reader's sympathy towards Ida. In the next four sequences, however, she is in the middle of the page. It is the wildly growing sunflowers that the reader is to notice first, then, transferring those feelings to the next object seen, Ida. Ida's feelings are also wildly growing. She is

torn between watching her baby sister or doing her own thing. In the next frame, Sendak does the same thing to Ida as he did to Max; he has her turn her back on the reader. As the reader turns the page, what comes next in both books is startling. The main characters turn full face and seem to look right into the eyes of the reader. After placing the reader in the story by turning the characters' backs, the characters take control of the reader with direct eye contact, a technique used by Sendak in many of his illustrations and can be compared to the intrusive narrator's engaging technique of using "I" and "you" as seen in the first chapter. This technique also corresponds to the technique the narrator uses when s/he pauses the story to speak directly to the narratee. There is the illusion of direct contact.

The next pages of *Outside Over There* have Ida moving from one side of the page to the other. She is on the left side of the page when the goblins are stealing her sister but on the right side when she notices the loss. It is the baby sister, represented by the changeling, the reader is to feel sympathy for. This constant movement back and forth in the text creates a feeling of confusion. This movement mirrors Ida's confusion over her identity. Geraldine DeLuca, in her article "Exploring the Levels of Childhood," states that "one is grateful to Sendak for recognizing how early in life girls learn to feel the conflict between their

desires to achieve for themselves and the demands on them to take care of others" (15). Ida has been given responsibility for her baby sister by her sailor father. She also must fill the mother's place as the mother is "in the arbor," too depressed to notice Ida. Ida is confused over her identity as she must fill the roles of father, mother and daughter at the same time. This technique of moving the protagonist from left to right reinforces the confusion that will be viewed by the reader in the unframed and blank background of the last picture.

Movement of characters and blocks of illustration is an important technique, but Nodelman maintains that the most important technique to convey emotion is the use of color. He believes that specific colors can invoke specific emotions; thus moods can be portrayed more exactly enabling the illustrator to make profound narrative statements. According to Nodelman, the color blue implies melancholy and serenity; yellow, happiness; red, warmth and intensity; green, growth and fertility. When green and brown, a warm color, are used together it signifies organic richness. The color purple is often associated with fantasy. Of course color representation is also linked to cultural convention as well, so one has to be careful not to take this as gospel. In *Where the Wild Things Are*, however Nodelman's hypothesis seems to work. Sendak starts the book in rather drab browns and blues. In combination with Max's mean

expression, these colors seem to evoke the feeling of relentless melancholy to mirror the feelings of the character we are to sympathize with, the dog. When Max is sent to his room, the room turns blue as he calms down, and turns to yellows and gradually intensifies as Max enters his fantasy, where he can be happy. When he reaches to where the wild things are, the colors turn to a rich combination of greens, blues, yellows and pinks, evoking the feeling of growth and organic richness. Here Max learns to calm his primitive rage and be happy.

What is most interesting is the picture of the wild rumpus. One would think the colors would represent the action of the rumpus; however, according to Nodelman, the predominant color is an intense blue, which represents the successful purging of Max's rage. It is in this scene that Max regains his composure after venting his narcissistic rage and controlling the Wild Things (ie. himself) and can now go home happy. The intensity of the color of the Wild Things seems to mirror the intensity of the rumpus. They are an intense yellow. Though the text presents them as terrible ("they roared their terrible roars and gnashed their terrible teeth"), the intrusive illustrator portrays them as quite happy in their yellow and purple colors deviating slightly from the text. The Wild Things contrast with the stark white Max. Nodelman states that "blank white areas tend to stand out as blocks of pure color when they

are surrounded by a mixed palate of blended colors" (143). Max's bold white color also connects him with the stark whiteness of the moon. Here Nodelman states that this is "an appropriate connection not because it helps to relate the elements that create the basic composition of the picture but also of the moon's traditional stature as a symbol of behavior beyond the pale of normalcy" (143). The wild rumpus seems to be a mystic rite conducted by Max in an effort to manage and gain mastery over his primitive feelings of rage towards his mother.

When Max reaches his "very own room" at the end of the book, his bed, Nodelman points out, "changes from moody bluish purple to cheerful pink" (60) mirroring his altering feelings towards his mother. Max has come to terms with his feelings of separation caused by his mother's punishment and her empathic failure to be the all perfect mom. He can now accept her love and her food.

Purple is used heavily in *Outside Over There*. The goblins wear purple robes and live in purple caves. The mountains are purple. As the color can signify, these things are part of Ida's fantasy. Variations of the color blue are also used heavily. Combined with the purple, this signifies the intensity of Ida's melancholy life as she awaits her father's return. The art in this book is much different from *Where the Wild Things Are*. DeLuca says that it has "a sumptuous painterly quality" (18). Moreover, the

surrealistic qualities of the pictures come together to inform the reader that, to get to the meaning of the story, work has to be done.

Color and position are subtle ways the illustrator guides the emotion of the reader in support of the text. There are, however, more overt ways, those of symbolic representation. Max's wolf suit is probably the most obvious. Supporting the text where his mother calls him "wild thing," Max dons the wolf suit. Nodelman states; "indeed Max's problem is that he has given in to wild animal instincts and must learn a way to be human again" (117). And indeed he does as shown in the symbolic act at the end of the book where he takes off the hood of his suit. This action is most significant as it represents Max's completed task-- taming "the Wild Things" inside himself and emerging from this experience to be reunited to his mother. The monsters in turn represent Max. George Bodmer, in his article "Max-Mickey-Ida: Sendak's Underground Journey," states that "the monsters represent the embodiment of that animalistic side that creates all the trouble that Max gets into" (271). His challenge is to fight that side of his personality. This is symbolically represented in the pictures of the Wild Things where Max tames them "with the magic trick of staring into their yellow eyes without blinking once."

When Max comes to the place where the Wild Things are, his pose, with one hand on his hip, probably represents his mother, the most important authority figure in the story and the one who banishes him to his room. Appropriately, he sends the Wild Things to bed without eating any supper for acting beastly. David Rees, in his article "King of Wild Things," states that "love and the rejection of love is implied in this" (101). In support Lane quotes Bettelheim saying "the basic anxiety of the child is desertion. To be sent alone to bed is one desertion, and without food is the second desertion. The combination is the worst desertion that can threaten a child" (104). The mother's unexpected response to "I'll eat you up," sending him to bed "without eating anything," is the driving force which starts Max's journey to where the Wild Things are. In his anxiety over separation from his mother, Max metaphorically runs away from home. Max gets his turn to deprive the "Wild Things" of love and food as his mother had done to him and at the same time reject the love the Wild Things offer. Max turns a passive experience into an action; he turns *being sent* to bed by mother into *sending* the Wild Things to bed himself. This, in Nodelman's opinion, helps the reader "work out internal conflicts in external places," an important psychological tool people use when dealing with anxiety and narcissistic injuries (*Words About Pictures*).

Nodelman points out yet another symbol which supports the theme of the text: "The most typical of picture books tells of a journey that almost inevitably symbolizes a growth in understanding . . . doors and windows are symbolic thresholds" (108). Max embarks on his journey as the moon metaphorically draws him out the window. The moon, moreover, changes shapes in the window. The reader sees a quarter moon when Max is sent to his room. At the very end of the story the moon in the window is full signifying the completion of a cycle and the completion of Max's journey. Max can now be reunited with his mother.

When writing *Outside Side Over There*, Sendak told Jonathan Cott: "This last part of my trilogy is going to be the strangest. *Wild Things* seems to me to be a very simple book ... I could never be that simple again. *Night Kitchen* I much prefer -- it reverberates on double levels. But this third book will reverberate on triple levels" (Lanes 227). He was right. There is an overabundance of symbolic detail in *Outside Over There* which the reader has to ponder to arrive at its meaning. A good example of this is his over-abundance of details depicting pictures representing the theme of the story. The most obvious one is the full page bleed of Ida flying backwards. The intrusive narrator tells the reader that the father gives a message from far away; "If Ida backwards in the rain/ would only turn around again/ and catch those goblins with a tune/ she'd spoil

their kidnap honeymoon." The text is right. If Ida were to turn around and look at the landscape she could see, as Bodmer points out in his article, a summary of the story she is in. The intrusive illustrator intrudes into the story with little pictorial sketches or vignettes which are to be interpreted by the reader but do not belong to the text. Starting on the left are two reclining sailors looking straight into the eyes of the reader. This represents Ida's father. His direct eye contact, like the intrusive illustrator's direct contact with the reader, suggests that the reader should also follow his instructions. Just above the sailors is the father's ship with three sheep wandering into ruins. This represents the three women wandering into ruin at the father's absence. Next the forlorn little sister is guarded by two absent-minded goblins. The sleeping goblin represents the mother in her almost comatose state and the other goblin looking away from the baby represents Ida as she looked the other way, leaving the sister unwatched. The picture on the far left restates the the beginning of the book: "when papa was away at sea/ and mama in the arbor/ . . . Ida never watched. What the illustrator uses here is a kind of pictorial heterodiegetic analipses; there is a pause in the story as the reader deciphers each little story. The intrusive illustrator uses this to reinforce the abandonment motif.

There are other illustrations in the book which allude to the abandonment motif by using familiar symbols. Just as the Grimms used familiar names and Christian symbols, limiting distance from the narrative, Sendak uses familiar symbols to again reinforce his abandonment motif. On the page where Ida plays her wonder horn there is a portrait of a man. What does this portrait mean? In DeLuca's article she states that "papa from afar--his picture hanging watchfully on the wall--knows just what's happening" (16). However, Bodmer maintains that it is in fact not Ida's father but a portrait of Heinrich von Kleist. Kleist was a German writer whose plays and stories often dealt with trust and faith between people. His characters often suffered from confused feelings and found themselves mixed up in violent and desperate situations. This allusion seems more likely as it represents Ida's situation with her mother and father more fully and foreshadows the goblin adventure.

There is yet another symbol. At the end of Ida's journey she walks past Mozart sitting in a cottage playing the harpsichord. DeLuca points out that Sendak listened to nothing but Mozart when writing *Outside Over There* and that the horn and the kidnaping in *Outside Over There* are allusions to *The Magic Flute*. She also points out that "Ida doesn't go near the house; she seems, in fact, unaware of it--which is another problem in the work" (17). The guidance and support Mozart could have given Ida in her

situation, she asserts, goes totally unnoticed by Ida. John Cech, however, in his book *Angels and Wild Things*, believes differently. He believes Mozart is Ida's spiritual father figure "for [Mozart] is the master of variations who through his musical genius gives the child the melody, the 'frenzied gig,' that aids her in her moment of need" (237). Mozart represents the reliable father who gives her a song to sustain her in her hour of need. Just as Max was able to return to his mother after the rumpus, Ida is able to return again to the mother after her "rumpus" using the song Mozart gave her. Here Sendak expands the text to suggest the possible tune used by Ida to conquer the goblins. This offering suggests to the reader possible tools to use when encountering separation anxiety. No moralization takes place as in the Grimms' revisions, and, as the differing opinions of critics suggest, interpretation is open and distance from the text is still achieved. It is doubtful that a child would understand the the symbols anyway.

Mirroring her mother, Ida averts her gaze later in the story to play her wonder horn and the trouble in the story begins. This is what Sendak terms "the maternal lapse." Kohut terms this the "mother's empathic failure"-- her failure to mirror her child's emotions and empathize. All these images jointly imply that it is the mother's fault alone that causes the resentment in Ida which propels her fantasy. The father is just simply not there and is unable

to act (another narcissistic failure as well) as is often the case in the traditional folktale. In an interview with Charlotte Otten, Sendak observes that "the maternal lapse in *Outside Over There* pushes, galvanizes the dramatic action" (14). In other words, it is Ida's anxiety over separation from her mother (who is "in the arbor" and preoccupied), that leads to the events in the story. Even as Ida dons her mother's raincoat when entering "outside over there," she parodies the maternal lapse until her father's voice tells her to turn around. The continual reoccurrence of these allusions seems to mirror Ida's neverending nightmare that mother will never be there. Reinforcing this, at the end of the story, Ida's father sends a letter telling Ida that she has to continue to watch the baby. It is the mother's momentary rejection of love that both Ida and Max must work out in their fantasy.

The illustrations of both *Where the Wild Things Are* and *Outside Over There* correspond with the text, supporting but yet enlarging its theme of separation from mother. True to his word, Sendak embraces no moral intrusion and the reader is left without a lesson. But there is another part to his observation. Not only does Sendak say that an illustrator always serves the words, he also says "you serve yourself, too, of course. The pleasure in serving yourself is in serving someone else as well as possible" (Lanes 110). Taking a closer look at a text with a higher degree of

narrator intrusion such as Wilhelm Grimm's literary folktale "Dear Mili," which Sendak has also illustrated, one sees the subtle effects that illustrative intrusion has on the text as Sendak "serves himself" creating one of his most dramatic books yet, illustrating the terrifying plight of children in war. Sendak is not merely an echo of the author but another narrator subtly navigating the readers' interpretations and making information explicit that is unspoken by the text. This technique approaches the third type of intrusion.

Dear Mili, composed in late 1816, came relatively early in Wilhelm Grimm's career. Ruth Bottigheimer, in her article "Grace-Notes, Icons, and Guardian Angels" points to the

elements of the story [that] characterize and prefigure Christian values and Christian narratives as they subsequently emerge in the Grimm's collection: a young and innocent girl alone in the woods; her orderly house keeping for a woodland male; the threatening forest as a dangerous locus where wild animals, tempests and sharp stones inspire fear; a plucked and rootless flower; a joyful (and early) death; a scaffolding of Christianized imagery, here Saint Joseph and guardian angels. (196)

Thus, she concludes, these images fit into the the well established Christian world view that the Grimms routinely placed in their stories as they intruded into the folktale

to moralize and adorn it. This story does not seem to fit what Sendak has routinely picked to illustrate. Tatar, in her article poses a question: "Why is it that Maurice Sendak, who usually gives us adventure stories that end with the hero's return to the here and now and reconciliation with mother, suddenly chooses to spend three years on a text that promises the reward of eternal salvation?" (84). What was the attraction? Could it have been that it was a recently found, unpublished tale from Wilhelm Grimm's manuscript? He had illustrated Grimm's tales before. In 1973 he and Lore Segal selected twenty-seven tales from the Grimm's *Nursery and Household Tales* and placed them in a selection they called *The Juniper Tree*.

Or was it more fame? The collaboration of *Dear Mili* promised to be a huge success. On September 28, 1983, a front page headline in the *New York Times* announced: "A fairy Tale by Grimm Comes to Light." "After more than 150 years, Hansel and Gretel, Snow White, Rumpelstiltskin and Cinderella will be joined by another Grimm fairy tale character" (A1). Of its initial print run of 250,000 copies, Bottigheimer points out that 230,000 were sold before publication.

But looking at the narrative will reveal that it is not a great story. *Dear Mili* is a story of a widow whose children have all died except one daughter who is "a dear, good little girl, who was always obedient and said her prayers

before going to bed and in the morning when she got up." A terrible war breaks out. In her fear to keep her safe "from the wicked men," the widow sends her daughter into a "forest, where no enemy could follow," making her promise to return in three days. While in the forest the child meets Saint Joseph and stays with him for what she thinks is three days doing all sorts of domestic chores. Though she is helped by her guardian angel, she works relatively hard because Saint Joseph doesn't want her to be idle. On the third day Saint Joseph gives the girl a rose and returns the child to her mother promising that she can return when the rose is in full bloom. Returning to her mother, she finds that she had not been gone three days but thirty years. The mother and daughter spend the evening sitting "happily together." They go to bed "calmly and cheerfully," and the next morning the neighbors find them dead "with Saint Joseph's rose lying between them in full bloom."

The narrative is not complicated by any means. And the ending seems unjust, not at all what a perfect child would deserve. And when we think about the fact that the mother has survived the war, it makes one wonder about the mother's judgment. So what was the draw for Maurice Sendak? Zipes sums it up very nicely: "In the final analyses, the text of *Dear Mili*, seen through the eyes of Maurice Sendak, is transformed into another story that has something to do with Maurice Sendak's personal odyssey" (*Fairy Tales*, 146). Just

as the Grimm Brothers had their own personal and nationalistic agenda, Sendak has his. His illustrations reverberate his continued saga of the child's return to mother. Again, comparing the text with the corresponding illustration can reveal the different voices within this palimpsest.

The story is prefaced with a letter written by Wilhelm Grimm to comfort a little girl named Mili whom he has never met. He tells Mili that, as two flowers flowing down separate streams come together when the streams merge, "one human heart goes out to another, undeterred by what lies in between. Thus does my heart go out to you. And you say: 'tell me a story.' And it replies: 'Yes, dear Mili, just listen.'" The preface is not illustrated. The authorial voice implies that the written word can bridge the gap that lies between the girl and himself, or more broadly, the author and the reader. Maria Tatar warns the reader that no matter how sentimental this opening is "the preface thus enunciates the naivete of the text and declares it to be an unreflected and direct narrative lacking the stylized self-consciousness of 'literary' works, which are products of culture rather than nature"(82). She thinks the reader is misled to believe that nature rather than the voice of someone anchored by a specific time, place, and intent, is

addressing the reader. Thus the preface stands as a warning to the reader to look for the authorial intention (or the illustrator's intention, as is the case with Sendak.)

The text of the story follows the same form, that of the hero's quest journey, as do the stories of Max and Ida. It opens with the introduction of the heroine, simply called the little girl, who has been the model of good behavior. She was "always obedient" and said her prayers "before going to bed and in the morning when she got up." The effect of this good behavior is that "everything she did went well." Even when planting, the plant "took root so well that you could see it growing," a truly amazing consequence, Tatar points out, "of being dear, good and obedient" (82). When in danger, the little girl was always saved. Thus the mother believes that she has "a guardian angel, who goes everywhere with her, even if the angel cannot be seen." The illustrations accompanying the text depict a scene where the mother happily pets her daughter outside the family cottage. Sendak shows the guardian--who the text purports to be unseen--hiding in a tree. Curiously, though, he shows the guardian with its eyes closed, not open like one would expect from an angel guarding someone. The trees and background are a lush, life affirming green. The trees next to the house, however, are a yellow-orange signifying that autumn has come and death is approaching, or that an unknown and anxiety provoking change is happening to the mother and

child but not to the rest of the environment. A dark, volcanic-looking cloud is just forming at the top of the page forewarning the viewer of approaching danger in the following text.

The text on the following page states that it was not "God's will that the happy life they led together should continue" and that a "terrible war overran the whole country." A great cloud of smoke suddenly appears and "the heavens resound with cannon fire." The mother cries: "Dear child, how shall I save you from the wicked men!" The illustration accompanying the text shows the frightened mother and little girl watching the sky. The clouds above are dark with flames lapping around their fringes. In a book review in *The Horn Book Magazine*, the reviewer describes this scene: "the flames behind the gathering war clouds reach out like the clouds of Wild Things gone amuck" (199). The clouds are not the clouds of cannon fire but of atomic war heads. The Guardian angel, perched in its tree, covers its eyes with its arm.

The next page tells us that, in her great fear, the mother decides to send her daughter into the forest. She tells the child, "go straight ahead until you are quite safe, wait three days and come home." She gives the daughter enough Sunday cake to last three days. Reassuringly she tells her daughter, "God in His mercy will show you the way." The great love the mother has for the

daughter is seen in the illustration as she determinedly instructs her daughter in what to do. Gripping her daughter firmly, the mother gazes knowingly and lovingly into her daughter's eyes reassuring her daughter that this is best. The guardian angel, finally opening its eyes, also listens to the mother.

In the next panel the voices of the text and illustration become more discordant. The intrusive narrator of the text tells the reader: "you can imagine how the child felt at being left alone." This intrusion creates anxiety in the reader as s/he faces the child's fears of being separated from mother. The forest is then described to help the narratee imagine the desired feeling. The forest is hostile; the wind blows the tops of the trees wildly in the wind, thorns grab at the little girl's clothes like wild beasts; woodpeckers, crows and hawks scream "furiously," and "at every step sharp stones cut her feet." Thus, as she proceeds away from mother, she is attacked and injured by forces outside her control. The text states that "the dread in her heart grew so great that she could go no further and she had to sit down." The anxiety over separation from her mother becomes so great it feels like intolerable loss and she is temporarily paralyzed. This girl is a perfect, obedient child and very connected to her mother (in contrast to "wild thing" Max). Thus, her sense of self is inextricably linked to what mother thinks and requires. To

be without her in a dark lonely forest is experienced as a hostile threat to self to the point of rendering her incapable of any further action. She has to sit down or she might die-- this is the death of self as she knows it. Sendak has chosen two illustrations to correspond with the text; one, to the right of the text and the other, a full page spread filling the panel on the next two pages.

It is in these two scenes the heroine enters the underworld of the hero's journey. Both illustrations are colored in mostly gray, death tones. The first picture depicts the little girl (back turned, pulling the viewer into the story), walking deep into the forest. Nature is not, however, as hostile as the authorial voice of the text describes it. Her feet are not cut and her dress is not torn. The guardian angel, sitting in a fetal position in a womb-like enclosure, looks as if it is on the brink of a rebirth.

Turning the page, the reader finds the first, non-textual, full panel spread rendering visions of death. In illustrating this without text Sendak makes his story explicit without the intrusion of the authorial voice, thus taking control of the story's meaning. The little girl, sitting down, views a gruesome scene, one different from the one described by the authorial voice in the previous page. She watches as a group of bedraggled children cross a bridge just in front of the silhouette of a building resembling the

guard tower and prison used in the Nazi concentration camp in Auschwitz. One child seems to look straight into the eyes of the reader, which is the visual narrator's way of direct contact with the viewer. On the banks of the ditch where the little girl sits, there are images of discarded bodies hidden within the thick forest. An earthy looking creature, probably the legendary Golem symbolizing upcoming doom, sits dejectedly behind the little girl. In this metaphor the reader senses the defender becoming the destroyer. Though Golem was created to defend the Jews of Prague he becomes the destroyer instead. Like wise the mother, in western culture's view, who was created to defend her child, becomes the destroyer through separation. The scene Sendak illustrates is not of the wild wood but of the holocaust and the little girl is forced to view all its horrors. Between the little girl and Golem the guardian angel has fallen into a regressive sleep. In William Goldstein's article, "Jacket is Overture," Sendak explains that the angel is sleeping in the picture "to show how hopelessly ineffectual angels are in dire circumstances" (48). Additionally, this opens the narrative distance which was closed by the intrusive narrator's use of dominant Christian overtones, but yet also limits it to a Jewish readership.

And ineffectual the angel is, for upon turning the page, the reader realizes that what has just passed is the little girl's death scene, for the relief felt in the sudden change in color can only mean that she has completed her journey through the underworld and has come to paradise. In the same article, Sendak confesses, "The only way I could rationalize the story, the only way God could reasonably help her was to put her out of her misery" (48). Without her mother, the little girl experiences the horrors of a holocaust. Tatar, in her book, states that the reader "will not be satisfied with the mother's misplaced faith in providence" by the mother's statement, "God in his mercy will show you the way" (84). Sendak, however, shows God's mercy in the only possible way, her death.

In the next picture, as mentioned above, the colors change abruptly. The illustration is painted in pastels of pinks, greens, blues and beige. The little girl sits under a flourishing rose tree and is surrounded by lush, sensual vegetation. Everything is bursting with life including her now open-eyed guardian angel. The little girl has her back toward the reader. Using this technique, Sendak pulls the reader into the story to lavish in the environment which becomes the dramatic mode of the story. The text states "she felt lighter at heart" and the illustration corresponds with the text making the reader also feel lighter at heart. The intrusive narrator of the text states, "now she was easy

in her mind, and I believe it was her guardian angel who, unseen, guided her over cliffs and past deep chasms, for how otherwise could she have come through safely?" Where the narrator gives the angel credit for bringing the little girl through a treacherous and mountainous woodland, Sendak discredits the authorial voice and has ended the little girl's life in the previous page. In this illustration and those that follow, Sendak packs the pictures with life-affirming color driving home the allusion to paradise.

In the text of the next page, the little girl has what can be described as a religious experience. The text states, "then one by one the stars came out, and looking up at them the child said, 'How bright are the nails on the great door of heaven. What a joy it will be when God opens it.' Then suddenly a star seemed to have fallen to the ground." Sendak chooses not to illustrate this part of the text but continues to the next scene where the little girl comes upon a little house, deemphasizing the religiosity intended by the authorial voice.

In the next panel, the text introduces the reader to the owner of the house, who is "most venerable and kind." He offers the little girl some roots to eat though she has to cook them herself and ends up sharing *her* Sunday cake. The second paragraph of the text parodies Grimm's idea of the perfect woman as the girl, right after such hardships, cleans and cooks much the same way as Gretel had to do for

the witch. And when the old man demands, "give me some, the child gave him more than she kept, but after eating what was left, she felt full." Here the authorial voice of Grimm intrudes into the text bringing in his own patriarchal ideology.

More narrator intrusion takes place to moralize the text in the next five pages. The narrator tells the reader "it was because [Saint Joseph] did not want her to be idle that he had sent her out to work." And at another point the text digresses as the narrator intrudes into the text to address the narratee: "I suppose you would like to know who the old man was?" The narrator then explains that the old man is Saint Joseph who took care of the Christ Child and that he knew the little girl was going to come to him for his protection. The authorial intent through the analipses here is to reinforce the European/Christian work ethic.

In keeping with the normal folk tradition, Saint Joseph is also as ineffective and useless as Hansel and Gretel's father. Though this is probably not the interpretation that Wilhelm Grimm intended, Sendak picks up on this. In the illustrations for these texts it seems that all Saint Joseph does is sit around. It makes one wonder just what he did when the text purports that he "cared for the Christ Child here on earth." And coupled with the fact that two of the

plates show the little girl expectantly holding an empty bowl as if asking for nurturing food, it does not seem that she is taken care of at all.

The one who cares for the child is mother-- mother nature that is. The lushness of the illustrated landscape, which Lanes calls the "calming, natural images of vegetative womblike security," surrounds both the little girl and Saint Joseph in a protective cave-like manner giving the viewer the illusion of safety and love (14). Thus the child is reborn and merges again with the mother and is happy and full of life. Sendak illustrates the child and her guardian companion leisurely strolling in nature, not working their fingers to the bones as the text claims. Again, Sendak subverts the text, over-riding the intrusion of the European-Christian work ethic brought in by Grimm. This opens the text, allowing the reader more freedom to move away from culturally encoded messages. Sendak turns control over to the reader as the reader can choose the meaning s/he needs in working out anxiety.

Other major diversions from the text take place within these panels. In the twelfth illustration of the the book, in a two page spread, Sendak's odyssey comes into full view. The illustration is untexted. According to Bottigheimer, the picture appears to have been composed on three levels: "putty-colored backgrounds that contain images of death are overlaid with muted pastels which emphasize life-affirming

elements while a third level is colored red to represent more dramatically the color of life" (197). Red, being the more dominant color, affirms to the reader that life, especially in paradise, will dominate over death. This opposes the impending death in the text.

On the right of this same panel, the little girl and her guardian angel are arm in arm (evoking feelings of affiliation not separation) gazing past grave steles which, marked by "their Hebrew inscriptions and iconography remind[s] us of the ancient source of the Judeo-Christian tradition" (Cech 240). On the left side of the illustration, Mozart, very much full of life, conducts a choir of children. According to Bottigheimer "Sendak himself has identified the choir as the children of Izieu, France, who were killed by Klaus Barbie and the Nazis" (193). The picture itself is based on a photograph that was published during Barbie's trial for his World War II crimes against humanity committed while he was stationed by the Gestapo at Lyon, France (Cech 22).

On May 11, 1987, during the time Sendak was illustrating *Dear Mili*, Klaus Barbie was tried for his crimes against humanity in a month long trial, found guilty, and sent to prison for life. However, according to Alice Y. Kaplan in her article "On Alain Finkielkraut's *Remembering in Vain: The Klaus Barbie Trial and Crimes Against Humanity*," the Barbie trial sparked a debate on the meaning

of a national culture; it seems the trial never settled the issue of the crimes against humanity or, more specifically, the death of those children. Thus, the illusion of Mozart, the eternal child prodigy, conducting the children implies their Requiem (Perrot 259). In Sendak's fantasy he creates for himself a culture text that tries to make sense of it all. Though the authorial voice of the text probably alludes to the Napoleonic wars (Grimm wrote the text in 1816), Sendak obviously alludes to World War II and the Holocaust. As much as the Grimm Brothers wrote a culture text for Germany, Sendak illustrates a culture text for his Jewish nation. To those who understand the symbols, Sendak's illustrations bridges the gap between past and present as he includes recent atrocities that have happened to children as they were separated from the protection of their mothers by war, for war is the ultimate display of adult narcissism.

Sendak enlarges the meaning of the original text opening up the distance created by Grimm as he originally intended it for Sendak also brings an end to the plight of the child separated from mother as he ends his illustrations of *Dear Mili* "on the verge of an embrace--this time between the child and the aged adult, between archetypal beginnings and real human ends" (Cech 241). Sendak chooses not to illustrate the death of the mother and daughter that the text ends with but ends the illustrations when the little

girl returns home to her mother. Thus Perrot believes the image of death is "masked under the image of a reassuring impulse, that of the archetypical return to the mother's breast" (260).

The preceding discussion has followed the treatment of separation anxiety in illustrated children's books from a near zero level of narrator/illustrator involvement in *Where the Wild Things Are* to a progressively higher level of involvement represented by *Outside Over There* and *Dear Mili*. The illustrations studied serve to support and affirm the story line in some cases or seem to digress and tell another story as in *Dear Mili*. We get a glimpse of the illustrator's personal experiences and feelings regarding separation anxiety that are divergent from the text as presented.

The discussion in the next chapter follows a story in which intrusion by the narrator is advanced to the third degree. The story of *Peter Pan* thinly veils the very apparent anxiety the author experienced over separation from his mother and his struggle along the journey of his "archetypical return" to the love of his mother. In the same way the illustrations of *Dear Mili* takes control of the story by introducing another voice to the text, the

intrusive/self-conscious narrator of *Peter Pan* becomes another voice taking control of the story and virtually the interpretation of the return to mother.

III

The Intrusive, Self-Conscious Narrator in *Peter Pan*

There is this much truth to the demand for objectivity in the author: signs of the real author's untransformed loves and hates are almost always fatal. But clear recognition of this truth cannot lead us to doctrines about technique, and it should not lead us to demand of the author that he eliminate love and hate, and the judgments on which they are based, from his novels. The emotions and judgments of the implied author are... the very stuff out of which great fiction is made (*Rhetoric of Fiction* 89).

In this statement Wayne Booth confronts the critic's call for a limit to be placed on authors' subjectivism. He refutes their claim that the work is "ruined" because "we are able to make simple and accurate inferences about the real author's problems based on our experience of the implied author" (89). This brings us to the third type of narrative. It is in this third type, because of the degree of narrative intrusion, that the real author seems to be most visible and, along with the protagonist, participates in the fantasy to work out anxieties about separation. In

the first type of narrative considered, the narrator is non-intrusive, thus making themes of separation more available for the reader's free involvement because there are no interpretations or intrusions from the narrator restricting the text. In the second type, the narrator enters the story subtly navigating the reader's interpretation through narrative conventions. Thus themes of separation are limited to culturally encoded sets of ideological or psychological meanings brought into the narrative by the narrator. The narrator, however, remains outside the story as an interpreter. The narratee is controlled by the narrator's continual interpretation.

The third type of narrative, which includes the book *Peter Pan*, is probably the most problematic. In this third type the narrator not only enters the text with ideological and psychological interpretations, but also alludes to the actual writing experience whereby s/he enters the story. Just as the text and illustrations for *Dear Mili* seem to have two distinct voices causing the book to be at war with itself, there seem to be two warring voices in this third level, working out feelings of separation anxiety and fighting over control of the mother figure. As seen in *Peter Pan*, through the self-consciousness of the adult author, anxiety over separation becomes manifested in the narrative structure. The narrator, by closing the gap among narrator, implied author and author, becomes another central

character in the struggle of separation anxiety thus causing a duality within the text. Consequently, the intrusion of the narrator upon the story becomes a metaphor for the self-consciousness of the narrator/author. Fantasy is almost misread; the self-conscious narrator's intrusions undermine reader expectations of narrative conventions that usually give a happy ending and instead leave the reader hanging. The resolution of separation anxiety is indefinite and ambivalent, obscured by the duality of the text.

This ambivalent narrative structure that Barrie creates through his controlling narrator's struggle to gain control of the mother figure and of the story itself mirrors his own ambivalence in dealing with separation. There is a profound connection between the duality of Barrie's personality and the duality of his narrative. In Andrew Birkin's book *J. M. Barrie and the Lost Boys*, Barrie is portrayed as a man who manifests two distinct personalities; he is a man at war with himself. Though an adult, Barrie was trapped in a "desperate attempt to grow up but [couldn't]" (297). In a biography he wrote in honor of his mother, Barrie writes, "the horror of my boyhood was that I knew a time would come when I also must quit the games, and how it was to be done I saw not... I felt I must continue playing in secret" (*Margaret Olgesby* 30). It seems that an untimely death of an older brother served to sever the mother's attention towards

the young Barrie. Like Ida in *Outside Over There*, he spent the rest of his life in a desperate attempt to win the attention of a distant mother.

Even as an adult, Barrie was closely drawn to women as mother substitutes, attempting to win their approval. It is thought that Barrie remained the eternal prepubescent boy throughout his life, never consummating his fourteen year marriage nor sexually seducing the women he sedulously courted during his marriage (Berkin 179-80).

Another aspect of Barrie's dual life was that, though he was a virgin, he was also a father. One woman in particular that Barrie courted was Sylvia Llewelyn Davies. Not only did he lavish attention on her, but he more or less displaced her husband and moved into the role of father to her five boys. Berkin contends that Barrie both stole and possessed the boys. At the death of both of the parents, Barrie eventually adopted the boys (ages 7-17). Through possession of the boys Barrie possessed childhood itself. Barrie's life was filled with duality; he was both father and child, and husband and son. He did not have to grow up.

Barrie's ambivalence about growing up and working out his narcissistic injuries caused by the lack of attention from his mother is revealed through Peter's ambivalence towards growing up and, most poignantly, through the

ambivalent narrative structure of *Peter Pan*. The narrator's desired control of the mother figure and the text reflects the author's real feelings towards his own mother.

Like Sendak's and the Grimms' texts *Peter Pan* is much concerned with separation. As with *Ida*, it is the maternal lapse that propels Wendy into her fantasy. Michael Egan reveals in his article, "The Neverland of Id: Barrie, *Peter Pan* and Freud," that the mother and her associated figures had to be weakened before Wendy's fantasy could begin. Wendy's mother leaves to go to a party the night Peter breaks into the nursery though "a nameless fear clutched her heart and made her cry, 'oh, how I wish that I wasn't going to a party tonight'" (Barrie 36). Barrie further extends the maternal lapse to include two more mother figures- Nana and the nightlights. Nana's "nurturing role [as nursemaid] establishes her both sociologically and psychologically as a surrogate for the mother" (Egan 43). Mrs. Darling herself identifies the group of nightlights as her extension - "They are the eyes a Mother leaves behind her to guard her children" (36). The disabling of these maternal figures is achieved in an efficient manner. Nana is chained up outside by order of the ineffectual, fairy tale Father. The night lights go out; "Wendy's [nightlight] blinked and gave such a yawn that the other two yawned also, and before they could close their mouths all three went out" (37). This leaves Wendy vulnerable to Peter's coercion to leave her mother.

Like Max, Wendy is unafraid in the journey into her imagination, called Neverland, because "She was absolutely confident that [her Mother] would always keep the window open for her to fly back by" (101). Max knew that when he had worked out his anxieties, he could come home when he was ready. Likewise Wendy is certain she can come home when she is ready. Wendy's worst fear is that Michael and John will forget their mother. So while in Neverland, "Anxious to do her duty, she tried to fix the old life in their minds by setting them examination papers on it" (101).

Peter does not compete in the examinations. His separation from his mother was under different circumstances. When Peter was a day old, he ran away from home because he heard his parents talking about what he was to be when he became a man. He states, "I don't want ever to be a man... I always want to be a little boy and to have fun" (43). Though Peter leaves on his own initially, upon his return he finds the affections he is ready to accept have been given to another. Peter explains to Wendy:

Long ago ... I thought like you that my mother would always keep the window open for me; so I stayed away for moons and moons and moons, and then flew back; but the window was barred for Mother had forgotten about me and there was another little boy sleeping in my bed. (139-40)

Richard Rotert, in his article "The Kiss in the Box," affirms that "the mother as object of desire is inaccessible to him within the sealed enclosure of the nursery" (116). Unlike Max, who returns home to someone who loves him "best of all," Peter is thrown into the forests of Neverland by his mother's unintentional rejection; his mother does not keep the window open for him. For this reason the narrator states "he despised all mothers except Wendy" (102). Though Peter has a habit of forgetting things quickly and completely, ironically this memory is the one that he can not forget, and it continually plagues his dreams throughout the book. William Blackburn, in his article "Mirror in the Sea," contends, "the only sort of adventure which we can take seriously in the novel is internal. The real enemies against which Peter contends are not Hook and his crew, but the forces which so flamboyantly prevent him from growing up" (11). Anxiety over separation from the mother figure is a constant battle for him.

Peter may hate all mothers but, like Barrie himself, Peter is obsessed with the mother figure. He lures Wendy off to be mother to himself and the lost boys. She becomes the image of the ideal wife and mother as she performs culturally determined tasks for "those rampagious boys of hers": cleaning, mending, cooking, and most important, story telling (99). Later, after she returns home to grow up, Peter comes for her daughter, Jane, to be

his mother. Later still, Peter will also come for Jane's daughter, Margaret, who will again be Peter's mother. The text states "and thus it will go on" (217). Lois Rauch Gibson in her article, "Beyond the Apron," concludes that "in effect we have the incorporation of maiden and mother into a single being" (178). Wendy also becomes youth eternal; she is a mother to Peter without adult demands.

This ambivalent status of the mother figure mirrors the ambivalent narrative structure of the text as the narrator, implied author, and Peter seem to be at war with their attitudes towards Wendy. Like the text of *Dear Mili*, there seems to be more than one voice directing the movement of the narrative. The narrator portrays Wendy as attracted to men--or in Victorian male standards, "no better than she should be"--and a possessive mother whereas Peter depicts her as a madonna figure. The narrator claims that Wendy "made herself rather cheap by inclining her face towards [Peter]" when Peter asks her if she wants a kiss (42). The narrator also implies that Wendy told Peter that she knew lots of stories to trick Peter into staying. The narrator replies to this, "so there can be no denying that it was she who first tempted [Peter]" (48). This is coercion on the part of the narrator for this is opposite to the image the implied author creates. We know from the text that the

implied author believes it is Peter that coerces Wendy with his promises to teach her to fly and to show her mermaids (48).

In another passage, when Wendy and the boys are stranded on the rock in the middle of the lagoon, the narrator claims that Wendy "longed to hear male voices" (108). In one other passage the narrator portrays Wendy as a possessive mother. He states that Michael should have been able to use the big kid's bed like the other boys, "but Wendy would have a baby, and he was the littlest, and you *know what women are*" (97 emphasis added). So Michael is placed in a bed for babies instead. Here the narrator portrays Wendy, and all women in general, as having a need to possess a baby, thus not allowing them to grow up.

Conversely, Peter, who believes girls to be clever because they never "fall out of their prams" (46), deems Wendy worthy of servants (90). He worships Wendy as a deity or a Virgin Mary. As the story progresses, however, Peter forces Wendy to work like a dog in the underground house. Ironically this is Wendy's fantasy. The adventure in Neverland is set within the frame of Wendy's going to bed (36) and her getting out of bed to greet her mother (201). Though this is Wendy's fantasy, she is not allowed freedom to conquer the wild things of her fantasy. She must work within the culturally determined role of mother that Peter prescribes for her.

Though Peter makes Wendy a mother and asserts paternalistic control over her, he never becomes Wendy's husband. Denying Wendy her sexuality, he makes Wendy both virgin and mother, or more specifically, the Virgin Mary. Even at the end of the narrative as Peter stands over Wendy's daughter he does not acknowledge Wendy's sexuality. "I am a married woman, Peter," she tells him. "No, you're not," he argues (215). This narrative structure simulates ambivalence towards the mother figure, thus creating ambivalence towards the mother figure in the reader.

Though Peter does not want to acknowledge Wendy's sexuality, like Barrie's relationship with Mrs. Davies, Peter assumes paternalistic control over Wendy's boys. The text states that "his band were not allowed to know anything he did not know" (71) and "were forbidden to look like him" (69). Most of all "the subject of Mother was forbidden" (76). Just as Max asserts his power over the Wild Things, Peter usurps Wendy's place as conqueror in the fantasy and asserts his power over the boys and Wendy in order to master his own anxieties and work out his primitive rage towards his mother.

Though controlling, he is also the ineffective father of the traditional fairytale and becomes like Mr. Darling, Wendy's father. Food is not provided consistently or in a conventional manner. The narrator states, "You never knew if there would be a real meal or just a make-believe, it all

depended on Peter's whim" (99). If they broke down in their make-believe because of their hunger, Peter punished them by rapping them on their knuckles (99). Peter also had a "jolly new way" of feeding Wendy, John, and Michael while flying to Neverland. He pursued birds with food in their mouths and snatched it from them. To this Wendy muses, "Peter did not seem to know that this was rather an odd way of getting your bread and butter, nor even that there are other ways" (56). Though Peter asserts control, he is unable to care for them properly.

And the worst thing is that Peter is unreliable. On the journey to Neverland, the children are so sleepy that they "popped off" to sleep. Down they fall. Peter makes a game of catching them just before they plummet into the ocean. The intrusive narrator explains, "But he always waited till the last moment, and you felt it was his cleverness that interested him and not the saving of a human life" (56). Also, it is most disconcerting to the boys when Peter changes sides in the middle of a fight. And Peter also lies. Upon entering neverland Peter tells Wendy, Michael, and John that a "rasping sound that might have been trees rubbing together ... was red skins sharpening their knives" (66). Not only can the children not trust Peter to look out for their safety, but they can never knew what side he is on or if he will tell the truth.

The control Peter has over the boys is really an illusion. Though the boys weren't supposed to know anything Peter didn't know, Peter "was the only boy on the island who could neither write nor spell" (102). The boys also knew the difference between real and make-believe, "while to [Peter] make-believe and true were exactly the same thing" (90).

Like Peter, the intrusive narrator is unreliable and, through narrative techniques, asserts paternalistic control, although his control is also an illusion. Like Peter, we never know what side the narrator is on; he consciously places the narratee in different roles, making it impossible for the reader to associate with any certain role. Michael Egan points out the narrator's tendency towards what he calls the "Double Address." The narrator addresses the narratee as "ordinary children" in this passage about the sounds that fairies make: "You ordinary children can never hear it" (38). The narrator also addresses the narratee as an adult. When the narrator describes Neverland he states, "On these magic shores children at play are for ever beaching their coracles. We too have been there: we can still hear the sound of the surf, though we shall land no more" (19). Covertly the narrator addresses the reader as an adult who has been separated from childhood, and he includes himself in the separation. Here adult anxiety over the loss of childhood is manifested in the narrative.

This double address is done throughout the text. On one hand the narrator speaks to his principal audience, the child, evidenced by his voice and gentle manners. However, Egan observes, "from time to time, he glances sidelong at the adults listening in ... his jokes and references on these occasions are not meant to be understood by children. And thus [Barrie] is permitted a privileged discourse in which he is able simultaneously to quarry his own unconscious while denying, with a smile, that he is doing so" (46-47). The reader never knows for whom the story is meant--adult, child, or Barrie himself, thus themes of separation are made indistinct for the reader.

Like Peter, the narrator also lies. In the beginning of the story the narrator goes to great lengths to set up a surreal universe with a St. Bernard as nursemaid and nightlights as real, yawning entities. He also locates the island of Neverland within the mind of each child where "of course the Neverlands vary a good deal" (19). Quite abruptly, the narrator states, "Neverland had been make-believe ... but it [is] real now", and he draws the narratee into the story as an active participant (61). In one passage, the narrator addresses the narratee as an active member of the story:

...if you put your ear to the ground now, you would hear the whole island seething with life... Let us pretend to lie here among the sugar-cane and watch them as they steal by in single file, each with his hand on his dagger (68-69).

The narrator also writes as if he were contemporaneous *within* the story or, as Gerald Prince defines it, homodiegetic. The text continues with "Tootles, the first to pass" and about to be the recipient of Tinker Bell's mischief. The narrator warns Tootles, "Take care lest an adventure is now offered you ... Tootles, the fairy Tink, who is bent on mischief this night, is looking for a tool, and she thinks you the most easily tricked of the boys. 'Ware Tinker Bell!'" (69). Here the narrator places himself alongside the character Tootles. The narrator not only changes narrating moment but goes from outside the narrative to inside the narrative; he switches from heterodiegetic to homodiegetic. In this way the narrator becomes an active participant in the fantasy and separation anxiety, and is allowed to conquer wild things. Abruptly, though, the narrator reminds us: "would that he could hear us, but we are not really on the island" (69). The narrator returns to the heterodiegetic position and reminds the reader that this is only fiction.

This brings us to the third technique described in Warhol's intervention scale--the degree of irony present in reference to the narratee. Using this technique the narrator often addresses the narratee as if s/he is present on the scene of the fiction. In these passages the narrator locates the reader at the side of either the characters or the narrator him/herself. According to Genette this "produces an effect of strangeness that is either comical or fantastic" (*Narrative Discourse* 236). His term for this technique is *metalepsis*, or the transition from one narrative level to another, and its effect is to affirm the fictionality of the story not to show how real things are, as the narrator asserts (236). It is troubling, Genette asserts, because it insists "that the narrator and his narratee--you and I-- perhaps belong to some narrative" (236). The narrator lies to the reader in flip-flop fashion about the reality and fictionality of the story continually through the rest of the narrative thus creating an atmosphere of ambivalence and helplessness within the reader.

The text continues in this vein as the narrator asks the reader to participate in the action of the story. "Let us now kill a pirate" the narrator beseeches the reader and he then describes the action blow by blow as he and the narratee, jointly with Captain Hook, kill a pirate. Though this passage refers to the writing experience, the narrator

does not remind the reader that this is fiction. Instead, he exits the narrative to return to his place outside the fiction and states, "this shows how real the island [is]" (75). As the narrator engages the narratee into the narrative allowing reader participation in the fantasy, it seems to open distance that might have been closed by the other rhetorical movements.

However, this movement in and out of the narrative finally becomes a symbol of the narrator's controlling disposition. In the chapter titled "Do You Believe in Fairies?" the very nature of the text lends itself to reader participation. In this scene Tinker Bell takes the poison intended for Peter. Peter, aggrieved by Tink's impending death, wants to do something to make her better:

Her voice was so low that at first he could not make out what she said. Then he made it out. She was saying that she thought she could get well if children could believe in fairies.

Peter flung out his arms. There were no children there, and it was night-time: but he addressed all who might be dreaming of the Neverland, and who were therefore nearer to him than you think; boys and girls in their nighties, and naked papooses in their baskets hung from trees.

'Do you believe?' he cried.

Tink sat up in bed almost briskly to listen to her fate.

She fancied she heard answers in the affirmative, and then again she wasn't sure.

'What do you think?' she asked Peter.

'If you believe,' he shouted to them, 'Clap your hands; don't let Tink die.'

Many clapped.

Some didn't.

A few beasts hissed.

The clapping stopped suddenly, as if countless mothers had rushed to their nurseries to see what on earth was happening; but already Tink was saved.

(163-164)

It seems that Tinker Bell is saved by the voice of the audience. But this is only an illusion, for in this scene the narrator expropriates the audience's voice by narrating the incident as a heterodiegetic narrator. Where the audience could have participated in the metalepsis showing control over Tinker Bell, the narrator asserts his narrative power showing control over Tinker Bell, the text and the narratee. Ultimately, the narrator's movement in and out of the story becomes a game of control. Though Peter addresses the narratee, the narratee is not given the privilege to respond directly. Peter's control of the fantasy is also taken away by the narrator; just as Peter usurps Wendy's

position as conqueror of the fantasy, the narrator usurps Peter's place. What seems to open up distance in the narrative actually closes distance from the text.

Narrator control manifests itself in another way in the text. This brings us to the fourth and fifth narrative technique as described by Warhol; the narrator intervenes to show stance toward the characters and intervenes to show implicit or explicit attitudes towards the act of narration. These intervening techniques are the most intrusive as they are in polar opposition to zero degree and blur the division among narrator, implied author and author; reality, meta-fiction, and fiction. In Warhol's opinion, this places "the actual reader in a more ambiguous position vis-a-vis the text" (44).

The narrator of *Peter Pan* seems to delight in reminding the narratee that the characters are fictional and entirely under the writer's control. The passage where the children are about to escape out the open window is good example of this. The parents, away at a party, are warned by Nana that something is wrong at the house and they quickly head for home. The narrator asks, "Will they reach the nursery in time? If so, how delightful for them, and we shall all breath a sigh of relief, but there will be no story. On the other hand, if they are not in time, I solemnly promise that

it will come out right in the end" (53). In this passage the narrator assures the reader that he is in control over Wendy and, more specifically, the fantasy.

In another passage in the book the narrator establishes that it is he who decides which adventures are included in the story. When Peter comes home to the underground house he always has adventures to tell Wendy. The narrator states that "to describe them all would require a book as large as an English-Latin, Latin-English Dictionary, and the most we can do is to give one as a specimen of an average hour on the island. The difficulty is which one to choose" (103). The narrator/writer then gives the narratee a list of choices (though this is illusory since in reality the reader cannot choose) and he gets caught up in the choices and starts to tell one. He then remarks, "but we have not decided yet that this is the adventure we are to narrate " (103). Finally in the end the narrator/writer decides to "flip for it," but he laments afterwards whether this was really the best choice. Comically the narrator/writer demonstrates the vulnerability of the reader to the whims of the writer when he "flips." This also mimics the writings in the Bible. In John 21:25 (KJV), the narrator writes, "And there are also many other things which Jesus did, the which, if they should be written everyone, I suppose that even the whole world itself could not contain the books that should be written.

Amen." As the narrator mimics the Bible he assumes patriarchal control over the narrative just like John assumes it in the Bible and Peter assumes it over the children and Wendy. The narrator also raises Peter's status as diety above the woman goddess, Wendy.

Like Peter, the narrator's power is an illusion. In a more poignant passage he actually names himself as "author." Towards the end of the book the narrator enters the fictional world stating "even now we enter into that familiar nursery" (192). He confesses that he has an immense desire to tell Mrs. Darling, "in the way authors have" that the children are coming home (194). This is for the single purpose of spoiling the children's fun. The narrator then creates a fiction within the fiction (or "metafiction," as Genette calls it). He leaves the narratee behind in the previous diegetic level and moves into another in which he imagines telling Mrs. Darling that the children will come home soon. The text reads like this:

"But, my dear madam, it is ten days till Thursday week; so that by telling you what's what, we can save you ten days of unhappiness."

"Yes, but at what a cost! By depriving the children of ten minutes of delight."

"Oh, if you look at it in that way."

"What other way is there in which to look at it?" (194)

Once again, the narrator prompts the narratee to attend to the presence of an author and to participate with the narrator/author in his struggle to control. By using a rhetorical strategy, creating his own fantasy, the narrator/writer tries to gain control of the mother figure. He is not successful in his attempt and is admonished by Mrs. Darling. The narrator/author laments his failure:

You see, the woman had no proper spirit. I had meant to say extraordinarily nice things about her; but I despise her, and not one of them will I say now. She does not really need to be told to have things ready, for they are ready. All the beds are aired, and she never leaves the house, and observe, the window is open. For all the use we are to her, we might go back to the ship. However, as we are here we may as well stay and look on. That is all we are, lookers-on. Nobody really wants us. So let us watch and say jaggy things, in the hope that some of them will hurt. (194-195)

As Peter's mother excludes Peter from participating in the previously abandoned familial context of mother and child in a nursery by barring the window, Mrs. Darling excludes the narrator/writer from participating in the "mother's rapture" by admonishing him in the imaginary dialogue (194). The voice of the adult narrator/author becomes childish. And as a child he retreats from the metalepsis to assume the

position of heterodiegetic narrator where, like Max, he engages in a verbal primitive rage. The adult/child author/narrator becomes an active participant in separation anxiety. Just as Max's rage is propelled by his mother's punishment, or empathic failure to be the perfect mother, the narrator/ author of *Peter Pan* is thrown into a rage by his mother's empathic failure to respond in the way he wants her to.

Additionally, not only does this passage show, "in the way authors have," the writing/creating process, but it gives, as Booth contends, "inference to the real author's problem" (89). The divisions among narrator, implied author and author are blurred and the feelings of Barrie himself are exposed as the narrator/author desperately attempts to win the approval of the mother figure. The attitudes of the narrator/writer also parallel those of Peter and their identities also become blurred. The writer states that he feels like an "on looker" that "nobody really wants him." Peter experiences this feeling when, after the children return home and are greeted by their mother, he must stay outside the window. The text states, "he was looking through the window at the one joy from which he must be forever barred" (202).

But the end of the story seems to be a happy one. The text states that, though Peter refuses the offer of Mrs. Darling to be adopted, "he took Mrs. Darling's kiss with

him. The kiss that had been for no one else Peter took quiet easily" (208). Instead though, there is another duality in the text and we realize that the narrator is in full control of the fantasy and all those in it. Earlier the text states that "the corner of [Mrs. Darling's] mouth, where one looks first, is almost withered up" (197). The narrator/author has taken the kiss from Peter asserting his power over the mother figure through his power of writing her children in the fantasy. Though he promises the reader that he will write a happy ending ("*I solemnly promise that it will all come out right in the end*" (53)), like the ending in *Outside Over There*, the reader is left with the feeling of ambivalence.

The narrative conventions that seem to point to a happy ending through reunion with the mother figure actually bring losses. At the end of the narrative the grown children no longer believe and lose their power of flight. Mrs. Darling and Wendy are trapped in their own grown women's bodies. And Peter is trapped in a narrative that will never end. The "box-within-a-box" enigma that the narrator uses to describe Mrs. Darling's inaccessibility at the beginning of the narrative is replicated at the story's end by female progeny (Rotert 122). At the end of the story Peter returns again to take Wendy to Neverland for "spring cleaning," but finds that she has grown up. Wendy's daughter hears Peter's sobs and asks the same question,

verbatim, that her mother asks at the start of the fantasy: "Boy, why are you crying?" (216). Jane then takes her mother's place at spring cleaning. When Jane grows up, her daughter Margaret takes her place, and "when Margaret grows up she will have a daughter, who is to be Peter's mother in turn; and thus it will go on" (217). There will always be the return that Peter will forever be left out of; Peter's yearning for mother will never be satisfied. Through narrative convention the narrator/author takes control of the narrative and the characters. Most importantly though he takes control of the reader. There are, however, losses for the reader as well-- the belief in the possibility of escape through fantasy.

CONCLUSION

Peter Pan [and J. M. Barrie] reveals through analysis of its narrative technique that, even though the story line seems to lead to a resolution of the story's conflict with separation, the real separation conflict is indeed not resolved and Peter and Barrie himself must forever be separated from their mother. The third type of intrusive narrator induces anxiety over separation from mother that continues through the apparent happy ending. The reader does not have control over the interpretation of the story.

To a lesser degree, in the second type, the illustrations in *Dear Mili* shade the meaning of the text to emphasize and de-emphasize portions of the story in ways not necessarily intended by the original author. The illustrations thus reveal anxieties over separation that the illustrator himself has experienced. Even in *Outside Over There* the illustrations intrude to leave some separation anxiety remaining at the end of the story.

As stories approach the zero level of narrator intrusion, the separation anxiety appears to have a better resolution of the conflict. The illustrations in *Where the Wild Things Are* and, for the most part, in *Outside Over There* intrude somewhat to shade the telling of the story but they serve to enhance the action of the story. The author's

personal life is not revealed and the action of the characters stand alone. The reader is free to interpret the story without narrator intrusion. The Grimm's manuscript version of "Hansel and Gretel" almost purely follows character actions without trying to assign underlying motives or imposing cultural values. The reader is free to interpret the story as he/she chooses.

In all cases these children's stories have a happy ending on the surface. To the child the worst fears about being separated from Mother are resolved and everyone is reunited in the end. However, on different levels of the story this may not necessarily be the case. Characters' actions may show a happy ending, but the author, through the use of various degrees of intrusion by the narrator, may tell the reader that the separation may not really be resolved. There isn't necessarily a happy ending and there is still anxiety over separation from Mother.

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